



Smithsonian Institution

Ralph Rinzler Folklife Archives and Collections

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

Extracted on Apr-23-2024 08:00:12

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LOGGER'S SHEET 149

LOGGER: Lori Taylor
 REEL NUMBER: 1/9
 STAGE: AFS
 DATE: 7/3/1988
 PRESENTER: Tom Vennum
 GROUP NAME: The Sacred, the Personal, the Offensive:
 REGION/STYLE: Do We Preserve and Present?

[[2 columned table]]
 | PERFORMER(S) | INSTRUMENT/OCCUPATION |
 | --- | --- |
 | Tom Vennum (ethnomusicologist- Wash,DC) | |
 | Leo Calac (Luiseno Culture Bank- San Luis [[strikethrough]] Rey
 | [[/strikethrough]], CA) | |
 | Ben Grayhawk (Badland Singer-Sioux-Montana) | |
 | Pualani Kanahele (hula teacher/dancer- Hilo, Hawaii) | |

CONTENTS

1. Intro
2. TV- examples of Indian secrets- place names ("Chicago" = big smell)
- LC- mission period- ceremonies had to be private & secret.
3. TV- misunderstandings in early collections- people didn't realize it could be duplicated & disseminated now very private ceremonies are on record in public domain
4. TV- many tribal people hadn't known about the recording- now copies are being sent back to reservations & tribal groups.
- 5.
6. BG- Personal Songs- made personally for an individual.
- PK- About the sacred- until 19th century, each had a personal God in Hawaii- abolished practice. now often occupational gods. court case- Pele vs. Hawaii govt (about [[strikethrough]] using energy)
- 7.
8. Offensive? TV- a lot of early collectors censored (dirty words in Latin)
9. BG- No need to tell you what our songs say-they're beautiful songs
10. TV- what is offensive varies by group
11. LC- performance of sacred songs by only a few now, but were recorded. Indian will often let other Indians (different tribes) into ceremonies.
12. TV- who should have access?
- Smithsonian policy- if materials were gained illegally, they are returned
13. BG- comment on celebration.

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