



mariposa folk festival publication

june '75

Editorial

Summer already and here is our third issue in your hands. It's hard to believe that it's nearly festival time again. Support for The Newsletter has been slow but steady. Hopefully, this publication is becoming an interesting part of your occasional reading. For those of you just joining us, we welcome you. Feel free to write and let us know what kind of information you'd like to see. For our veteran subscribers, you've seen some changes and we hope most have been for the better. This issue brings up some new areas.

There is a fine introduction to one of the most portable of folk instruments, the pennywhistle. Jim Strickland, veteran tootler and singer, gives us all a chance to try it out for ourselves. Grit Laskin contributes a recipe for home-made banjo necks and also one of his own songs. Certainly one of the most important and moving articles we've ever printed is Sara Ogan Gunning's account of her background and influences. We are grateful to be able to share this with you. The point of all this is to try to find a balance between practicality and pleasure, scholarship and fun. And the only way we have of knowing if this is working is through your letters.

Our 1975 Festival is nearly upon us. We hope to see you all there. There should be plenty of opportunities to discover new songs and traditions. If it all works right, you should emerge from the weekend

with many questions about songs, instruments, crafts, etc. Some of them could make excellent articles for this publication. Let us know what you want to see. After all, this is all really for you ■

Mariposa '75

The festival is gradually being pushed and prodded into shape. All the shenanigans over at the post office have kept us hopping, trying to avoid a mail strike that may never happen. By the time you read this, ticket sales will be well under way, so you had better hurry to get yours if you haven't already.

The performer's roster has shaped up to be one of the all-time best. A complete list of performers and programme schedules are available from the Mariposa office ■

After June 1, tickets will be available at the following outlets:

- Eaton's Attraction offices
- Sam the Record Man (downtown Toronto)
- Toronto Folklore Centre (284 Avenue Rd., Toronto)
- Round Records (46 Bloor W., Toronto)
- The Yellow Door Coffeehouse, (3625 Aylmer St., Montreal).

Mariposa in the Schools

The Mariposa in the Schools Program has had an excellent year. There have been 155 workshops put on through MITS guidance at 60 schools since September. There will be an extensive program this summer with 26 workshops offered at playgrounds and day camps of the North York Parks & Recreation Dept. Plans for next year include the possibility of involving Native Peoples and members of Toronto's ethnic communities. Also, be sure to catch the MITS workshop at this year's festival. If you have any questions about the programme, please phone the Mariposa office.



A GIRL OF CONSTANT SORROW

The Mariposa Folk Festival asks all performers to furnish biographical material on themselves for use in the program book. We received this letter from Sarah Ogan Gunning and found it such an eloquent and moving account of her tradition, that we asked her for permission to reproduce it here. She has graciously consented and we print it here just as she wrote it.

March 20, 1975
Hart, Michigan

Received your book and letter. Glad to be invited to the festival. Would have answered sooner but have had the flu. Don't know just what you would like to know about me. Anyway, I was borned in Kentucky in a coal mining camp in 1910. Father minister and coal miner. Brothers coal miners. Husband a coal miner. Sister of Aunt Mollie Jackson. Jim Garland and I sing all kinds of old time songs, ballads, children's songs, spirituals, cowboy

songs--all old timey handed down to me from both father and mother. I left Kentucky in 1934 or 5. Starved out. One baby died of starvation. I composed quite a few songs about my life and hardship in the coal mines. Some are published in Hard Hitting Songs by Hard Hit People. I also have songs in the Library of Congress, Washington, D.C. Mary Elizabeth Barnicle took me and my children that was still alive to New York City. My husband died from TB or black lung as they call it now. I came in contact with lots of people like Alan Lomax, Burl Ives, Will Greer, Pete Seeger, Woody Guthrie, Leadbelly and Martha. We sang at parties and hootenannies and collected money for coal miners, dust bowl refugees and then I came down with lung trouble. Didn't sing much for five years. Had a lung operation in Kentucky where I had returned to die. Most of my friends thought I was dead and the ones that knew I was alive thought I never would sing again. But I fooled them. Then in 1965 Archie Green came around where I lived in Detroit and persuaded me to start singing in public again. So I sing at festivals--Newport one time, Carnegie Hall one time, Chicago three times. American Folklife, Washington, three times, Tufts University in Boston one time, Knoxville three times, Tufts University in Boston one time, Knoxville three times, singing tour Kentucky, Tennessee and Virginia. One LP on Folk Legacy. Girl of Constant Sorrow. Come All You Coal Miners--Rounder, with Hazel Dickens, George Tucker, Nimrod Workman. And I have an LP coming out soon by Rounder.

In 1941 I married Joe Gunning, a native-born New Yorker who loved me enough to help me raise my children and take care of me when I couldn't take care of myself. Almost three years ago he had a stroke, couldn't walk or communicate very well. He is in a very good nursing home and I live all alone. Children grown and married. Ten grandchildren. I feel awful lonely at times and the way the United States and our Government is acting with all the unemployment I am getting scared, afraid that some of the things that happened in Hoover's time will happen again. Only I don't think the people will just sit down and take it this time. These pictures are not too good. One is me and some of my grandchildren at Christmas. Will be looking forward to hearing from you ■

Bye now-- Sarah Ogan Gunning

I AM A GIRL OF CONSTANT SORROW

I am a girl of constant sorrow
I've seen trouble all my days
I bid farewell to old Kentucky
The state where I was born and raised.

My Mother, how I hated to leave her,
Mother dear who is now dead.
But I had to go and leave her
So my children could have bread.

Perhaps, dear friends, you are wondering
What the miners eat and wear
This question I will try to answer
For I'm sure that it is fair.

For breakfast we had bulldog gravy,
For supper we had beans and bread.
The miners don't have any dinner,
And a tick of straw they call a bed.

Well, we call this Hell on earth, friends,
I must tell you all goodbye.

Oh, I know you all are hungry,
Oh, my darling friends, don't cry.

© Sara Ogan Gunning

INTRODUCTORY Penny Whistling

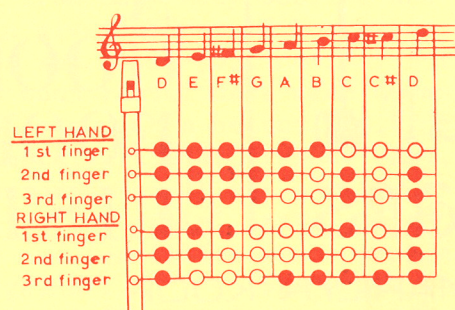
by Jim Strickland

It seems that the humble old penny-whistle is enjoying quite a vogue at the moment. Players of every degree of competence have proliferated in the past few years in the wake of the tremendous interest in Irish instrumental music which has erupted both here and in the British Isles. More and more I'm being asked for helpful hints from aspiring whistle players; hence this little article on this humble little instrument.

