



# MARIPOSA

69

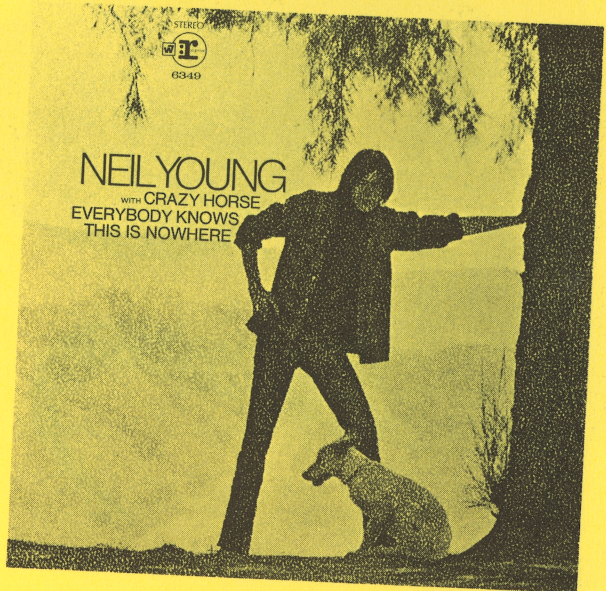
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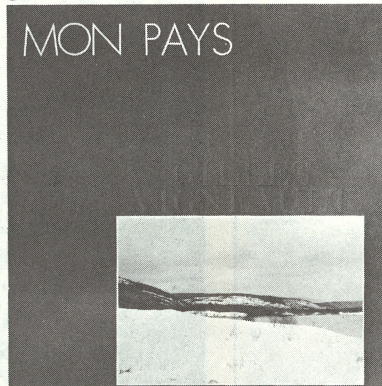
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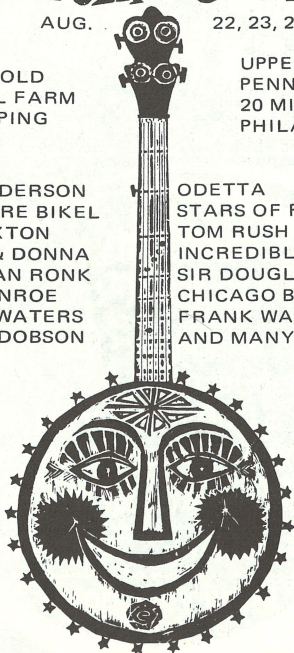
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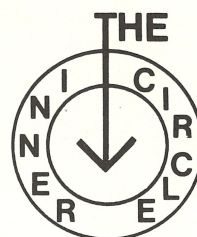
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# Welcome to Mariposa

The Mariposa Folk Festival is Happening again. When we moved to Toronto Island last year, Canada's largest and oldest annual folk festival became properly established as a true highlight of the Canadian – indeed, the North American – cultural scene.

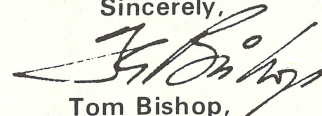
A lot of people have worked hard and unselfishly again this year, to bring together one of the most impressive line-up of folk artists that have ever been assembled at a single time, to create for Mariposa '69 a festival in the very best sense of the word.

Mariposa has grown, over the years, and continues to grow. CBC film crews, who you'll see throughout the three days of the Festival, are filming an hour-long documentary to be shown in September. Hopefully, this will mark the beginning of an extended year-round program of events, which may well include recordings, cross-country tours, school programs, and research projects.

If you would like to keep up-to-date on all the good things that are Mariposa, it helps if we have your name and address – and there's a coupon on page XX of this program which we would like to have you send us. Similarly, if you have any comments or suggestions at all, or would like to become involved in some way, tell us that too – we like to hear from you, and your comments are genuinely helpful in our future planning.

It's with sincere warmth that we welcome you all – especially those who have travelled a long way to be with us. We're glad you came.

Sincerely,



Tom Bishop,  
Executive Administrator.

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## ACKNOWLEDGEMENTS

Executive Administrator  
Artistic Director  
Daytime Activities Co-ordinators  
Stage Manager  
Financial Administrator  
Executive Assistant

Technical Direction  
Technical Assistant  
Stage Design  
Lighting Design  
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Program  
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Concert Sound Equipment  
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Estelle Klein  
Estelle Klein, Leigh Cline  
Leigh Cline  
Al Johnson  
Vic Page

Roger Dean  
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David Dodds  
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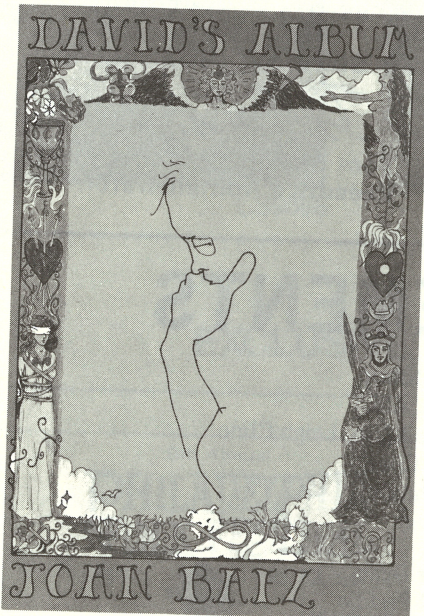
Special Thanks to: Metropolitan Toronto Parks Commission, Sam the Record Man, The Book Cellar, Third West Hill Rover Crew, Cathy Paul, Marna Spiegel, Gay Spiegel, Isla Adelson, Martha Nagler, Eric Nagler, Ava Wainberg, Lynn Bussineau, Sue Bussineau, Denis Patrick, David Ostry, Allen Paul, John Naslen, Rick Fruchtman, Bill Smythe, Jo-Anne Page, Bev Robertson, Charlie Robertson, Murray McLauchlan, Jack Klein, Cummer Valley Concert Band, Shelly Spiegel, Darlene Buckingham, Pat Kufluk, Jimmy Koshul.

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# MARIPOSA EVENING PERFORMERS

Almost all Mariposa's evening performers are also taking part in daytime workshops and informal get-togethers. Check listing on 15.



## IAN AND SYLVIA

Ian and Sylvia have long been established as one of the most outstanding vocal-instrumental duos in North America. Embodying a deeply embedded grasp of tradition and a vivid sense of the present, they are able to venture into that musical area which of late has so strongly seized the public imagination - progressive country. It is a natural outgrowth of their past orientation in both style and repertoire.

Now, using a four man backup group, adept at a variety of instruments including electric steel guitar, drums, lead guitar, bass guitar, banjo, mouth harp, piano and acoustic guitar (which Ian continues to play), they have ripened the music with which they have been familiar from childhood into what Billboard recently called "a landmark in the development of country music."

The subtlety is still there, the intensity and commitment as obvious as ever. The changes: more solo work, more complexity and a deepened country texture. Country music was never so hip.

Ian and Sylvia's group, The Great Speckled Bird, consists of Amos Garrett, lead guitar; Bill Keith, steel guitar and banjo; Ricky Marcus, drums; and Ken Kalmusky, bass.

## BESSIE JONES

Bessie Jones was first discovered by Alan Lomax in the summer of 1959 as she was exploring the Georgia Sea Islands. Here, the traditional Negro shouts, ring games and spirituals have been largely unaffected by outside forces. She has a vast repertoire of these songs which she performs as she learned them with great gusto and assurance. Since 1959 she has appeared at many festivals and concerts throughout the US.

The Georgia Sea Island Singers, a group of seven featuring Bessie Jones, were organized about 30 years ago by Mrs. Maxfield Parrish to preserve the singing style of antebellum Georgia Negroes. Besides Mrs. Jones, the group consists of John Davis, Peter Davis, Elma Ramsey and Bessie Burks.

## JESSIE FULLER

Jesse Fuller was born in Jonesboro, Georgia on March 12, 1896. Today at 73, Jesse has been lauded as the greatest of the black songsters. His music is the reflection of a life fully lived, a life composed of bitterness and frustration, of pleasure and hope, of love and laughter.

