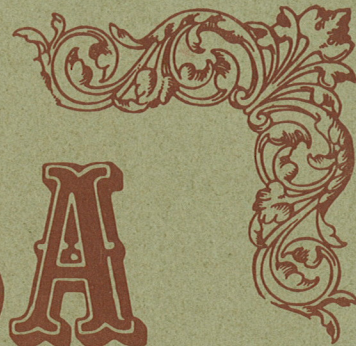




SIXTH ANNUAL

MARIPOSA

FOLK FESTIVAL

AUGUST 5-6-7, 1966

INNIS LAKE

ONTARIO



Last Year at Mariposa - from left to right:
IAN and SYLVIA, JONI (ANDERSON) MITCHELL, CROWD,
ALLEN-WARD TRIO, GORDON LIGHTFOOT,
SON HOUSE, PHIL OCHS, ELYSE WEINBERG.

Photos : Bill Smith

FEATURE ARTICLES

Ontario Folk	Edith Fowke	2
Gospel Music	Dick Flohill	4
Chicago Blues	John Norris	6
Old Time Music	Leigh Cline	9
This Year's Performers		11
Schedule of Events		
	Daytime	21
	Concert	23



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FOLK SONGS IN ONTARIO

by Edith Fowke

Until recently, when Canadian folk songs were mentioned, people thought first of French-Canada, and then of our maritime provinces, particularly Nova Scotia and Newfoundland. These are the areas where collecting has been concentrated, and little was known of the folk songs of Ontario. In fact, it was generally assumed that we had few folk songs, and that it was too late to find the ones that might have existed earlier.

Practically ever since they began to take an interest in folk songs, collectors have been lamenting that traditional folksingers are a disappearing breed. Back in 1855 when the Society of Antiquaries of Newcastle-upon-Tyne started to collect Northumbrian ballads, they noted that so far as the words were concerned they were "half a century too late," and when Dr. Roy Mackenzie started his collecting in Nova Scotia in 1909 he bemoaned "the mournful truth that the oral propagation of ballads has in our day and generation almost ceased." In the fifty-odd years since, we've learned that the folksinger is a much hardier type than anyone gave him credit for being, but it is still surprising to discover how well the tradition has been preserved in this province formerly regarded as barren. It has been very satisfying to record within the last ten years many ballads that Dr. Mackenzie first noted half a century ago, and which he then feared were disappearing.

Individually, Ontario's traditional singers are quite varied, ranging in education from illiterates to university graduates, in age from seven to ninety-seven, and in status from unemployed laborers to a controller of the city of Toronto. Considered as a group, almost all of them have a rural background, having spent at least part of their lives on a farm; and most of them are now in their seventies or eighties. A few in their thirties or forties still remember some of the songs they heard their fathers or mothers sing, and occasionally a farm boy or girl picks up a few songs from an older member of the family, but on the whole the younger generation is now getting its songs from radio and television. Folk-singing can no longer be considered a living tradition for most of the

singers are recalling songs they have not sung for twenty, forty, or sixty years. Nevertheless, a surprising number can reproduce lengthy ballads without hesitation. Every collector is tantalized by fragments of songs once known and now forgotten, but on the whole the Ontario singers manage to provide complete and well-rounded versions.

All collectors naturally feel that the singers they discover are particularly fine, so I was inclined to think that my own enthusiasm for the Ontario singers was a personal bias. I was therefore much gratified to have my judgment endorsed by Dr. Kenneth Goldstein, now Secretary-Treasurer of the American Folklore Society. In reviewing a record of "Folk Songs of Ontario," he wrote: "Mrs. Fowke's informants are among the best traditional singers to be heard anywhere on this continent. In addition to voices of excellent quality and intonation, these singers have some of the best shaped tunes and texts found any place in the English-speaking world."

In recent years three of the best Ontario singers have become quite widely known among people interested in traditional songs. Mr. O.J. Abbott won quite a reputation in the last years of his life, and Tom Brandon and LaRena Clark have been making Ontario folk songs known at various festivals in Canada and the United States.

Anyone who listens to Ontario's traditional songs is immediately struck by their predominantly Irish quality. Unlike Newfoundland, Ontario is not usually thought of as having a markedly Irish population: indeed, it has long been regarded as the most thoroughly British of our provinces. But the Irish colonists who came out to settle in the Ottawa Valley, in the county of Peterborough, and around London and Perth early in the nineteenth century, supplemented by those who followed during the dark days of the potato famines and the Fenian troubles, made up more than a third of Ontario's population in 1900. And that third preserved nearly two-thirds of our folk songs.

Most of the songs come from the Irish Catholics rather than the Ulstermen who also played a prominent part in Ontario's history. The strait-laced English and Scotch Protes-

tants who set their imprint on Ontario's pioneer communities preferred hymns to worldly songs. Fortunately the Catholics had no such prejudices, so we have the somewhat anomalous situation that Canada's most Protestant province, long the stronghold of the United Empire Loyalists, the Daughters of the Empire, and the Orangemen, is also a treasure-house of Irish ballads. Except for Newfoundland, probably no region in North America has preserved so many.

Most of the songs that can still be found in Ontario owe their survival to the lumber-camps. With only a few exceptions, the songs I have recorded come either from men who worked in the woods in their youth or from men or women who learned them from fathers, uncles, or grandfathers who had gone shanty-ing. Indeed, I soon learned that the best way to get traditional songs was to ask not for folk songs or old-time songs, but for shanty songs.

The Irish tradition is the most widespread, but Ontario also had a strong and interesting Scottish tradition. Although more of Ontario's people came from Ireland than from Scotland, the Scots arrived earlier. Some who had gone to the United States after the Jacobite Rebellion of 1745 came up to Glengarry County in 1784 as United Empire Loyalists. During succeeding years more groups came out from Scotland until the whole eastern triangle of Ontario between the Ottawa and the St. Lawrence Rivers became settled with former Highlanders. Most of these were Catholic, and like the Irish Catholics, they were more inclined to sing than their Protestant compatriots. I have not been able to find very many Scottish-Canadian singers, but one, Mrs. Arlington Fraser of Lancaster, in Glengarry, has a very rich and varied stock of songs that she learned from her mother.

When the Ontario songs are classified, they show fewer Child ballads than have been found in Newfoundland and Nova Scotia, but there are still twenty-two different ones, including six rather rare items. The broadsides are much more numerous for an amazing number of these were brought over by the emigrants who sailed from the British Isles in last

century's "great migration". There are also quite a lot of American songs that drifted up from the south with the wandering shantyboys.

Of songs composed in Ontario, the greatest number are the lumbering ballads dealing specifically with the work, tragedies, and adventures of the shantyboys. There are also quite a few ballads about murders and shipwrecks on the Great Lakes, and a few local ditties about jails, sprees, or work on the railway. Among the most attractive are "The Poor Little Girls of Ontario," "The Gatineau Girls," "The Banks of the Don," "The Soo St. Mary's Jail," "The Jolly Raftsman O," and "The Rifle Boys."★



EDITH FOWKE

Mrs. Fowke is one of Canada's foremost folklorists. She has written several books including *Canada's Story In Song* in conjunction with Alan Mills. Currently she is preparing a weekly CBC radio series called 'The Balladeers'. It may be heard on FM Sundays from 11 AM till 12 noon and is repeated on Thursdays from 4 - 5 PM. She is host of the Ontario songs workshop at this year's Mariposa.