Humble it may be but it has a venerable history. Archaeologists tell us it was played twenty thousand years ago in Palaeolithic times, and has been used by almost every culture from that day to this, the exceptions being Australian aboriginies and Fuegians. So there!

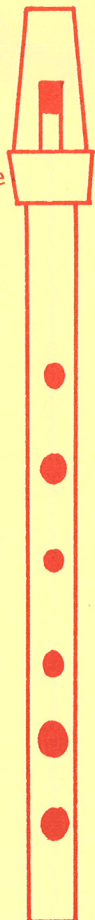
The construction of whistles has differed little from place to place and time to time, consisting of a method of splitting a stream of air over a rigid edge, be it a strip of leaf, a wooden plug or a handy-dandy plastic mouthpiece and a series of holes down the length of a tube of alter the pitch of the emerg-

ing sound. The most commonly used whistles today among players of traditional music are the Clarke 'C' and Generation whistles, both made in England. The Clarke 'C', the original tin whistle, has a conical bore with a wooden plug set into the end to split the air. Till recently it was most common but it has been superseded by the cylindrical Generation, which consists of a metal column with a plastic mouthpiece. Both have six holes and are capable of sounding a bit more than two octaves, the bit more depending on how good the breath control is. The finger chart shows how to play a scale using a 'D' whistle. They are all the same so the change key just pick up another whistle, preferably pitched in the key you want to play in.



As you can see, C natural is got by cross-fingering, but this can be awkward for fast dance music. It's most easily got by half covering the top hole by arching the finger or by rolling the whistle to the right so that only half of the hole is exposed. Starting with G and playing C natural instead of C# you get the G scale. Now that you can play at least one scale, it only remains to pick an easy tune to practise till you can play it. At first it's best to pronounce each note by stopping your breath with your tongue at the same time as you cover or expose the holes. Coordinating tongue and fingers is tricky, but master it and you'll be popular at parties.

The most sophisticated playing style is undoubtedly the Irish in which techniques adapted from piping have enable whistlers to achieve unbelievable feats. Listen to Cathal McConnell on the last track of the Boys of the Lough's second album and you could swear he's playing a continuous drone to his melody in the variations to the reel, "The Manson's Apron". You can't play two simultaneous notes on the whistle but he sounds like he's doing it. (Don't ask me how.) This record is on Leader and it's available at some



record stores in Toronto. Other records of good whistle playing are: The Breeze from the Grin, and Willie Clancy, the Minstrel from Clare, both on Topic and both available in Toronto; at least they were when I bought them. And, of course, you can always get the Chieftains albums (of which there are four).

You don't have to play Irish music on your whistle just because the best Irish players do. Play any old thing you feel like and your social life will improve immediately. If it doesn't, you'll be too busy playing your whistle to notice ■

Not In Ourselves, Nor in our Stars Either, by Malvina Reynolds, about people in search of community. (Gore Vidal's article in the May '75 issue of Esquire provides interesting reading along the lines of Malvina's book.) Available from Schroder Music Co. (see above).

Drum Dance, by Charles Hofmann, published by Gage, available in hard cover only. Legends, ceremonies, dances and songs of the Eskimos.

Indian Arts in Canada, by Olive Dickason, available by mail from Information Canada, Ottawa K1A 0S9. \$7.50.

The Hell-Bound Train: A Cowboy Songbook, by Glenn Ohrlin. Available from University of Ill. Press, Urbana, Ill. 61801. \$10.00. 291 pages, hard cover, includes drawings by Glenn Ohrlin and a sound-sheet.

Born With the Blues, by Perry Bradford. Oak Publications, 165 W. 46th St., N.Y., N.Y. 10036.

Oil
Your
Gears



A
GOOD
BOOK
LIST

BY MARILYN KOOP

Woody Sez, by Woody Guthrie with a preface by Studs Terkel, Grosset & Dunlop, N.Y. \$3.95. Sayings, stories and drawings by Woody Guthrie, newly collected and published in book form for the first time.

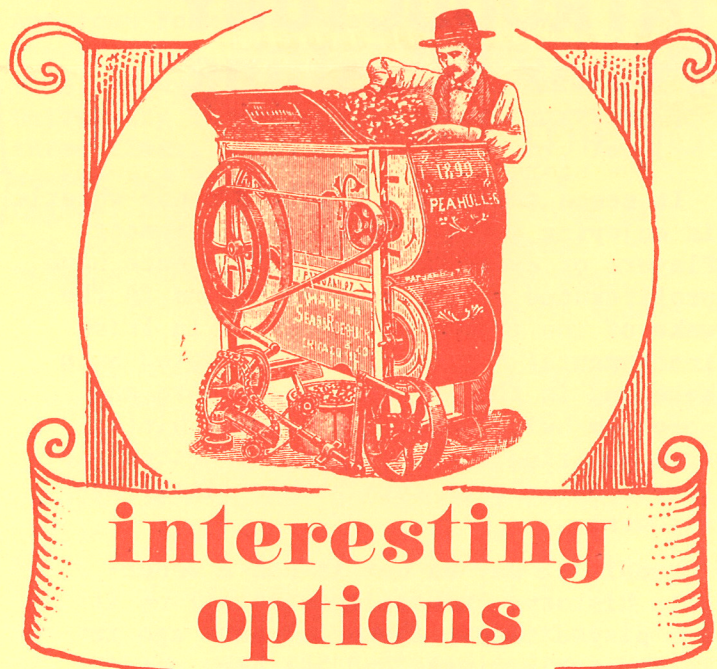
Born A Woman, songs by Rita MacNeil. Available from The Woman's Press, Suite 305, 280 Bloor W., Toronto.

What, Woman, and Who, Myself, I Am, edited by Rosalie Sorrels. Available from Wooden Shoe, 1036 Solano Ave., Sonoma, Cal. 95476. An anthology of songs and poetry of women's experience. \$5.25 plus 50¢ postage and handling.

Starlight on the Rails, and other songs by Bruce "U. Utah" Phillips. Available from Wooden Shoe (see above). \$2.00 plus 25¢ postage and handling.

