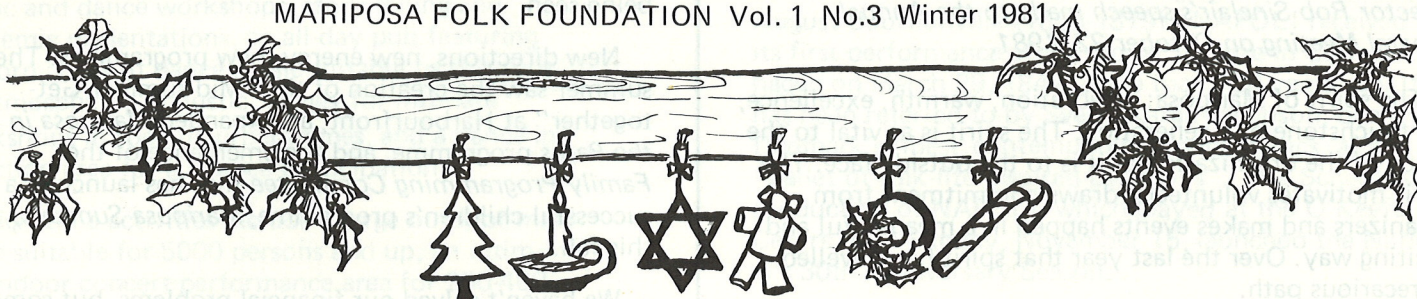


MARIPOSA NOTES



MARIPOSA FOLK FOUNDATION Vol. 1 No.3 Winter 1981



Welcome Back... A Summer Festival

The Mariposa Folk Foundation proudly presents.... a three-day summer festival. The same old thing? A regressive step cancelling the other new and exciting programmes? Certainly not! Perhaps a new venue, a different format, a prominent theme. Read on.

The following are edited excerpts from the proposal submitted to the Mariposa Board of Directors by the Mariposa Festival Planning Committee.

MARIPOSA FESTIVAL '82

The 1982 Mariposa Festival will be one of national significance, a festival which will have an important role in increasing awareness, recognition and appreciation of traditional, cultural roots *in Canada* while exploring the contemporary development and offspring of that culture. The aim of Mariposa is to link folk arts in a real and legitimate way to Canada's development as a nation, and to show its significance to the lives of contemporary Canadians.

The focus of the festival will be on *different regions of Canada*, on the history, geography and politico-social roots of the various pockets of culture from coast to coast. The festival will also explore how the heritage of these regions is reflected in present-day Canadian music, dance, songs, crafts, food, story-telling, dress and other aspects of our contemporary lifestyle.

The festival will combine the academic insights of its participating historians, authors and playwrights with the emotion, spirit and living expression of Canadian performers, songwriters, poets, story-tellers, singers, musicians, dancers and artisans. *It will tell a national story in a lively celebration of Canadian culture.*

PROGRAMMING

We intend to explore various regions of culture across the country, bringing examples of traditional arts fairly specific to each region: for example,

story-tellers and tea doll makers from Labrador and Newfoundland; Gaelic singers and wool rug-hookers from Cape Breton; singers and apple doll makers from Acadia; step-dancers, weavers and carvers from Quebec; story-tellers and step-dancers from the Ottawa Valley; Indian carving, bead and quill work from Northern Ontario; displays from some of the ethnic groups that have settled in Southern Ontario; Metis songs and stories, Ukrainian influences, and Sioux Indian baskets from the Prairies; mask-makers and totem-carvers from the West Coast; Inuit throat singers and parka-and doll-makers from the Territories. Old-time musicians such as fiddle and accordion players from each region will be represented.

Contemporary Canadian songwriters whose work reflects the spirit of their particular geographical regions will also be included.

Poets, writers and folklorists who document the lifestyle and geographical differences of the regions would read from, and discuss, their work, which often parallels the work of songwriters or can shed light on the historical significance of the folk arts.

We are looking for a strong Canadian theme for this festival but this does not preclude the participation of non-Canadian residents whose art represents a tradition that Canadian culture has drawn upon, e.g. Celtic roots, British ballad singers. Ethnic Groups newer to Canada, such as Vietnamese, South American, East Indian, etc.. will also be involved.

FORMAT

Mariposa '82 will be three full days in duration including daytime and nighttime activities, beginning Friday noon and running to approximately 10 p.m. Sunday. We are hoping to use a central Toronto location. *continued page 3*

EDITORIAL: 1981

A journey of the spirit

The following is a condensed version of Executive Director Rob Sinclair's speech made to the Annual General Meeting on October 22, 1981.

The spirit of Mariposa: celebration, warmth, excellence, the touchstone of a generation. The spirit is as vital to the inside of the organization as it is to the outside face. The spirit motivates volunteers, draws commitment from organizers and makes events happen in a meaningful and exciting way. Over the last year that spirit has travelled a precarious path.

The *Fall Festival, 1980* was a great, new idea. "City Folk" music, thanks to Ken Whiteley, pointed us towards a re-vitalization of traditional art forms in contemporary life. But the aftermath of the festival left, for the most part, memories of financial failure. Was it the time of year? The publicity? Audience distrust of a totally different Mariposa Festival? Lack of credibility after the fiscal wreckage of the *Toronto Folk Festival*? Nobody knew. What we did know was that there were big debts and no clear source of new revenue. The journey of the spirit moved quickly downhill.

