THE NEWSLETTER

Special Kid's Issue

A Mariposa Folk Festival Publication

February '77

Editor.....Matthew Clark
Managing Editor....Marilyn Koop
Artwork & Layout...Stew Cameron
Committee.....Bill Garrett,
Grit Laskin and Joyce Yamamoto.

***

Very special thanks go to contributing writers and to Mariposa's volunteers who come out to help with the mailing.

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

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

FIDDLER'S GREEN FOLK CLUB

Fridays at 8:30 PM
APPEARING SOON

FEB 11 - BOB WHITE
FEB 18 - SHORT TURN
FEB 25 - CHRISTOPHER KEARNEY
MAR 4 - EAT MORE FEEL GOOD MEMORIAL STRING BAND
MAR 11 - CATHY FINK & DUCK DONALD AND PETER PAUL VAN KAMP
MAR 18 - LOUIS KILLEN
MAR 22 (tues) - ALISTAIR ANDERSON
MAR 25 - ROY HARRIS
APR 1 - JOHN THIBODEAU
APR 8 COBY SCHREYER
APR 15 - JEANETTE CARTER
APR 22 - PRISCILLA HERDMAN

130 Eglinton Ave. E. Toronto
phone : 489-3001

An Evening of Canadian & British Traditional Folk Music by Recorded Artists
SUNDAY FEBRUARY 20 8pm
Toronto Workshop Production Theatre
12 Alexander Street 925 8640
TICKETS NOW ON SALE $3.75

Tickets on sale at The Millwheel, Toronto Folklore Centre, Country Music Store and Fiddlers Green.

Margaret, Ian and Grit have their first album coming out on Folk Legacy, called "The Barley Grain For Me", a collection of traditional songs found in Canada.

1977

Mariposa Folk Festival

Festival dates this year are June 24, 25 and 26. Be sure you're on the general mailing list if you want advance ticket information.

INTERVIEW WITH CHRIS WHITELEY

By Matthew Clark

Transcribed by Marilyn Koop

Chris Whiteley is a member of the Original Sloth Band and a regular Mariposa in the Schools performer.

Chris: Actually I don't do as many MITS gigs as a lot of people.

Matthew: How many do you do?

C: About four or five a month.

M: How do you get contacted?

C: MITS puts out the catalogue. Most schools should get it. Whether or not they look at it is--it's not something you have strict control on. And every performer who does MITS is listed in there, what they do, then it's up to the school. Some performers offer a very specialized program and some specialize in certain levels, like kindergarten or whatever, and I guess the schools hear a bit by word of mouth and they also have the catalogue to refer to.

Every time they have one MITS performer, the Musician's Union trust fund pays for another. So they'd usually have at least two people. Some schools get right gung-ho behind the idea and they'll have all kinds of people come in. Other schools will just try it once as an experiment.

M: Now, do you do this for a whole school or a particular class?

C: Five sessions a day, but not with more than forty-five people a session, generally. Might do an assembly. You always run into a thing where they say, "Mrs. Johnson's class didn't get to see it so we're going to bring all ninety of them in here". But generally speaking it's one classroom. The way I like to do it, I like to phone them up and say I'd like one space for the day, like the library or an empty classroom. I set up all my stuff in there and the classes just come in at forty-five minute intervals. Saves time. You have recess and a nice long lunch hour. It's actually in some ways more tiring than playing the Horseshoe. 'Cause you don't have a sound system for one thing, and also the hours are different, so that--if you're not used to getting up at seven and getting out to a school it's a drag too. You get there and you're still sort of--you gotta face forty kids, they're just freaking out over all your instruments. It's quite a sight sometimes.

M: Could you ask for a sound system?

C: You could, yeah. I used to do that every once in a while

for the assemblies. But I found out that most of the schools had such terrible equipment--more hassle than anything. You could bring your own, too, I suppose, but--you know, I've gotten to enjoy that aspect of it, in a way. It's harder on your throat, but I've smartened up. I take a thermos--but it does make it more intimate, for sure. A sound system always places that slight barrier. You don't want the division to be quite so distinct so that they're afraid to participate.

M: To what extent are these things performances and to what extent are they workshops?

C: I can only speak for what I do. Mine are more like workshops. But that has to vary with the age group, too. There's always an element of performance in my workshops.

M: How much do you get the kids involved?

