From the Folklore Program Coordinator

Hello, alumni and friends,

It has been an exciting half year since we sent out the first eNewsletter. With the revised MA requirements approved, all six second year students have now written and defended their theses--already probably a program record! (This time around that meant five defenses in the first week of May alone, but next year if things go according to plan they will be earlier and more spread out.) All five members of the first year class not only submitted preliminary proposals for their theses in April but also received funding to conduct research this summer. The 2012 cohort is thus on track to be the first class in many years in
which all members defend their theses and graduate "on time" in May of their second year.

In the fall we were too busy with other things to schedule colloquium talks, so in the spring a student committee (Vincent Joos, Emily Hilliard, and Alyssa DeCaulp) took over the task of inviting speakers. They succeeded beyond our expectations and then, of course, several other colleagues came through the area and we had to take advantage of their presence. So we got well-educated and well-inspired and saw a lot of one another:

- **Peggy Bulger**, Director, American Folklife Center, Library of Congress, "The American Folklife Center in the 21st Century: Where Have We Been and Where Are We Going?" February 10
- **Mary Hufford**, University of Pennsylvania, "Holding Up the Mountains: The Narrative Ecology of an Appalachian Community Forest," March 31
- **Peter Rutkoff**, Kenyon College, "Sankofa: West Africa in African America," April 14
- **Jeff Todd Titon**, Brown University, "Sustainable Music," April 21

(These colleagues were extremely generous in agreeing to come talk to us for a song--or at least a plane ticket, a hotel bed, supper, and a song--but we'd be very grateful if any of you feel inclined to replenish the Folklore Gift Fund, which enables us to make these connections for our students with dimension of the Folklore world beyond Chapel Hill. See the final panel of this newsletter for instructions. We eagerly invite any of you who live nearby to join us for future talks.)

Unfortunately, we live in "interesting times" in less happy respects as well. The North Carolina legislature just approved a budget mandating a 15% cut across the UNC system, which comes on top of deep reductions in each of the past three years. Fortunately, the Folklore Program is much better protected in our new situation as part of the Department of American Studies than we would likely have been as a stand-alone graduate program. Much else will be sacrificed to protect the undergraduate teaching mission, and that "else" includes instructional budget, in other words, money to pay graduate students (wait--who teaches discussion sections?). But "salary savings" that revert to American Studies from the many faculty members who have won leaves to focus on scholarly projects can now help make up the gap.

One final piece of happily exciting news: **Bernie Herman** has agreed to serve as the new chair of American Studies now that **Joy Kasson** is stepping down after ten productive years. I know from the clarity that Bernie has brought to
Folklore faculty meetings that he is a gifted administrator and look forward to working with him when he begins his term in January.

Patricia Sawin
Coordinator of the Folklore Program

New Folklore Website

We are delighted to announce that the Folklore Program now has a new website and a new web address: http://folklore.unc.edu.

Congratulations to Alyssa DeCaulp, who created the new site, and thanks to Shawna Prather (2011), Sara Bell (2011), and Jamie Patterson, who labored over the past couple of years to get us to this point. Thanks, too, to Kristen Dachler (2002), who constructed the original website that served us so well for a decade and that we now gratefully retire.

Check out the Fall 2011 course listings, the Faculty Bookshelf (with links to where you can peruse and buy those books), the list of recent MA theses (with links to full pdfs via the UNC libraries), and the calendar of events (If you live near enough that you might attend and aren't already receiving announcements, just let us know and we'll add you to the mailing list). Alumni please note that we are now able to post photographs as well as updated statements about your activities--send us a paragraph and a picture! And we'd love to include faculty, student, and alumni fieldwork photos in the rotating photo banners.

