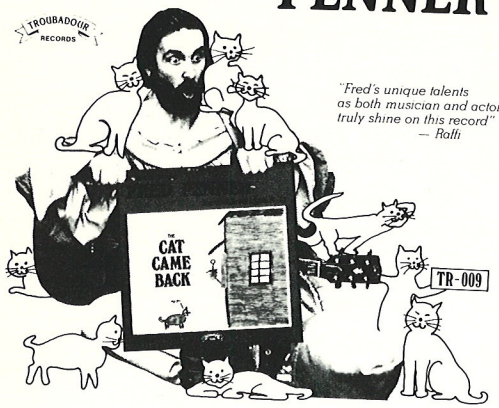
MARIPOSA FALL FESTIVAL



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M.I.T.S

MARIPOSA IN THE SCHOOLS

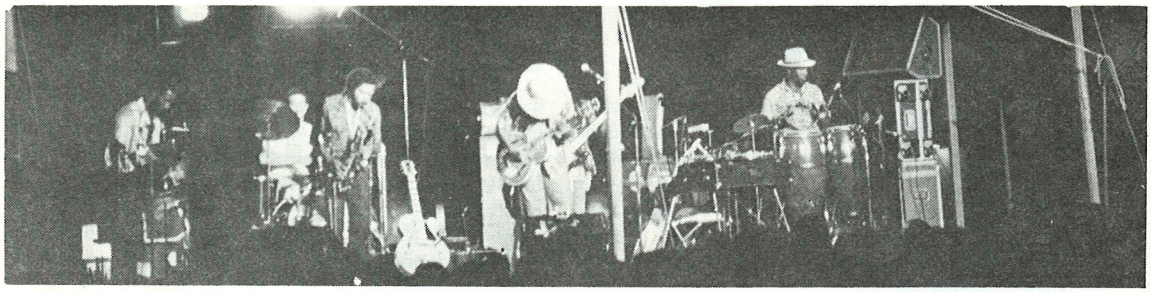
going bananas



18 performers from the Mariposa In The Schools (MITS) programme combined their talents and expertise to present 19 songs, games, and dances from a variety of traditions to children of all ages.

MARIPOSA: THE FOUNDATION

Rob Sinclair



HALF a century ago, Stephen Leacock's fictional town, Mariposa, first took its place on the map of Canadian consciousness: a small town somewhere between a bush-clearing settlement and the bustling commerce of the old country. Twenty years ago, Mariposa gained a new profile on the map of Canadian consciousness with the first Mariposa Folk Festival: a state of mind somewhere between backwoods fiddling and B.B. King.

Today Mariposa is a Yonge Street of the mind, that runs from the waterfront and Downtown 1980—becoming the old king's highway #11 as it exits the city—through rolling farmland, eventually to Orillia, Leacock's Mariposa.

For 20 years the Mariposa Festival has played a major role in establishing the shape of folk festivals in North America. Those years were characterized by continual growth and change. From its original home in Orillia, the Festival eventually settled in Toronto, where it came to reflect the character of this community. Our change in direction is just one more step in our being alive and well and living in the city.

But this is not new. Mariposa's first attempt to penetrate its environment was the Mariposa In The Schools (M.I.T.S.) program, established ten years ago. The program has seen dramatic growth in Metropolitan Toronto and across the province, last year reaching approximately 70,000 school children. Mariposa has grown to include special concerts (the "Going Easter Bananas" show, April 5, 1980, drew 1,200), a highly successful children's album, teacher workshops, and innovative children's programming at festivals.