C: Always, to a certain degree. There's, like I was mentioning, the age factor. The younger ones have a shorter attention span so you have to be quite entertaining and slip in a little bit of folklore, whatever. And at the same time if you get a really enthusiastic class who combines the enthusiastic response with common sense or restraint--I mean, if they start mobbing you and picking up the stuff before you've said they can even touch it, it turns me off. Usually I sort of say, "Move back". I try to establish some distance. If they're just obviously enjoying it and feel like participating, then I usually let them try all the instruments except my guitar and harps. Like the washtub bass, washboard, those kinds of instruments which are fairly easy to play so that with just a little bit of coaching they can. Like, get someone up with the tub and play a tune with them, almost immediately. And that's really fun. More often than not, that happens. And with the group that you don't really get into playing the instruments with, you still do songs that they can participate in, either with vocal parts or with rhythm parts or something. And you try and make that song fit into the area you're talking about. So that it ties together, the entertainment and workshop part of it.

Right now, there are certain things that I'll always do--it's not strictly one set program that would be the same for each group every day I go, but I've found ways to discuss certain things easily. And part of what I do is show them a little bit of what the instruments can do--the sounds you can make. Not all the sounds, but some of the different possibilities that go along with the kind of music I know about. You can talk about bending notes, for instance. Then demonstrate it on the harp and guitar. And also maybe do a song that they would enjoy which also incorporates that sound.

M: What do you want to get across to the people?

C: There's a couple of things. One of them is that music, and more particularly folk music, is not an elitist thing at all--that they don't have to just listen to the radio and it's sort of like there's all these fabulous groups who are often in another dimension, and there's the rest of us going around doing nothing. Folk music, or any kind of music for that matter, can be something that all people can do and enjoy. So that's part of the idea behind the home made instruments. Also you keep mentioning that, almost like subliminal advertising. About how people used to just get together and make music when they were doing such-and-such. Or how people invented these instruments when they didn't have any real ones, made music for themselves, things like that. That's one message for sure. I guess I concentrate more on the Southern

States type music rather than Canadian folk music, but I like to tell them a little bit about what I know about where it's coming from and to expose them to other sounds--to try and open their minds musically, I guess, so that they won't just think that what they hear on TV and radio is the only kind of music there is. It's surprising how few things they've heard other than that. And I'm not knocking that either. I like a lot of different kinds of music and I wouldn't try and speak negatively against one kind of music but rather broaden it so that they're exposed to more different things.

M: How do they react to sounds they haven't heard before?

C: I would say more often than not, in a really positive way. They enjoy it anyway, you know. There's not too much to understand in that way with the kind of workshop I do. It's not like a course. I only go in there once. You see a group of kids for forty-five minutes, you're not going to do an in-depth thing. You're trying to do an overall, general thing moreso. So that if nothing else, they should have a positive feeling towards that kind of music instead of either no awareness of it whatsoever, or negative connotations about accoustic guitar, folk music, cornball, out-of-it stuff that's not worth listening to.

M: What kind of questions do they ask?

C: They ask a lot of questions about how the instruments work. And they want to know what everything costs, too. And where you can get them. And they might ask about a song--those are things that crop up. They seem to enjoy the different kinds of harmonicas a lot. They often ask about those. How did you do that? How did you make that sound...

M: What age group do you work with most?

C: Grades four to six.

M: Is that a preference?

C: Yeah, it is a bit. Although I enjoy everything from kindergarten up. But that's my favourite. It's a really great age I think, as far as being able to appreciate what you're trying to do. Also being still unspoiled a bit more than say a highschool crowd who have a much more cynical attitude towards what you're doing. In grades four, five and six, they're not nearly so cynical but they're a lot smarter than kindergarten kids. The difference is quite dramatic between a five-year-old and a ten-year-old. So you can really talk to them.

M: Do the teachers try to do anything to correlate with what you're doing?

C: There again, it's up to the individual teacher. Some of them

look on it purely as a free period for them. And quite often they enjoy it but they don't think that it's any more than a diversion for forty-five minutes, a little special event of the day and then it's over. And others want to know where they can get the records, want to know how to make the things, start bands with the class. Quite a few of them do that, actually. Usually a school that hires someone from the MITS program is in the direction of getting right behind it even before you get there. They're with you and try to do what they can to carry it on.

M: Do these schools have music programs going on in them regularly?