Throughout the fall, depleting funds, Estelle Klein's resignation and the slow pace of fund-raising efforts led to a sense of no direction and gloomy forecasts for Mariposa's future. The financial crisis reached its nadir in January and February. Emergency appeals went out to government bodies and numerous friends. Ron Broughton resigned from the office under the pressure. *M.I.T.S.* performers were worried about the future of their programme.

Yet, it was also about this time that a turn-around began. The first *Mariposa Community Meeting* was held in January and set in motion a new process of opening up our problems to a concerned community. We started to plan a new membership structure and certain members of the board wisely directed attention to the roots of the malaise, rather than totally losing themselves in the day-to-day concerns of meeting debts, salaries and rent. In March, a retreat for Board Members and Advisors was convened in Milton to spend some concentrated time looking at our sense of common purpose, who we are and where we should be going.

A lot of talk. But a new sense of who we are began to emerge. The brief to the Applebaum Commission focused much of this, as did new programme concepts brought forward in the second *Community Meeting* in June. The membership was launched. *Mariposa Notes* was hot off the press. Tim Harrison took over the booking of *Mainland*, and Liz Chappel, having succeeded Ron as *M.I.T.S.* coordinator and office manager, helped

to get the administration on its feet again and did a lot to instill new confidence in the *M.I.T.S.* performers. A new *Resource Centre Committee* did a mammoth job of re-organizing the archives and library and was conducting a feasibility study on future use of the material. Activity such as this was stimulating more talk and ideas, the fruits of which are still being seen.

New directions, new energy, new programmes. The summer saw the creation of the "Mid-summer Get-together" at Harbourfront, an expanded *Mariposa in the Parks* programme, and the emergence of the *Family Programming Committee* that has launched a successful children's programme, *Mariposa Sundays*, this fall.

We haven't solved our financial problems, but somehow they look qualitatively different at this end of the year, if not quantitatively. It's the spirit that makes them different. When the spirit was absent, the scramble for money was motivated by memory and an elusive hope for a future. The spirit has come a long way in twelve months. With the positive belief in where we're going and the opening of the decision-making and communication structure, the financial problems can be seen in a new light. They will be solved.

Mariposa is people. Individuals have brought the spirit to a new plateau. Don Malpass and David Kellher, two new sources of energy on the board last year, organized and directed the numerous planning and community meetings, facilitating organizational growth. Amita Daniels and Ron Broughton sold a good portion of their souls and peace of mind to make a success out of *Mainland*. Bill Russell, as *M.I.T.S.* chairman, was instrumental in re-organizing that group and keeping a sense of calm and common purpose to this diversity of individuals. Liz Chappel, Tim Harrison and Ken Whiteley must be mentioned again. Kathy Lowinger spear-headed the membership campaign; Kathy Sinclair created *Mariposa Notes*, and Lanie Melamed articulated the Applebaum brief so beautifully. Burton Kramer has donated hours of time to creating a new image for our flyers. Without Jamie Bell's strength and commitment throughout the year, and his efforts in emergency fund-raising, we might not be here today. These people have been fellow travellers with me on a sometimes harrowing journey of the spirit. I thank them for Mariposa.

— Rob Sinclair
Executive Director
Mariposa Folk Foundation

WE MISTOOK
Fall Issue page 3:
Mainland's Co-Club
Managers are
Chick Roberts and
Ron Broughton

If you would like to help support us financially or volunteer your time for one of our many activities PHONE 363-4009.

continued from page 1

Daytime activities will include: crafts displays and demonstrations, a foods area featuring the various regions in Canada, a children's area with both amplified and unamplified stages for passive and active children's programming, four amplified stages for the presentation of music and dance workshops, story-telling and academic presentations, an all-day pub featuring performances of dance music suitable to this type of atmosphere, acoustic stages for intimate workshops in specific programmes, and a dance instruction area for audience participation.

Nighttime activities include a large outdoor main stage suitable for 5000 persons and up, an intimate indoor concert performance area for 200-400 persons, and the pub which will accommodate 300-500 persons.

The daytime activities will be geared to family oriented programming to which we hope to draw 8000 persons daily, and the nighttime activities will be geared to a more adult audience, though not exclusively programmed in this direction.

We intend to show that the folk arts are not simply a "dated" art form, but warrant a level of appreciation and respect in relation to our heritage and growth. Let's hope the funds appear to realize this exciting vision for the summer of 1982! *Abra-cadabra.....*

— edited for publication by Kathy Sinclair



Photo: Jeff Moss

Mariposa Is A Non-Profit Charitable Organization



Mariposa Folk Foundation
525 Adelaide St. E.
Toronto, Ontario
M5A 3W4

Napoli

Tuesday, November 10, 1981 marked the world premier of the National Ballet of Canada's production of NAPOLI, adapted, produced and choreographed by Peter Schaufuss. NAPOLI is considered to be the most celebrated ballet of Danish choreographer and dancer, August Bournonville (1805-1879). NAPOLI received its first performance at the Royal Theatre in Copenhagen on March 29, 1842, more than 130 years ago. It has been referred to by Svend Kargh-Jacobson, one of Denmark's finest contemporary dance critics, as a "ballet of folk-life inspired by genius". The Schaufuss production of NAPOLI, which played at the O'Keefe Centre until Sunday, November 15, launched the National's 30th Anniversary Season.