From the age of about ten Jesse's wanderlust took him all over the United States playing music and working many kind of jobs to earn a living. It was his barrel making experience that enabled him to build his unique bass 'fotdella'.

Living in California since 1929, Jesse Fuller working as a one-man-band, as bluesmen are prone to cry, "was hatched by a buzzard, raised by the sun." When you listen to him now, you will note that he is still in full flower.





## JOAN BAEZ

If there is a "first lady of folk music" Joan Baez holds — and deserves — the title. She has never studied folklore, vocal techniques, or music — but since her first appearance at the Newport Festival in 1959 she has won a loyal audience of enthusiasts. Ralph J. Gleason, the well-respected jazz and rock commentator, has suggested that Joan Baez is not really a performer at all, in the sense that a performance means a calculated act. "What Joan does", he wrote, "is give an extension of her own personality. She is natural and real, and the way she is on stage is the way she is at breakfast".

Now married to David Harris, currently serving a jail term for resisting the U.S. draft, Miss Baez is deeply committed to the philosophy and the hard facts of nonviolence, helped found the Institute for the Study of Non-Violence in California, and describes herself not as a pacifist, but as a non-violent soldier, at war with war. Her latest album, on Vanguard, is dedicated to her husband, and includes songs pertinent — in one way or others — to her family's philosophy.

This is the first time Joan Baez has appeared at Mariposa, and the wait has been a long one. She is taking part in Sunday night's concert, and is giving a workshop on Saturday afternoon, during which she will talk, and sing, about her philosophy and her life. Joan Baez is a very special person, and a very special singer.

## OSCAR BRAND

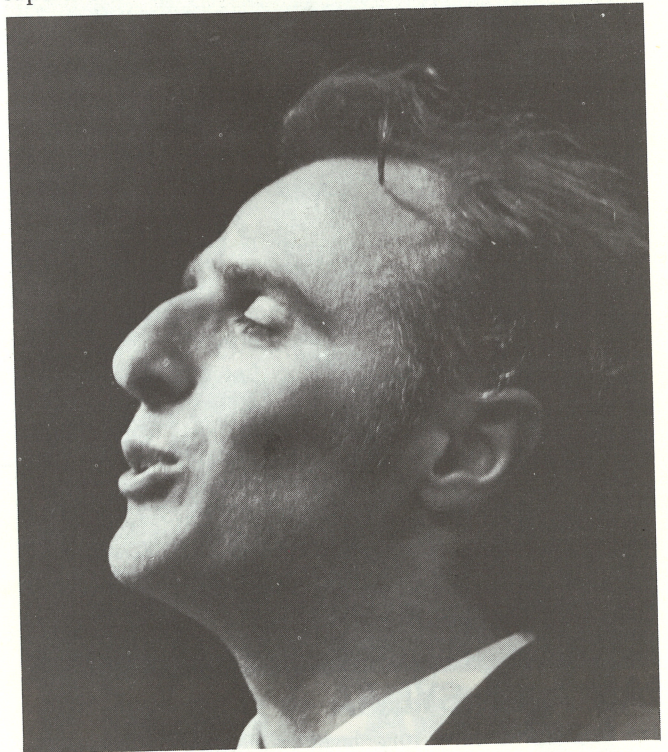
Oscar Brand was born in Manitoba where his father was interpreter to the Indians for the Hudson's Bay Company and was given three hundred acres of wheatland as a reward. When the family moved to the United States, they left the farm behind, and it's now downtown Winnipeg.

Before becoming a folksinger he was first a psychologist and finally editor of a newspaper for psychiatric patients. In the music field he has recorded 52 LP's, made 75 industrial and documentary movies, and hosted and performed in thousands of TV and radio shows. He is featured in Mariposa's Friday and Sunday evening concerts as well as in numerous workshops.

## CAPE BRETON FIDDLERS

Sandy McIntyre, Johnny Wilmott and Don MacLellan have all lived in Toronto for several years, but all are natives of Cape Breton — and their vigorous fiddle music shows Scottish and Irish influences, as well as occasional overtones of American country styles. At their Friday evening Mariposa debut, the three fiddle players will be joined by another Cape Breton friend, Tommy Basker, who plays harmonica and dances.

The four play together informally at parties, but recorded albums in Toronto some years ago. All four hold jobs in the Toronto area — Don MacLellan is a construction superintendent, Johnny Willmott works with Ontario Hydro, and Sandy McIntyre is an Air Canada reservations supervisor.



## GILLES VIGNEAULT

Gilles Vigneault, after his performance at last year's festival, is no stranger to folk music enthusiasts. One of the best known and best-loved performers to come out of Quebec's chansonnier tradition, he is an exciting performer to watch as well as listen to. The fact that your French may not allow you the full understanding of his lyric is unimportant — the impact of his performance is not lessened.

His songs come from his own experiences, from poems he has written, or — in his words — "from a love won or lost". He appears rarely in Ontario (his 1968 Mariposa performance was his first in Ontario in four years) — but enjoyed his time at Mariposa so much that he was delighted to be invited to return.

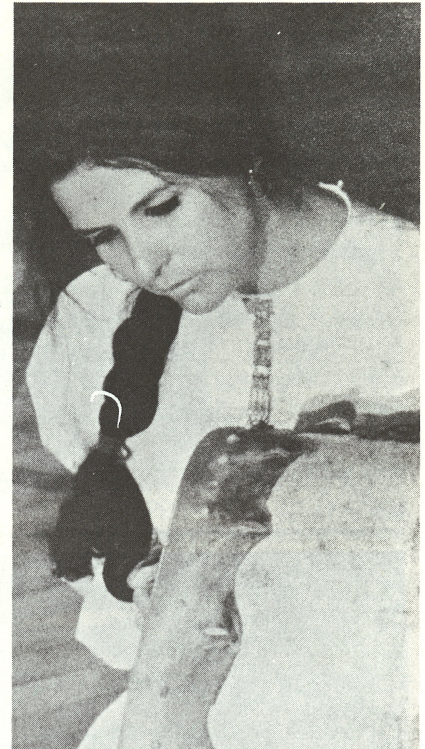
A one time fisherman, trapper, labourer, and school teacher, Vigneault is perhaps best-known as the writer of "Mon Pays", something of an unofficial anthem in Quebec. Gilles is appearing on the Friday evening program, and in a Saturday afternoon workshop on French-Canadian folk songs.



Jean Redpath



John Allan Cameron



Alanis Obomsawin

## MAC WISEMAN

Mac Wiseman is a 25-year veteran of the country music business, and is making his debut appearance at Mariposa this year. He is a fine guitarist and singer with a wide knowledge and understanding of American country folk music traditions.

Born and raised near Waynesboro, Virginia, he attended the Shenandoah Conservatory of Music, and then joined a Harrisburg radio station as a disc jockey. However, he began to put his musical training to work by working evening shows with various country and western bands in the area, thus embarking on a career that has led him to a position of major importance in the country field.

Wiseman will also take part in workshops as well as the Saturday evening Mariposa concert. Don Reno and Bill Harrell, late additions to the Mariposa line-up, will bring their Maryland-based bluegrass band to the Festival to take part in the same concert.

## JOHN ALLAN CAMERON

John Allan Cameron was born in 1938 in Port Hood, the second eldest in a family of seven children - third generation Cape Bretoners, all of whom either play an instrument, sing or step dance. Educated in his early years in Cape Breton, he went to Ottawa in his teens to join The Order of The Oblate Fathers and just six months before becoming a priest, he decided to leave both the Order and the priesthood.

John Allan has been playing since he was 12. He plays both 6- and 12-string guitars and fiddle, sings the Gaelic Songs of Cape Breton and does a fine step dance. He has performed on the Don Messer Show and also before Queen Elizabeth II.

## JONI MITCHELL

Joni Mitchell first came to Mariposa five years ago - her first major appearance since she left Fort McLeod, Sask. Each year since, she has returned to delight new Mariposa audiences.

Her songs are highly unusual, and stem from her own experiences and background. Now a resident of California, there are still more than traces of her Prairies upbringing.