C: All schools have some kind of a vocal music program. I think not the greatest, really. Some of them get instumental and some of them get teachers who really like music and do stuff with them. That's probably the best. Like you get a teacher who plays an instrument or who really enjoys music and brings in records and really gets them thinking about it, how much fun there is in music rather than just sort of somebody who has to do "x" amount of singing, "Flow Gently Sweet Afton", or whatever they do. But perhaps that's unfair to people in that profession. I don't really know what happens--ah, that's what used to happen when I went. It was the shits, I hated it, you know. And then I got into music in another way. But I think they could do a lot more to open up appreciation for different kinds of music.
I don't like to go into a school concentrating too much on folk music because we live in a time when all music is getting tied together so much anyway. Everybody hears all kinds of music. And in one kind of music you hear influences from other kinds. All those things that never used to happen in isolated pockets. I don't play music which is traditional to the culture in which I live at all. And you find all these cross-cultural things happening all the time. I like to bring up stuff that they can relate to. As well as folk music. For example, if you're talking about blues. They can relate to early rock'n'roll. Especially the older ones. It's not a cop-out to mention that because it's a direct relationship between the two kinds of music. A very obvious one. It's easy to demonstrate, and I like both kinds of music, so that's an easy thing to work into a discussion. And even the sounds of instruments. When you're talking about bending notes, they'd be familiar with that off pop records, they wouldn't be familiar with it off Skip James albums. You can remind them that they might have heard it somewhere else, too.

M: Do you feel that you get better as you go, through the course of the years?

C: Yeah. You get a little better because you know what to expect more and you know what kind of things work and what doesn't.

M: What doesn't work?

C: It doesn't work if you talk too much, if you sort of extrapolate or whatever the word is, expound great theories for a long time, and it also doesn't work if you just start doing a whole bunch of songs without somehow relating it a little bit together. And it also doesn't work if you don't establish a little bit of--if you let them come up and crawl all over everything right away, you're beat. And it doesn't work if, for instance, the first thing you do is hand out a bunch of instruments and say, "Let's play Old MacDonald Had a Farm". That's really just indulgent, just a racket, they don't learn anything. If you can direct it a bit, it works better.
I don't really have any philosophy about it or anything like that. It's like a job too, sometimes.

Just something that you go and do. And of course some days you're more "on" than others, right? Those days when you don't feel like getting out of bed anyway. Y'know, then you go out and do a MITS gig. Headache city, you know. I mean I'd still rather do this than work in a factory any day of the week.

M: *Do you attempt to dress up in any way?*

C: Oh. Well, you know, I wear a lot of funny hats, bow ties, I've got these big shoes six feet long...

No, I usually put on clean clothes to go to a school. For sure.

M: *You don't wear a tie or anything?*

C: Only if I want to. Teachers don't have to wear ties anymore. Things have loosened up in the school system.

M: *You don't feel any pressure to be some particular thing?*

C: No. No, you're coming in because you are able to offer a certain thing. They've never seen you before you come in, and once you're there, they've got you. (laughs).

M: *What about your material. There must be material you can't do.*

C: Oh yeah, there's the x-rated stuff. Sure. I mean, there's no point in that. The kids wouldn't appreciate that stuff anyway. I don't take the attitude of going out of my way to be offensive. It's a wonderful opportunity if you really wanted to be subversive. You could do it for a certain amount of time before you got canned. If you really wanted to go out of your way to make the teachers uncomfortable, try to incite the kids, you could do a lot of that if you wanted to...

M: *Do you do any of it?*

C: Well, hopefully, yeah. Anybody who goes in to do that is trying to shake things up a little bit. You know. Try and make things come alive, to get things away from the drudgery of the school system and that. One time I was in a certain mood and I played that song, "I'll Be Glad When You're Dead, You Rascal You". Didn't go over so well with the teacher. Kids liked it though.

Review by Grit Laskin

SMASHED POTATOES!

A Kid's Eye View of the Kitchen

Edited by Jane G. Martel
Published by Houghton Mifflin Co.

I have to explain to you how I discovered this book. It was a gift. It sat, however, on the shelf for about a month and I hadn't even glanced at it until one evening when some friends, my wife and I were sitting around the kitchen table getting into some solid blabbing. The book, as gift, was mentioned, so I picked it up and alas, never returned to the conversation. Laughing out loud I would frequently interrupt their chat and read them as many exerpts from the book as they could handle without losing track of what they were discussing.