In the first act we find local people, tourists and artists enjoying an evening along the pier of Santa Lucia in Naples. Teresina, the female lead (played by Karen Kain or Veronica Tennant or Elizabetta Terabust), arrives to await her beloved fisherman, Gennaro (played by Peter Schaufuss or Raymond Smith). She is courted by two comical suitors, Giacomo, a macaroni vendor, and Peppo, a lemonade seller. Gennaro arrives and takes Teresina for a moonlit sail on the bay. A terrifying storm breaks. Gennaro is brought safely ashore but Teresina is feared drowned. A monk gives Gennaro a medallion of the Madonna and Gennaro goes back to sea to search for Teresina.

At the beginning of the first act, the O'Keefe stage is cluttered with what appears to be the entire core of the National Ballet dressed in a brilliant variety of costumes depicting 19th century Italian fashion and lifestyle. The stage props, which add to the crowded appearance, include a church, a local shop, two boats at the dock and the pier. The impression is one of overwhelming activity. Dance is the subordinate means of communication because mime predominates. The use of mime is appropriate for the opening of the ballet as it reinforces the festive and, predominately, humorous mood. The two characters who steal the mime sequence are Giacomo and Peppo, the two comical suitors.

During the storm sequence, there is a frenzy of activity climaxed by the eruption of Mount Vesuvius in a cloud of smoke.

The second act is set in the Blue Grotto, where Teresina has been washed ashore. While she searches for an escape route from the grotto, Gennaro arrives to look for her. He is tired so he prays to the Madonna and falls asleep. In his dream he sees Teresina turned into a Niade (a sea nymph) by the sea sprite, Golfo, ruler of an underwater Kingdom. Teresina attempts to turn Gennaro into a sea king but sees the medallion of the Madonna and is reminded of her earthly past. Golfo fights with Gennaro and the dream turns into a nightmare, awakening Gennaro. He then finds Teresina there with him. She has found old treasures

while searching the Grotto so the happy and wealthy pair set sail for Naples.

Schaufuss has changed almost the entire second act, incorporating more dance to make the action more interesting and introducing the dream sequence, not found in the original production. Apparently, theatre goers did not appreciate Act II in early performances. As the story is told, the audience would arrive at the theatre to watch Act I, go to the pub and drink beer during Act II and return for Act III. The intention of the changes is to achieve an even artistic balance for the mime sequence of the first act and the succession of dances in the third. The beautiful, more classical style of dancing found in the second act, coupled with the ariel-like costumes of the Niades, enhances the dream quality of this act and manages to keep the audience spell-bound, despite the reduced level of energy. Twice during this scene the viewers' dream is mildly disrupted by the ripping of the Velcro used in Teresina's costumes to transform her from a peasant girl to a Niade and back again.

Act III depicts the return of Teresina and Genaro to Naples where they join with all the city folk in great dancing festivities. Again the stage is alive with an overwhelming cast of performers who clap enthusiastically and play tambourines as dancers entertain in a variety of steps.

For balletomanes who enjoy dancing of quality, quantity and variety, NAPOLI, Act III is one of the best dance sequences to see. This act includes some of Bournonville's most wonderful and vibrant dances: the brilliant pas de six, the Flowers' Festival pas de deux, and a lively tarantella which brings the festivities to a climax. The energy literally moves over the footlights, arousing the audience to bounce in their seats.

NAPOLI combines, in a classic Bournonville style, a delightful cast of many characters (including a large number of children), vivid costumes, ingenious theatrical tricks, impressive stage sets and an entertaining use of mime and folk-dance. The end result is the creation of a thoroughly uplifting, creative and entertaining ballet. **AND**, of course, it has a happy ending!

— Glen Sutherland

Mariposa Notes' Staff

Editor: Kathy Sinclair
 Staff: Glen Sutherland
 Alex Sinclair
 Kate Carey
 Monika Croydon
 Judy Cohen

Family Folk Notes: Caroline Parry

Christmas Graphic: Glen Sutherland

NEWSLETTER:

Desperately needed -
 1. Co-editor to keep this literary effort on the road;
 2. fast typists fast;
 3. writers willing to edit long Mariposa business, or freelance.
 363-4698/4009.