We'll be adding a few more features over the next months but are excited to have a more nimble website through which to share information with you. Please send feedback, material to share, and any corrections or additions to folklore@unc.edu.
Elaine Lawless at UNC and Duke

For the 2011-12 academic year Elaine J. Lawless will be a visiting professor at UNC and Duke University! Lawless is the Curators' Teaching Professor and Professor of English at the University of Missouri, the author of six books--including *Handmaidens of the Lord: Pentecostal Women Preachers and Traditional Religion* (University of Pennsylvania Press, 1988); *Women Escaping Violence: Empowerment Through Narrative* (University of Missouri Press, 2001); and (with MU Theater professor Heather Carver) *Troubling Violence: An Auto/Ethnographic Performance Project* (University of Mississippi Press, 2009)--and both the past president of the American Folklore Society and the past editor of the *Journal of American Folklore*.

Lawless has deep connections with the UNC Folklore faculty--as an undergraduate at Yale she studied with Bill Ferris, who says he believes he can take some credit for inspiring her to study Folklore and to apply to the graduate program at Indiana University.

Tom Rankin, Director of Duke's Center for Documentary Studies, collaborated with Patricia Sawin to nominate Lawless for the Nannerl Keohane Distinguished Visiting Professorship, established by former UNC Chancellor James Moeser to honor former Duke University President Nannerl Keohane for the unprecedented level of collaboration they had been able to create between the two institutions. Lawless will serve as Keohane Professor in the fall and Lehman Brady Professor in the spring--both positions ask her to teach at both universities and to further collaboration between us.

In the fall Lawless will be teaching a course on Ethnographic Writing at UNC and giving a series of workshops about the Veterans' Oral History Project at Duke, in the latter case hoping to emulate work she's been doing in Missouri about which she writes, "We've done these for a broad audience of students, as well as folks from the Student Vets Center at MU, the VFW in Columbia, the Honor Flight folks, and others who regularly work with veterans. It has
become a very popular program, with lots of people on board. In fact, the younger vets are interviewing older vets at the Veterans Hospital, which is very cool. Also, three of our local state representatives have gotten very interested and involved and have taken over the helm of the project in some big ways."

Lawless will give a major public lecture in the fall on her work with survivors of domestic violence, to be followed by a performance by the Troubling Violence Performance Project. In the spring Lawless will teach a course on Women's Folklore at UNC, during which she hopes to develop a Troubling Violence troupe in North Carolina, using local women's narratives for the performances. Those of us who have witnessed the Troubling Violence performances can attest to their power in forcing diverse audiences to face up to the stark reality and prevalence of domestic violence in our society. We are extremely fortunate to have Professor Lawless with us for the year and look forward to many inspiring collaborations.

Focus on the Faculty: Danille Christensen

With so many members of the Folklore faculty on leave this year and next, we were fortunate to be able to arrange for recent IU graduate Danille Elise Christensen to teach with us for three semesters.

Dr. Christensen earned her PhD in Folklore from Indiana University, where she taught in the Department of Folklore & Ethnomusicology, the Department of Communication & Culture, and the American Studies Program. An avid teacher, she has offered courses on women in folklore and folklife; domestic art and labor; material culture; foodways; the ethnography of speaking; vernacular poetry; public speaking; folklore methods and theories; the art and
politics of craft; and introductions to Folklore and American Studies. In 2009-2011 she worked with the American Folklore Society on a Teagle Foundation grant to improve the quality of undergraduate education, and in 2010 she and three other researchers were hired by the American Folklife Center to work on the Civil Rights History Project, a congressionally mandated effort to locate and document oral histories related to the Civil Rights Movement. In 1997-1998, she was a full-time AmeriCorps Volunteer in Kaua‘i, Hawai‘i; currently, she’s Managing Editor of the *Journal of Folklore Research*.

Danille began teaching at UNC in January 2011. At home in Bloomington, Indiana, this summer, she has narrowly avoided several tornadoes and is catching up on community radio while staining her fence and deck; in happier moments, she visits the farmer’s market, tends the garden, eats pie, and landscapes the yard of her 1920s bungalow. She looks forward to returning to Chapel Hill for the 2011-2012 school year, where she’ll teach courses in foodways, material culture, and vernacular poetry. We asked her to tell us how she came to study folklore and what she enjoys about it.