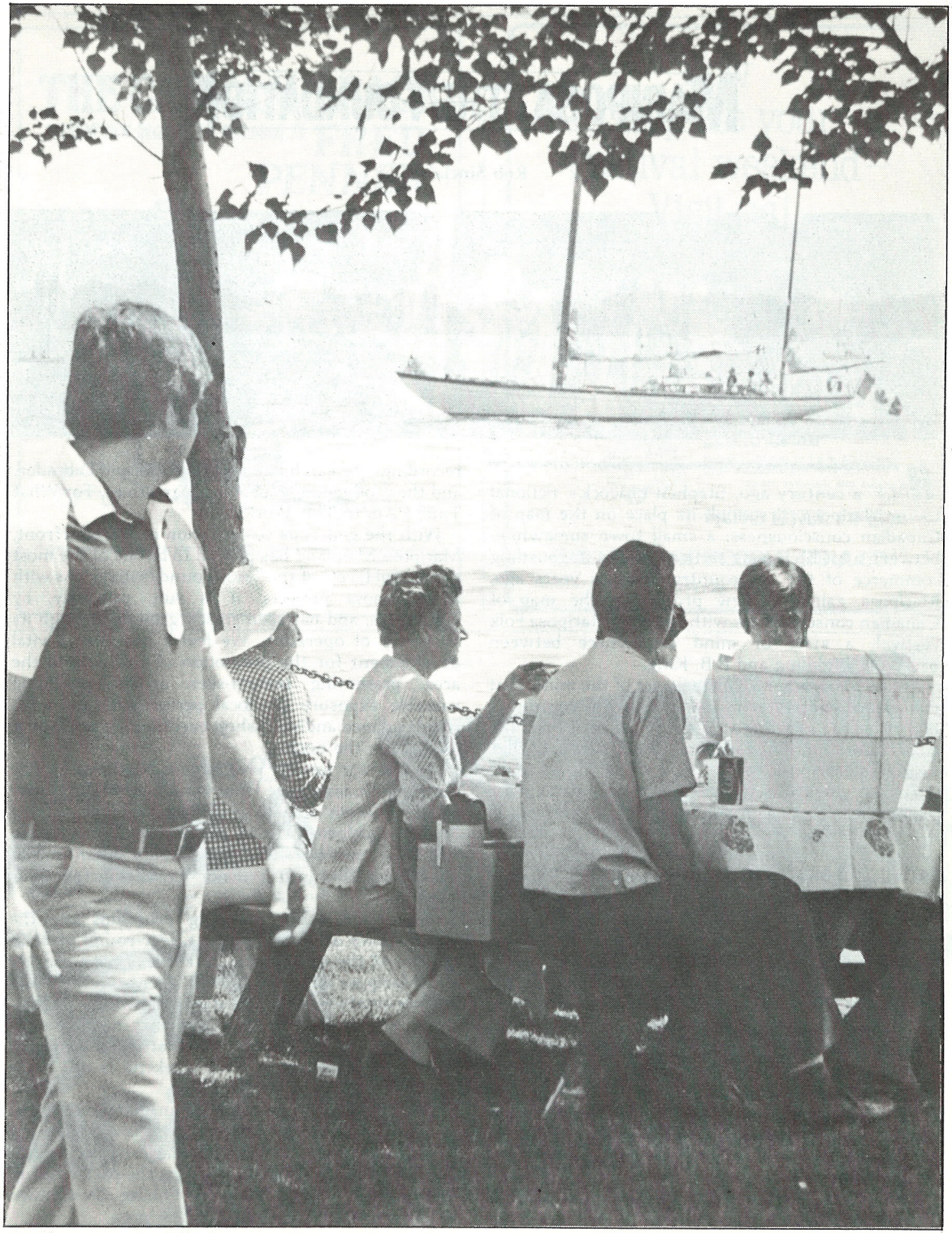
Numerous short-term projects have been taken on by the Foundation, such as the '75 & '76 Festival recordings, research in Newfoundland and Labrador, and the production of a book of narratives, 'For What Time I Am In This World'.

With the generous co-operation of Harbourfront, Mariposa Mainland has proven to be one of the most successful facets of the "year-round festival." As with all Mariposa projects, it is run, primarily, by volunteers, and has seen steady growth through its first year of operation. We feel it has been a vital development for the promotion of folk arts in the area, presenting seldom-seen artists, providing valuable exposure for local performers, and with regular dance and workshop evenings—a refreshing twist from the normal.

One of our newest programs is Mariposa In The Parks. With assistance from the Musicians' Association, we were able to provide a number of free acoustic performances in parks throughout Metro this past summer. We have every intention of developing this into a major summer activity for Toronto.

