

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

Extracted on Apr-20-2024 10:10:53

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

Contents

- 1. Commentary by presentor: 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

 3. 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.
- 4. 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...

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.

10. Barry: [[circled]]1[[/circled]] Festivals cal traditional people away from their own context. [[circled]]2[[/circled]] 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

14. Pulani: 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 doing.

15. Barry: In Louisiana, "guerilla academics"- information brought to audience around musical performance.

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