*I’m from Columbus, Ohio, but my family traveled and camped across the country as I was growing up, so I was able to experience firsthand the topographical and cultural variation of the United States. I have vivid memories of teaching my California cousins about fireflies; finding a beached sting ray on the Outer Banks; getting stuck on a gravelly ridge in Palo Duro Canyon, Texas; sharing a campground with hundreds of bikers attending the Sturgis motorcycle rally near Mt. Rushmore, in the Black Hills of South Dakota.*

*Gradually, a consistent interest in cultural politics, forms of knowing, and aesthetic expression began to make itself clear. As a high school junior I wrote a research paper for my American Studies class arguing that U.S. Indian policy in the nineteenth century amounted to genocide—a topic stimulated in part by the fact that my father grew up on the Blackfeet reservation in Browning, Montana. That year I also fell in love with a poem by Teresa Paloma Acosta called "My Mother Pieced Quilts." The poem’s narrator comments on the layers of narrative called up by the fabrics, patterns, and processes of quilting. It reminded me of the quilt on my own bed—an 8-point star pattern itself pieced from scraps by my great-grandmother. When it came time for me to do my high school senior thesis, I decided to design my own quilt from clothing scraps, using words and photographs to document both my creative process and the people and events indexed by each fabric.*

*As an undergraduate at Brigham Young University, I was torn between biology and English—so I got secondary teaching degrees in both. Identifying plants and collecting is not that different from conducting interviews and gathering other kinds of data: both kinds of exploration involve discovery of and appreciation for the ordered complexity and beauty of the world. I also*
enjoyed introductory courses in anthropology, philosophy, world religions, and linguistics, so I was thrilled to discover—as an undergraduate senior—that I could be a folklorist and study it all! I initially wanted to write my honors thesis on quilting, but quickly realized how extensively the topic had been covered already. My advisor suggested I audit a graduate-level folk narrative class taught by Bert Wilson. It was there I first read Richard Bauman’s Verbal Art as Performance, which ultimately led me to conduct series of interviews with a professor beloved for her theatrics and satirical humor in the classroom. I used these interviews in my honors thesis, which explored the personal narrative as an artistic creation with social consequences.

I still knew little, really, about the methods, topics, and history of Folkloristics when I started graduate school. But excellent mentors at Indiana—Dick Bauman, Mary Ellen Brown, Henry Glassie, Matthew Guterl, Roger Janelli, and Beverly Stoeltje, among others—taught me about the discipline: poetics, fieldwork, archival research, rhetoric, and cultural history. My own work has been broadly concerned with the ways individuals shape vernacular expressive culture in order to influence and persuade others. Major projects to date—including ethnographic investigations of football in Central Ohio and scrapbooking among American women—have centered on constructions of ethnicity, gender, and power in the United States. My article “'Look at Us Now!' Scrapbooking, Regimes of Value, and the Risks of (Auto)Ethnography,” will be published in the summer 2011 Journal of American Folklore. Recently, I’ve returned to the subject of my master’s thesis: the social and symbolic roles of slack key guitar in contemporary Hawai‘i. But I’m also working on a larger project that brings together my research on craft and my ongoing interest in sustainable agriculture and ethnobotany. I hope to suggest how contemporary homesteading, herbalist, and craft endeavors fit into larger disciplinary discussions about aesthetics, activism, and revival.

Faculty Accomplishments

**Bob Cantwell** arranged for his long-time friend and colleague Peter Rutkoff of Kenyon College to talk to the American Studies department on "Sankofa: West Africa in African America" in April. He has completed the manuscript of a book on sexual politics entitled *Love’s Justice* as well as an entry for the Grove Dictionary of American Music II on the folk revival. He gave a lecture on the politics of music to UNC's Adventures in Ideas seminar this year. For the coming year he is planning an undergraduate course on Bob Dylan and a graduate seminar on Folklore and Human Rights for the Folklore Program.