These and other on-going programs are the Foundation's attempt to take a year-round place in the life of the community. But this is not to forget that Mariposa was and still is an "event-oriented" and "people-produced" organization. "Festivals" will always be at the heart. Mariposa has never looked elsewhere for a definition of what it does and the Festival you are part of this weekend is not like a Mariposa you've been to before.

What you see here is partly an experiment, and partly the foundation of what Mariposa will be for the next twenty years. Though the map is not yet drawn, we know there is a highway linking the past, present, and future of folk culture—linking Downtown Mariposa 1980 with Leacock's Mariposa.



HERE WE GO AGAIN

Daryl Auwai
Editor

WELL, well—here we are again at another Mariposa Folk Festival. Who would've thought that possible given the rumours: "the festival is dead," "Mariposa is finished!" Granted it's not the mammoth Folk Festival of recent years but a festival nonetheless—one which reflects the changes in the Foundation's philosophy and, happily, marks our 20th Anniversary.

This Fall Festival, by the way, is no overnight idea, nor is it presented because of the loud hue and cry that went up when we announced we wouldn't have a large festival on Toronto Island this year. It was conceived by Artistic Director, Estelle Klein, some two and a half years ago and was programmed as part of our 20th Anniversary celebrations at the same time that announcement was made.

The decision for Mariposa to change its festival format was, emotionally, a painful one. We had grown accustomed to the format—like an old well-worn and comfortable pair of shoes. We laced on our new boots with some apprehension but with the secure knowledge they would serve us better in the future and that the old ones had past their prime.

Estelle had long felt that the festival needed changes in its style, size, and format. While many of us waffled she emphasized that change was needed for growth. She felt that artistically and philosophically we were becoming static—we had grown comfortable with ourselves and were not expanding our horizons.

At first mention, few on the Board or Advisory Committee wanted to cancel that which had become not only our hallmark but also a thoroughly enjoyable experience. But as Estelle pointed out the shortcomings of the "old" format and the challenges and benefits of the "new", the idea grew upon us.

The dictates of economics, a more fragmented market, an energy-conserving public, and stiff competition for the "disposable" (nice word, eh?) dollar helped underscore the Klein proposal. They demanded that we define ourselves more clearly, diversify, innovate, and expand all in one move. What some thought heresy two years ago had become an obvious reality.

Today Mariposa has achieved much of the goals it set out for itself in October 1979. Our 20th Anniversary, although it hasn't been a joyride, has been much more than good wishes and a slice of cake.

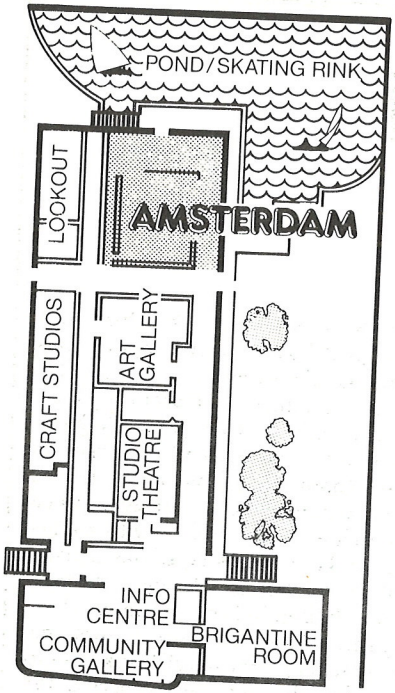
We kicked off the birthday celebrations (yes, plural—we planned to have a whole year of them) with a party and invited Mariposa's family and friends to the Brigantine Room to enjoy good music, memorabilia, fine food, dancing, a record swap, and a cake contest. Jamie Bell won the contest with a tear-jerker disguised as a cake. It was shaped like a piano and played "The Way We Were," "Happy Birthday," and "We've Only Just Begun"—how sentimental!