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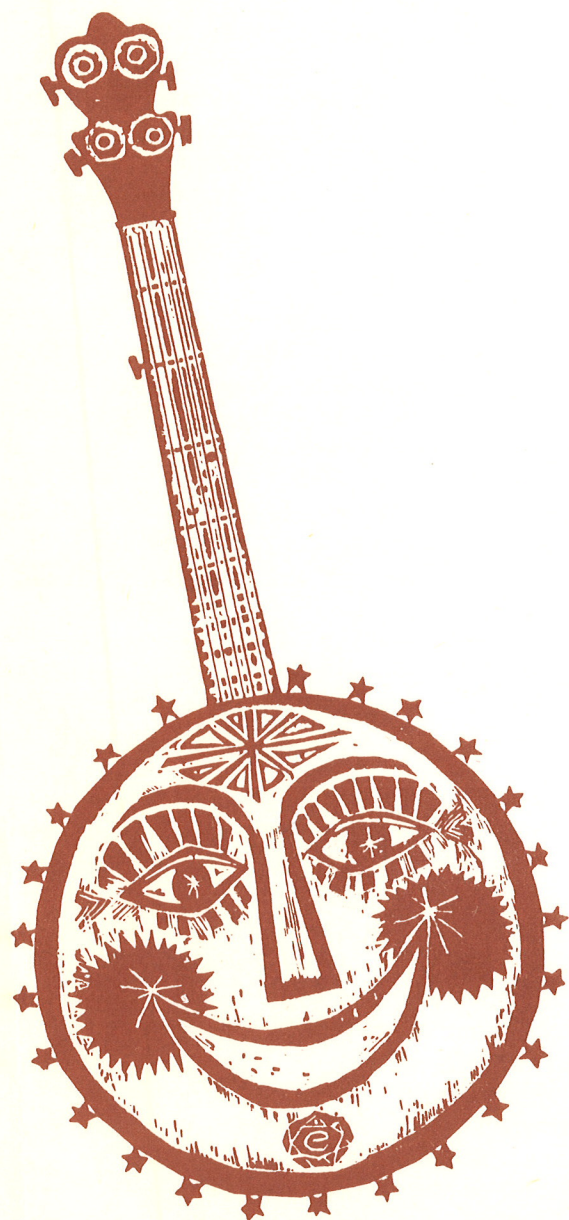
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**PHILADELPHIA
FOLK FESTIVAL**

September 9, 10, 11, 1966.



FRIDAY

- 4:00 P.M. }
6:00 P.M. } — Folk Dancing
- 7:00 P.M. }
11:00 P.M. } — CONCERT

SATURDAY

- 10:00 A.M. }
2:00 P.M. } — Workshops
- 1:00 P.M. — Ballad Session
- 2:00 P.M. — Banjo Contest
- 7:00 P.M. — CONCERT

SUNDAY

- 10:00 A.M. — Religious Concert
- 11:00 A.M. }
2:00 P.M. } — Workshops
- 1:00 P.M. }
3:00 P.M. } — Children's Concert
& Playparty
- 3:00 P.M. }
4:30 P.M. } — Sing
- 5:00 P.M. }
7:00 P.M. } — CONCERT

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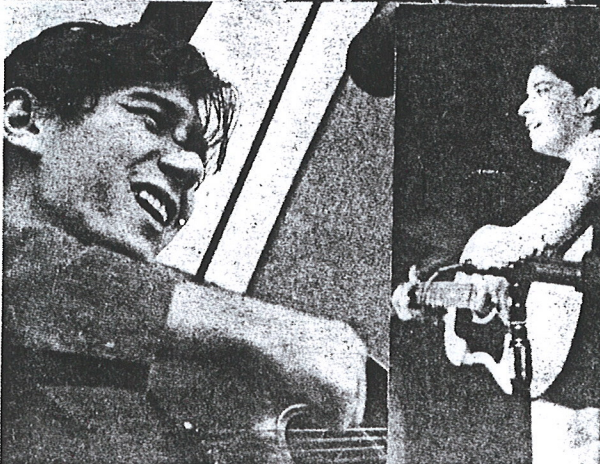


SIXTH ANNUAL MARIPOSA FOLK FESTIVAL

AUGUST 5-6-7, 1966

INNIS LAKE

ONTARIO



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SON HOUSE, PHIL OCHS, ELYSE WEINBERG.

Photos: Bill Smith

THE STAPLE SINGERS

The gospel singing tradition of the American Negro is a strong one - and one with roots stretching in a clearly-defined line back to the days of slavery. Plantation owners (many with strong religious affiliations themselves) allowed their workers to participate in religious services, and prominent religious figures from England visited America on frequent missions. The hymns and songs of the European tradition provided melodic lines; the slaves added a rhythmic heritage from Africa. It's no coincidence that one of the most familiar gospel songs, "Just a Closer Walk With Thee" (also a basic part of the repertoire of the New Orleans jazzmen), is still sung in English Methodist churches.

For the new black Americans the religious experience was both a comfort and a release - and the same holds true today, in hundreds of storefront churches in Chicago and New York, as well as on backporches and stoops in rural Mississippi and Alabama. The barnstorming gospel groups which tour the United States today remain almost unknown to white listeners (despite the "pop gospel" fad of a few years ago) - and the Ward Singers, the Dixie Hummingbirds, the Swan Silvertones, the Five Blind Boys of Alabama, the Spirits of Memphis, the Highway QC's, and hundreds of other groups can find enthusiastic audiences (and, incidentally, considerable financial reward) in Negro communities wherever they travel.

The sheer excitement of a good gospel group in full cry is an experience that most of us have not discovered; and, if the truth be told, most of us might find the experience almost embarrassing in its intensity. The gospel singers are, in the main, extremely fundamental in their approach to religion; the words of the Bible are taken literally in a way that most of us would find hard to comprehend.

Some gospel groups rely strongly on a powerful, rhythmic, and emotional delivery. Songs build to a powerful, shouting climax (often leaving the singers emotionally and physically exhausted). The Staple Singers, however,

have added a new dimension to the music - scholarly and skillful arrangements and superlative musicianship.

Roebuck Staples, the father of this handsome family group, was born in rural Mississippi, but moved to Chicago with his wife in his late teens. Like many families, the Staples knew hard times - and the simple, moving religious songs they sang at home and at church was their way of finding release from the pressures of daily life. In 1948, Mr. Staples organized the family as a singing group, and by the early '50's they had become well-known enough in Chicago to dedicate themselves full-time to gospel singing.

Mr. Staples, who accompanies the group, is an accomplished guitarist who plays in a "down home" style similar to that of many Chicago bluesmen - and on their many recordings (on Riverside, VeeJay and Epic) the group usually works with a drummer and bassist to provide a rock-solid beat to lean back on.

The group's material has an extremely wide range - covering well-known traditional songs like "Take My Hand Precious Lord," "Swing Low Sweet Chariot," "When the Saints Go Marching In", and "Sit Down Servant", as well as a large number of original compositions. From time to time, the group will even tackle material familiarly associated with blues singers - like Blind Lemon Jefferson's moving "See That My Grave is Kept Clean" (which Mr. Staples has re-titled "A Dying Man's Plea"). Because, particularly in the South, the church has provided both the leaders and the backbone for the civil rights movement, the group also offer moving versions of songs like "we Shall Overcome" and their own "Freedom Highway".

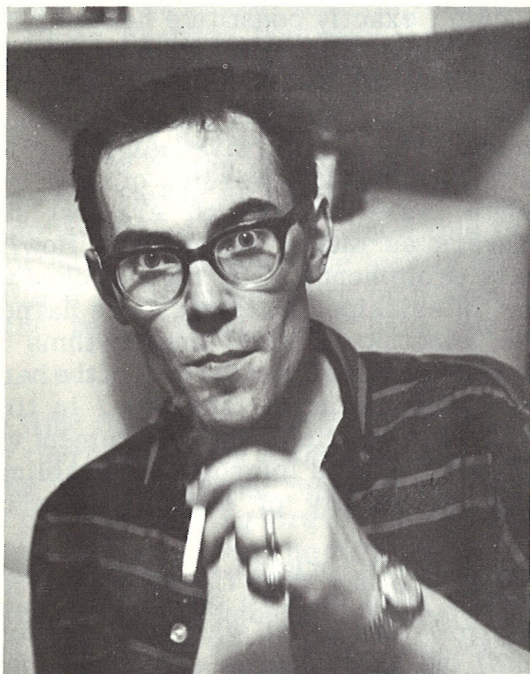
If only because of a brilliant appearance some years ago on the CBC's now-defunct "Quest" program, the Staple Singers are perhaps the best-known gospel group in Canada - and more than one Toronto r&b group can freely acknowledge a musical debt to them.