**Bill Ferris** has continued to give lectures about his recent book *Give My Poor Heart Ease: Voices of the Mississippi Blues* and has mounted exhibitions of his photographs of blues artists featured in the book at The Ogden Museum of Southern Art in New Orleans; UNC's Davis Library and Center for the Study of
the American South; the Mississippi Museum of Art; and the Delta Blues Museum in Clarksdale, Mississippi. He has been a consistent contributor to *Southern Cultures* with "Margaret Walker Alexander: 'My Idol Was Langston Hughes': The Poet, the Renaissance, and Their Enduring Influence" (Summer 2010); "Touching the Music: Charles Seeger" (Fall 2010); and "'A Lengthening Chain in the Shape of Memories': The Irish and Southern Culture" (Spring 2011). He gave the keynote address for a symposium on the Future of Archives in a Digital Age at the University of Missouri in February and for the Vicksburg Travel Writers Program in April and hosted a screening of the film Big Fish and a discussion afterward with the author Daniel Wallace at the Varsity Theater in Chapel Hill in April. One of Bill's undergraduate advisees, Southern Studies major Reid Turchi, created his own record label, Devil Down Records, and issued a collection of Bill's recordings from the 1960s as "Come and Found You Gone": Mississippi Fred McDowell, the Bill Ferris Recordings. Bill wrote the liner notes. He will be on leave for the 2011-12 academic year, having received a W.N. Reynolds leave for fall 2011 and a leave from the History Department for spring 2012, to work on his next book, a compendium of Bill's interviews with and photographs of southern writers, artists, and performers.

**Marcie Cohen Ferris** is spending the entire 2011 calendar year on leave, making great progress on her book exploring the expressive language of food in southern historical sources from the plantation South through the Civil Rights Movement. The new annual UNC Food Cultures Student Symposium that she and Inger Brodey (UNC-Comp Lit/English) created and the Triangle University Food Studies consortium, of which Ferris is a founding faculty member, are thriving. As coordinator of the Southern Studies Concentration in the American Studies Department, Ferris has overseen the development of the major's core courses, including the first Introduction to Southern Studies course, which she team taught with Professor Bernie Herman in the spring of 2010. She will team teach the Introduction to Southern Studies course again in the spring of 2012 with CSAS Post-Doctoral Fellows, Anderson Blanton (Columbia University, Anthropology) and LaKisha Simmons (Univ. of Michigan, History/Women's Studies). Ferris' recent essays include articles and book chapters on southern Jewish summer camps, southern food and material culture, and the "culinary codes" of the Plantation South. She is guest editor of the upcoming special food issue of *Southern Cultures*. In the spring of 2011, Ferris delivered the Sam Hill Lecture in Southern Religious History at UNC-Asheville. In the fall of 2010, Ferris served as co-chair of the Southern Jewish Historical Society's Annual Conference that was held at UNC-CH.

**Bernie Herman**, working with UNC students and community partners, led a two day field trip to explore traditional foodways and their potential for sustainable economic development on the Eastern Shore of Virginia. Participants included two 2011 James Beard award winners along with food writers, journalists, and chefs from Michigan to Mississippi. Additionally, he collaborated with colleagues at the Ackland Museum organizing an exhibition
and accompanying book on the early drawings of Alabama artist Thornton Dial. The show will open in March 2012. His recent essays include articles and book chapters on the history of figs, the architecture of South Carolina rice plantations, eighteenth-century urbanism, and a fictionalized reprise of his earlier interpretation of Liberian settler housing. In 2010, he was elected a fellow of the American Antiquarian Society. A recipient of a 2010 Guggenheim Fellowship, he is writing Troublesome Things, a collection essays on thinking about art and material culture and completing an essay on uncollected and uncollectible things for the National Museum of American Art Renwick Gallery’s upcoming 2012 exhibition 40 < 40: Craft Futures.