The book is entirely written by elementary school kids. It is a collection of what they assume to be the recipes for their favourite dishes. In writing these recipes they've revealed to us bits of the lifestyles of their families, reminded us of how the world looks from down there and nicest of all, entertained us, the grown-ups, with their imagination and innocence.

Here's a couple of my fifty favourites from the book (yes, there are only fifty recipes in the book).

Meat For A Cookout:

1 dishfull of potato chips
1 dishfull of fruits
A grill
12 charcoals
The same of hamburgs and rolls so they will fit, or you will have some left over.
Before you start, spray your spray can out back and kill all the bugs--or you can wait till the bugs all go away somewhere else.
Then you start to get ready and squirt the can of vaseline all around the charcoals. Stand pretty far back and light it to fire.
But you can't cook till it's time to eat and the fire is gone out. You don't need the fire anyway because you cook the meat by the black smoke.
If it rains, get the arrangement off of the picnic table and go in the house. Do it some other day--like if you go camping to the Grand Canyon.

Banilla Cake

1 cake stuff
2 eggs (but on Sesame Street they put 8 eggs in the cake. I always watch Love American Style after Sesame Street)
A drop of milk
7 of those little silver baseballs for on the top.
Put every single thing you have into a mother-size pan--a little one won't do.
Put it in the oven department of the stove. Make it as hot as a coffee pot.
Pretty soon it will come popping right out!
Eat it when the news comes on.

"EENIE, MEENIE, MINEE, MOE"

by Stew Cameron

If you doubt the power and persistance of oral tradition, listen to a crowded schoolyard during morning recess. Compare the skipping chants, ball bouncing rhymes or nonsense "catches" you hear with those you vaguely remember from your own childhood. You will probably find surprising similarities.

Schoolyard or street lore is entirely different from nursery lore. A verse or tradition learned in the nursery is not usually passed on again until the listener has grown up and has children of his own; but playground lore may be passed on within the very hour it is learned, and generally is passed on to children of the same age. Since in most schools there is a new generation of children every six years, for a particular piece of lore or rhyme to have persisted for hundreds of years is a phenomenal indication of the tenacity and continuity of oral tradition.

These lines are from Henry Carey's ballad "Namly Pamly", 1726:

Now he acts the Grenadier
Calling for a pot of beer
Where's his money? He's forgot.
Get him gone, a drunken sot.

These lines are from a skipping rhyme in New York City, 1954:

I had a little beer shop
A man walked in
I asked him what he wanted
A bottle of gin
Where's your money?
In my pocket
Where's your pocket?
I forgot it.
Please walk out.

The surprising fact is not that this verse has changed but, considering the usage it has received, that it has changed so little.

Another surprising fact in the lore and language of children is the speed of oral transmission. In the book by Iona and Peter Opie, *The Lore and Language of Schoolchildren*, they quote the following example:

In April 1956, Walt Disney Productions released Davy Crockett, King of the Wild Frontier, and before the official Davy Crockett song had reached Britain, an Australian correspondent, writing January 1956, had reported that the following ditty was sweeping the schools in Sydney:

"Reared on a paddle, pop in Joe's cafe
The dirtiest dump in the U.S.A.
Poisoned his mother with D.D.T.
And shot his father with a .303.
Davy, Davy Crockett,
The man who is no good."

It seems that the schoolchild underground also employs trans-world couriers.

No matter how long a piece of lore has been around, to the kid who has just picked it up, it is as alive and fresh as the day it was created. If you tell him that

Johnny White had a fright
In the middle of the night
Saw a ghost eating toast
Climbing up the bed post.

was not written specifically for Johnny White down the street, he would probably indignantly refuse to believe you. Tell him that

"I one a dead horse"
"I two it"
"I three it"
"I four it"
"I five it"
"I six it"
"I seven it"
"I ATE IT!"

has been around since you were a kid, and the the counting out rhyme *"eenie, meenie, minee, moe"* is related to a Welsh numbering system--he will probably believe you just as much if you told him that stepping on a crack would not break his mother's back, or that squishing a spider on the sidewalk was not an infallible cause of rain.