Figgy Duff pudding

Ingredients

3 cups bread crumbs	1/4 cup melted butter
1 cup raisins	3 tbsp. molasses
1/2 cup brown sugar	1 tsp. baking soda
few grains salt	1 tbsp. hot water
1 tsp. ginger	1/2 cup sifted flour (w/w)
1 tsp. cinnamon	

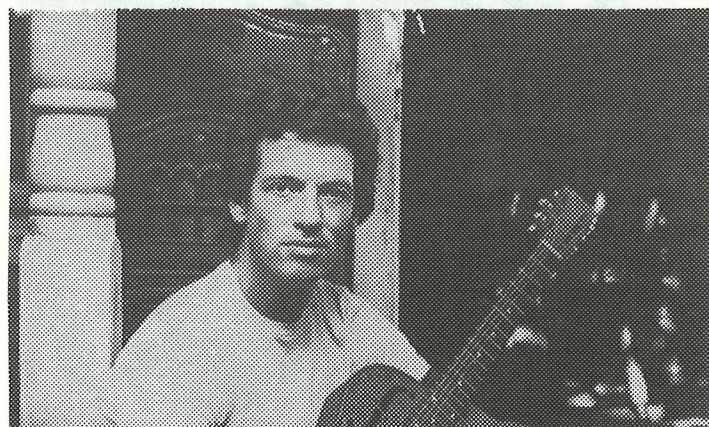
Soak stale bread and crusts in water for a few minutes. Squeeze water and rub between hands to make crumbs. Measure without pressing into cup. Combine crumbs, raisins, sugar, salt and spices and mix with a fork. Add melted butter, molasses and baking soda which has been dissolved in the hot water. Add flour and combine well. Pour mixture in dampened pudding bag and tie tightly, leaving a little slackness to allow the pudding to expand. Boil for 1 1/2 hours. Serve with heated molasses, or with:

1 cup brown sugar	1 tbsp. butter
1 tbsp. flour	1 tsp. vanilla
1/2 cup water	

Combine sugar and flour, add water and boil until thickened. Remove from heat and add butter and vanilla. If more sauce is desired, double recipe.

Figgy Duff will be cooking down at Harbourfront for the the traditional New Year's Eve extravaganza. Only \$22 gets you in to see, dance to and generally celebrate with *Figgy Duff* plus a 14-piece dance band, a jazz quartet, movies and a buffet dinner.

MAINLAND EVENTS



- | | |
|-------------|--|
| December 31 | Figgy Duff and Harbourfront New Year's Party |
| January 6 | John Hammond Jr. |
| January 13 | CLOSED |
| January 20 | Stefan Grossman
John Renbourn |
| January 27 | Alan Stivell |
| February 10 | Jarvis
Benoit Quartet |
| February 24 | Eritage & the Mulligan Dancers |
| March 3 | The Tannahill Weavers |

FAMILY FOLK NOTES



EDITOR'S NOTES

I have had several enquiries as to how to pronounce the name of the Celtic festival and lord of the dead, Samhain. To the best of my knowledge it sounds like this: "Saa-in".



No, this is not St. Nicholas, Father Christmas or dear old Santa; it's a portrait of Mariposa stalwart Guy Peisley done by Melanie LeBeau (age 5) at the Mariposa Annual General Meeting. Melanie's mother, Laura Higden, titled it "Bored at a Board Meeting". Please send us more folk art: it can be any size, but must be done in black ink on white paper.

To make the dark sky bright

Every autumn, after the clocks have been put back and dark evenings set in earnest, I find myself more and more depressed by the lengthening nights. But when we finally reach December 21 - the Winter Solstice, or St. Thomas' Day ("St. Thomas grey, St. Thomas grey, the longest night and the shortest day") I heave a sigh of relief, knowing the worst is over. No matter how much colder it may get ("as the days lengthen so the cold strengthens"), I know there *will* be more light.

It fascinates me that my personal feelings of gloom followed by cheer are reflected in rites and celebrations of many cultures. All over the world, from ancient times to the present, people have held festivals of light around the same time of year. Canada's dominant winter celebration, Christmas, is barely 2,000 years old. In fact, scholars speculate that the actual date of Christ's birth was shifted back from the spring in order to imbue midwinter fire rituals with Christian significance. The 25th of December, once sacred throughout the Roman Empire as the Birthday of the Unconquered Sun, for example,

became the birthday of the Christian God's Son, the "true Light of the world".

In all likelihood, Hanukkah, now a festival commemorating the bravery and faith of a group of early Jews, was originally a festival of light as well. Jewish history tells how the Maccabees rebelled against a Greek emperor, threw his idols out of the Temple in Jerusalem, and then relit the eternal lamp kept there. They found only a day's supply of pure oil there, but, so the legend goes, by a miracle it lasted for eight days, until a new supply could be made. Hanukkah is now celebrated by lighting one candle the first evening, two the second and so on through the eighth and final day. Christians observing the four Sundays in Advent have a similar custom.

Peoples all over the world find a deep meaning in lighting ceremonial lamps, new hearth fires or hilltop bonfires in the face of oppressive cold and darkness, when Nature seems dead and the life-giving sun is at its weakest. In the words of an old Swedish carol, "Now light one thousand Christmas lights/on dark earth here tonight/one thousand thousand also shine/to make the dark sky bright".

— Caroline Parry

Yuletide games

Jewish families celebrate Hanukkah for eight days. During this time, they often play traditional games, spinning the *dreydle** for Hanukkah "gelt" (coins) or nuts and candy. In the same way, Anglo-Saxon families would sing, dance and play games during the twelve (sometimes thirteen) days of Yule.