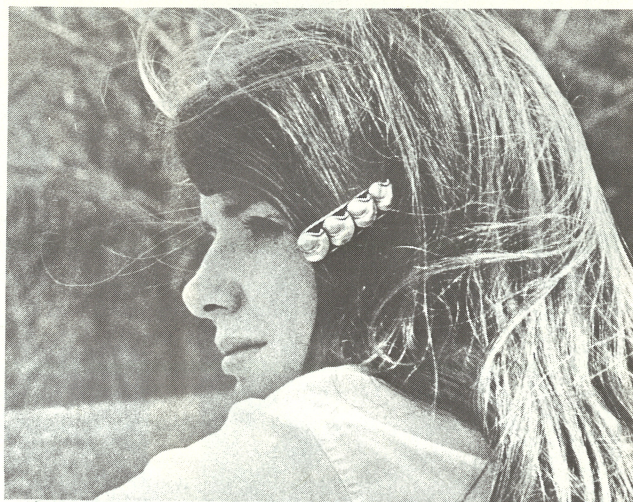
Many of her songs have become "standards" (Circle Game, Both Sides Now, Chelsea Morning, Urge for Going) but she returns each year with new songs, full of insight and an affectionate look at people and places she has known.

Her two albums are best sellers - but Joni, who takes part in workshops and Mariposa's opening evening concert, remains a delight to watch, and a joyful experience to listen to. She has many, many friends in Toronto to welcome her to Mariposa again.



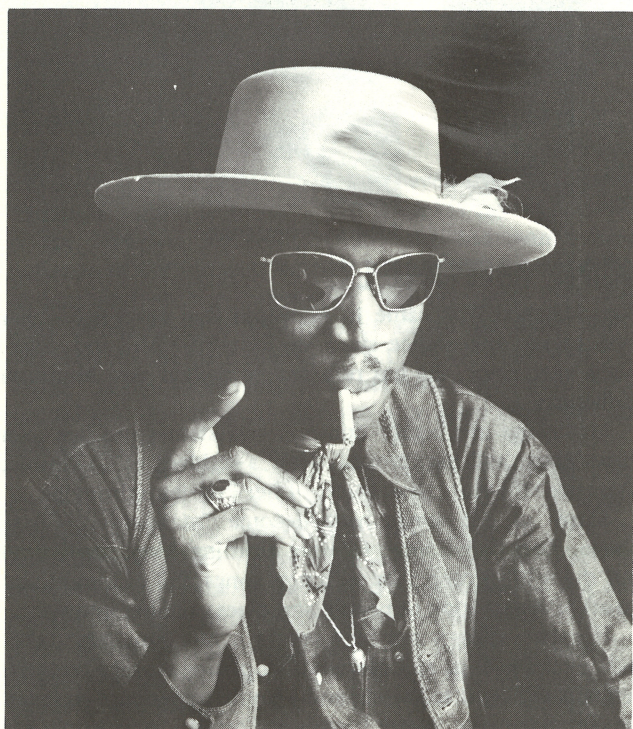


Bessie Jones



## BONNIE DOBSON

Bonnie Dobson is another of Toronto's many gifts to the folk music world. Her lovely voice and charming personality have won her admirers all across Canada and the United States; her records are treasured by thousands of fans. She has a weekly radio show on CBC-FM with Chantal Beaugard, and she'll be singing at The Philadelphia Folk Festival and for a week at Confederation Centre in Charlottetown P.E.I., both in August. She has a new album being released in the near future by RCA and has just signed contracts for other albums with RCA in New York. Bonnie will appear in the Friday evening concert and in the children's concert.



## TAJ MAHAL

Five years ago Tag Mahal was known affectionately as one of the biggest characters in Boston folk circles. A tall husky man with a deep voice; he had this thing about weird hats — he called himself a "hat freak" — and he used to make his frequent appearances in a suede vest and one of the crazy hats from his collection.

He played a wide selection of folk blues and built up a sizeable group of fans who followed him as he circled about the Greater Boston coffee house circuit. He was one of the regulars at Club 47, both before and after it moved to Harvard Square in Cambridge.

A few years ago he left Boston and took off for the West Coast. He's now back in Boston but his music has changed. Now backed by electric guitar, bass, harmonica and drums his music is a raw combination of rock and blues.

"I keep up with everything I've ever done, but I keep trying new things. . .it's just experience for me but eventually I'll end up with something that will be just me, me and everything I've learned.



## VERA JOHNSON

Vera Johnson came out of Vancouver for last year's Mariposa — and won such applause at the new songwriters' workshop that she was added, at the last minute, to the final Sunday concert line-up.

From Vancouver, Vera writes songs by the dozen — but most of their subject matter comes right from the front pages of yesterday morning's newspaper. Other material that Vera does is simply hilarious.

Since her smash success at Mariposa last year, Vera Johnson travelled to England, and she has returned to Canada after a smashing success in folk clubs and concerts up and down the length of the British Isles. It's nice to have her back. Don't miss her on Sunday evening.



## JEAN RITCHIE

Born and raised in Viper, Kentucky, in the Cumberland Mountains, Jean Ritchie has an enviable reputation as a singer and a dulcimer player. She is descended from James Ritchie who sailed from England in 1768 and finally settled in Kentucky. For five generations the Ritchie family has passed down the old ballads and songs.

Many folk-song collectors have come to the Ritchies, have noted down tunes and words and set them in books, and have referred to the family as "the singing Ritchies" because of their knowledge and love of the old songs.

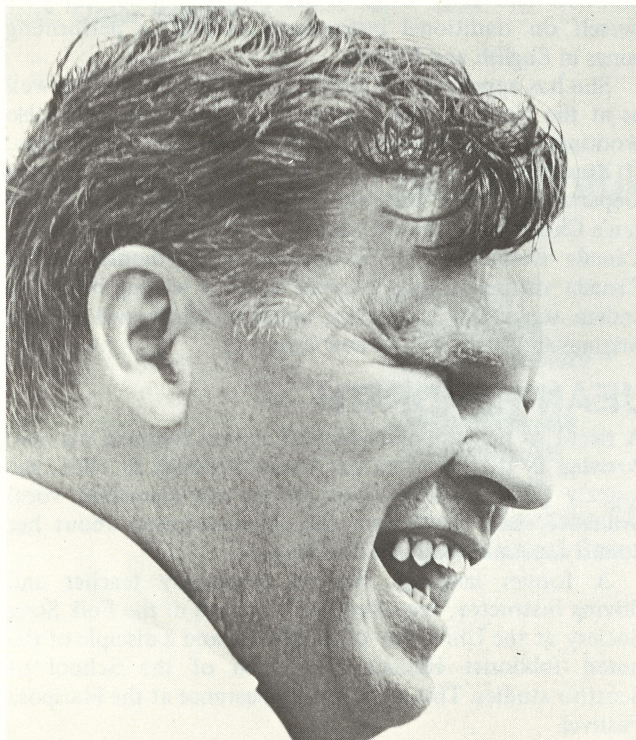
Currently living in Port Washington, New York, Jean is the wife of photographer George Pickow, and the mother of two children aged six and ten. When she is not involved with her household operation, she is either making dulcimers, writing songs and books, performing, or fulfilling her duties as a director of the Newport Foundation, which produces the Newport Folk Festival each summer.

## DOC WATSON AND SON

Doc Watson, the Deep Gap, North Carolina, musician needs no introduction to Mariposa audiences. He has amazed his audiences with his instrumental prowess, both on guitar and banjo, and several other instruments.

Doc got his first instrument at the age of eleven, a fretless banjo made for him by his father, "a pretty fair country picker." Two years later he started playing guitar and very quickly became professional on both instruments.

Doc played country music in a local pop band until 1960 when Ralph Rinzler heard him and started him on the urban folk circuit. Since that time Doc's popularity has risen with each appearance. Accompanied by his son Merle, Doc is featured on the Saturday evening concert as well as appearing in many workshops throughout the weekend.



## OWEN MCBRIDE

Owen McBride's a native Irish folk singer who came to Canada in 1963. He has a wide repertoire of serious and comic songs and ballads, and has appeared at Mariposa each year since 1964 and at the Philadelphia Folk Festival in 1966 and 1967. He's also a familiar figure at many universities, where his exuberant singing and remarkably effective stage presence have gained him thousands of enthusiastic fans. He recently presented a program on campus called Art as Propaganda, singing Irish street and country ballads and showing how these songs served to strengthen and preserve the spirit of resistance to English occupation.