Our second event, "20th Century Symphonic Music Folk Roots," which I prefer to call "Folk goes to the Symphony," was less than a financial success. We seemed to be a little ahead of our time, the audience, to put it simply, wasn't there. But it was a brilliant artistic success and those who came loved it. Oh, what a concert! David Amram, who arranged and conducted, was beside himself with the marriage of the musics. At its culmination, he was moved to tears. I took a certain perverse pleasure in watching the inspired Toronto Symphony clap, as conducted, on varied off-beats during his closing piece, a Kenyan farewell song, "Kwahare." One couldn't help but be emotional over the joy and exhileration on the TSO players faces when they realized that this too was not only good music, it was also fun.

We've completed a year of Mariposa Mainland concerts now and the success of that program is assured. Audiences and performers have been enjoying it and it continues to grow. The question that boggles that mind is—why didn't we do this before? Well, that's history. Couple that with our Concert in the Park series (nine of them) and we can proudly say: the 20th Anniversary Celebration has been a success so far.

Our other older ongoing program, Mariposa In The Schools (MITS), continues to be the flagship of our year-round programming. There's no stopping that.

And so we come to this, our first ever Fall Festival. Well we can't predict its' success but we've worked hard at it and hope you'll enjoy it as much as we enjoy bringing it to you.



York Quay Centre

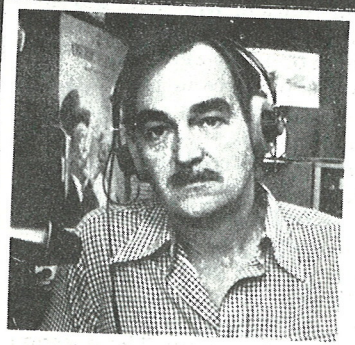
We know a restaurant where you can eat incredible pastries while looking at the harbour. Get a delicious supper. And pay an astonishingly moderate bill. The question is: are you clever enough to find it?

It's hidden at Harbourfront. Behind the Art Gallery and the Studio Theatre. And even with the map provided some people go astray. Sad. They miss the tortes and the goulash and the view.

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DIRECTOR'S NOTES

Ken Whiteley

MOST of you probably live, as I do, in or near to an urban centre. And among those of us who grew up in cities, there is sometimes a tendency to think of folk music and folk traditions as an essentially rural phenomenon. For some of us the incredible array of sights and sounds brought to our doorsteps and into our homes seems to obscure our own relationship with this aspect of the general culture. As part of the urban mainstream we sometimes don't identify with folk music or folk art.

Others, however, have an urban experience where the influence of the folk culture is strong. In most cities, identifiable areas vibrate to the rhythm, smells and feel of various "folk" cultures. Especially here in North America where we are all relative newcomers to the city. The ethnic neighborhoods, while providing a link with the past, also present a new reality.

In Puerto Rican sections of New York, there are the pervasive Latin rhythms, the singing and myriad percussion instruments now joined by electric bass (Pepe Castillo y Estampa Criolla). The blues, which still pours out of Chicago bars, is now transformed by electricity and horn sections (Robert Jr. Lockwood/ Johnny Shines Band).

Here in Toronto, expatriates of Jamaica, Trinidad, and other Carribean islands have nurtured vital brands of reggae, soca, and ska that are at the same time Canadian (Truths and Rights).

Another kind of folk musician has grown out of the city, in large part because they haven't experienced the same degree of ethnic (cultural) inprint. Starting with a relatively clean slate and spurred on by various "folk revivals" they have been free to pursue an assortment of traditions.

Although multi-genre expertise is never easily acquired, there are many whose repertoire may run from ballads to blues, who can shift effortlessly from country and western to jazz and even tackle celtic and ragtime tunes. And if they don't play it all, they've certainly heard it.

The city has given us the folk eclectic, eg. David Bromberg and many of the participants in the children's area. But whether one has grown up submerged in one's own traditions or has sought them out in record stores, folk festivals, or "exotic" clubs, none of us are immune to the power the city exerts.

Oral traditions, by their nature, change, and nowhere more than in these centres of population where we are seemingly thrown together. Country music (from whatever country) comes to the city and what goes back (if indeed it ever does) is definitely changed. The old ways still exist and they are very valuable to us. It's important that we've kept in touch with those values that sometimes seem to be slipping away. But most of us live in an electric present and there's no going back.