The Staples "children" - son Purvis and daughters Cleotha and Mavis - are as talented as their father. Mavis Staples' fine contralto

voice, soaring over the rhythmic counterpoint of the group, is particularly moving - and her solo on "Hammer and Nails", the title song of what is perhaps the group's best album, on Riverside, is an experience one hopes the audience at Mariposa will be able to share.

It is unlikely, one supposes, that many people in the audience at Mariposa can share the fundamental religious beliefs of the Staples family. But the warmth, sincerity, depth, and excitement of this unique quartet will touch everybody. It is a very great pleasure to welcome the Staple Singers to Mariposa; I hope that they will like us as much as I know we will appreciate them.★

- Dick Flohil



RICHARD FLOHIL

Enthusiasm for traditional jazz first brought the attention of Richard Flohil to the blues. He has written articles on blues for many years, and is in the initial stages of his first book on the subject. As a fan of all kinds of blues and most kinds of jazz, he is just beginning to enjoy other kinds of folk music. Dick is co-host of the blues and gospel workshop at this year's Mariposa.

An Indian Legend:

WHY THE WOLF HOWLS AT NIGHT.

A long time ago, when this world was new, the Great Spirit felt very lonely at night. There was no light of any kind, just darkness. So after he thought a long time, he called Mi-ing-gun and told him to travel along a special trail. When he reached a certain point, he was to open the bag, but at no other time before he arrived at his destination. The Great Spirit also warned Mi-ing-gun that the journey would be long, taking him many days and nights. Mi-ing-gun started out in great pride, at being chosen for this mission, for he was not highly thought of among the other animals, birds, and men. But, after a few days, he thought less of the honour than of his hunger and soon he started gnawing on the sinews that tied the bag. As it became soaked, Mi-ing-gun found it delicious and soon he had it all eaten. As he did, the bag flew open and the mica which the Great Spirit had put into the bag, flew in every direction, scattering throughout the sky to become twinkling stars. A large ball of mica rolled out of the bag ascending high in the sky to become a beautiful glowing moon.

Because he had not carried out his trust from the Great Spirit, Mi-ing-gun was very ashamed and would have run, except for his hunger. To make things worse, the toothe he had broken gnawing the hard sinews, now ached painfully. That night, when the stars and moon started to shine, he felt even worse so he lifted his head to tell his sorrow to the moon. This is the reason all wolves walk with their heads bowed low and their tails dragging. The only time they raise their heads is when they see the moon gazing at them with its accusing look. Then they howl again; very sadly.★

by Beatrice Shawanda

INTERNATIONAL WORKSHOP

Being hard-pressed for a suitable introduction to this part of the Festival, I can only reminisce about some of the events in my life that have strongly affected my taste in music.

(Continued on Page 8)

SUNNYLAND SLIM

Chicago has been the home of the blues for a long time. Even in the 1920's, when most blues singers still lived in the Southern States (Mississippi, Texas, Georgia, Tennessee, Alabama and Arkansas in particular), many blues recording sessions took place in the Windy City. The 1930's and 1940's saw the crystalization of the city style of blues in Chicago and other urban centres of the North. The Bluebird artists such as Tampa Red, Big Maceo, Sonny Boy Williamson, Dr. Clayton, Jazz Gillum and Big Boy Grudup reflected this style. So too did such people as Big Bill Broonzy and Memphis Minnie who recorded for Okeh/Vocalion labels.

This "city" style of blues singing was characterized by the use of the piano as the leading accompanying instrument with the addition of bass and drums. The guitar became more of a rhythm instrument, a much different role than that employed by the earlier, more rural artists. The forerunner of the whole style was Leroy Carr, whose poignant yet boisterous blues were exceptionally popular in the early 1930's. Carr's "barrelhouse" blues piano playing was musically coherent, obeyed bar structures and set a precedent. Other pianists emerged around the same time - such as Roosevelt Sykes, Little Brother Montgomery and Albert Luandrew. The latter uses the name Sunnyland Slim professionally and is one of the blues artists to appear at this year's festival.

Sunnyland Slim is from Vance, Mississippi, a hamlet located some 17 miles south-east of Clarksdale in the heart of the Mississippi Delta. He was born in 1907 and spent his childhood, like many others in those parts, assisting his family in the "serfdom" that is cotton farming. He began playing piano early and by the mid 1920's was working throughout the Delta country, Arkansas and Louisiana. He survived the Depression years as best he could and arrived in Chicago in 1942. He worked with Lonnie Johnson, Peetie Wheatstraw and Dr. Clayton during those years and the influence of the latter two can be heard in the high falsetto cries that are a basic ingredient of his style. In 1947 he began to make records and so became known outside the closed world of Chicago blues. He has written many blues and made close to a

hundred recordings. Brown Skin Woman and Johnson Machine Gun are two of his better known numbers.

Sunnyland Slim's rolling barrelhouse blues piano with his characteristic little turns of phrase to identify it is a permanent part of the blues language. That, combined with his blues shouting - full of hollered exclamations is a stirring musical experience. His most recent Canadian appearance was for the CBC's television show "The Blues" last February. It is a pleasure to have him with us at Mariposa.

The second big Negro migration to the North commenced during the Second World War. Better work opportunities and more money were the prime factors behind this move. Chicago's teeming ghetto - "The South Side" - didn't exactly constitute heaven but it provided some alleviation from the Middle Ages servitude of the South. With the rapid expansion in population came a change in the music. The newly arrived migrants preferred a tough urbanized version of their own Deep South blues. It was an era that saw such singers as Muddy Waters and Howlin' Wolf gain prominence. The high pitched whine of the Mississippi bottleneck was harnessed to the electric guitar, the rhythms became heavily accented and the wail of the harmonica was always there. This too, in time, had become amplified. The instrument was held close to a hand microphone, enabling a fascinating variety of sounds to be created.

The stylistic origins of today's blues harmonica goes back to Sonny Boy Williamson (the pre-war artist who recorded for Bluebird) but three names are synonymous with Chicago's post-war blues resurgence. These are Little Walter, Walter Horton and Junior Wells. Little Walter achieved fame early - firstly as Muddy Waters' harp player and then as a recording artist on his own. Junior Wells, recently, seems to have established himself but fame seems to have eluded Walter Horton so far, even though his stature is comparable with the other two. Horton was Muddy Waters' harp player after Little Walter left and remained with him for some two years.

Walter Horton was born in Horn Lake, Mississippi, in 1918 and began learning the harmonica at the age of five. He moved to Memphis when 12 and the following year

was good enough to play with the Memphis Jug Band. He travelled through the South with bluesmen Big Joe Williams and Floyd Jones. Together with the latter, he tried his luck in Chicago in 1937. The two singers worked the streets of Chicago for a couple of years before Walter returned to Memphis. He hauled ice for a few years before bad health compelled him to return to the blues as a livelihood. He worked around Memphis with Eddie Taylor's band in between jobs as a chef at the Peabody Hotel and driving a cab. Finally he went back to Chicago with Taylor in 1951. Following his stint with Muddy Waters, he joined guitarist Jimmy Rogers' group and then led his own trio until 1961. His recordings have been few, but the sides he made for Modern, Sun, States and Cobra in the middle Fifties attest to his qualitties. An European tour with the American Folk Blues Festival last year accorded Walter Horton some of the recognition he deserves. While there he recorded with Big Mama Thornton for Arhoolie. More recently he was part of a series of recordings that were made for Vanguard Records depicting the Chicago scene. As far as we know this is Walter Horton's first appearance locally and it will afford us an opportunity of hearing one of the really great blues harmonica stylists.