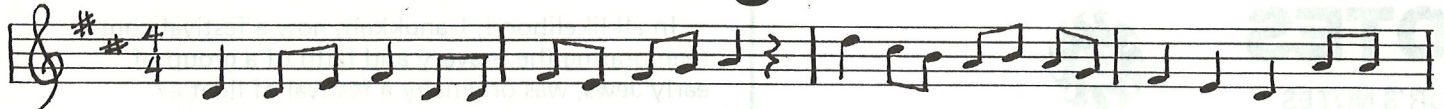
For the Victorians, charades were a favourite, as were "Hunt the Slipper" (players crouch in a circle around "it", passing a slipper behind their backs while "it" tries to find it) and "Blindman's Buff", formerly called "Hood Man Blind". An interesting variation of this game was "Queen of Sheba". One player was named the "Queen", and a blindfolded player had to find "her". If successful, "it" won a kiss from "her" - but some folks would substitute a bearded relative for the "Queen" while "it" was preparing to collect the prize!

*small top inscribed with four letters standing for the Hebrew words "a great miracle happened there".

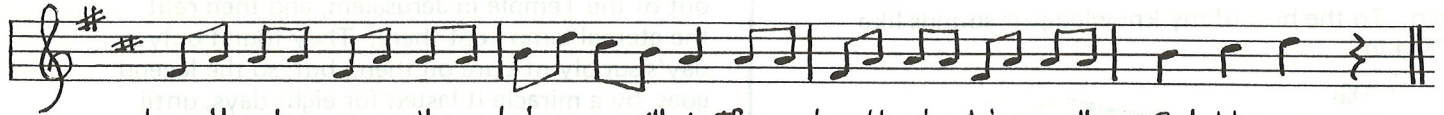
SOLSTICE SOLACE

A great record for winter solstice is John Roberts and Tony Barrand's record *Nowell Sing We Clear*, Front Hall FHR-013. It's a veritable pageant of midwinter carols that are nice background music as well as the perfect stuff of singalongs.

Christmas is coming



Christmas is coming, the goose is getting fat. Please put a penny in the old man's hat. If you



haven't got a penny then a ha'penny will do. If you haven't got a ha'penny then God bless you.

This easy-to-learn round is great for all ages and has enjoyed success in 2, 4 and even 8 parts. We sing a combination of versions from Jamie's grandmother and the Kingston Trio.

— Jamie Beaton and John Mayberry

Mariposa Sundays

The new *Mariposa Sundays* series is the first product of the Family Programming Planning Committee (which is often, jokingly, called something shorter). The series got off to a great start on October 18th at Innis College Town Hall, at the University of Toronto.

Mariposa "old boys" Ken and Chris Whiteley, along with Raffi, delighted two crowds of more than 200 people each. Used were jugs, washboards, giants, snores and even the purple people eater (remember him?). Ken and Chris have just released their new record, *JUNIOR JUG BAND* on Raffi's Troubadour label.

Innis Town Hall is a good space for a family affair, big enough for a fair number of people, yet intimate, with broad curving steps backed by eight rows of upholstered seating. The bodies were sprawled, and/or jitterbugging, everywhere.

The committee was pleased that the hall worked out as well as we had hoped, with children more or less eyeball-to-kneecap with the performers. The result was a strong feeling of intimacy despite the microphones which proved necessary for "tot control".

Our long-term goal is to establish *Mariposa Sundays* as a regular event, occurring at a predictable time and place throughout the winter, just as Mainland does on a large scale. Because of this goal, we aren't selling single concert tickets in advance, but are trying to persuade people, by using competitive pricing and Mariposa's name, to buy series tickets even if some of the artists are unknown to them.

Those who inquired about what they called "the Raffi concert" weren't always easily convinced of our wisdom. However, we explained this policy clearly to the October 18th audience and were not shouted down.

On November 29th our performer was Al Simmons, of Winnipeg, playing an assortment of what he calls "gadgets and gizmos". Toronto Folk Festival goers saw his astounding and amusing Human Jukebox in

July, 1980 and his *Mariposa Sundays* concert was also terrific fun.

Al would ordinarily have been too expensive to bring Toronto for one of our deliberately small Sunday concerts, but he was coming east to the Hamilton Festival of the Earth anyway and the festival organizers very kindly arranged his schedule so that he could be with us.

Similarly, we are trying to "piggyback" extra work in schools or with Mainland or Fiddler's Green for all out-of-town performers who play for *Mariposa Sundays*. This makes the event more affordable to Mariposa and more profitable for the performer.

If you have any ideas concerning such extra gigs, or suggestions for future bookings, please let someone on the FPP Committee know. We welcome your comments, feedback, yea, even your helping hands. On the committee are Sandy Byer, who is performing on January 31st in the storytelling Sunday concert, Caroline Parry, Kathy Reid, Sally Jaeger, Camilla Gryski and Susan Lawrence, our new publicity person. Plus, of course, Rob and Liz from the office.

— Family Programming Planning Committee

BOOK REVIEW: THE CHRISTMAS FOLK

*The hallow days of Yule are here,
The nights are long and dark.
A feeble sun scarce warms the day,
And cold congeal the stoutest heart.
The hallow days of Yule are come,
And now the Christmas folk bestir...*

So begins the evocative, folklore-based poetry of a lovely children's book called *The Christmas Folk*, by Natalia Belting.