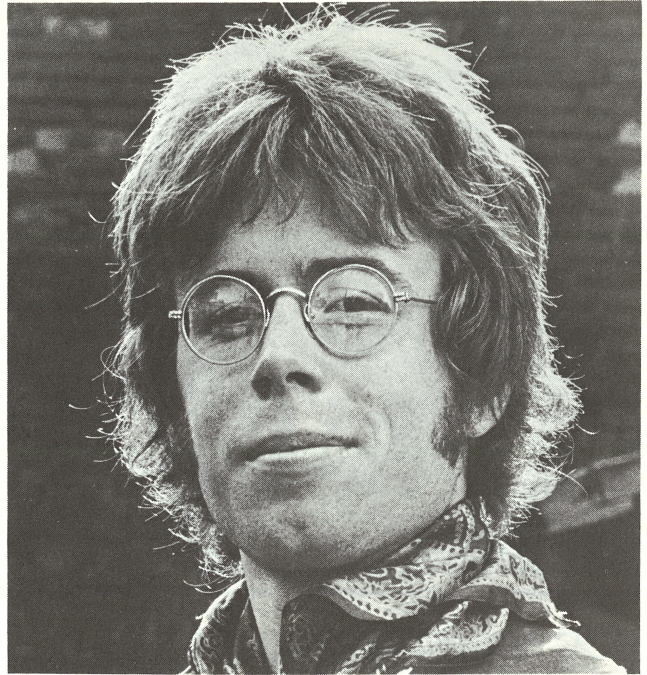


## MAKEDA MYORBA TELLA AND AYOADE ADERINTO TELLA

Makeda Myorba Tella has worked as a medical technician, African dance teacher in the public schools, dance director in the Afro-Arts Cultural Centre in New York, and has performed in universities, schools, night clubs and festivals throughout the United States.

Her husband, Ayoade Aderinto Tella, is a native of Nigeria, West Africa. A student of history, a subject which he teaches in New York schools, he is a drummer, dancer and singer.

The duo is featured in the Saturday evening concert, the Blues Roots and Developments Workshop, and the African Music and Dance Workshop.



## BRUCE COCKBURN

Bruce Cockburn is an unusually intriguing singer-poet, originally from Ottawa. A veteran of many bands in the pop and rock fields (among them: The Flying Circus and The Esquires) and the well-known folk-based group, Three's a Crowd, he is now working as a single. Featured in Friday evening's concert, he will soon have an album released by Allied Records. He is a familiar face in many folk clubs in Toronto, Ottawa, Montreal, and many north eastern U.S. states.



## THE NEW LOST CITY RAMBLERS

Mike Seeger, John Cohen and Tracey Schwartz are the three members of the Ramblers, a group whose speciality is the music of the Southern Appalachian Mountain area.

Formed in 1958, the group adapted their style from commercial recordings of old-time string band music of the 1920's and 30's. They are extremely versatile and between them they play guitar, banjo, mandolin, fiddle, autoharp, harmonica, spoons and other assorted instruments. Besides being featured in the Saturday evening concert, the three group members will appear in many varied workshops throughout the weekend.

## ALANIS OBOMSAWIN

Alanis Obomsawin was born on the Odanak Reserve near Montreal and sings songs of her people and accompanies herself on traditional instruments as well as performing songs in English and French.

She has appeared in a previous Mariposa Festival as well as at the Newport and Algoma Folk Festivals, while also working in concerts and TV across Canada, US and Europe.

Presently she is directing a short film for the Animation Department of the National Film Board on Indian Children's Christmas in Moose Factory. Alanis has just received a Canada Council Grant to travel for six months across Canada visiting various reserves, and for writing books on Indian songs and stories for children, which will include original and both old and new songs.

## JEAN READPATH

A talent so rich and multi-faceted as Jean Redpath's is rare. Arriving in the US from her native Scotland in 1961, she quickly built up a reputation for her vast repertoire, vocal brilliance, and the charm she communicated about her country, people, language and music.

A former language student, geography teacher and driving instructor, Jean Redpath was head of the Folk Song Society at the University of Edinburgh and a disciple of the noted folklorist Hamish Henderson of the School of Scottish studies. This is her first appearance at the Mariposa Festival.

## MICHAEL COONEY

Michael Cooney is a rare breed of performer. On stage, whether playing six-string guitar, twelve-string, or banjo his presence makes one sit up and take notice. He's appeared at dozens of coffeehouses, clubs, folk festivals and concerts throughout North America, England and West Germany, and this is his second appearance at Mariposa.

Michael's repertoire ranges from camp songs to a mischievous Dylan takeoff. Besides hosting and performing in the Sunday evening concert he is featured in children's concerts, the ragtime and novelty song workshops, and the topical song workshop, among others. He has one record released on the Folk Legacy Label.



# Evening concerts

**FRIDAY JULY 25 8:00PM.**

John Allan Cameron  
Cape Breton Fiddlers  
Bruce Cockburn  
Bonnie Dobson  
Ian and Sylvia with the Great Speckled Bird  
Joni Mitchell  
Alanis Obomsawin  
Gilles Vigneault  
Host: Oscar Brand

**SATURDAY JULY 26 7:30PM.**

Jesse Fuller  
Bessie Jones & The Georgia Sea Island Singers  
Taj Mahal Band  
Makeda Myorba and Ayo Tella  
New Lost City Ramblers  
Doc Watson and Son  
Mac Wiseman  
Hosts: Mike Seeger and Taj Mahal

**SUNDAY JULY 27 7:30PM.**

Joan Baez  
Oscar Brand  
Michael Cooney  
Vera Johnson  
Owen McBride  
Jean Redpath  
Jean Ritchie  
South Happiness Street Society Skiffle Band  
Host: Michael Cooney

Concert listings are not in order of appearance. The program is subject to change.

# MARIPOSA FOLK FESTIVAL - JULY 25-27 DAYTIME SCHEDULE

TIME....	FRIDAY				SATURDAY				SUNDAY			
	AREA 1	AREA 2	AREA 3	AREA 4	AREA 1	AREA 2	AREA 3	AREA 4	AREA 1	AREA 2	AREA 3	AREA 4
10:30 A.M.												
11:00	INSTRUMENTAL SESSIONS	INSTRUMENTAL SESSIONS		TORONTO AREA BLUEGRASS COMMITTEE	INSTRUMENTAL SESSIONS	INSTRUMENTAL SESSIONS	INSTRUMENTAL SESSIONS					TORONTO AREA BLUEGRASS COMMITTEE
11:30												
12:00					PAUL CADWELL BANJO	SCOTTISH SONG SWAP HOST: JEAN REDPATH	CHILDREN'S CONCERT	COUNTRY MUSIC HOST: MIKE SEEGER				
12:30					MOUNTAIN MUSIC OF PERU JOHN COHEN							
1:00												
1:30	PAUL CADWELL BANJO	OLDTIME AND BLUEGRASS MUSIC	NEW SONGWRITER'S CONCERT	TORONTO AREA BLUEGRASS COMMITTEE	CANADIAN FOLK SONGS HOST: EDITH FOWKE	TOPICAL FOLK SONGS MICHAEL COONEY	BLUES: ROOTS AND DEVELOPMENTS	TORONTO AREA BLUEGRASS COMMITTEE	SITAR AND TABLA	CANADIAN INDIAN (SYLLABLE SONGS) ALANIS OBOMSAWIN	RAGTIME & NOVELTY SONGS MICHAEL COONEY	
2:00	JOHN ALLAN CAMERON SONGS & STORIES OF CAPE BRETON											
2:30					FRENCH CANADIAN FOLK SONGS HOST: RAOUL ROY	BALLAD SESSION HOSTS: JEAN RITCHIE AND OSCAR BRAND			MUSIC AS PROPOGAN (IRISH REBEL) SONGS OWEN MERRAIDE	AFRICAN MUSIC AND DANCE MAKEDA MYORBA & AYO TELLA	HUMOROUS SONGS HOST: USCAR BRAND	SONG SWAP MICHAEL COONEY AND FRIENDS
3:00	CONCERT FOR CHILDREN								FAMILY TRADITION HOST: JEAN RITCHIE		"NEW FOLK" CONCERT	
3:30	.....											
4:00					JOAN BREZ SONGS AND DISCUSSION		SONG-WRITERS CONCERT HOST: BONNIE DOBSON					FIDDLEING HOST: TRACY SCHWARTZ
4:30												

N.B. CRAFTS AREA IN OPERATION FROM 10:30 A.M. TO 5:00 P.M. DAILY  
EACH EVENING POST CONCERT "OPEN SING" AREA 1 SIGN IN AT INFORM. BOOTH

Mail to: **MARIPOSA FOLK FESTIVAL** 125 Collier St.,  
Toronto 5, Ontario:

Please keep me informed about Mariposa activities. I understand these may include recordings, concert tours, and — of course — the 1970 Mariposa Folk Festival.