SINGABLE SONGS FOR THE VERY YOUNG

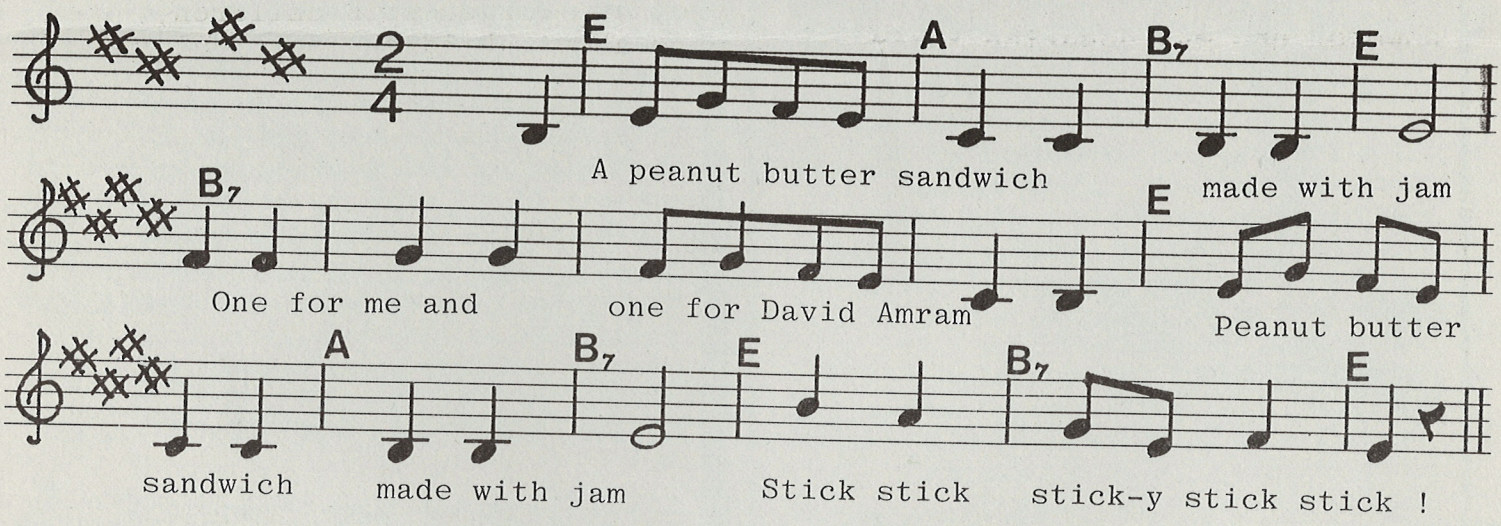
REVIEW BY LOIS LILIENSTEIN

Good children's records, however one may describe their many qualities, have this in common: they are honest about their choice of songs. Either they reflect a particular artist's tastes and musical tradition, or they reflect his working knowledge of what children really do sing--or both. And children really do sing all manner of songs, their tastes changing from day to day, year to year, keeping some favourites,adding new ones, forgetting old ones. When a new children's record is produced which reflects that real world in which children live and sing, and in addition represents the artist's interpretive judgment about that world, then something good has happened, and we must take note of it.

Singable songs for the Very Young, for example. A new record, a very, very good record, produced in Toronto and sung by Raffi in conjunction with Ken Whiteley. Local boys, both, multi-talented (Ken plays 13 different instuments on the record), who have worked with children, care about children, particularly about the quality of the music they listen to. The record presents the kinds of songs children are singing in school and at home, and presents these songs in a variety of moods and styles which are totally engaging. Each arrangement is special--sometime sung by Raffi alone, unaccompanied, sometimes with Raffi and the children, and sometimes the unexpected instrument makes the perfect touch, like the trumpet response in "Robin in the Rain", or the jug tootling the melody in "Bumping Up And Down". Surprises, flair, style--it's all here.

Raffi said that making the record, from conception to finished product, took three full months. When you hear it, you will perhaps understand the unique relationship between the artist and his material, between the artist and his audience. It's called caring.

PEANUT BUTTER SANDWICH



A peanut butter sandwich made with jam
One for me and one for David Amram
Peanut butter sandwich made with jam
Stick stick sticky stick stick!

I can think of witches good and bad
But the best witch that I've ever had was
A peanut butter sandwich made with jam
Yum yum yummy yum yum!

Kazoo solo...
Repeat first verse...end.

Play to Music ***

By Shelly Gordon Garshowitz
Ministry of Culture & Recreation

This book is a collection of songs, games, and dances for children--but more than that, it's a course in group music. Garshowitz points out some good reasons for group music (it requires little equipment, it promotes co-operation, and so on). Why then, she asks, do leaders often avoid it? Trained musicians are likely to take things too seriously; the untrained are likely to be afraid. This book strives to solve both problems.