After the Ball, by Ian Whitcombe. Available from your neighbourhood bookstore in paperback. History of pop music from ragtime to rock.

The Malvina Reynolds Songbook, songs by Malvina Reynolds, including Little Boxes, There's a Bottom Below, Turn Around, Morningtown Ride, Rosie Jane, We Hate to See Them Go. \$3.50, from Schroder Music Co., 2027 Parker St., Berkeley, Cal. 94704.



interesting
options

We've been receiving news from many places of other events you might find interesting. For instance, The Edmont on Folk Club is still flourishing. They have weekly concerts and plans for a workshop series. There is also a club in Edmonton called The Hovel. They have been going for over two years and they specialize in weekend concerts with performances from singer-songwriters to more traditionally oriented performers. The address is 109 Jasper Ave., Edmonton.

The fourth annual Northern Lights Festival will be held July 4, 5 and 6 in Bell Park in Sudbury, Ontario. Festival organizers are expecting approximately 150 performers and craftspeople to participate this year in workshops, concerts and crafts demonstrations. Admission is free, but contributions are expected and accepted. For more information write to 140 Durham St. S., Sudbury, Ontario.

And there will be a festival again in Winnipeg this year. Dates are July 18-20. The performers list is not final as of this writing but write to: Winnipeg Folk Festival
107 Osborne St.,
Winnipeg, Manitoba

The National Folk Festival Assoc. puts out a detailed list of about 465 festivals in the U.S. and Canada. For your copy of this handy pocket size calendar write to: The NFFA, Suite 1118, 1346 Connecticut Ave., N.W., Washington, D.C. 20036, and send \$2.50.

BOOK REVIEW

by Paul Hornbeck

The story of bluegrass music, the magnum opus of the high lonesome sound, has yet to be written. However, we have another candidate in Old As The Hills by Steven D. Price (The Viking Press, N.Y. 1975). The author claims the book wants to be an introduction to string band music. The only trouble is that someone with little or no previous knowledge on the subject is going to end up with some pretty weird ideas.

First of all, the subject is supremely difficult to treat on paper, especially as an introduction to a stranger. For me, bluegrass is an experience that almost precludes a rational criticism. Two songs into a bluegrass concert, I know if I'm going to enjoy it by a feeling that responds to the immediacy of the music. It's a music that has both ardent fans and people who will barely acknowledge its existence, let alone its legitimacy. The whole point I'm trying to make is that the best introduction to bluegrass is to go and listen to it and then find out about its roots and background.

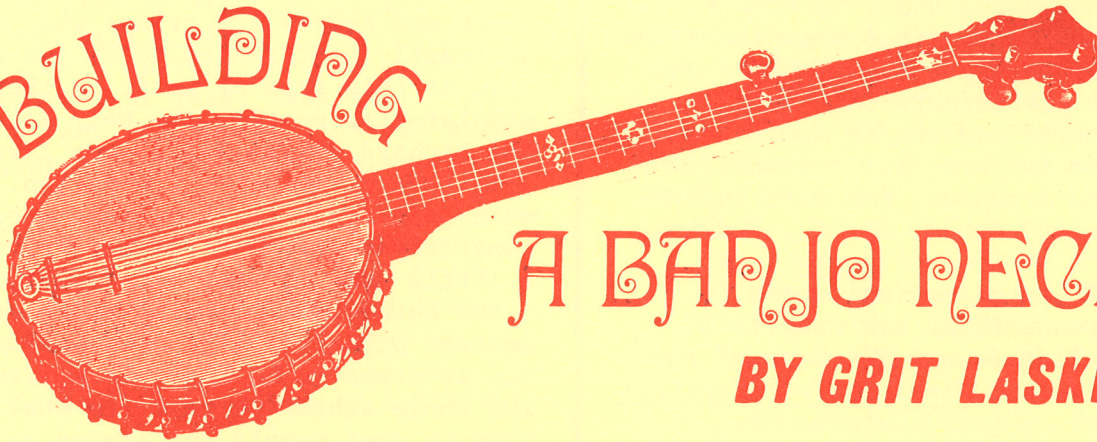
All this is not to say that this type of project is silly or pointless. Indeed, there are people and groups who have significantly contributed to my own appreciation of this type of music by their time and scholarship, people like Neil Rosenberg and Richard Nevins and groups like the John Edwards Memorial Foundation. The main difference is that these people have some credentials whereas Mr. Price seems a little weak in this department.

The author confesses to being an old amateur picker and fan of bluegrass. Fine, but it seems to me that his attitude to the whole scheme is just too shallow. He glosses over people and styles as if he's listing a recipe for something called country music stew. Which is not all that far-fetched an idea. I mean, the music has grown from many many sources and there has been a given amount of borrowing, interaction and cross-pollination. But I would much rather have seen a smaller area of concern with a better feel for examination and appraisal. Sour grapes? Okay, I'll give you an example. At one point, he includes a photo of Fiddlin' Arthur Smith with Sam McGee and identifies these people as "a stringband". Sam McGee was one of the most influential accompanists, guitarists and composers of old-time note. He played with many great old-time musicians like Uncle Dave Macon and has contributed a wealth of song and style to country music. And Arthur Smith. His fiddling was instrumental (ho-ho) in shaping the styles of many old time rural fiddlers. Giants like Tommy Jarrell and Fred Cockerham have often admitted the influence of Smith's repertoire and style in their own music. And he's not even identified. It's just this sort of casual attitude that puts me off and predisposes me to dismiss the rest of the book as casual, sloppy or (far worse) uninterested.

Which is a shame, really. Because in spite of these gripes, there is something of value to be found in this book. The discography is adequate and will serve. There are some reminiscences and anecdotes that illustrate to perfection some of the subjectivity and fun involved in bluegrass music. And it takes a certain amount of class to start a book of this sort with a photo of Wade Ward.

I suppose what it boils down to is this. For the price, it is not worth investing in. It is not a book you will consult often nor does it add significantly to books already available (for instance, for a much better treatment of much of this subject, see Bill C. Malone,

BUILDING



A BANJO NECK

BY GRIT LASKIN

Banjo neck making has become a very standard procedure. With the popularity of the 5-string banjo, many old tenor banjos get themselves converted to five strings. This procedure has kept a lot of great old banjo rims in use which might otherwise have sat in the attics; and because the banjo rim and neck are virtually two separate entities, remaking or replacing the neck becomes a logical possibility.