From the time that blues singers first began recording there have been many examples of outstanding artists making just one or two sides and the disappearing forever. The post-war Chicago scene has been no different. One such singer was Johnny Young, a mandolinist and guitarist from Vicksburg, Mississippi. He cut six sides in the early 1950's and then disappeared. He is one the the luckier ones for in the past two years he has been making singles for USA and albums for Testament Records. Young's guitar style on his earlier records testified to his background in the Mississippi Delta. Today his guitar work is entirely set within the contemporary Chicago sound. On mandolin, however, he still plays, basically, in the same manner he did 20 years ago.

Johnny Young was born in 1917. When he was about 12 years old his family moved to Rolling Fork in the Delta. It was around this time that he commenced playing music.

Mandolin became his primary concern, although he developed his guitar playing as well. He learned quite a bit, as a youngster, from the Mississippi Sheiks. He moved to Chicago in 1940 and worked with Sonny Boy Williamson for a while in 1942. He made his first recordings in 1947 and has been a perpetual part of the Chicago blues scene since then, being heard in many smaller clubs as well as the Maxwell Street open air market. Johnny Young was first heard in Toronto two years ago at the First Floor Club with Robert Nighthawk. If he brings his mandolin, blues lovers are in for a treat because this delicate but unusual instrument gives to the blues an appealing, different sound. His guitar work will combine with that of Sunnyland Slim and Walter Horton to give listeners a clear idea of today's Chicago blues sound.

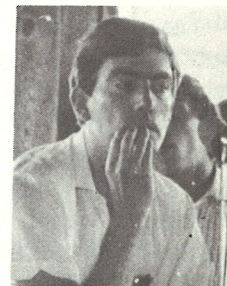
The blues have always been a reflection of the day to day life of the Negro community in the U.S.A. The sound and styles has changed with the altered needs and viewpoints of this community. Last year at Mariposa, Son House demonstrated the blues of a long gone era. This year, with Sunnyland Slim, Walter "ShaRey" Horton and Johnny Young we are much more up to date.★

John Norris

(Acknowledgements: Biographical data on Sunnyland Slim courtesy of Paul Oliver. Background data on Walter Horton and Johnny Young from Neil Paterson and Pete Welding, courtesy of "Blues Unlimited" magazine.)



JOHN NORRIS



John Norris is Editor of Coda Jazz Magazine. He has done several programs for CBC on Jazz and Blues. He was in the Blues workshop at Mariposa last year and is host in the Blues workshop of the festival again this year. He has written from time to time for HOOT magazine.

(Continued from page 5)

My first conscious encounter with folk-music came about as a result of the second world-war. My grandmother, her house having been requisitioned by the occupying forces, came to live with us on the farm. At that time I had acquired a brand-new baby-sister, whose only moments of quiet were produced by being sung to.

My grandmother seemed to sing all day long, and my father, who then remembered some of these songs from his childhood would join in. Before long ours was one of the singing-est families around, with three generations taking part.

Many years later I can remember my grandmother stealing the show from the professional musicians hired to play at my parents' silver wedding anniversary (a 24-hour affair), by singing unaccompanied for half an hour, at the tender age 87. Very much against her wishes, she died at 93.

During my years in Holland the occasional troubadour would come to our school, as part of the monthly concert series we had, and I was very impressed by the way they would "sing a story". It was in those years that I got my first guitar, a horrible, f-holed, gold-coloured affair, that I threw away in Sweden, after buying my first nylonstrung one there.

Also at that time I began to write down the words to some of the songs I liked.

My taste began to get more specialized about ten years ago, when I met a beautiful Canadian girl (now my wife), who invited me to one of those typically Toronto-the-Good In-parties, where everyone sat in a circle, and they all sang a song in turn. These gatherings were held once a month at the homes of the various members of the group, invited guests only, and the song swapping was quite a serious affair. Several of the people in this group still are involved in the field, and names like Marty Bochner, Edith Fowke, Merrick Jarrett, Pat Fulford, Lew Parker, Jack Nichols, Al Fleming, Lloyd and Deirdre Haines, Vivienne Stensen and many more come to mind.

Occasionally we could drag a real professional out to our meetings, it was quite a thrill for us to hear Bob Gibson at one of these in 1956, after which we passed the hat around.

Shortly after that, our numbers having steadily increased, a few of our members turned impressario, and we were able to hear folksinging in a more formal setting, with people like Pete Seeger, Marais and Miranda, Bikel, Josh White and Odetta. We then became aware that several groups like ours had been going on in the city, and it was felt we should have a place where we could get together with more people more often, and we rented the Back Room at La Coterie, where we met once a week. From there I went back to Europe for a while, and on my return several clubs had started, giving us a variety of talent to listen to, but somehow not supplying us with the wonderful "spirit" we had come to associate with folkmusic.

Occasionally I still come across this feeling, like when in Wurzburg Germany, I discovered a group of American soldiers singing along in a bar with the local veterans club. Or the liveliest planetrip I ever made, from Copenhagen to Reykjavik, when half the plane was loaded with Icelandic diplomats, returning home from their various posts for the 10th anniversary of the Icelandic Symphony. Expressing their joy at seeing all their friends together in song just seemed natural.

Absence from the homeland seems to create a stronger interest in its history and folklore, and in Toronto we have a wealth of ethnic choirs and dance groups, the members of which are often more "folk" conscious than they were back home.

Once aware of your own roots in history, it is only natural to develop a better understanding of, and appreciation for the folklore of all peoples.

I sincerely hope that I will be able to present a small chapter out of the histories of as many people as our time slot will allow.★

Klaas Van Graft

OLD TIME MUSIC

Old time music is generally considered to be the music of the 1920's and '30's of the Southern Appalachian Mountains. Basically, the music is a derivation of the traditional unaccompanied ballads of the British Isles but has been influenced by blues, popular music of the 1890's and 1900's and ragtime. The music was usually performed as self-entertainment and at dances as well as to make chores lighter (eg. molasses making etc).

The first instrument that was used in old time music was the fiddle which is different from the violin in style only. As the fiddle was brought over from the British Isles it maintained the basic style found there. The most popular of the British styles retained is that of the Irish. It is the basis of many instrumentals (eg. "Paddie On The Turnpike" and "Blackberry Blossom"). Old time fiddling has also developed its own distinctive style with double stops or playing two strings at once. The fiddle was originally used as a lead instrument with many flourishes and embellishments. Later it became an accompanying instrument.

The five-string banjo was also highly prized by the mountain musicians. Its history is very vague, but it is probably descended from the rebec, a three stringed Arabic instrument. The Negro slaves in the U.S. most likely carried this, or a very similar instrument, with them from Africa. There was an instrument in the U.S. in the late 1700's used by the Negroes called the banjar. A certain Joe Sweeney has been given credit for adding the fifth string about 1830. The fifth string acts as a drone and gives the instrument its peculiar sound. The first banjos had no frets and, because of this, the person playing it would rarely venture above the first or second position. Because of this fact, the banjo was tuned to the song to be played to make the playing easier. There are between thirty and forty banjo tunings.

The most popular playing style on the banjo was frailing which is a completely downward motion of the thumb and fingers. Other popular styles were: two finger picking; both thumb

and finger lead; and three finger picking. Fiddle and banjo pieces were especially popular and the two instruments often had a tendency to sound like one.

The guitar did not have the same importance in old time music as it does in the folk music of today. The instrument, originally brought over from Europe, was usually used as a backing or rhythm instrument playing chords and the occasional bass run. Maybelle Carter of the Carter Family was the first to use the guitar to pick melodies. Her technique is known today as the Carter Scratch. Another style was that of the Negro blues musicians. This was two or three finger picking with the fingers playing the melody and the thumb alternating on the bass strings to keep the beat. The flat pick was rarely used at this time but soon began its rise in popularity. It brought forth such styles as Doc Watson's - playing fiddle tunes on guitar.