Glenn Hinson just returned from the West Chester Poetry Conference, where he led a three-day seminar on African American vernacular poetry, in the company of poetry scholars, slam poets, hip-hop freestylers, and other spoken word artists. The seminar—needless to say—wasn’t the standard Poetry Conference fare; instead, it opened up a world of sounded eloquence that has long run through the everyday in African American communities, a world that is a current focus of Glenn’s research and presentation. Indeed, it was this world that Glenn explored in his fall fellowship at the UNC Institute for the Arts and Humanities, and in which he is conducting fieldwork this summer (with partial help from the Institute for African American Research). While following the tangled threads of the poetic, Glenn is also deepening his study of African American vernacular art. In addition to teaching the second edition of his first-year seminar in self-taught art this past spring, he mounted an exhibit of works by self-taught painter Theresa Gloster at the Center for the Study of the American South, and completed a chapter for a book on Thornton Dial, edited by his estimable colleague, Bernie Herman. And somewhere in the midst of all this, Glenn ended up being presented as something of an "expert" on the African American song "Come By Here" (or in its popular white "translation," "Kumbaya"), quoted both in the New York Times and in a half-hour interview broadcast over Canadian public radio, on the CBC's Sunday Edition.

Jocelyn Neal co-authored a third revised edition of Country Music U.S.A. (University of Texas Press), which was published in November 2010. In December, she received an ASCAP Deems Taylor Award for her book The Songs of Jimmie Rodgers (Indiana University Press), which was also honored by the ARSC (Association for Recorded Sound Collections). Neal gave an invited lecture at the International Country Music Conference in May. She also served on the 2011 program committee for the Society of Music Theory's national meeting, and is chairing the program committee for 2012. She continues serving as co-editor of Southern Cultures.

Kathy Roberts was on leave for the 2010-11 academic year. She spent the fall on parental leave after the birth of her son Daniel and was a Fellow at the Institute for Arts and Humanities in the spring, working on her book about how and why rural Americans remain rural today. She is currently working on an
article entitled "The Art of Staying Put: Managing Land and Minerals in Rural America."

**Patricia Sawin** has been working for several years with Sally Greene, Associate Director of the Center for the American South, on a vision introduced to us by Bill Ferris--to promote and coordinate Engaged Humanities research at UNC. In February we organized a day-long symposium, "Innovation, Engagement, and the Humanities: Models and Methods," at which eleven colleagues--including Glenn Hinson and Bernie Herman--talked about their work with and for communities. More than fifty UNC faculty and graduate students attended. You can see video of the conference presentations on the CSAS website. In the coming year Patricia plans to convene a committee to improve communications between humanities scholars and ethnographers and the Internal Review Board that is now supposed to approve all research with "human subjects" and Sally will invite participants to form a working group in Southern Studies. Our goal is to facilitate the efforts of Folklore and other Humanities faculty to partner with communities in order to produce knowledge the co-participants can use to illuminate and solve contemporary social problems. In December Patricia presented "A Mountain Life: Learning to Listen to Bessie Eldreth," as part of a seminar on "Tar Heel Stories: People, Society, and Culture" offered by UNC's Adventures in Ideas series. She has recently completed an article exploring folkloristic perspectives on international adoption for a volume entitled, *Unsettling Assumptions: Tradition, Gender, Drag*, being edited by Pauline Greenhill and Diane Tye. And she is enjoying watching her kindergarten-age daughter learning hand clap rhymes and basic riddle-joking at just the developmental stage folklorists predict. This coming year she hands off the graduate core course to Kathy Roberts and will in turn teach the undergraduate Introduction to Folklore course for (amazingly) the first time since 1988.

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**Student and Alumni Accomplishments**

**Folklorists employed in exciting endeavors**

**Jocelyn Arem** (2008) now serves as director for the [Caffe Lena History Project](https://www.caffelenahistory.org). Caffe Lena, in Saratoga Springs, NY, is America’s oldest continuously running folk music coffeehouse, and has been called "a national treasure" by the Library of Congress.
Jocelyn Arem interviewing Pete Seeger

**Kristen Dachler** (2002) is living in the Bay Area with her husband Elmar and son Roland and devoting many of her energies to creative writing. She read a chapter of her novel-in-progress at Books, Inc. in San Francisco in May. Her poem "Middlemost" will be published in the June issue of *Spillway Magazine*.