**NAME**..... **ADDRESS**.....

..... **CITY**..... **PROV/STATE**.....

**COMMENTS ON THIS YEAR'S FESTIVAL**.....

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.....

(If you want to tell us more, send us a letter. We'd like to hear from you.)

## DAYTIME PARTICIPANTS

### FRIDAY:

Instrumental Sessions – Doc Watson, Amos Garrett, John Cohen, Eric Nagler, Bill Keith, Mike Seeger, Jean Ritchie, Taj Mahal, Leigh Cline, Paul Cadwell, Tracy Schwarz, Bruce Cockburn, Joni Mitchell, David Rea, others.

Children's Concert – Merrick & Kathy Jarrett, Bonnie Dobson, Michael Cooney, Jean Ritchie, Alanis Obomsawin.

Old Time & Bluegrass – New Lost City Ramblers, Eric Nagler, Bill Keith, members of the Toronto Area Bluegrass Committee, others.

New Songwriters – Host Kim Calloway with Mose Scarlett, Karen Dove, Shirley Rose Eickhard, Moe Ewart, Chris & Ken Whitely, Dave Bradstreet, Allen Paul, Alistair and Linda.

### SATURDAY:

Instrumental – as on Friday

Scottish Song Swap – Norman Kennedy, Jean Redpath, John Allan Cameron, Sandy McIntyre, Don McLelland.

Children's Concert – Michael Cooney, Alanis Obomsawin, Bessie Jones, Oscar Brand, Dildine Family (with puppets)

Country Music – Mike Seeger, David Rea, Mac Wiseman, Doc Watson

Canadian Songs – Edith Fowke, Barry O'Neil, Raoul Roy, Tom Brandon

French Canadian Songs – Raoul Roy, Gilles Vigneault

Ballads – Jean Ritchie, Oscar Brand, Norman Kennedy, Jean Redpath, Tom Brandon, Doc Watson

Blues (Roots & Developments) – Taj Mahal, Bessie Jones & Georgia Sea Island Singers, Ed Young Trio, Makeda Myorba & Ayo Tella, Jesse Fuller

Songwriters – Host Bonnie Dobson with Murray McLauchlan, David Rea, Gordon Lowe, Adam Mitchell

### SUNDAY:

Religious Music Concert – Jean Ritchie, Bessie Jones and Georgia Sea Island Singers, Mac Wiseman, Doc Watson

Sitar and Tabla – members of Know India Cultural Society

Family Tradition – Jean Ritchie, John Allan Cameron, Mac Wiseman, others

Folk Dance Groups – Know India Cultural Society, University Settlement International Dancers, Greek Community Folk Dancers, Los Paulitieros De Miranda, others with Host: Klaas Van Graft

Ragtime Music and Novelty Songs – Michael Cooney, South Happiness Street Society Skiffle Band, Jesse Fuller.

New Folk Concert – Host Richard Flohil with Donna Marie, Tom Kelly, Sean Gagnier, Raoul Roy, Gary and Everill Muir, The Privateers.

SUBJECT TO CHANGE.



Members of Toronto's Know-India Society scored a fantastic hit at the 1968 Mariposa, with their interpretations of Indian temple dances. They are again a feature of Mariposa this year — one of four dance groups taking part in the Festival.

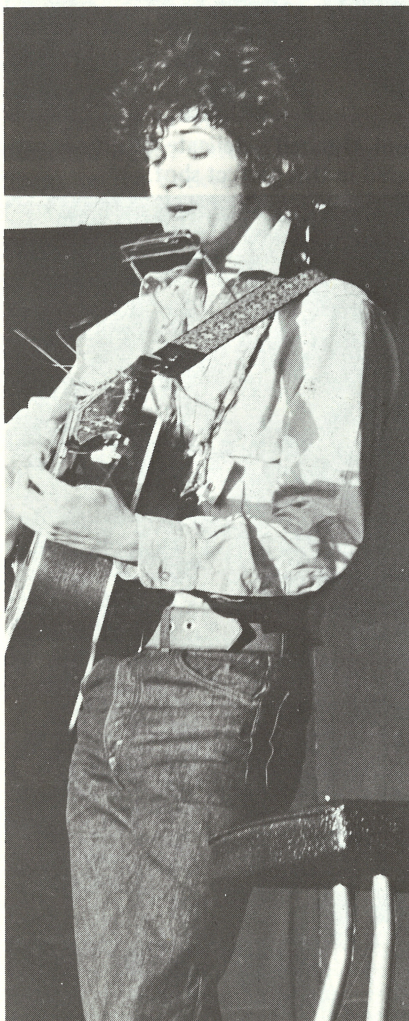
# Mariposa 1968

portfolio of photographs of last year's festival, by William Smith





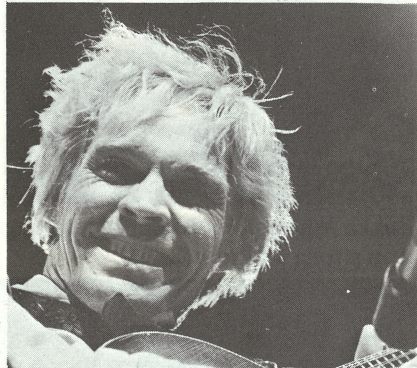
Indian peyote priest Henry Crowdog delighted Mariposa audiences — especially children — last year.



Murray McLauchlan's talents are familiar with Mariposa. Here's a workshop shot taken last year.



Bluegrass music has always been a feature of Mariposa's musical program. Last year's bluegrass contribution, in part, came from stetson-hatted Bill Monroe.



Frank Wakefield's sunny personality made him hundreds of friends at last year's Festival.



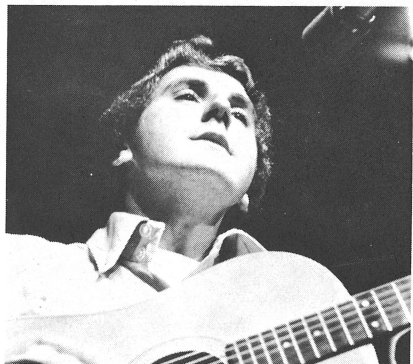
Howling Wolf, doyen of the tough Chicago blues singers, brought Saturday visitors to their feet.



One of the surprises of the 1968 Mariposa was the talented singing — acapella — of the Young Tradition, who stunned the crowd with their renditions of early English Folk songs.



Dance groups are a relatively recent addition to the Mariposa daytime line-up — and they never fail to attract large crowds.



Steve Gillette was a strong performer at last year's Festival.



Bukka White's Mississippi blues songs won strong applause in '68.



Joni Mitchell's delicate beauty is captured in this perfect shot.



Mike Seeger, who's appearing at Mariposa with the New Lost City Ramblers, jammed on stage with David Rea at last year's Festival. David's appearing during daytime sessions at Mariposa this year. Marlene DeCosimo took the picture

## MARIPOSA'S DANCERS

In recent years, Mariposa has extended its program to include dance, as well as music. This year, four brilliant dance groups are taking part in a two-hour workshop session on Sunday afternoon that will add a touch of exotic color to the Festival.