Several other instruments were used at this time but none were as popular as the three previously mentioned.

The autoharp was invented by Charles Zimmerman in 1881, and, after enjoying huge success in the city, it soon died out only to be taken up by the mountain people. It was held flat on the knees and was first played by just strumming the chords. Later, complete melodies were played on it with a style not unlike guitar fingerpicking. It was Maybelle Carter who first played it upright, the style most used today.

The mandolin was a fairly popular instrument. It was used occasionally in place of a fiddle because they are both tuned the same way and have the same range. It was always used as a lead instrument and appeared mainly in string bands and bluegrass bands. We shall deal with those later on in this article.

One of the strangest of all the American instruments is the three stringed mountain dulcimer. Although most of the instruments have three strings several have been found with four. The dulcimer is generally placed on the lap with the tuning pegs nearest the left hand. The left hand presses the string closest to the body while the right hand strums all three strings. As the two drone strings,

which remain unchanged throughout, are strummed they produce a sound which is similar to that of the bagpipe. For accompanying fast songs, a circular piece of wood about the diameter of a pencil and about two and one half inches long, known as a noter, was held in the left hand. It moved up and down the melody string while the right hand strummed all the strings with a turkey feather. The instrument could also be fingerpicked. The dulcimer was used as a solo instrument sometimes, filling in for a fiddle.

Possibly the only non-stringed instrument that gained any popularity in this type of music was the harmonica or French harp. It played lead accompanied by pretty well any other stringed instrument backing.

The vocal styles of old time music are very difficult to explain in words. Listening should be the only way to approach this subject. The church has had an influence on the mountain population and because of this, church style singing is occasionally evident in old time music - especially in hymns and other religious songs.

The pleasant sounding harmony of the third was not very popular in the mountain areas and harmonies consisting of fourths and fifths had been the rule, almost without exception.

The result of combining all the aforementioned instruments and possibly a string bass is a string band. The earliest string bands consisted of only fiddle and banjo but soon the guitar entered as a rhythm backing. Later the mandolin, harmonica, string bass and sometimes a dobro (a Hawaiian-type guitar with a built-in resonator) were included.

Each area (or even town) in the mountains had at least one string band and each band had its own distinctive sound. These groups were first recorded in the early 1920's (Fiddling John Carson was the first of these artists to have records sold) and the Columbia 15,000 series was the big name in this area. The two pioneering collectors of this music for the recording companies were Ralph Peer and Frank Walker. Many hundreds

of string bands and singles were recorded at this time up until about 1930 when the Depression struck. Some of the more famous of the string bands were Gid Tanner and the Skillet Lickers, Charlie Poole and the North Carolina Ramblers and Mainer's Mountaineers. It is this type of music that the New Lost City Ramblers play.

In about 1946, Bill Monroe, who had been singing old time songs with his brother Charlie, started a new style which has come to be called "Bluegrass" after the name of Bill Monroe and the Bluegrass Boys. The basic instrumentation is banjo, mandolin, guitar, fiddle and string bass. The vocals, especially Bill Monroe's, are the best examples of the mating of the Anglo-American and the Afro-American traditions. The songs are usually hard, driving and at a breakneck speed with the banjo playing the staccato patterns developed by Earl Scruggs.

This then, has been a very basic introduction to old time music and its offshoots. The whole music scene in North America has been influenced by this music or by one of its descendants.★

Leigh Cline

LEIGH CLINE

Leigh is Reviews Editor for HOOT magazine, published by the Toronto Folk Music Guild. He has done several workshops for the Guild and has performed in several clubs around Toronto. He is Stage Manager of this year's festival.

David Wiffen is wearing "Big G" sandals.
They're a gas! Ask him about them.

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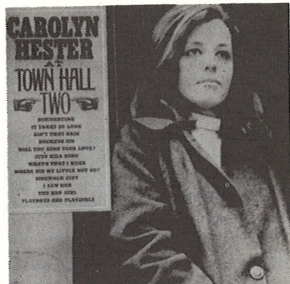
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CAROLYN HESTER

Texas-born Carolyn Hester came to New York to study acting. Two years later, she left to embark upon a singing career which has taken her to the 1962 and 1963 Edinburgh International Festivals; concerts throughout the United States, Canada, and Great Britain, and network television appearances in Canada and Australia. This year marks Carolyn's debut at Mariposa.

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SUNNYLAND SLIM, JOHNNY YOUNG AND BIG WALTER HORTON

Sunnyland Slim, Johnny Young and Big Walter Horton make their first Mariposa appearance this year. Residents of the "Windy City," they represent the exponents of the distinctive blues stylings of the Chicago area.



STORMY CLOVERS

"Folk Rock" is the sound of the Stormy Clovers. Their interpretations of the songs written by Bob Dylan, I. Tyson, G. Lightfoot, Montreal poet Leonard Cohen, and popular songs played in the folk idiom, are known in folk clubs throughout Canada. The group consists of Ray Perdue, lead guitar & vocal, Susan Jains, vocal, Pat Patterson, drums, & D.D. Frazer, bass.



NEW LOST CITY RAMBLERS

The New Lost City Ramblers, a bluegrass group formed in 1958, adapted their style from commercial recordings of old-time string-band music of the '20s and '30s. They play in varying combinations: Fiddle flights, banjo runs, mandolin figures, autoharp or mouth-harp forays and guitar strums, all tied together with a busy interplay, reminiscent of New Orleans jazz. They have been featured in folk festivals at Newport, Berkeley and the University of Chicago, as well as at every major folk club in the United States. This is their first visit to Mariposa.



THE GROSVENORS

The Grosvenors, a Buffalo-based group consisting of Marianne Welch, Norm Boggs and an anonymous member, have made their presence well-known in the Buffalo area. They have appeared on the Stan Roberts Show and Telethon, both on WKBW-TV, as well as at Buffalo's major folk clubs. Their Canadian engagements have been limited to a guest set at Toronto's Riverboat, Herm's Hide-Away, The Seven of Clubs, and now the Mariposa Folk Festival.



ROGER RENWICK

Roger was born in Trinidad, B.W.I., in 1941, and moved to Canada in '58. While attending McGill University, where he received his b. of comm. degree, he developed a keen interest in folk music, particularly the traditional songs of Canada and the British Isles.

He spent a half year in England, developing his musical style and when he returned to Canada in '63, he turned professional. Roger has lived in Montreal, Halifax, Toronto, and has appeared in many clubs on the "folk" circuit. He accompanies himself on both banjo and guitar, and has worked with the 3 False Knaves, and Pedler's Pack, with Bill Price.



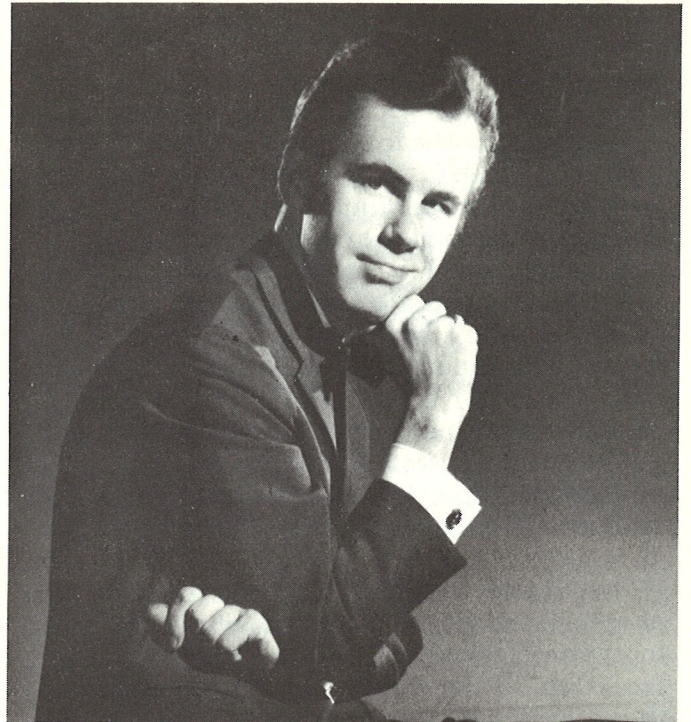
ALAN MACRAE

Alan first appeared at Mariposa in 1961. He was a member of the Chanteclairs, as banjoist and arranger, but in 1963, started working as a single. He has played all of the Toronto folk clubs, and has toured Canada and Europe.