To make a neck is not as difficult as it may seem but it is still difficult for me to take you through the construction in full detail without filling this whole magazine, so I will put as much as is really necessary into these instructions and if you are having problems, you can write me c/o The Newsletter or phone me at my shop: 416 923 5801.

Here's a list of the basic parts:

- Mahogany or maple for the basic neck about 3 inches wide and at least 28½ inches long
- Ebony or rosewood for the finger-board at least 2¼ inches wide and 21 inches long
- Ebony or rosewood or equivalent dark coloured wood for peghead veneer and heel cap. For peghead 1/16 inches thick, 3 inches wide, at least 6 inches long. For heel cap 1/16 inches to 1/8 inches thick, 1½ inches wide, 2 inches long.
- Fret wire
- Inlays
- Machine heads
- Patience!

And Here are the steps:

1. Laminating and cutting out the neck blank: The inlay strips of your choice (any colour or wood) are placed in between two pieces of your maple (best and easiest to obtain) or mahogany each 1½" wide (fig. 1). This is done mostly because it is hard to obtain wood in 3" wide boards. Making sure the boards are planed flat where they join together, glue, clamp and leave overnight. (For every step you can use Lepages bond-fast glue). Once dry, draw the rough outline of a neck on the side and cut out by bandsaw or coping saw. I have drawn out a standard peghead slant you can use (fig. 2).

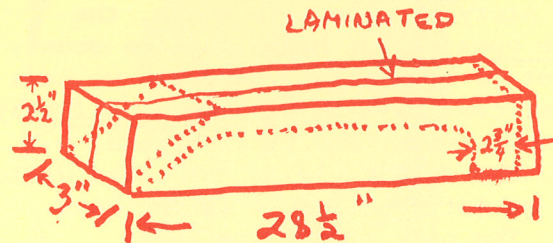


FIG. 1

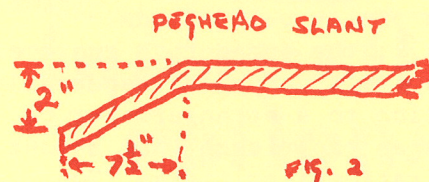


FIG. 2

2. Plane flat the top edges of the neck on a jointer or by hand with a plane (fig. 3).

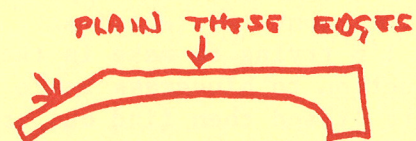
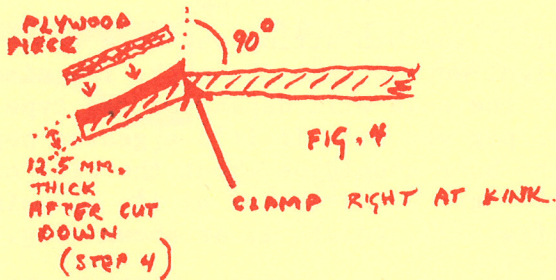


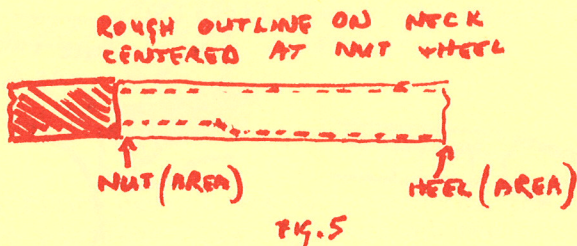
FIG. 3

3. Gluing peghead veneer: Take the peghead veneer and cut one edge at an angle so that, once glued on the peghead, it is at 90 degrees with the neck (fig. 4). Then clamp it on the neck exactly to where the neck kinks. To clamp, use a piece of plywood to cover the whole veneer, then clamp on that and leave to dry about an hour.



4. Cut the peghead down to thickness by bandsaw or any other saw you can manage with. Cut it down to 12.5 mm which is about .5 more than what you need. That extra will be sanded down later.

5. Draw the outline of the fingerboard on top of the neck and centre it at the nut and heel. A 5-string neck gets slightly off centre in the middle because of the fifth string, but as long as you are centered top and bottom you're O.K. Cut out as shown (fig. 5) leaving about 1/8" excess outside your lines.



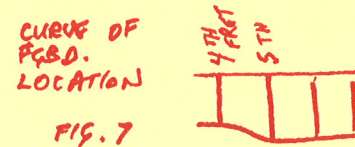
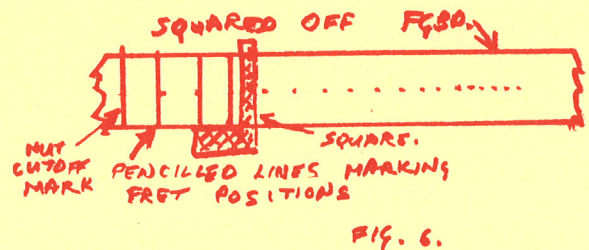
6. Cutting out peghead: Draw out a peghead shape on the peghead (keep it centered) and then cut out roughly with coping or bandsaw. Finish it with files and sandpaper. As far as the shape--look around at some popular banjos and trace their peghead shapes and location of machine head holes. If you don't like what you find, design your own but don't go bananas. The size of the holes depends on the heads you're using. Whatever size they may be, drill them now.

7. Making the fingerboard: Even out the long edges until you have a rectangle. Then, using the outside edges as reference, mark off your fret positions as per scale--use a square (fig. 6). Then cut the slots about 3/32" deep. The saw blade, to do this, should have a set on it or it will bind and the saw cut should be tight enough for the fret wire so that it needs a bit of hammering to get it down. But if the slot comes out a bit wide, don't fret, you can glue them in. I would, however try and search for a saw that will cut the proper width of slot (about .6 mm). Once done, draw out the fingerboard shape perpendicular to the frets and cut out. Here are the measurements to cut the fingerboard shape:

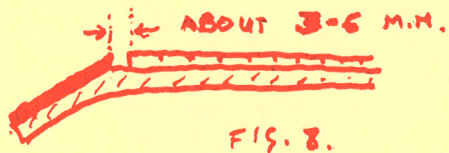
- width at the nut - 32 mm
- width at the 4th fret - 34.5 mm
- width at the 5th fret - 43 mm
- width at the end of the fingerboard (about 5 mm past the last fret) - 50 mm.

The curve to the fifth string happens between the 4th and 5th fret (fig. 7). Here is the scale I use. It's 68 cm. long and each measurement is the distance from the nut to that fret. You can round these figures off a bit.