There are 4 sections: Songs (quiet songs, lively songs, action songs, and rounds); Singing games and play parties; Games; and Folk and Square Dances. At the beginning of each section, Garshowitz lists the uses and advantages of the particular activity (songs can be restful after group play; play parties, once learned, can be organized by the children themselves); she gives tips about leading (avoid wordy songs; demonstrate the game or dance movements in addition to explaining them, and join in the game); and she suggests some warm-ups (echo clapping, group rhythms, follow the leader.) She has an eye on the leader's purpose; she picks games where there is no scapegoating, and where winning or losing is the result of chance rather than skill. Her advise clearly comes from lots of personal experience. This is not just theory, she's tried it and it works. Likewise her choice of material: these are not songs and games children ought to like, but ones which she has found they do like.

This is a good book, useful for leaders and fun for kids.

BRUCE PHILLIPS.....

"*If there ever was an oppressed bunch of people, it's little kids. You go to an amusement park or you're on the bus going some place, and you see how parents talk to their kids. "Go there! Sit down! Stand up! Do that! If you do that I'm gonna whop you one!" You grow up so over authority-conscious that when it comes time for you to vote, when it comes time for you to hassle your boss, you're just so intimidated that you never open your mouth and speak.*

Little kids get stuck down in front of a television set and their ability to touch and feel and learn with their hands is taken away from them. They get pumped into our goddamn schools. Schools are built on two ideas: one is that kids can't take care of themselves, can't control themselves. That's a lie! Kids have a great, craving desire to learn. They learn all the time, from everything. If you were to take this festival ground and just fill it full of tools, like in an open school, and turn a bunch of kids loose in it with just minimal controls like going to the bathroom, in a couple of years they'd teach themselves how to read and how to typewrite and how to write poetry and how to run machines and all of those things. You know they would!

Instead, what we do is build schools that force kids to learn in regimented conditions so they lose their love for reading and they never want to see another book in their life when they get out--isn't that true? It aggravates me!

A little while ago I was at a garden party. There were these parents and they were having a birthday party for their kid. And they were yelling at him and on his back. I was in the living room and really got up the wall about it. The people I was staying with were liberal, Unitarian people. They was supposed to be liberated, for chrissake. And they got on their kid's back at his birthday party. It aggravated me so much I sat down and decided to write a Kid's Liberation Song."

KID'S LIBERATION

by BRUCE "Utah" PHILLIPS

Oh look what I found out here in the backyard
It's fuzzy and crawls like it's goin' somewhere
When I open my hand up and ask you my questions
You thump me and holler, "Don't bring that in here!"

I had me a thought that I wanted to tell you
I had an idear I wanted to share
But you make me feel like I don't know nothin'
You make me wonder if you even care.

I'm stuck down here in a world full of giants
You push me around like a dumb little kid
And sometimes you hit me just 'cause you want to
I don't even know what it was that I did.

Mommy's out gettin' her hair up in curlers
Daddy's wrapped up in his football and beer
Well maybe they think that I'm just a damn nuisance
But I sure as hell didn't ask to be here.

Now I ain't a broom you can hide in a closet
I ain't a dog you can bribe with a treat
I'm tired of your threats and your punches and promises
I'd run away but I can't cross the street.