Alan has been concentrating on composing and has written many songs, with good possibility of having several of them recorded.



He has appeared in Concert all across Canada, and has done many radio and T.V. shows, such as After Four, Music Hop, Nightcap. He is scheduled for Radio performances on CFGM this summer. Alan has also acted in the capacity of M.C. at the Toronto Folk Guild Hootenannies, and at many other concerts and festivals, as well as lecturing for the YMCA and YMHA in Toronto.



DAVID REA

David Rea was born in Ohio, in 1946, and has been involved with music most of his life. He studied classical music with the late Irene Drake, of Kent State University, for eight years. David plays several instruments, which include, 6&12 string guitar, 5-string banjo, autoharp and piano. He is well known in Toronto, delighting audiences with his diversified musical ability. He has recorded with Gord Lightfoot, and the Allan-Ward Trio, and is now accompanying Ian and Sylvia full time -- and others -- Eric Anderson, Jim and Jean, David Blue, Bruce Murdoch, whenever he can. David's future looks good.



TOM KINES

Although he works daily at an office job in Ottawa, Tom Kines has found the time to become prominent in Canadian folk music. Television appearances on CBC, NBC and CTV networks, concerts in major Canadian cities, performances in films, plays, musicals, oratorios and recitals, as well as three Mariposa Festivals, have made him an integral part of the Canadian folk scene.

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THE BEERS FAMILY

The Beers Family - Evelyne, Bob, and Martha - appeared on the folk 'scene' only eight years ago. They have to their credit performances at 23 major festivals, appearances at over 100 college-university series, countless concerts and radio and T.V. work. So far they have made six record albums, and the first master works in a new series are scheduled for release by Columbia in November. They are well-known for their use of "straw beating", psaltery, dulcimer, drum and "fiddlesticks", guitar, banjo, historic fiddle traditional songs, authentic songs, and stories. To quote folk authority Dr. Goldstein:

"The Beers' are tradition bearers, who are passing to modern audiences, what was passed to them in the course of a vital, oral, family tradition. Take three beautiful people, add three lovely voices, sprinkle liberally with exquisite taste and superb musicianship; top it off with a magnificent repertory ... and the final product is the most entertaining folk music in America."



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"Little David" will be wearing a "Big G" guitar strap at Mariposa. Ask him about it.

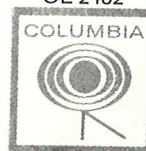
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CANADIAN INDIAN DANCERS

The Canadian Indian Dancers, who make Toronto their home, are devoted to preserving the traditional dances of their people. Their demonstration includes war dances, an eagle dance which is revered and considered the symbol of power among the Indians, a hoop dance, and a gift dance. One of the most colourful, exciting and dangerous dances, the fire dance, will also be performed. The dancer is the last known to perform this dance.

There are seven Indian dancers:

Beatrice Shawanda from Manitoulin is from the Ottawa tribe and formerly with the Dept. of Lands & Forests. Stuart Shawanda, Beatrice's brother is now employed by Douglas Aircraft. James Elgar is an Ojibway from the Curse Lake Reserve now taking a welding course and employed at the same time. Chief Umtuck is a Squamish Indian of the Capaleio Reserve in B.C. and is a fourth class engineer. Dianne Migwin of the Ottawa tribe of Manitoulin Island is now attending commercial high school in Toronto. Lee Reid is a Cree Girl of the Propot Reserve in Saskatchewan, the only Indian girl to take up the printing trade. Laurie Claus is a Mohawk of the Tyendenaga Reserve near Belleville, Ont. and is employed by De Havilland Aircraft at Downsview.

GORDON LIGHTFOOT

Gordon Lightfoot, composer, singer, musician, has quickly become a favourite on the folk music club circuit, where his reputation as a writer of powerful songs, has spread rapidly. The "Country and Lightfoot" phenomenon is here.

Born in Orillia, Ont., 27 years ago, Gord started singing in the Barbershop Quartet, while still in High School. After graduation, he attended the Westlake College of Music in Los Angeles, studying orchestration and theory. He has worked as a studio singer for the C.B.C. and in 1963, went to England to host a country and western music series on BBC TV. He returned to Canada a year later and started working the bars and folk club scene. The rest is history.

His songs have been recorded by Peter, Paul and Mary, Judy Collins, Ian and Sylvia, to name a few, and "Ribbon of Darkness" sung by Marty Robbins, appeared high on the C & W charts.

Gordon has appeared at the Mariposa Folk Festival in previous years, and was in the Sunday afternoon concert at last Summer's Newport Folk Festival. He was most favourably received in a recent concert tour of England and Scotland. "Lightfoot", his first album on the United Artists Label, is enjoying success, and he is earning international acceptance.

Gord is presently working on a 28 minute colour film special for C.N.R., in which he is involved in narrating, composing and singing.



THE STAPLE SINGERS

Ask almost any of the blues singers where they first learned to sing and love music and the answer is "in church". Through the music of various performers, the general public has been able to get a feeling for "soul" or "gospel" music. Most of us, however, haven't had the chance to listen to the pure gospel music at close quarters for any length of time. This year the Mariposa Folk Festival will provide us with a rare opportunity to become acquainted with one of the very best gospel groups in the United States, the Staple Singers.

Like so many gospel groups this one is a family, headed by the father, Roebuck Staples, and three of his children, Purvis, Cleotha, and Mavis. Roebuck is originally from rural Mississippi, and his quiet voice reflects a patience and endurance born of trouble and hard times. Mavis, who is the other lead singer, has an extraordinary voice, charged with energy and vitality, the product of urban sounds and life, the perfect counterpart to her father. The group together supported by Roebuck's beautiful guitar, sings with such conviction and dignity that no one can fail to be moved by their message.



DAVID WIFFEN

England-born David Wiffen, 24, is a blues singer-guitarist. He has had the blues, lived the blues and said the blues all across Canada. He is the blues. He has appeared on CTV's Let's Sing Out and in numerous clubs from Toronto to Vancouver. This is Dave's first appearance at Mariposa.



MICHAEL SHERMAN

Singer-guitarist-composer-lyricist Michael Sherman has appeared at the Friars Tavern, the Mousehole and the Riverboat, all in Toronto, and the 4th Dimension in Winnipeg and Regina. Previous concert engagements have included: Canadian National Exhibition star concerts, Orillia Winter Folk Festival, University of Western Ontario and University of Toronto. He has been a frequent guest of many national television shows such as Country Hoedown and The Juliette Show, and was the resident minstrel of the Randy Dandy Show for two years.



OWEN McBRIDE

Owen was born in South Ireland, in 1941, and when he was about 20, started playing guitar, and travelling around the country singing in Pubs for "2/6" per night.

Owen arrived in Toronto in 1963, and quickly broke into the Folk Circle. He has done many festivals, appeared on TV across Canada, and frequently sings at the Hoots in Toronto's Riverboat. Owen also holds court on Sunday evenings at the Mousehole.

This is Owen's second appearance at Mariposa, having sung in the 1964 festival. He is a commercial artist, when not singing his lusty traditional ballads.



ENOCH KENT

Enoch Kent is a Scottish singer, known as one of the revival singers, rather than traditional, although he sings in the traditional manner. He lived in Glasgow and started singing when he was about 20, and was strongly influenced by Jeannie Robertson. Enoch sang at the Edinburgh Festival and Glasgow School of Art, and while in London, became involved in Ewan MacColl's acting and singing group. He formed a group, the Exiles, with Gordon MacCulloch and Bobby Campbell, all fine instrumentalists, using Guitar, banjo, mandolin and mondola.