Unfortunately, this book is no longer in print, but it should be available through your local public library. It is full of a wealth of customs for the days from St. Andrews Day (November 30th) through Twelfth Night (January 5th, Epiphany being the 6th) with a particular emphasis on mummers and carollers.

The Annual General Meeting : Commas and democracy

The Mariposa Folk Foundation held its Annual General Meeting on October 22, 1981 in the Loft at Harbourfront. Approximately 40 members were present including eight board members. The usual 'meeting' type business, such as reading the minutes from the last annual meeting, was disposed of quickly. The highlights of the evening were the Executive Director's remarks made by Rob Sinclair and the lively discussion which centred on the election of the Board of Directors. The Executive Director's remarks can be found on page 2 in our editorial column.

The Treasurer's Report, while explaining discouraging facts and figures to the laymen, did provide a financial perspective that was reassuring. Pat Munding explained that Mariposa is in a transition period: we're changing from a self-supporting organization to a funded foundation. Most arts organizations in Canada receive funding so this is not unusual or a cause for shame, but it is difficult to convince the people with the money that Mariposa really needs it and that the preservation of folk life is important. Deficit financing is a fact of life for arts organizations in Canada today. Adequate funds should be available for our programmes; we simply have to find the key to the door. The Boards of Directors, members, volunteers and staff are requested to offer ideas, time and energy in this area. We certainly aren't near our death bed yet, but we need funding for our 1982 projects.

President Jamie Bell's comments were brief. He expressed his desire to retire as President but to remain on the board in some other capacity. He recapped some of his activities over the past year and expressed pleasure at the new membership's involvement as demonstrated by the turnout.

COMMITTEE REPORTS

a) M.I.T.S.: Bill Russell explained the core committee and the six new committees which have been reorganized this year. (See *Mariposa Notes* Fall issue, page 3.) M.I.T.S. is in the process of negotiating a second album with Elephant Records and will persevere to get teachers informed of their programme rather than principals only. They need more funds.

b) MARIPOSA MAINLAND: Amita Daniels introduced Tim Harrison, the new programmer. In two years there have been three programmers which has resulted in a break in continuity, so it is hoped that Tim will stay for awhile to overcome this. Mainland has a strong volunteer group but lacks adequate publicity. The CBC sponsorship helped last year; they're looking for another sponsor this year.

c) RESOURCE CENTRE: Joe Romain explained the type of analysis he and Gail Ferguson are applying to their initial questionnaire. They are attempting to organize a centre responsive to the users' needs. They also need volunteers to help organize. Perhaps a "Can you identify this slide?" party is in the offing.

d) FAMILY PROGRAMMING: Caroline Parry reported that their goal has been to sell series tickets and abbreviated series tickets as the concerts progress. The Ken and Chris Whiteley concert was very well received.

e) MEMBERSHIP: Kathy Lowinger revealed that Mariposa has over 200 members and the membership picnic on Olympic Island, September 13th was a huge success, good weather playing its role. The question was raised as to the necessity of volunteers becoming members. The board and membership decided this issue later in the meeting.

f) NEWSLETTER: Kathy Sinclair reported that the first issue had been well received, but the committee had not heard much feedback on their second issue. As with most committees, the newsletter needs volunteers.

g) COMMUNICATIONS: Jamie Bell pointed out the strong need to get information out to the community and some of the plans for doing it.

h) APPLEBERT: Lanie Melamed doesn't feel that the Mariposa Folk Foundation's presentation made much of a 'real' impression on the commission people who were present. (Perhaps the more sympathetic people were in the other room.) It was generally felt that 'they' didn't understand 'us'. But they all kept their kazoos!

After a short coffee break, we discussed the by-law changes necessary to incorporate members into the board election process. Quite a lively debate resulted in the addition of a comma to clarify meaning between the two words "members present" in *Section 22*, which read as follows: "A quorum for the transation of business at any meeting of members shall consist of not less than 25 members or a simple majority of members ('?') present in person or represented by proxy, which ever is less." This means if we only had 20 members, then 11 would have to be present or represented by proxy. Kathy Lowinger recommended that the board explore the issue of limiting the number of proxies to be held by any one person.

THE ELECTIONS: This was the hottest issue of the night. Don Malpass presented the slate of six board

members who were willing to stand for another year. He then presented the six names for the two year term, including Bill Russell who was the M.I.T.S. committee nomination. Opinions flew thick and fast: why only six names presented for six positions; was any effort made to find a Mainland representative; in future one board position should be a M.I.T.S.' position; but each committee wishing representation should nominate their candidate and be at the meeting to vote them in; presentation of the slate not democratic; all positions should be open to vote, not just two year slate; but we need the carry-over experience to enter this new phase of Mariposa; therefore the spirit of the first half of the slate is valid. Some people felt that committees should be represented on the board; others, that they shouldn't so the board could be objective, not self-serving and deal with the business and philosophical aspects of the organization; if every committee were represented **AND** there were the necessary accountants, fundraisers, legal minds, visionaries, publicity people, musicians, administrators and so on, the board would be unwieldy in size. The members want more input into the Nominations Committee who they would like to see 'present' a slate rather than 'promote' it; there was some disagreement as to whether the slate had been 'promoted' or not. The board was commended for trying to move forward and next year the members will receive advance notice of the nominees and a 'bio' of each.