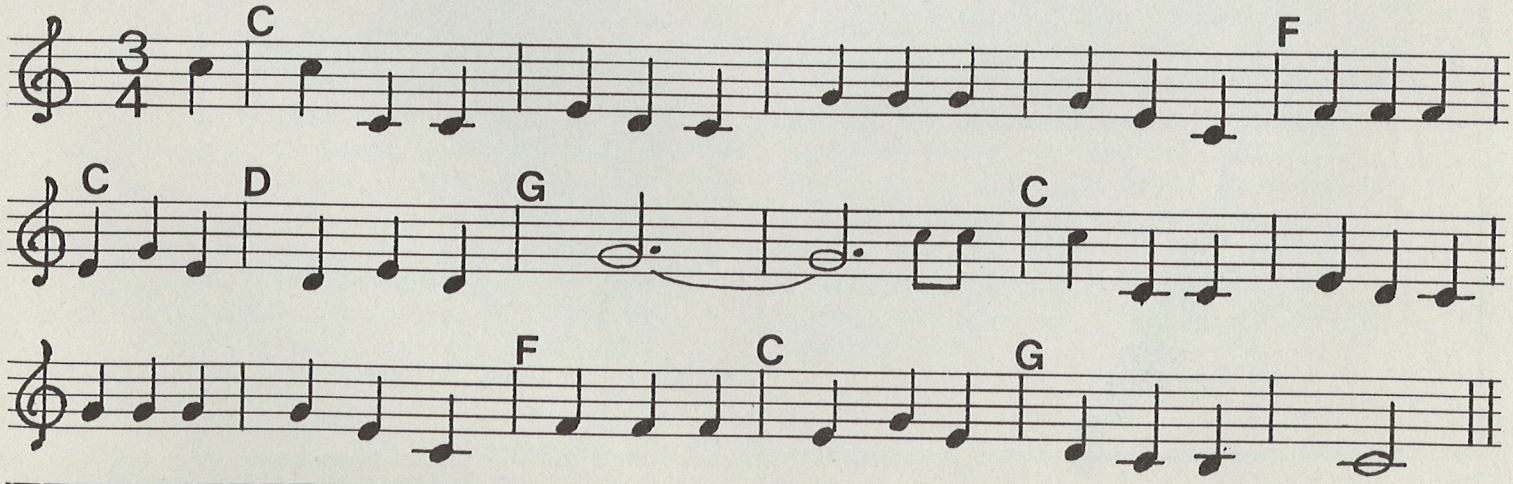
Surrounded by teachers and preachers and parents
You say everybody knows better than me
But I know some things that you never thought of
And you'd be surprised at the stuff that I see.

Well I see the ants and I see the butterflies
I see the birds in the top of a tree
I got me a camera that doesn't miss nothin'
My friends are anything smaller than me.

I've done all I can to get your attention
I'll have to try something else I suppose
When you tip-toe in to tuck in my covers
I think I'll sit up and bite off your nose.

Now everyone's tryin' to get liberated
You all got the notion that you wanna be free
Red folks and black folks and poor folks and women
Now all you damn grownups stop pickin' on me!

Words by Bruce "Utah" Phillips
to the tune of Squid-Jiggin' Ground (approximately).



Grit's Workshop

I suppose it could be said that my future was decided when I was eight years old, for it was then that I made my first guitar. Or at least what I called a guitar at the time. One might more accurately label it a primitive type of dobro, but it nonetheless was a "musical" instrument that was simple to make and could play a minimum of one octave.

I'll describe it briefly. As in figure 1, it was a tin can with a small piece of wood pushed through at the top edge and a guitar string suspended between two screws at each end of the wood.

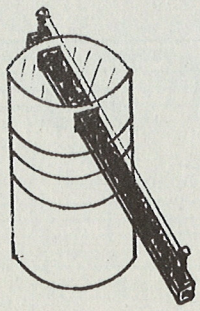


FIG. 1

I took a small heavy metal object and slid across the neck section of the string while I plucked the end of the string over the can. As I slid along the string for the first time, I sounded off the scale: Doe, Rae, Me, etc.,and as I found each note I made a mark on the wood (under where it occured on the string). From then on I had a marked scale and I could play simple songs.

Here's the ABC of how I made it:

It's probably best to use a 48 oz. juice can as the body. Remove the top with a can opener and with the aid of a hammer and screw driver, bash out a section of the can on one side and then directly opposite it as in figure 2.

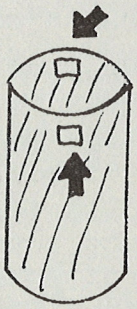


FIG. 2

The section you knock out should be no more than ¼" down from the rim and should be the same size, no bigger, than the piece of wood you intend to use.

Cut a piece of softwood (e.g. pine) to about 14 or 15 inches in length. Your wood should be in the area of 1"x1". Slip it into the slots you bashed out and make sure it fits tight. If it's loose, you could bend back one of the small rough edges left by your bashing, to dig in and grip the wood.

Let the wood stick out about half an inch on one side and screw in two 1¼"-1½" long slotted head wood screws to a depth of about ¼" at each end of the wood.