The University Settlement International Dancers perform dances from the British Isles as well as Bulgaria, Poland, Italy, Israel, and many other lands.

Members of Toronto's Know India Cultural Society will perform a variety of Indian religious and secular dance. The Greek Community Folk Dancing Group of Metropolitan Toronto was formed 12 years ago, and appeared at Expo, as well as at functions in the United States.

Toronto's Portuguese community is represented by Los Pauliteros de Miranda, an exciting dance group who won many friends at their first Mariposa appearance last year.

Host of the workshop is well-known folk singer Klaas Van Graft, who has long been known as a key organizer of folk music activities in Toronto, as well as a fine performer.

## GORDON LOWE

Gordon Lowe is a 28-year-old singer and songwriter who has been performing for seven years. Born and raised in Toronto, his original material is of a calibre that affects you with a kind of sad-happy feeling — and leaves you wanting more.

Appearing in the Songwriter's Concert on Saturday afternoon at the Festival, Gordon has a new album called Prisms, on the Yorkville label.



Bonnie sings her new hit single "I Got Stung" (RAC 74-0108) on the new LP (LSP 4219).  
Selections include:

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## THE DILDINE FAMILY

The Dildines, John and Ginny and their children Scott (13), and Debbie (11), and Connie (9) perform folk-songs and use marionettes and other puppet forms with their music.

They have performed with marionettes for the last four years and have appeared at Mariposa, the Philadelphia Folk Festival, The Beers Family Fox Hollow Festival, and at many schools.

They will appear at Mariposa directly following their participation in The Newport Folk Festival. The Dildines

make their own puppets and are unique as a family performing unit. They usually involve other performers in their presentation.

John Dildine is involved professionally in the documentary film business and makes his living primarily as a sound man. He is responsible for the sound at the Newport Folk Festival, as well as Fox Hollow and, this year, Mariposa. He has been a radio announcer, sound recording engineer, film producer, writer



## GARY & EVERILL MUIR

Gary and Everill Muir live in Brantford where Everill works for the Children's Aid Society. Gary teaches in Ancaster. Just after they were married in 1964, they left for New Zealand where they began singing in clubs, cabarets and doing radio and TV shows. From there they travelled to Australia, Thailand, India and the U.K., doing shows all the way.

Since returning home they have sung in folk clubs throughout Southern Ontario, worked for the CBC, and have appeared as regulars on a local radio series. They will appear at the New Folk Concert on Sunday



## DAVID REA

Probably Toronto's most popular guitarist, Ohio-born David Rea has a wide range of musical interests from Bach to the Beatles and is probably the most notable of the developing young contemporary composer-singers on the scene today.

His musical training commenced with piano training at the age of five and turning to the guitar about ten years later was influenced by such people as Ian Tyson (who he ended up

working for as an accompanist), Rev. Gary Davis, and various Southern mountain and blues musicians.

David objects to being typed as a folksinger. "I'm not a folksinger. Folksingers ride the roads. Guthrie shipped out on the merchant marine. They work in the wheat fields, the coal mines and the oil fields; I ride jet airplanes and I never had a steady job in my life. Besides, you wouldn't find a folksinger on the same stand with Buddy Miles or Rhinoceros. My music is a full time job and I work hard at it. It's a lot harder work than the summer jobs I had in Canada cutting pine trees down and building docks."

## MERRICK JARRETT

Always a familiar face at Mariposa children's concerts, Merrick, who has also played many coffeehouses, narrated and sung in many of Edith Fowke's CBC radio shows and participated in the Algoma and Madoc

Folk Festivals, will be featured again in the children's concerts.

This year he is assisted by his 14-year-old daughter, Kathy, who plays guitar and piano, dances the limberjack doll, and leads the children in clapping and singing.





## SOUTH HAPPINESS STREET SOCIETY SKIFFLE BAND

The happy time music of Buffalo's South Happiness Street Society Skiffle Band has its roots in early New Orleans Jazz and Memphis Jug Band, and features the harmonica of Billy Altman, the clarinet of Brian Bauer, the fiddle of Sharon Fein, the bass of Don Dworkin, the bluegrass guitar of Herb Feuerstein, the horn of Robby Schlosser, and the fine banjo work of "Kentucky" Brian Lappin.



## EDITH FULTON FOWKE

Edith Fulton Fowke is Canada's best known authority on folk songs and a leading collector of folklore. Her Books include Folk Songs of Canada, Folks Songs of Quebec, Canada's Story in Song, Songs of Work and Freedom, Traditional Singers and Songs From Ontario, and More Folk Songs of Canada. She's published many magazine articles and prepared hundreds of CBC radio programs on folk music. She has two more books coming out this fall: Sally Go Round The Sun, a collection of children's rhymes and games, and Lumbering Songs from the Northern Woods. At Mariposa she's hosting a workshop on traditional Canadian songs.

## SEAN GAGNIER

Sean Gagnier has been singing professionally for four years and his repertoire ranges from the traditional music of Canada and Northern New York

State (where he was raised) through contemporary music. He has appeared at the Newport Festival on several occasions and has also appeared on TV as well as radio and club performances. Sean is accompanied by guitarist Bill Garrett and bassist Ron Taddeo. He is appearing in Sunday afternoon's New Faces Concert.

## RAOUL ROY

Born in the lower St. Laurence farming and fishing area, Raoul Roy studied classical guitar in Montreal and in London. In 1957 he began singing in Quebec City doing radio, TV and club dates and then sang for two years in England, including a series for the BBC. He first began collecting his family's songs with Prof. Luc Lacoursiere and Henri Davenson in 1958.

Since that time he has worked in collaboration with Les Archives de Folklore at Laval University where his collection of over 1000 songs is deposited. Living in Montreal since 1961, Raoul Roy has four long-playing records of his own and another dozen in which he has participated.

## TOM KELLY

Tom Kelly, born in Port Arthur, is a high school English teacher, plays 6- and 12-string guitars, and has had his own radio program on CJLX in Fort William. He has also appeared on KDAL-TV in Duluth and was featured in several concerts under the direction of Boris Brott, now the assistant conductor of the New York Philharmonic. He has two records which are to be released shortly. Tom is featured in the Sunday afternoon New Folk Concert.



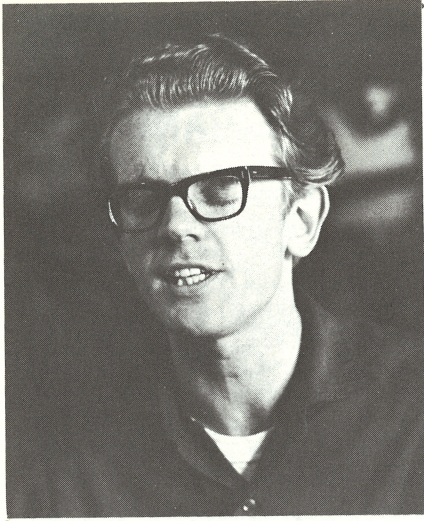
## MURRAY MCLAUCHLAN

Murray McLauchlan who is taking part in Saturday's songwriters workshop with, Bonnie Dobson, Gordon Lowe Adam Mitchell, and David Rea, is something of a regular at Mariposa Festivals. His gentle, wry and witty songs have been recorded by a number of artists, (Tom Rusk will include a couple on his next album), and have helped Murray build a growing reputation as a songwriter of importance.

His ability to entertain crowds continues to grow, and he has appeared successfully in dozens of Canadian Folk. It's nice to have him back at Mariposa again.

## DONNA MARIE

Donna Marie composes words and music for her own songs and apprenticed in The Original Upper Canada Ragtime Mama Jug Band and The Allen Ward Trio. She has appeared in clubs all over Canada and in the USA and has appeared many times on TV. She is appearing in the New Folk Concert on Sunday afternoon.



## NORMAN KENNEDY

Norman Kennedy was born in 1934 in Aberdeen, a city as yet not too remote from its rural background. While still at school, which he quit at sixteen, he became interested in traditional crafts and built himself a small hand loom.

He had also begun to learn Gaelic and mastered the language by spending his holidays on the Island of Barra, in the Outer Hebrides.