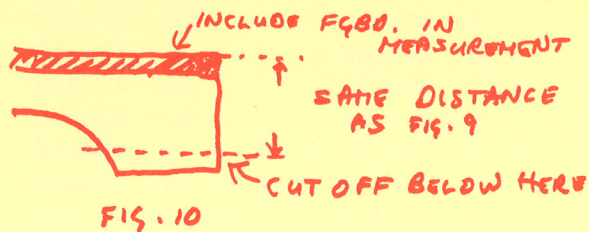
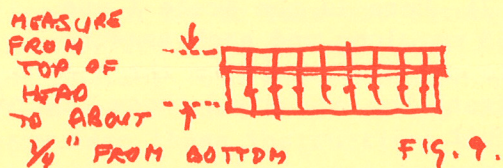
1. 3.817	12. 34.000
2. 7.419	13. 35.908
3. 10.819	14. 37.709
4. 14.028	15. 39.410
5. 17.058	16. 41.014
6. 19.917	17. 42.529
7. 22.615	18. 43.958
8. 25.163	19. 45.308
9. 27.567	20. 46.581
10. 29.836	21. 47.783
11. 31.978	22. 48.918



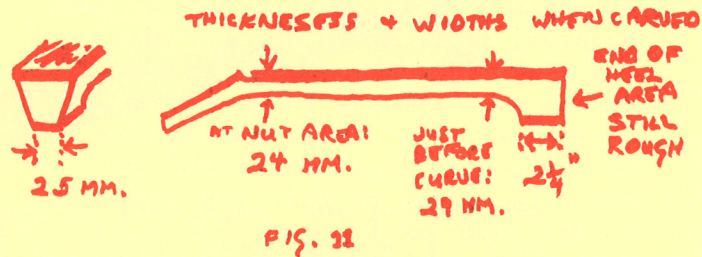
8. Putting the fingerboard on: Glue and clamp the fingerboard on the neck, centering the nut and heel end. Leave a space for the nut (fig. 8) about 3 - 6 mm. Leave to dry at least two hours.



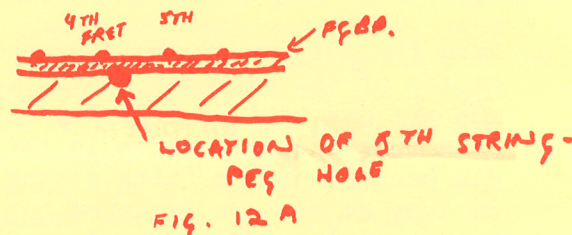
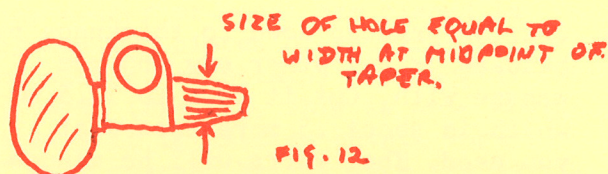
9. Now measure the distance from the top of the banjo skin or the very top of the tone ring (that's the part the head sits on) down to about $\frac{1}{4}$ " from the bottom of the rim (fig. 9). Be careful not to measure from the top of the tension hoop because it tends to sit about $\frac{1}{4}$ " higher all around. Now, draw that distance on the heel of the neck and cut it off there (fig. 10). Then glue your heel cap on and clamp for about $\frac{1}{2}$ hour.



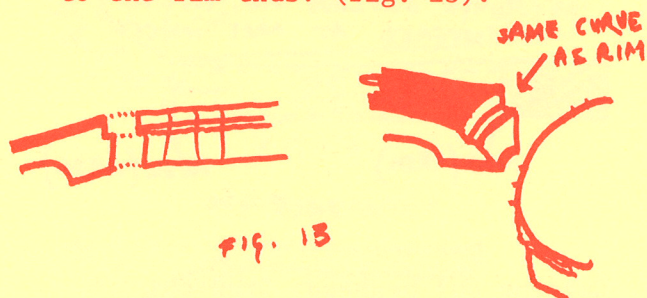
10. Now you're ready to do the carving. The shape of the heel and neck is up to you. You could round things off or leave them a bit triangular. A good safe bet is to have another neck around for referenc. If you can't borrow one just look around at how others are done. I would suggest not getting any thinner or smaller than the measurements shown (fig. 11). To carve you can use knives, rasps, planes, and files (not necessarily in that order), finishing with sandpaper. Bring the neck down flush to the edges of the fingerboard.



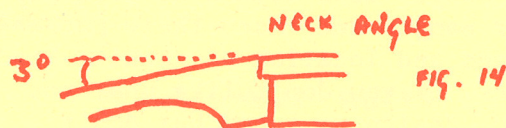
11. Drill the 5th string peg hole at right angles into the neck. The size of the hole will depend on the type of peg you use. If it's a geared peg the hole should be about the size of the tapered extension at its midpoint. (fig. 12). Locate it as shown (fig. 12 A).



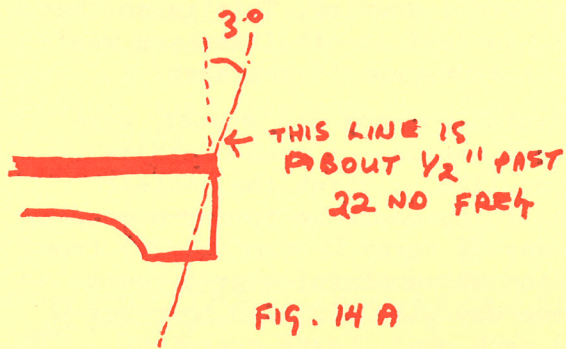
12. Adjusting the neck joint area is the trickiest bit in this whole affair. The objective is to match the neck to the rim thus: (fig. 13).



It's all done at an angle of 3 degrees thusly: (fig. 14).



So to start, draw out a line on the neck at a slant of 3 degrees as shown (fig. 14A). Saw off excess wood down to that line.



Next, measure how much the tension hoop or any other parts of your particular rim stick out, and draw out on the neck (their height and width, still at the 3 degree angle), then saw off. You should now be left with something like figure 15. You now want to round off the joint area to match the curve of the rim.