Nominations for the one year term (six present board members): Jamie Bell, Don Malpass, Michael Galea, Gay Spiegel, Lanie Melamed, David Kelleher. Nominations for the two year term: Diane Abbey-Livingston, Moira Egan, Beverly Glenn-Copeland, Jay Mowat, Bill Russell, Andy Vine. Nominations from the floor: David Warren.

"Bios" for these candidates were then presented. The nominations for the one year term were acclaimed, so ballots were distributed and voting took place for six candidates for the two year term. The following people were elected for the two year term: Andy Vine, Bill Russell, Jay Mowat, Beverly Glenn-Copeland, Moira Egan and Diane Abbey-Livingston.

RESOLUTIONS and FOLLOWING DISCUSSION: TerryHawtin led a discussion on the nominating committee. Recommendation: *"That the board appoint a nominations committee early in the year to solicit nominations and that these nominations be communicated to the membership prior to the Annual General Meeting and that the procedure for the general nominations be made public."*

Paul Rappell moved the following which was carried: *"Whereas volunteer help has traditionally been a source of support and energy throughout the history of Mariposa, and whereas volunteer*

help is still integral to the functioning and success of Mariposa programmes, be it resolved that the continuing participation of volunteers in the planning and execution of Mariposa programmes is welcome and encouraged. This participation is accepted whether or not these volunteers are members of the Mariposa Folk Foundation."

Rob Sinclair suggested that the board take into consideration David Warren's strong support from the Mainland Committee when appointing the Advisory Board. Tim suggested that the board appoint one member to be a liaison with the Mainland Committee and Paul suggested that more board members come to Mainland concerts. The membership wants more communication with board members and asked the board to print a quarterly report in the newsletter. On this fine note, a long evening was ended.

— minutes by Pat Munding, edited by Kathy Sinclair

Mariposa Christmas list

Sure, the Eatons Centre is great for Christmas shopping - right on the subway line, 48,621 shops for your convenience, 3,734,855 other shoppers to jostle your elbows and tread on your toes. However, before you start throwing rocks through that marvellous display window, why not drop by the Mariposa office, or Mariposa Mainland, and pick up a few gifts for the more interesting people on your list?

We have a number of items for your perusal:

RECORDS: MITS <i>Going Bananas</i>	\$6.00
<i>Mariposa Folk Festival 1975</i>	\$4.00
<i>Mariposa Folk Festival 1976</i>	\$4.00
Ken Whiteley <i>Up Above My Head</i>	\$7.50
Rick Avery and Judy Green-Hill <i>Songs of Eastern Canada</i>	\$8.00
Stan Rogers <i>Northwest Passage</i>	\$8.00

BOOKS: <i>For What Time I am In this World</i>	hard \$9.00	soft \$5.00
<i>Coast to Coast Fever</i> (songs by current Canadian song-writers)	\$8.95	

T-SHIRTS: Mariposa Fall Festival	
children	\$2.00
adults	\$3.50

TICKET VOUCHERS: Mariposa Mainland	\$4.00
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MARIPOSA MEMBERSHIPS: individual	\$12.00
family	\$18.00

Community Festival: a new direction

Another surprise. Mariposa has a spring community festival in the planning stages. This, of course, is not a full scale festival in the style of what's up the artistic sleeve for the summer. But it's an exciting event that will brighten a dull March weekend. Bill Russell and Andy Vine of the Mariposa Board of Directors have been working on this innovative project. Here's their progress as of mid-November.

THE FOLK COMMUNITY FESTIVAL

Over the last year, the Mariposa Foundation has been moving in many directions. One of them is the attempt to network the various folk-oriented groups in Toronto. There are a variety of groups involved in ongoing, folk-related activities. The idea of the proposed community festival is to find a place and a time so that various groups can do something similar to what they usually do, but all together. We hope that the result will be a big party or a small festival.

Mariposa would have a coordinating role, perhaps doing some of the programming, but this would not be a "Mariposa Festival" in the sense of past festivals. The responsibilities are to be shared.

There are certain risks involved in this approach: artistic, political and financial. Mariposa will not have firm control of the artistic content of the event. On the other hand, all participants will have to present a programme that is mutually acceptable. Mariposa, as the initiating group, must be careful to monitor and minimize the potential conflicts among participants, as well as try to assure in advance that each group's goals are attainable and clear. Mariposa has never taken part in such an event. We cannot be certain it will pay for itself. Even if it does, we must find a way of dealing with the profits. And if it doesn't the responsibilities must be clear.

The groups contacted so far are: The Ontario Folk Dance Association, The Storytellers School of Toronto, the Millwheel Music Arts Foundation, The Ontario Crafts' Council and the coffeehouses in town: the Jailhouse Cafe, Scalawags, Fiddler's Green and Mariposa Mainland. We wanted to start small so the list is not comprehensive, but it does represent a variety of communities.