Enoch received a diploma as a sculptor and ceramic designer, and is now working as a commercial artist in Toronto.

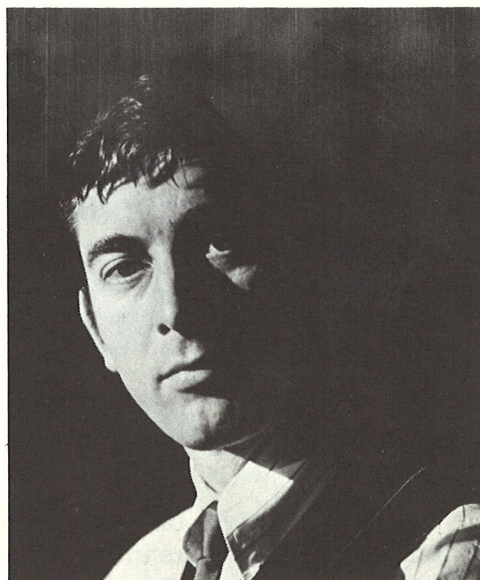


IAN TYSON

Ian Tyson is one half of the famous Canadian duo, Ian & Sylvia. He is M.C. for both the Friday, and Saturday night concerts. Currently, in addition to performing, he is working on the scripts for several films for the CBC. His songs have been recorded by many performers, and he continues to write constantly.

TOM BRANDON.

Tom Brandon is a traditional Ontario singer in the Irish Tradition. He has an album out on the Folk Legacy label and has been admired for his unerring sense of pitch and his spirit and flavour in his treatment of the songs he sings. He appears at the festival on Sunday.



PETE SEEGER

Twenty-six years ago, in a saloon in Rapid City, South Dakota, a joyous young man in faded blue jeans and flannel shirt strolled about singing folk songs to the accompaniment of a five-string banjo for whatever the customers felt the entertainment was worth. It was an exceptionally good night, when a woman gave him three silver dollars for that many renditions of Makes No Difference Now.

Today, Peter Seeger sings in Carnegie Hall, before audiences of up to three thousand, who listen with the attentiveness of chamber music devotees while he picks out his tunes on a long-necked banjo with a few extra low notes that he designed himself for his low-pitched voice. He receives as much as \$3,000 a concert, but just as often he will be found singing for free at a church social.

Seeger has changed little with success. He travels around the country on his concert tours in a battered station wagon (always with some of his family along); goes miles off a concert path to sing for people who haven't heard him. At forty-six, the Manhattan-born, Harvard-educated troubadour delivers his concerts wearing heavy-soled work shoes, purple socks and wrinkled brown pants.

Pete has traveled thousands of miles (some by freight) hunting down folk songs and learning about the people they came from, perfecting his playing of the five-string banjo along the way.

This is his first Mariposa appearance.



LARENA CLARK

Mrs. Clark, a native of Ottawa is a fine traditional singer who has inherited an amaz-



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TERRY SULLIVAN - IRENE ZACKS

ing number of songs from her ancestors. She has a recording, Canadian Garland on Topic Records and has previously appeared at the Mariposa Festival, The Madoc Festival and the Philadelphia Festival.

DOC WATSON

Born and raised in the heart of one of the nation's richest folk singing areas, Doc spent many an evening sitting by the fireside and listening to the old folks debate the guilt of Tom Dooley who was hanged just a few miles from their home. Both of his parents sang old time songs and ballads, his dad was a first rate banjo picker, and his father-in-law is still one of the best mountain fiddlers one can find.

From the very first time Doc appeared before urban audiences, in the Spring of 1961, a cult grew up around him. His influence on guitar styles is seen in the increase of interest in complex flat-picking techniques among young performers. Appearing at many U.S. concerts and festivals, Doc is accompanied by his son at this year's Mariposa.



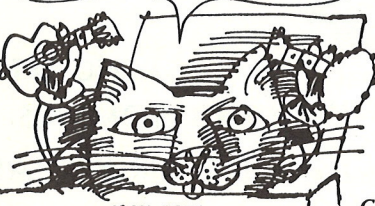
GANGRENE BOYS

The Gangrene Boys, Andrew Shaw, guitar, banjo, mandolin, Rick Fielding, guitar, banjo, mandolin, fiddle, and autoharp, and Randy Torno, mandolin, guitar, banjo, and board.

They have been together for a year, playing bluegrass, folk, early country and western and jug band music, and have television appearances scheduled for the fall, as well as a concert in Riverdale Park in Toronto, on Aug. 10.



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REV. GARY DAVIS
JESSE FULLER
FLATT & SCRUGGS
and the Foggy Mountain Boys
MITCH GREENHILL
JOHNNY HAMMOND
THE LILLY BROTHERS
THE NEW LOST CITY RAMBLERS
JEAN REDPATH
TONY SALETAN
PETE SEEGER (New England Area)
ERIC VON SCHMIDT
JACKIE WASHINGTON
DOC WATSON

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JONI (ANDERSON) MITCHELL

Joni began her singing career in 1964, with appearances in Calgary and Edmonton. She moved to Toronto, and played such clubs as the Bohemian Embassy, New Gate of Cleve, Penny Farthing, accompanying herself on guitar and tippie, an 8-string instrument, slightly larger than a ukelele.

Joni writes many of the songs she sings, and is currently working out of New York City.

Recently married to Chuck Mitchell, Joni now makes her home in Detroit.

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HOOTENANNY

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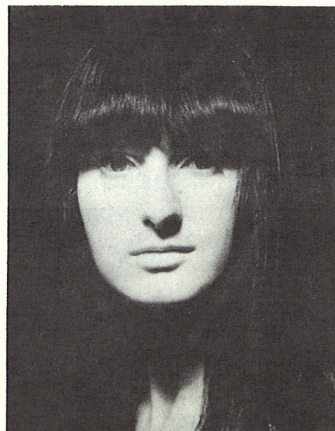
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	10 am	10.30	11 am	11.30	12 pm	12.15	12.30	12.45	1 pm	1.15	1.30	2 pm	2.15	2.30	3 pm	3.15	3.30	4 pm	4.30	5 pm	5.30
S A T U R D A Y				CHILDREN'S CONCERT																	
		GUITAR STYLES						FILMS													
S U N D A Y				BALLADS AND SONGS OLD AND NEW																	
									GUITAR ACCOMPANIMENT			ONTARIO SONGS							AFTERNOON CONCERT		

PARTICIPANTS (subject to additions & changes)

**AUTOHARP, HARMONICA,
BANJO, FIDDLE, MANDOLIN**
HOST - MIKE SEEGER

GUITAR STYLES
HOST — DAVID REA

HARP, HARMONICA,
 , FIDDLE, MANDOLIN
 MIKE SEEGER
 JOHN COHEN
 TRACY SCHWARTZ
 BOB BEERS
 MARTHA BEERS
 DAVID REA
 JOHNNY YOUNG
 BIG WALTER HORTON

GUITAR ACCOMPANIMENT
DAVID REA

FILMS

HOST - MARTIN BOCKNER

CHILDREN'S CONCERT
HOST - MICHAEL SHERMAN
THE BEERS FAMILY
CAROLYN HESTER

CANADIAN INDIAN
HOST - LAURIE CLAU

BLUES AND GOSPEL
HOST - DICK FLOHILL

JOHN NORRIS
SONNY AND BROWNIE
SUNNYLAND SLIM
JOHNNY YOUNG
BIG WALTER HORTON
STAPLE SINGERS

ONTARIO SONGS
HOST - EDITH FOWKE

EDITH FOWKE
TOM BRANDON
LARENA CLARK
TOM KINES
MRS. WM. TOWNS
BRAM MORRISON

BALLADS AND SONGS – 'OLD AND NEW'
HOST – TOM KINES

OWEN McBRIDE
ROGER RENWICK
CAROLYN HESTER
DOC WATSON
TOM PAXTON
MIKE SEEGER
GORDON LIGHTFOOT
JONI MITCHELL
ENOCH KENT

INTERNATIONAL SONGS
HOST – KLAAS VAN GRAFT
WITH GUESTS FROM VARIOUS
NATIONAL GROUPS.