FIG. 15

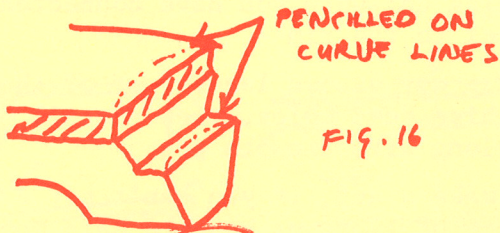


FIG. 16

So first pencil out the curve on the two plateaus (fig. 16) and on the bottom of the heel for reference. Then using chisels, curved files and sandpaper, dig in and cut out the curve, being careful not to damage or touch the edges. Once all this is done, the actual connection to the rim is on the agenda. If you have a wooden dowel post you either have to remake one or use the old one if possible. To make one just follow figure 17.

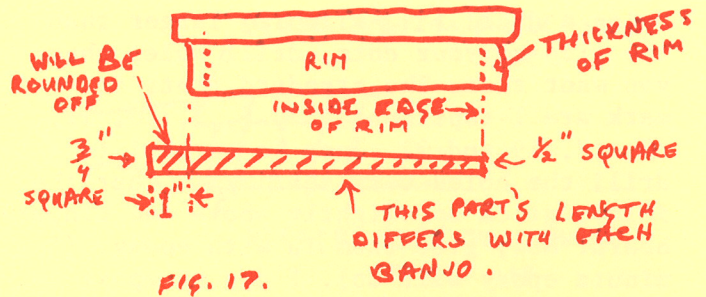


FIG. 17.

Make a four sided tapering "dowel" and round off the top one inch of the wide end, making it a circular dowel (still 3/4" wide) for that inch. For this type of joint you should drill a 3/4" hole into the neck at least 1" deep. It is important that the hole is also at 3 degrees (perpendicular) to the heel (fig. 18).

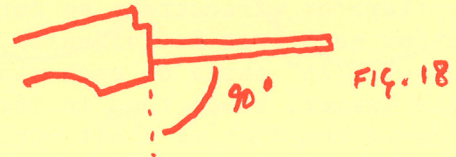


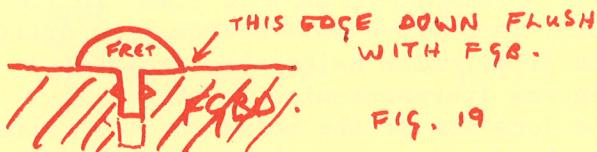
FIG. 18

The dowel post is just held in by glue and can be put in at this time. If the joint involves a bolt system just drill the proper size holes once again at 3 degrees (perpendicular to the heel). The location of the holes for the bolts or the dowel system should correspond with their location on the rim ensuring that when joined, the end of the fingerboard is level with the top of the skin.

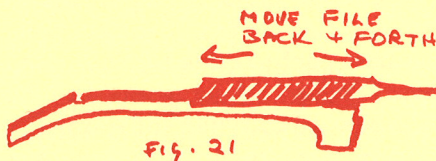
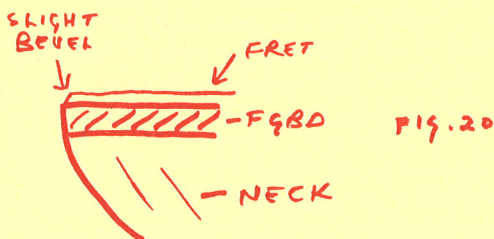
13. With a plane and then sandpaper, make the fingerboard perfectly flat. It helps to hold a long ruler or straight edge on the fingerboard to check things as you go. If you have access to a jointer that's the easiest method-- just run it once across the jointer.
14. Once flat, the inlays should be put in. Inlaying fancy shapes is tricky business unless you have a tool known as a Dremel. (It's a small router that uses tiny bits.) So let's do something easy. (If you want to do something fancy, you can apply the same techniques). You can inlay virtually whatever you like but the most common is mother-of-pearl, so let's put in m-o-p dots. You can get pre-cut dots from many music stores.

Using a drill bit slightly larger than the size of your dots, drill holes where you want them. The standard frets to mark are 1 (optional), 3, 5, 7, 10, 12, 15, 17, 19 and 22. Just be careful to drill the holes very shallow so that the inlays stick up slightly above the fingerboard. Now, glue them in with epoxy. (5 minute epoxy will do). I dye my epoxy black with a black powder dye if my fingerboard is ebony, and brown if it is rosewood. I'm sure you could find some type of coloured powder that will do from a paint store. Once they are dry, sand them down with 80 grit sandpaper wrapped around a flat piece of wood. Continue sanding down in descending grits till you're at 240 or 320 (i.e. 80-100-180-240-320). Now use a thin knife and clean the dust out of the fret slots.

15. Fretting time! Fret wire can be cut with sidecutters or wirecutters so cut out a piece for each fret individually, leaving about 1/16" extra on each side. Now, using a hammer, knock them in (or glue them in if the slot is a bit big), making sure the bottom edge of the fret is flush with the fingerboard. (fig. 19).

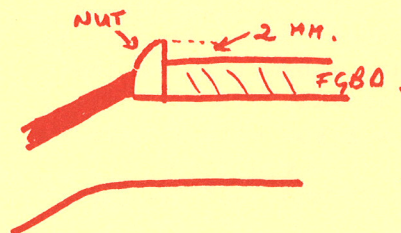


Once all the frets are in, clip off the excess and using a relatively fine file held as indicated (fig. 21), work the frets down putting a slight bevel on the edge once they are flush with the sides (fig. 20).

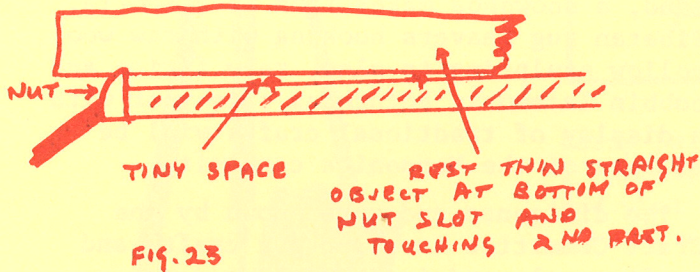


16. Sand the neck with 80, 100, then 180 grit sandpaper. Then, tape over the top of the fingerboard with masking tape, leaving 1/16" of the fingerboard still showing. This is so that when you peel it off later you won't chip the lacquer off the neck.
17. To finish you can use lacquer, varnish or shellac or even urethane if you like. I think the easiest thing to do would be to get a couple of cans of spray lacquer (clear) from a paint store. Paint 4 or 5 coats in one day with about an hour between each coat. Leave overnight. Next day sand with 180 grit. (A good paper for sanding finishes is called tri-m-ite and is available in most grits; it won't clog up as fast as regular sandpaper). Clean off the dust and spray five more coats. Leave for a day or two. If you want a shiny finish, sand with 600 grit wet or dry and warm water with a bit of detergent soap in it. Then you can polish with a soft cloth and any sort of rubbing or polishing compound. If you just want a flat finish, steel wool a couple of days after the last coat of lacquer has been applied. Use 0000 finest steel wool.