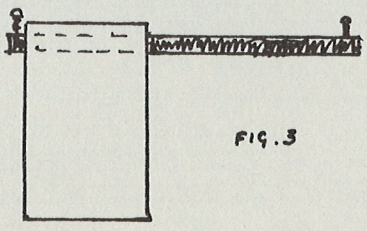


FIG. 3

Now, take a guitar string and attach it to the thread section of screw 'a'. Pull it around, over and through its slot (fig. 4) and across to screw 'b'.

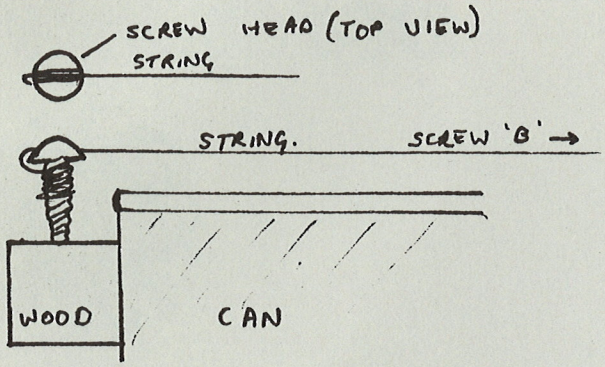


FIG. 4

At screw 'b', wrap it around several times till it grips so that you can tighten the string by turning the screw deeper into the wood. Once you've tightened the string so it sounds (any note), find any small heavy object--it could be as light as a 4" common nail or as heavy as a dobro bar. Even a square shape would do.

Now, slide along the string as I described earlier, starting from screw 'b', picking out a simple scale and marking on the wood where each note comes. From then on it's happy playing. Cases for these instruments are available on a first come, first served basis.

Here's a list of guitar making schools and all the guitar instruction books I know of that are readily available. I've been asked for this information so many times I just couldn't wait any longer to get it in print.

SCHOOLS

All of them will respond with information and pamphlets so don't hesitate to write. Since I haven't attended any of these schools I can't personally comment on them.

The Maine Guitar Makers School
8 Alden St., Camden, Maine 08483.

School of the Guitar, Research and Design Centre, RFD Earthworks, South Stratford, Vermont 05070.

Roberto-Venn School of Luthiery,
5445 E. Washington, Phoenix,
Arizona 85034.

London College of Furniture,
41-71 Commercial Rd., London
E1 1LA England.

BOOKS

Although I think some books are good and some bad, they're still all worth reading for their different ideas, jigs, theories, etc. All of these books except the last one from Britain can be obtained through the Woodcraft Supply Corp., 313 Montvale Ave., Woburn, Mass. 01801.

The Steel String Guitar by David Russell Young. This is the best book on steel string construction of all the ones I've seen. I don't agree with his epoxy neck joint theory but the rest of his techniques and workmanship are very good.

The Steel String Guitar by Donald Brosnac. This book is most unimpressive. In most instances a bad example to follow.

Steel String Guitar Construction by Irving Sloane. This is quite a decent, easy-to-follow book.

Classic Guitar Construction by Irving Sloane. This was the standard book for years when there were few others available. It's still a decent one for the Spanish system of building.

Classic Guitar Making by Arthur Overholtzer. He has some interesting theoretical chapters, some different techniques from Sloane's, and some innovative jigs.

The Classical Guitar, by Donald McLeod and Robert Welford. Published by Dryad Press, Northgate, Leicester, England. Is also available from their branch in Woodbridge, N.J. 07075. Definitely the best book for classical construction. This book teaches the German and English dovetail system of construction.

131 Roehampton Ave. • Toronto • Ontario M4P 1P9 • Canada • Telephone (416) 487-9347

Mariposa Folk Festival

☐ If this box is ✓ed, your subscription is due for renewal.

First Premiere Class classe

Mariposa Mailings

Canada's most sincere folk publication is getting better all the time, which is still our best means of promotion. We count on you, our readers, to tell your friends about us and to pay heed to the little box (☐) printed on the front of this issue. If it's ✓ed, your subscription is due for renewal.

☐ Enclosed is a certified cheque/money order for _____ (min. $3.) for a one year subscription (3 issues) to The Newsletter.

This is a renewal ☐

new sub ☐

☐ I would like to receive information about the "Friends of Mariposa".

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

Please Send To:

Name _____

Street _____

City _____

Prov./State _____

Postal/Zip Code _____

Make cheques payable to Mariposa Folk Festival - Subscriptions. Our address is 131 Roehampton Ave., Toronto, Ontario, Can. M4P 1P9.