TOM PAXTON

"I'm still writing songs. I hope I'll always have a chance to record them. I'm still learning--mostly from Woody Guthrie, who showed us how and told us why. From Bob Dylan I've learned that you can't quit, you've got to go as far as you can; from Phil Ochs I've learned that a laugh can make a bloody serious point and from Gil Turner I've learned that we've all got to carry it on.

That's what we've all got to do, of course. We've all got to carry it on."

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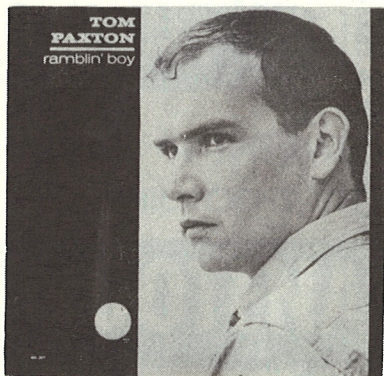
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TOM PAXTON on ELEKTRA



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KLASS VAN GRAFT

Originally born in Holland, Klass came to this country and has appeared across Canada. He has been seen on BBC in England, on NBC in the United States and on CTV and CBC here. He worked with the Chanteclairs for three and a half years as their leader. He has appeared at the Algoma Folk Festival in Sault Ste. Marie and at Mariposa many times including the first year. This year he is host at the International Workshop. Klaas also plays host to the Wednesday night hoots in Riverdale Park, sponsored by the Toronto Parks Department.



MARIPOSA 1966

PERFORMERS IN CONCERT:
(not in order of appearance)

FRIDAY AUG. 5 - 8.30 pm

IAN TYSON
NEW LOST CITY RAMBLERS
THE BEERS FAMILY
SUNNYLAND SLIM, BIG WALTER HORTON,
JOHNNY YOUNG
JONI MITCHELL
PETE SEEGER
OWEN MCBRIDE
CANADIAN INDIAN DANCERS

SATURDAY AUG. 6 - 8.00 pm

DOC WATSON AND SON
STAPLE SINGERS
GORDON LIGHTFOOT
TOM PAXTON
SUNNYLAND SLIM, JOHNNY YOUNG, &
BIG WALTER HORTON
CAROLYN HESTER
THE STORMY CLOVERS

CHILDREN'S CONCERT SAT. AUG. 6 -
11 A.M.

SUNDAY AUG. 7 - 2.30

ALAN MACRAE
JONI MITCHELL
TOM KINES
DAVID WIFFIN
DOC WATSON & SON
THE GROSVENORS
TOM BRANDON
THE GANGREEN BOYS
WORKSHOPS
SATURDAY AUG. 6

GUITAR STYLES - 10 to 11.30
HOST: DAVID REA with DOC WATSON,
RAY PERDUE, ROEBUCK STAPLES, JOHN
COHEN & OTHERS.

FILMS: HOST M MARTIN BOCKNER - 11.30 -
2.15

BANJO, FIDDLE, MANDOLIN, AUTOHARP,
HARMONICA - 1.30 - 3.30
HOST: MIKE SEEGER with JOHN COHEN,
TRACY SCHWARTZ, BOB BEERS,
MARTHA BEERS, JOHNNY YOUNG,
DAVID REA & OTHERS.

INTERNATIONAL SONGS - 1.30 - 3.30 pm
HOST: KLAAS VAN GRAFT with represen-
tatives from various national groups.

CANADIAN INDIAN DANCERS - 3.00-4.00 pm
HOST: LAURIE CLAUD

BLUES AND GOSPEL - 3.30 - 5.30 pm
HOSTS: DICK FLOHIL AND JOHN NORRIS
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LAND SLIM, JOHNNY YOUNG, STAPLE
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SUNDAY AUG. 7

BALLADS AND SONGS - 'OLD AND NEW'
11.00 - 12.30

HOST: TOM KINES with ROGER RENWICK,
CAROLYN HESTER, EVELYNE BEERS,
ENOCH KENT, OWEN MCBRIDE, DOC
WATSON, GORDON LIGHTFOOT, TOM
PAXTON, others.

GUITAR ACCOMP - 12.30 - 1.15 - DAVID REA

ONTARIO SONGS - 1.00 - 2.00 pm

HOST: EDITH FOWKE with TOM BRANDON,
LARENA CLARK, MRS. WM. TOWNS,
TOM KINES, BRAM MORRISON.

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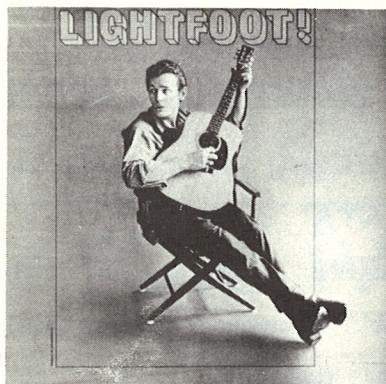
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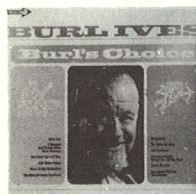


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- The Way I Feel
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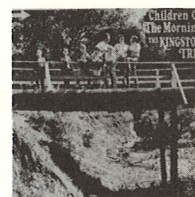
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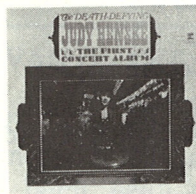
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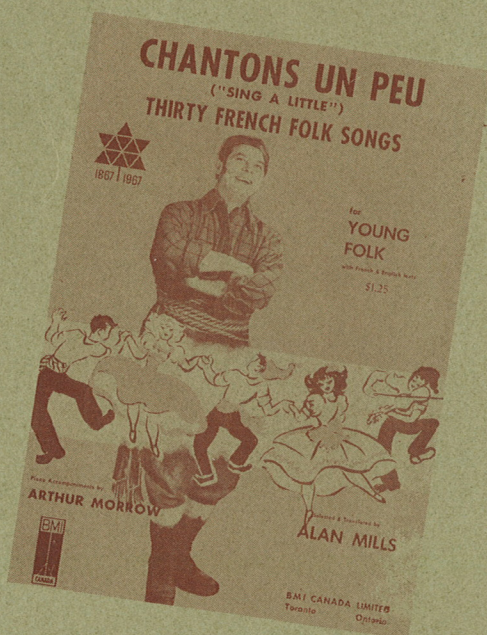
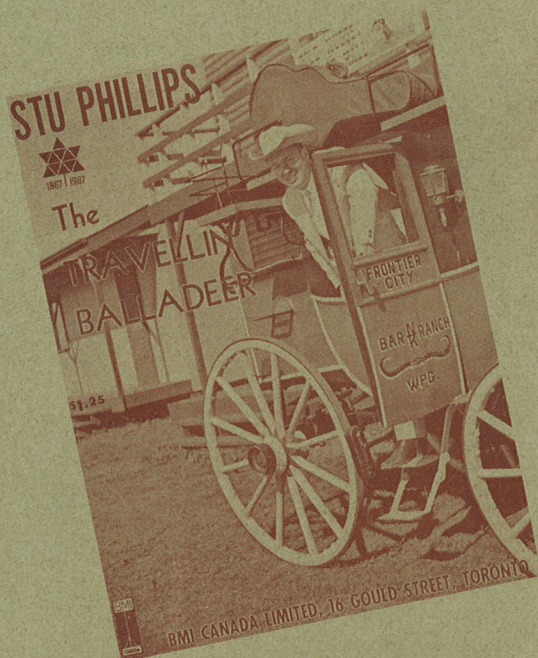
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