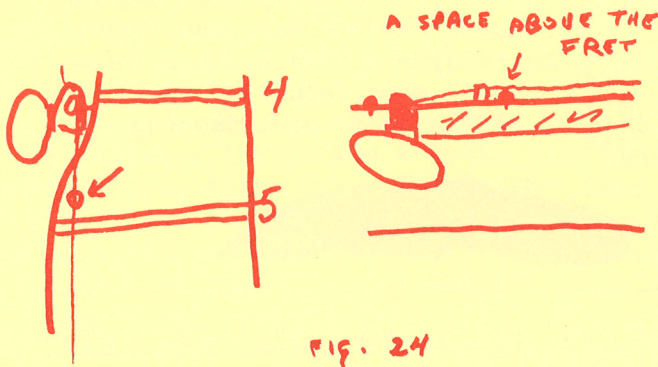
18. Finishing up: Once you have connected the neck to the rim--
- a) Clean any excess lacquer out of the machine head holes, then install them along with the 5th peg.
- b) To make a nut, if you can't get a piece of ivory or bone, a hard wood like ebony will do quite well. Fit the piece snugly into the space between the fingerboard and peghead veneer, then curve the back side at the height shown (fig. 22).



The outside string slots should be about 1/8" from the edge of the fingerboard and centre the inside two at equal intervals. To check the depth of the slots, do as shown (fig. 23). There should be a hair of space left between the first fret and the tester. Once shaped and slotted, sand down smooth and stick in with a drop of glue.



- c) Clean the excess lacquer off the fingerboard with steel wool.
- d) To make a 5th string nut you can either use a small slot head screw or make up a small ivory or ebony dowel about 1/8" around, glue it in a small drilled hole and put a slot in it. Locate as shown and make sure the slot leaves the string a bit above the 5th fret. (fig. 24).



- e) Oil the fingerboard with boiled linseed oil, wipe clean and now, finally, string it up. You should use either a 1/2" or a 5/8" high bridge. To locate it move back and forth until the intonation is correct at the octave (12th fret). If the action is too low even with the higher bridge, you can force the neck up a bit with a wedge strip (fig. 25).

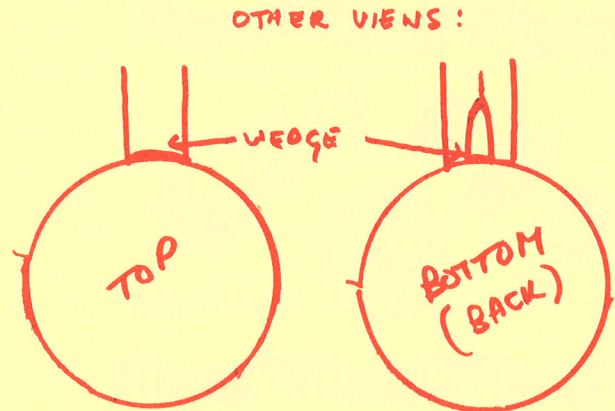
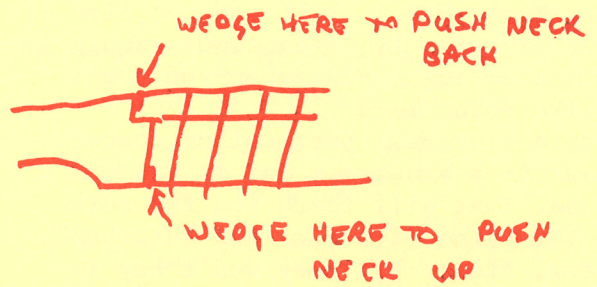
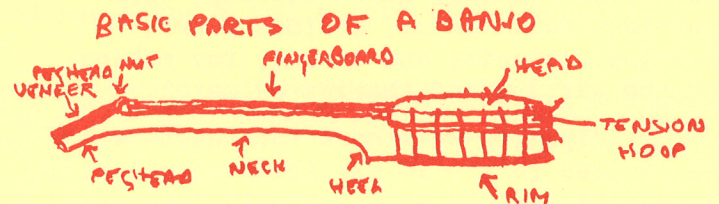


FIG. 25

Vice versa, if the action is too high even with the lower bridge you can push the neck back with a wedge. I wouldn't make the wedges more than 1 mm. to 1/16" thick unless it's necessary. But hopefully, if you've kept pretty accurate with the 3 degree angle when doing the neck joint, you'll have yourself a good, easy-playing banjo.



If anybody actually finishes one from these plans, I'd sincerely be interested in seeing it. So if you do, bring it around to my shop at 102 Dupont St., Toronto, or to the Toronto Folklore Centre at 284 Avenue Rd.

Country Music U.S.A.) If you can find it in your library, it's innocuous enough to read on a boring Sunday when you don't feel like doing much.

Go to a bluegrass festival or concert. Hang out in a bluegrass bar if you can find one. That will teach you far more about this kind of music than this book. Nice try, Steve. But they won't buy it at Beanblossom■



The intent of the Crafts committee parallels that of former years--to provide an opportunity for the public not only to see work of quality in workmanship and design but also to meet and chat with craftspeople in order to better understand some of the processes and problems involved in working with various materials. But this year, more demonstrations, more scheduled workshops and a broader spectrum of crafts have been introduced.

All day, every day of the Festival, there will be demonstrations in a variety of crafts. Thus, visitors will be able to enjoy different phases of, for example, instrument-making, glass blowing, wood turning, doll making, stained glass, weaving, spinning and dyeing, toy making or the casting and shaping of metal.

Participation workshops for adults will be limited to 6 - 10 participants and will give visitors who are seriously interested, the opportunity to experience different aspects of working with a particular medium. By paying a small fee for materials, they will be ensured of 1 to 2 hours of guidance in doll making, leather-work, pottery, metal jewelry, broom making or torchwork with glass. Workshop leaders should find it more fulfilling to work with participants who, though selected on a first come - first served basis, must register their commitment.

A Participation Area for children is also planned.