**Katherine Doss** (2008) is on the staff of the National World War II Museum in New Orleans, LA.

**Miriam Robinson Gould** (2002) is working as a technical writer in Austin, TX.

**Emily Hilliard** (2011) just started a job as the Programming Assistant with the *National Council for the Traditional Arts* in Silver Spring, MD.

After working for several years in Memphis, **John Hubbel** (2007) has headed to Hong Kong to work in the Asian newsroom as an editor for the *International Herald Tribune*, the global edition of the *New York Times*.

**Martin Johnson** (2005) is completing his PhD in Cinema Studies at NYU, with a dissertation entitled, "Main Street Movies: Local Films in American Small Towns, 1910 to 1948." He will be returning to UNC in the fall, teaching courses in American Cinema & American Culture and in Southern Studies for our department while his wife holds a postdoc at UNC's Lineberger
Steve Kruger (2011) has taken a position as Project Manager for revision of the Blue Ridge Music Trails Project for the North Carolina Arts Council and is also conducting an economic impact study on music sites in the Blue Ridge National Heritage Area.

Molly Matlock continues to lead ChathamArts, the Chatham County Arts Council, ably, with wit and inspiration, and essentially single-handedly as executive director.

Kris Nesbitt (2004) is back in Chicago, where she serves as Assistant Director of Exhibits and Programs at the Shedd Aquarium and was kind enough to give Patricia Sawin a personal tour of the newly opened special exhibit "Jellies!"

Helena Safron (2009) just started one job as Project Assistant in Outreach and Grant Writing at the Florida State University Coastal and Marine Laboratory and in August will add an internship at the Historic Capitol Museum in Tallahassee.

Bryson Strauss (2001) lives in Los Angeles with his wife Holiday and their new baby Ise Grey. As the founder and Director of the L.A. ART MACHINE, Bryson curates the BritWeek Art Program, directs the International Urban Art Festival, and manages contemporary art exhibitions and installations in the U.S and abroad.

Blaine Waide (2008) can now officially allow us to announce that in January 2011 he was appointed the Florida State Folklorist. Check out what he is doing at the website for the Florida Folklife Program.

Emily Wallace (2010) is serving at the Assistant to the Senior Associate Director of the Center for the Study of the American South at UNC (in other words, she keeps Bill Ferris on track for all his meetings and projects, no mean feat).

MA Theses
As we go to press, all six of this year's second year students have completed or are just putting the finishing touches on their MA theses, which they presented at the second annual thesis symposium on May 3:

- Sara Bell: The Heart Sings to Me: Song as the Memory of Language in the Arbëreshë Community of Chieuti
- Chris Fowler: My Integrity Means More to Me Than a Dollar Bill: Habitus and Good Farming in an Eastern North Carolina Community
- Emily Hilliard: Vimala Cooks, Everybody Eats: Domesticity,
Community, and Empowerment

- **Vincent Joos**: The Natchez Fire: A Profile of African-American Remembrance in a Small Mississippi Town
- **Steve Kruger**: Protecting Place: Rural African American Cultural Memory, Folklife and Conservation Discourse in Central North Carolina
- **Shawna Prather**: Historic Texas Jailhouses: Romanesque Revival, Identity, and Reform

**Awards and Fellowships**

**DK Wilgus Fellowships** were awarded to Folklore students **Alyssa DeCaulp** (2012) for her research with the Sacrificial Poets Slam Poetry Team and **Joseph Decosimo** (2012) for his work on the Process of "Retraditionalizing" among Tennessee Musicians, as well as to History student Ben Reed for his work on Oratorian Musical Traditions in Colonial Mexico.

