



Smithsonian Institution

Ralph Rinzler Folklife Archives and Collections

1988 SMITHSONIAN FOLKLIFE FESTIVAL: AMERICAN FOLKLORE SOCIETY CENTENNIAL AUDIO LOG SHEETS

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LOGGER'S SHEET 126
 LOGGER: Greg Wood
 REEL NUMBER: 5 STAGE: APS
 DATE: 6/30/1988 PRESENTOR: ~~Charlie~~ Camp
 GROUP NAME: Festivals, their Folklore and their influence.
 REGION/STYLE:
 PERFORMER(S) INSTRUMENT/OCCUPATION
 Barry Ancelet (folklorist- Lafayette, Louisiana)
 Bob McCart (folklorist- Boise, Idaho)
 Dewey Balfa (Cajun fiddler - Bosile, Louisians)
 Pualani Kanahele (educator + performer from Hilo, Hawaii)

Contents

1. Commentary by presenter: Guests have seen festivals from both sides, as organizers and performers....
2. Dewey: The first time I performed was at the 1964 Newport Festival. Everybody got along so well. Performers learned that local folks weren't the only ones interested in regional music. I went back to Louisiana: "my mind was blown" from experience. He then decided that his music needed to be preserved.
3. Pualani: "I was raised in a traditional manner" with chanting and dancing...Festivals at home (i.e. merry monarch festival) center on one historical theme. Teachers + performers "came out of woodwork" for a highly competitive festival. Positive point - older style of dancing gets high exposure...
- 4.
- 5.
- 6.
7. Bob: occupational traditions..."In 1976, we presented construction trades. We had a lather named Doggy Eastman.... who brought along a lot of family photographs which were a non-no with Folklife Festival people at that time -> clash of visions with worker/ festival administration.
- 8.
- 9.
10. Barry: 1 Festivals cal traditional people away from their own context. 2 The Mardi Gras, however is more of a Natural festival. A third kind of festival is one of cultural pride - i.e. Festivals Acadiens in Lafayette - which is somewhat natural (in the culture) and somewhat artificial (out of the dance hall and home).
- 11.
- 12.
13. Festivals have a hard time story-telling. (Cajun) most real form is in French... interpretation would destroy effect....
14. Pualani: addresses spokesperson's role by beginning with a chant (sacred, working, love-making, lullaby). It is a sacred chant to certain gods. Chanters are not always sure of what voice is doing.
15. Barry: In Louisiana, "guerilla academics"- information brought to audience around musical performance.

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