Mr. Kennedy attended a Folklore Convention on the Isle of Lewis in 1951 and there he met Annie Johnston who soon became his chief mentor and teacher. He joined the Aberdeen Folk Song Club and it was at that club that Mike Seeger heard him and had him invited to the Newport Folk Festival.

Norman Kennedy has been working in the US since 1965 as a weaver, first in a shop in Cambridge, Massachusetts, and now as one of the traditional craftsmen in Williamsburg, Virginia.

## ADAM MITCHELL

Born in Scotland in 1946, Adam Mitchell came to Canada when he was ten where he played Rock and Roll and later folk music in high school.

After 3 years of French and Psychology at U of T Adam became lead singer with the Paupers, for many years Canada's most successful rock band. Adam is featured at the Songwriters Concert on Saturday afternoon.

## ERIC NAGLER

Eric Nagler, born and raised in New York, came to Toronto last year to complete his studies in psychology at the University of Toronto. His introduction to folk music began in 1957 at Washington Square, a little park in Greenwich Village at which folk musicians gather each Sunday to play and swap songs. Eric's principle area of interest is in Bluegrass and the folk music of the southern Appalachian Mountains. Although the banjo is his main instrument, Eric also plays guitar, autoharp, dulcimer, and has recently taken up the fiddle.

## MILDRED RYERSON crafts co-ordinator

Mildred Ryerson, even since her early years in Toronto studying as a dancer, dancing with a group in Cleveland in the mid 1930's while working as an occupational therapist, has been always driven by the deep conviction that art is a means of realization.

Her concern with creativity - of Eskimo and Indian artist-craftsmen, Canadian potters and weavers, wood-carvers and metalworkers - has always been directly linked with awareness of the need for communication between peoples, understanding through the arts, as a contributing mainstay of peace in the world.

In the course of her work as a crafts consultant she has visited Europe, Mexico and Peru. She is known to artist-craftsmen from British Columbia to the Maritimes, and is planning to extend her already wide contacts in French Canada through a projected move to Montreal this coming fall.

## WHY THE FOLK ARTS ARE IMPORTANT

By Mildred Ryerson

Are the folk-arts important to us today? Can they "communicate" when words fail to bring us together? I think so. Singing the songs, hearing

the music, seeing the dancing that reflect our past and our present does help us understand both of these - and, hopefully, will help us to build our future - because surely these are the only real riches that belong to the family of man.

I should not have said "only" so quickly because a long with these come the work of our hands. These are the things that are used to clothe the family - to live with in their different houses - and now, more than ever before to exchange with one another the better to know one another.

Surely a pot to eat and drink out of, that contains the earth, the knowledge of man come down to us through the ages to tell the potter how



to clothe the pot in the beauty of a glaze whose minerals will wed perfectly with the body of that particular clay - to apply the heat that only man could have created - to bring about that perfect and lasting union - that in turn gives answer to man's needs.

The weaver who understands the life of the flax, the wool, the meaning of colors when they are woven into their patterns. The new life given to the wood, the metal, the reeds, grasses and seeds. These are the songs of the hands.

For the true craftsman has an ever deepening desire to create, through an ever broadening knowledge and understanding of the materials and tools of the craft.

For those of us who are not fully occupied in these fields - the hope is that one day we will all have experienced the joy of playing music, writing a poem, learning the dances of all the members of this big beautiful family that lives on this earth. And our hope is that in all our schools we will learn about using our hands and our heads so that we will be able to take part more fully in living and working creatively as well as appreciatively.

It's this kind of thing we would like you to consider as you watch the craftsmen at Mariposa as they work. Ask them questions, meet with them, and feel free to buy the work their hands have made.



## PAUL CADWELL

Paul Cadwell, now in his eighties, is unique in the world of music. He plays a style of banjo popular in the years around the turn of the century, and is now the last remaining member of the Society of Classical Banjoists. A contemporary of the famed banjoist Fred Van Epps, he is a Harvard graduate and a lawyer.

Paul Cadwell is giving workshops on both Friday and Saturday mornings, in which he'll demonstrate his fantastic technique, and a style of playing heard rarely indeed these days.

It's his first Mariposa appearance, although he is a veteran performer at the Philadelphia and Fox Hollow Festivals.

## THE PRIVATEERS

The Privateers have come to Mariposa from Halifax, N.S. — the largest vocal group on the program. Five boys, five girls, and a bass guitarist. There are two writers in the group who provide most of the material.

Featured in the New Faces concert on Sunday afternoon, they have performed in the past at a variety of events in Halifax — but this is their first time in Ontario.

They'll add a vigorous touch of contemporary Maritime folk to the Festival this year.

## WHAT BLUEGRASS MUSIC IS REALLY ALL ABOUT....

By Doug Benson

If you are not quite sure what bluegrass music is, simply make your way to "Area Four" of the Festival Grounds any day between 10 am and 5 pm, where the Toronto Area Bluegrass Committee (TABC) will be hosting informal picking sessions and workshops. If you pick, by all means bring your instrument and take part in the fun.

The TABC came into being on September 22, 1968, when a dozen fans got together to form a movement to promote and support the cause of bluegrass music. Since then, the membership has multiplied considerably and the activities undertaken by the group have been many and varied.

The first of three successful Bluegrass concerts was the Toronto debut of Ronald & D. Scott, who was ably assisted by the York County Boys. Then in January the Southern Ramblers of Montreal were brought in for two very well-received shows, and the third concert featured one of the five giants in the field: Ralph Stanley with his Clinch Mountain Boys. These concerts will continue in the fall, endeavoring to bring all types of bluegrass groups, well-known and relatively obscure, to the Toronto area.

The main Summer activity of the TABC is the series of "Picking In The Park" sessions in the sculpture exhibit area of High Park. This weekly musical get-together is held every Sunday afternoon from 1 to 6 pm and will continue as long as the warm weather lasts. Everyone and every style of folk music is invited to come and join in this informal, unstructured gathering.

From time to time, the TABC will be holding "Bluegrass Bashes" (i.e. picking and socializing parties) in a rented hall. The "First Annual Spring Strawberry Social", held last May will long be remembered by those who attended.

The TABC is only part of a widespread movement to propagate and enjoy bluegrass. A Montreal Area Bluegrass Committee was founded on December 26, 1968. Their motto: "Today Eastern Canada, tomorrow the world!"

Doug Benson, Chairman of the TABC, is also editor of a little publication called *Bluegrass Breakdown*, issued from time to time to keep fans informed of events, news and old recordings, opinions and articles concerning bluegrass music.

If you are wondering whether it costs anything to become a member of the TABC, the answer is yes. The 'initiation fee' of \$5.00 helps toward the cost of stationary and stamps. If you wish to join — or just to be added to the mailing list — come over to Area four and ask for full particulars.

## Infectious music

Bluegrass is an infectious kind of folk music in which active participation by the fans is especially important. A very high proportion of devotees has taken up one of the instruments (fiddle, mandoline, 5-string banjo, guitar, string bass, Hobnob — all unamplified) associated with this style. In fact, one of the fringe benefits of attending the many bluegrass festivals that are currently flourishing south of the border is the high quality of the so-called "parking lot picking" played by various amateur and semi-professional groups between the regularly scheduled performances. It is expected that this will occur throughout the Mariposa festival at Area four.

The Mariposa festival has long been the most significant force in this country in the presentation of live folk music, and the TABC is very pleased to be a part of this year's activities. Hopefully Bluegrass enthusiasts will support and participate in the TABC's projects all year round. Who Knows? The next time you read about the TABC in a festival programme, it just might be the programme of Canada's first all-bluegrass festival.

Here is where you can write (or call) to find out more about the TABC: Doug Benson, Chairman, Toronto Area Bluegrass Committee, 777 Jane Street — Apt. 506, Toronto 167, Ontario, (Tel: 766-2948)

# A GLANCE BACKWARDS AT LAST YEAR'S MARIPOSA

By Joe Lewis

Flipping through a program from last year's Mariposa Folk Festival in trying to recollect the names and the faces, and the whole atmosphere of this island last year is really probably nothing more than a futile attempt in trying to recall three days in one's own life and an involvement in living.

