



**Smithsonian Institution**

*Ralph Rinzler Folklife Archives and Collections*

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

Extracted on Apr-18-2024 08:31:20

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# LOGGER'S SHEET

LOGGER: Greg Wood  
 REEL NUMBER: 5 STAGE: AFS  
 DATE: 6/30/1988 PRESENTOR: Charles 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, Basile, Louisiana  
 Pualani Kanahale Educator/Performer, Hilo, Hawaii

## CONTENTS

Barry: "festivals need performance"  
 Dewey: the process ^of bringing folklore of Louisiana to people^ was a slow one, but the instruments spoke for us first. I wound up playing older songs that wouldn't be played in dance halls  
 Pualani: Mona, a part of you (a power that helps you be what you are) is a type of "hospitality" or "energy" that the performer gives the audience.  
 Charles: I've witnessed that "power" in the streets of New York during Statue of Liberty festival. Crowds quieted to hear performers.  
 Barry: Festivals also serve as "stamp of approval" for performers who return home with a new sense of pride. The Opelousas newspaper wrote in 1964 that Cajun musicians would be embarrassed performing in Newport with Bob Dylan, Joan Baez.....  
 Audience question: Do politicians fool with this Folk Festival in Washington?  
 Bob: organized labor tends to control things... a problem with occupational folklore only in initial stages  
 Barry: It is a politically-charged message to emphasize nation's diversity.  
 Charles Camp: Is the era of festivals over?  
 Barry: Festivals are a "living museum."  
 Pualani: People are just beginning to see Hawaiians as Native Americans  
 Barry: Festivals have a responsibility to present a positive model, a gauge of what is important.

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