**Archie Green Fellowships** will support the thesis research of Folklore students **Marwa Koheji** (2012), working this summer in her native Bahrain, "Memories from Onboard the Pearling Dhow" and **TC Owens** (2012), "Leasing gas to save the farm: Family farms and natural gas extraction in the Northern Tier of Pennsylvania," as well as that of History student Joey Fink, "The Many Norma Raes: Working-Class Women in the Struggle to Unionize J.P. Stevens, 1963-1981," and Anthropology student Lawrence McBride, "Memories of Slavery, Prophecies of Redemption: An Ethnographic Investigation of Rastafari Ethics among Jamaican Farmers."

**Sara Camp Arnold** (2012) received two research grants for the summer of 2011--one from Triangle University Food Studies (TUFS) and the other from the Center for the Study of the American South (CSAS)--to develop an oral history project with local chefs who buy their food from the Carrboro Farmer's Market on the relationships they have with local farmers. She will present her findings at the Southern Foodways Alliance annual symposium in October.

**Chris Fowler** (2011) has been selected as a 2011-12 **Lewis Hines Documentary Fellow**. The fellowship will take him to Boston next fall where he will work with a non-profit organization and create a documentary project in collaboration with the women and children whose worlds connect with that non-profit.

**North Carolina Folklore Society Meeting**

Congratulations to the North Carolina Folklore Society for an inspiring annual meeting, **Ain't No Lie: New Stories from Southern Ground**, held at UNC April 2 and co-sponsored by the Folklore Program. So many UNC Folklore students and alumni participated and attended that I’ll apologize in advance if I leave someone out, but I wanted to extend special appreciative recognition to outgoing President **Barbara Lau** (2000); board members **Lora Smith, Janet Hoshour**, and **TC Owens**; presenters **Sara Bell** (2011) and **Emily**
Hilliard (2011); Mary Anne McDonald (1999), who collaborated with Mary Hufford on a keynote address on the role of folklore in environmental justice movements; and Brendan Greaves (2008), who helped nominate songwriter, label owner and record store proprietor David Lee of Shelby, NC for a Brown-Hudson award in recognition of his role at the center of a powerful regional soul, gospel and R&B scene.

Getting the Word Out--writing by and about UNC folklorists
Sara Camp Arnold (2012) is making a splash in the world of Foodways. Arnold is the editor of Gravy, the publication of the Southern Foodways Alliance. Gravy's last issue was plugged in the "Diner's Journal" of The New York Times.


Lora Smith (2009) and Emily Hilliard (2011) are featured in the newest issue of Zenchilada with their article "Pi(e) R Squared: Revolution in Round" about Pi(e) day (March 14), the celebration of which they encouraged with a pie eating extravaganza at Johnny's in Carrboro.

Josh Parshall (2009), Oral Historian at the Goldring/Woldenberg Institute of Southern Jewish Life, took advantage of Sarah Palin's recent ill-informed remarks about the Jewish "blood libel" to educate readers of the Jackson (Mississippi) Free Press and to reflect that "when our sense of victimhood, individually or collectively, interferes with the ability to take responsibility for our own actions, we run a greater risk of victimizing others."

Emily Wallace (2010) published a short article in Gravy based on her thesis on Pimento Cheese. She is also a contributing writer to the Independent Weekly.

Be sure to check out Crystal Wallis's blog CreateEquality and her March 22, 2011 post: "Get a (folk)life: How folklore research helped an arts agency." Wallis describes the work Sarah Bryan (2003), Program Manager at the North Carolina Folklife Institute, and Sally Peterson, Folklife Specialist at the North Carolina Arts Council, did to advise the leaders of Wilmington and New Hanover County about reestablishing a local arts agency there. Her description of the value of "cultural asset research" should not only make us extremely proud of our particular stellar colleagues but also remind us of the value we as folklorists can bring to a wide range of important social initiatives. Wallis writes, "Folklorists, as it happens, are some of the best trained interviewers out there. They also have a particular advantage when it comes to arts research: folklorists are trained to seek out and recognize creativity in all forms, especially that which comes from people who don't consider..."
themselves 'artists.' By working with folklorists, the North Carolina Arts Council and community leaders in New Hanover County were rewarded with a vivid picture of the arts in their area that went far beyond numbers, bringing to life the personalities and groups that make the community unique." We could have told them that, but it's nicer to have someone else say it about us. Congratulations to our colleagues at NCFI and the NC Arts Council!