Having been a part of the Mariposa organization from 1964 to 1966 and having been in close contact with the Festival in the ensuing years, makes me as biased, partisan, and subjective as one could be.

There was a time when we didn't think Mariposa would make it. Some

of us, anyway, and as we lived through the many emergencies we became a little skeptical. But Mariposa did go on and through the years has come to mean many things to many people. The fact that this is the 9th Mariposa only makes it inevitable that many lives have been touched by its existence.

Every year it seems to get better. 1968 was superior for many reasons to 1967 or any of the years previous. Last year, the Festival moved to Toronto Island for the first time and as with any new home, a special kind of excitement rang through the festival. Maybe it was because the site was so beautiful, surrounded with all of

these trees and bordered by water. Mariposa 12

It became homey and friendly, with people gathering under the trees just sitting around picking and playing, enjoying the sunshine, the music, their friends, and the performances.

Security in closeness

Maybe it was because that if one turned around, there was a security in the closeness, in the background, and the convenience of a 10-minute boat ride to home; and maybe it was because if you kept your back to the city and didn't look through the trees it could have been on any piece of ground in this country, close to nature and a real gathering with the folks.



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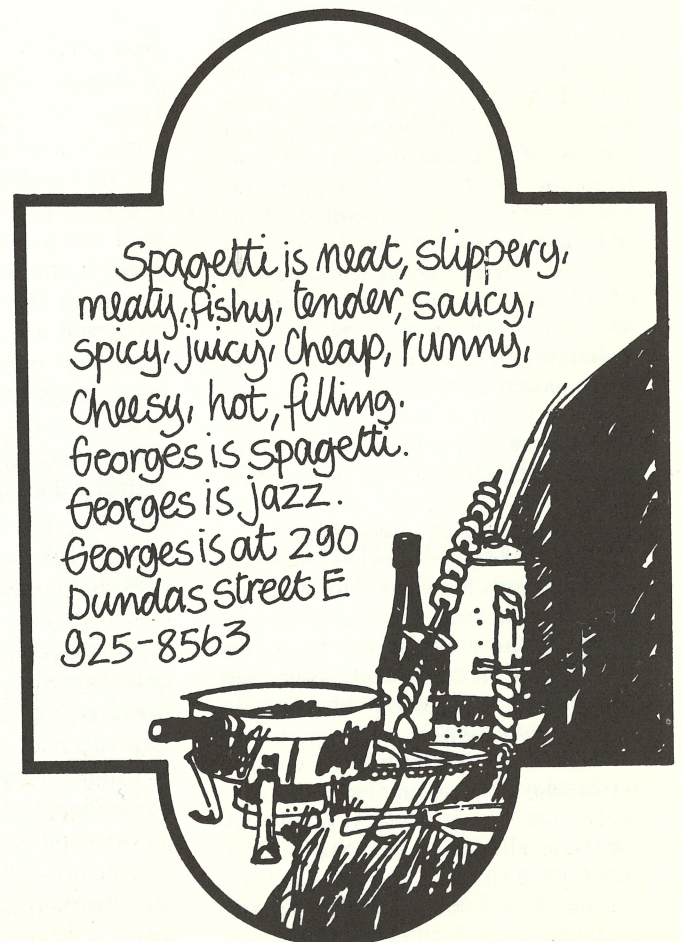
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And isn't that really what Mariposa is supposed to be about? A gathering with the folks, a chance to sing, building good feelings with such talented people working their craft, whether they are singers or dancers, or banjo pickers, or artists with their crafts and displays.

It's a coming together of people with a common interest—a rather unique three days in your life when everybody around you shares the same interest you have in music that is so much a part of our life.

The faces of last year flip through the pages like a kaleidoscope of memories. Frank Wakefield picking at his mandolin and with his Tennessee drawl chuckling through a lot of nonsense and a lot of fun. The hulking stature of Howling Wolf pounding a heavy thumping blues sound tempered with a raspy, Chicago south side blues vocal. Pretty Joni Mitchell, long blond hair, draped in a blue light singing out her coolness to the quiet night audience. Foot stomping Gilles Vigneault bringing a new kind of excitement to a Mariposa concert. So many people, so many faces - Michael Cooney, Oscar Brand, Sara Grey, Bukka White, Bill Monroe, Steve

Gillette and so many others.

Lovely warm afternoons of colourful dancers from many countries beating out their rhythms and showing us their folk culture. Over on a small stage surrounded by people Bob Beers and Mike Seeger are presenting their fiddling workshop, competing with Oscar Brand and Tom Kines way out under a clump of trees singing bawdy songs. There are just too many names and too many pictures and too many faces. So many good feelings, so many good people, so much warmth and love.

### An improvement

There are many reasons why last year's Mariposa was better than previous ones. The organizers were better organized, and they had now had the experience to plan and arrange the mountain of details and operations that had to be made to accommodate the moving of 12,000 people from one body of land to another, to feed them, entertain them, and keep them happy. But, probably more important was that within all of this organization there was a kind of moving free-flowing spirit, nobody really realized that the festival had been "organized",

and that was a much better accomplishment.

Artistically, over one hundred people performed in four major concerts and 30 workshops and craft sessions. In fact, there were times when you had to study the program charts to figure out where you wanted to go and when, so that you didn't miss anything.

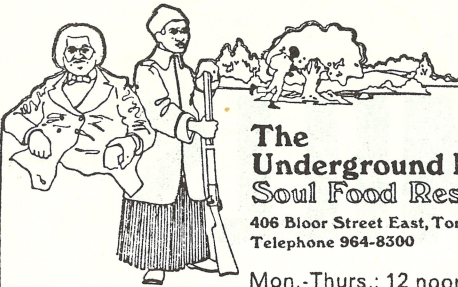
The Festival has now become, in its 9th year, an established musical event important not only in Canada but certainly throughout North America. Its very existence, right on this spot, makes it an event that is important to the social - cultural climate of this whole part of the country.

I know we'll all enjoy it.

### A festival friend

This year, Joe Lewis is missing Mariposa. Instead, he is in Europe on a Canada Council grant, visiting ballet companies to study their promotional techniques.

Joe, a long-time friend of Mariposa, handles public relations work for the National Ballet. In the past he has helped Mariposa in many ways, and will be missed this year.



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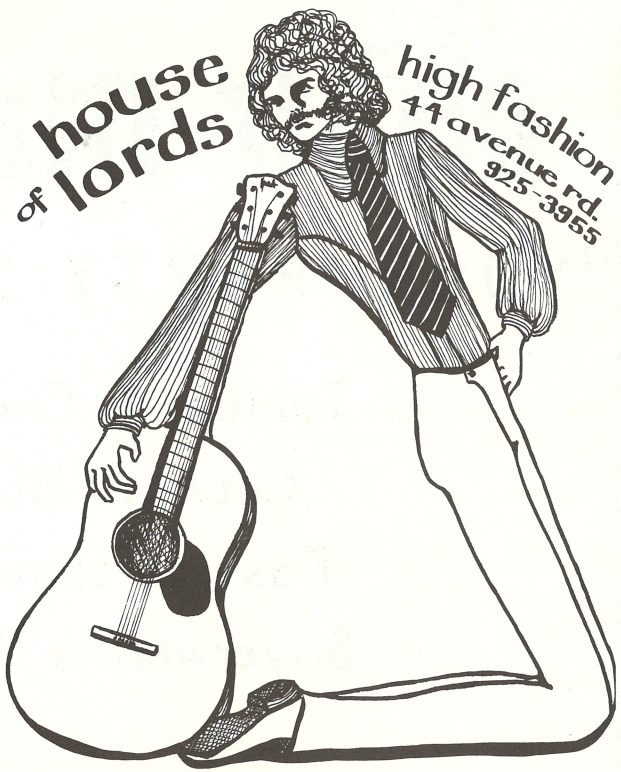
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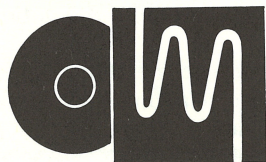
12T86 —THE IRON MUSE. Panorama of industrial folk songs.

12T130—BUNDOOK BALLADS. Barrack room songs sung by Ewan MacColl.

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