A "first" for Mariposa crafts will be a different sort of involvement in a central area. Scheduled discussions on "Art-Craft", "Traditional Symbolism in Craft", "Instruments--their construction, cost and care", and "Crafts as Expressed in Dance" will be held.

And, we'll see mat hookers from Newfoundland, a snowshoe maker from Nova Scotia, Tibetan rug weavers hooking with raw wool, hollow sculpting in clay, raku firing and bobbin lacework. Returning this year with a display of traditional crafts will be members of the Mennonite community.

The diligence and care shown by the Craft Committee in selecting crafts and craftspeople and in scheduling demonstrations and workshops is vital to the success of Mariposa's Craft Area. But the sincerity and commitment of the craftspeople themselves are what really make the Area thrive■

- Moira Egan

The Cast

Editor.....Paul Hornbeck
Managing Editor...Marilyn Koop
Backbone & general
Support.....Jamie Bell, Stew Cameron,
Stan Dueck, Sharron Case, Tam Kearney,
Harry Neufeld, Grit Laskin, Joyce Yamamoto, Volunteer Night.

Very special thanks go to contributing writers.



MARIPOSA FOLK FESTIVAL NEWSLETTER SUBSCRIPTION

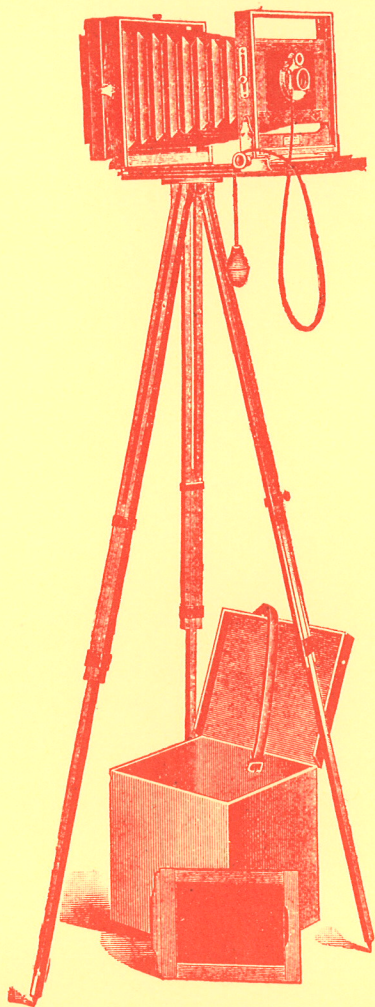
Enclosed is certified cheque/money order for \$_____ (minimum \$3.) for one yr. subscription to Mariposa publications.

Please send festival brochure only, which is free of charge.

Please Send To:

Name _____
Street _____ Apt. # _____
City/Town _____ Prov./State _____
Postal/Zip code _____ Country _____

Please make cheques payable to: Mariposa Folk Festival, 329 St. George St., Suite 4, Toronto, Ontario, Can. M5R 2R2.

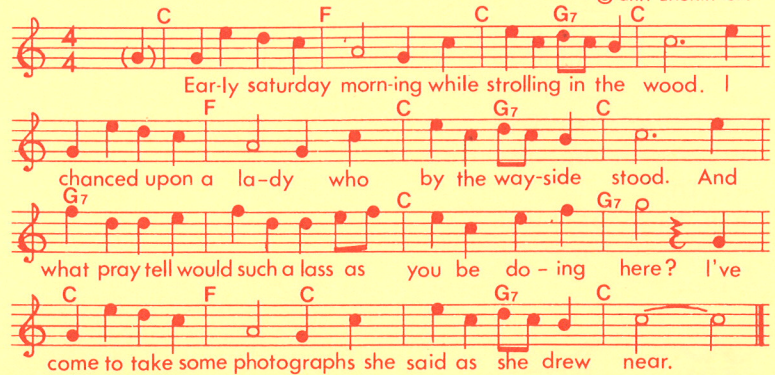


I wrote this song just for fun. The tune is traditional and the general idea is even a traditional one, that being the use of obvious sexual symbolism. There are countless traditional songs that employ this technique: The Cuckoo's Nest, The Bonny Black Hare, The Furze Field and some of my friends have for a long time wanted to update things with some modern symbolism, such as landing my 747 on your runway, etc. Well, I just happen to be the one who got around to doing it.

-Grit Laskin

The Photographers

© GRIT LASKIN 1974



Early Saturday morning while strolling in the wood
 I chanced upon a lady who by the wayside stood
 And what pray tell would such a lass as you be doing here
 I've come to take some photographs she said as she drew near.

Says me to her I do declare this is a fateful day
 For I had come to photograph the same as you did say
 So I pulled out my Nikon F and placed it in her hand
 She said that's quite a camera you've got at your command.

My camera so delighted her that with no more delay
 She let me see her camera case wherein her accessories lay
 I'm sure says I you've got most everything that can be bought
 Just help me stretch my tripod before I take some shots.

We photographed from haylofts and up against the wall
 If you've not photographed on a Saturday night you've not
 photographed at all

She had her shutter opened wide for daylight was all gone
 Likewise my naked camera lens it had its filter on.

Oh this lady had experience with cameras yes indeed
 And I thought her exposures the best I ever seed
 Although she seemed to tire not as as on and on we went
 Says I we'll have to finish now my film supply is spent.

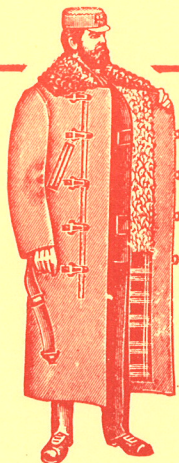
Said she I've had Minoltas, Yashikas and Rollei
 Hasselblad and Pentax likewise a Polaroid
 Miranda, Leica, Nikkormat, a Kodak and the rest
 But now I've had you Nikon F and surely it's the best.



NOTICE THIS!!

No part of the contents may be reproduced without permission of the editors. All rights reserved.

The Newsletter will accept certain ads dealing with folk music and related events. We reserve the right to okay content, size and layout. Rates available on request.



WILL WE MISS YOU WHEN YOU'RE GONE...

If you move, and don't tell us about it, it's going to be hard times. You won't be able to learn all these interesting facts and happenings and we will lose a sympathetic ear and a friend of the festival, not to mention the wasted costs of printing and postage. Please, keep us informed of any change of address. It will help us both.



329 St. George Street • Suite 4 • Toronto • Ontario M5R 2R2 •