Can't get too much of a good thing--further graduate education

**Vincent Joos** (2011) was accepted into the PhD program in Anthropology at UNC.

**Mike Knoll** (2008) is the staff folklorist at HistoryMiami, currently conducting a statewide research project on Jai-Alai, undertaking a collections/exhibition initiative on the guayabera, developing a folk artist-in-residence program series, offering technical assistance workshops to traditional artists and community organizations, and more. While continuing in that role, he will enter the PhD program in Global and Sociocultural Studies at Florida International University this fall.

**Shawna Prather** (2011) was accepted into the MA program in Museum Studies and Historic Preservation Program at UNC Greensboro.

**Stephen Taylor** (2009) is back in Chapel Hill to start an MFA in Studio Art at UNC, teaching Basic Photography with Jeff Whetstone (who did a five-year residency at Appalshop before he came to Carolina). He writes, "My work is now more ecological than oral history-based, but my background in Folklore has served me well in looking at 'declining landscapes,' not just as objects of remembrance, but as constructive criticism of the future." See some of his writing and photographs on his website.

Send us your news for the Fall newsletter: folklore@unc.edu

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The UNC Folk Community

**Dan and Beverly Patterson** have sold their house in Chapel Hill and downsized into an apartment, whence they hope to join the Carolina Meadows retirement community in the next year or two. On June 30 Beverly will retire from her duties as Executive Director of the North Carolina Folklife Institute. Congratulations, Beverly, and thank you for your inspiring
leadership in documenting and publicizing the rich folk traditions of our state!

Jamie Patterson and Kevin Watson at their July 2010 wedding
Kathy Roberts with son Daniel

Kris Nesbitt (2004) with husband Jim and baby Cora
Vincent (2011) and Mira Joos's son Simon
Bryson Strauss (2001) with daughter Ise
Eddie Huffman and Sarah Poteet's daughter Katie
Ernest Gaines receives Honorary Doctorate

Ernest Gaines, author of celebrated short stories and novels central to the Southern canon—including *The Autobiography of Miss Jane Pittman* (1971) and *A Lesson Before Dying* (1993) -- and considered one of the premier American writers of the second half of the 20th century, was awarded a doctor of letters degree at UNC's spring commencement. Bill Ferris, who regularly teaches a course on "Southern Literature and the Oral Tradition," had the honor of supporting the nomination offered by Ferrel Guillory, expert on North Carolina politics and Director of UNC's Center for Public Life. The occasion gave Bill the opportunity for a reunion both with his friend Ernie and with Professor Rudolph Byrd, Bill's former student at Yale, who is now Professor of American Studies and Director of the James Weldon Johnson Institute for Advanced Interdisciplinary Studies at Emory University and who is currently writing a biography of Gaines.

Support UNC Folklore

We invite you to offer financial support to the ongoing work of the Folklore Program.
Our top priority is to complete the endowment for the **Daniel Patterson Fund**, which will provide a summer research stipend to promising Folklore graduate students without limitations on subject area. We also welcome contributions to the **Folklore Gift Fund**, which allows us to bring in visiting speakers and from which we hope (eventually) to help our students travel to present their research at conferences.

It's easy and quick to make a one-time contribution or to set up a recurring monthly or quarterly donation.

1. Click on this link to go to the "[Make a Gift to the College](#)" page of the College of Arts and Sciences website.
2. Fill out the form—for "Gift Designation" select "other."
3. For "Department or Fund" write in "Daniel Patterson Fund 65140" or "Folklore Gift Fund 67268."

We're grateful for everything our alumni and friends do to make our work possible!

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**UNC Folklore on Facebook**
Ann Pegelow Kaplan invites everyone to join the

*Friends of the UNC-Chapel Hill Curriculum in Folklore* group on Facebook
Please post events, news and updates there.

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