Every group contacted has expressed excitement about the idea and a willingness to take part. There have been three meetings so far. We've decided on a date and site: March 26th and 27th at Scadding Court Community Centre, located at Bathurst and Dundas.

We are in the early stages of developing a programme. We decided to start small: two nights and the day in between. The Friday night would consist of a concert of two showcases and a feature

interspersed with stories, as well as a pub/coffee-house with guest sets.

Saturday night would feature an international folk dance with live music and another pub, probably with a featured group as well as floor singers.

The daytime activities would provide a variety of teaching, singing get-togethers, displays and workshops.

Only after a programme has been developed and financial responsibilities are settled can we be certain that this event will actually happen. It is a new direction for Mariposa and a very exciting one.

(What is 'old hat' of course, is that **WE NEED VOLUNTEERS.** Call 363-4009.)

— *Bill Russell and Kathy Sinclair*

MARIPOSA THANKS

The following who have helped with financial donations recently:

Gervais Rentals

J. Rumak

B. Martin

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D. Kelleher

Imperial Oil Ltd.

S. Leslie

If you would like to help support our work either financially or by volunteering your time, call

363-4009 or write:

**The Mariposa Folk Foundation,
525 Adelaide St. E.,
Toronto, Ontario, M5A 3W4.**

The Mariposa Folk Foundation is a registered, non-profit, charitable organization. Donations are tax-deductable. Annual membership fees: \$12 individual; \$18 family. The Foundation is supported by: **Ontario Arts Council, the Government of Canada through the Dept. of Communications, the Municipality of Metropolitan Toronto, and numerous private donors.**

Winter Events

FIDDLERS GREEN

Tranzac Club 292 Brunswick Ave.
Fridays 8:30 p.m.
Tam Kearney 489-3001

FAT ALBERT'S

300 Bloor St. W. Wed. 9 p.m.

THE GRANGE

McCaul St. Folk lunch 12-2 p.m.

JAIL HOUSE CAFE

97 Main St. 8-12 p.m. Sat. 691-1113

UNICORN

Eglinton Ave., east of Yonge
Irish Traditional Mondays

THE SCALAWAG CAFE

579 Church St. Fridays

ART GALLERY OF ONTARIO

317 Dundas St. W. 977-0414
Dec. 1 - Jan. 24 Contemporary
International
Exhibition

Dec. 18 - Feb. 14 Five Centuries
of Italian Arts

Jan. 23 - Mar. 7 Gershon Iskowitz
Retrospective

Feb. 27 - Apr. 11 Canada Packers
Collection

GREEN FIDDLE MORRIS

Kate Carey 532-6338

WOMYNLY WAY PRODUCTIONS

RuthDworin 532-7963

ONTARIO CRAFTS COUNCIL

346 Dundas St. W.
Hilary Abrahamson 977-3551

Jan. 3 - 31 Ontario Handweaver and Spinners
fibre exhibition of yardage

Feb. 4 - 28 Metal Work by Don Stuart

RYERSON THEATRE

43 Gerrard St. E. 595-5088
Jan. 19 - 24 Les Ballets Jazz de Montreal

Feb. 16 - 20 Bowyer and Bruggemen Dance
Company

COMHALTAS CEILDH DANCE BAND

Sessions every second Wednesday
Tranzac Club 292 Brunswick Ave.

CALLER'S SQUARE DANCES

Buttonville Ont.
3rd Sat. evening every month

CYRIL DURANCE

Square Dance Caller 259-1429

CAMILLE BROCHU

French Canadian & Jazz
534-7753

YOUNG PEOPLE'S THEATRE

165 Front St. E. 864-9732
Dec. 27-Jan 1 Jacob Two Two Meets the
Hooded Fang

Feb. 4 - 28 Dreaming and Duelling

PUPPET CO. FROM THE LAMPOON PUBLIC THEATRE AND YORK WINDS

Feb. 11 - 14 Musical Zoo
Sat. 2:30, 7:30 p.m.
Sun. 2:30, 4. 7:30 p.m.
Thurs. & Fri. 7:30 p.m.

Harbourfront 364-7127

HARBOURFRONT THEATRE

235 Queen's Quay W. 364-7127

Jan. 2-3 Street Songs by Canadian
Children's Dance Theatre

Jan. 21 - 24 Union Made by Mime Co.
Unlimited

Feb. 27-28 The Princess with Pumpkin
Coloured Hair

UNIVERSITY OF TORONTO FOLK DANCE CLUB

Gymnasium 151 Faculty of Education
Building, Bloor & Spadina,
Balkan, European, Middle Eastern, North
American lessons

Fridays 8:15 - 9:00 Beginners
9:00 - 9:45 Intermediate
9:45 - 12:00 request dancing

Admission: \$1.25

Information: Judy Silver 923-6641 ext. 59
Chris Aston 533-9831

1001 FRIDAY NIGHTS OF STORYTELLING

Toronto School of Art
Brunswick & Sussex Streets

TORONTO BOARD OF EDUCATION SQUARE DANCE LESSONS

Jack Hayes Board Office 598-4931