People continue to get together, whether in folk clubs (Friends of Fiddlers' Green, Companeros), bars (the Toronto blues contingent: Downchild, Morgan Davis, Michael Pickett and the Hock), or simply for community social activity (Spadina Road Tabernacle Band).

Folk music continues in its vital role of seeking social justice (Sweet Honey In The Rock, Companeros) and artists continue to build on the traditions of the past in new ways (Robert Paquette, Mendelson Joe).

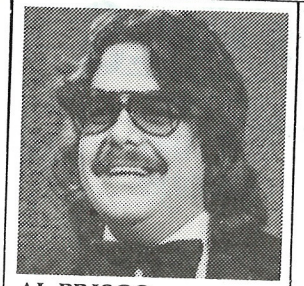
The city is the great meeting place where people from various origins have come together, learned from each other, and have influenced each other's part and lives. But surely none of us see the likelihood of the whole thing becoming one great homogenous musical mixture. The contributory traditions are too strong in themselves. This festival celebrates the old ways and traditions as they have come and enriched our lives and the new ways and forms these traditions continue to change into.

THE PERFORMERS

SANDRA BEECH

Born in Ireland, Sandra emmigrated to Canada some 10 years ago. She is a sister of the Millar brothers, Will and George, of Irish Rovers fame and has been performing most of her life. Sandra performs and teaches traditional British Isles song and dance. She plays the guitar, Bardic harp and Irish Bohdran. Part of her performance in workshops will include teaching children to make their own rhythm instruments.





AL BRISCO

A native of Renfrew, Ontario, Al spent his early years on the family farm. His interest in music caused him to hit the road with some of Canada's top country performers. A pedal steel player, builder and repairman, Al can be found in Mississauga when not playing for television, radio, or on concert dates. He runs the Steel Guitar Club of Canada and has appeared on many Canadian country albums.

DAVID BROMBERG

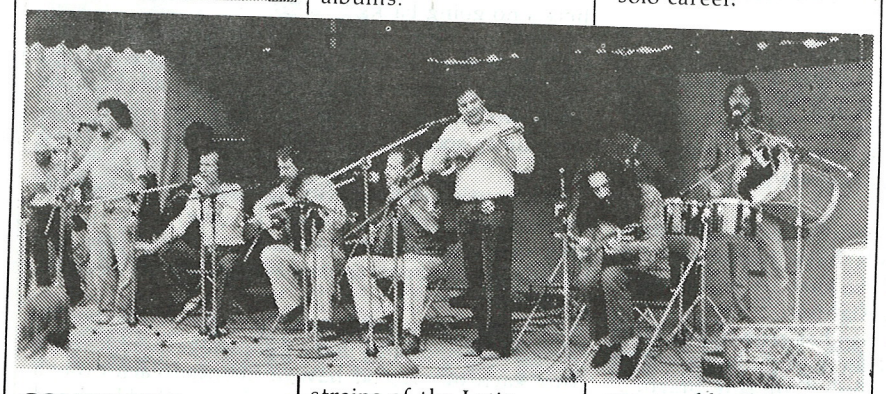
Dave is no stranger to Mariposa audiences. His evocative singing, songwriting and his performing skills make him a superlative performer. Dave is essentially a product of the New York scene



where he got his start playing in the basket houses of the village. He was soon in demand as an accompanist for the likes of Jerry Jeff Walker, Bob Dylan and a host of others. This led to his solo career.

JOSE PEPE CASTILLO Y ESTAMPA CRIOLLA

A composer, arranger and interpreter of Puerto Rican music, Jose Castillo has long devoted himself to his country's folkloric music. He currently teaches at the Puerto Rican Center for the Arts in New York City. He has organized the folkloric groups Bomplene and Estampa Criolla, both dedicated to bomba and plena music, and produces the annual "Festival de Musica Puertorriquena en Nueva York." With Pepe at the festival are the exciting Estampa Criolla (Creole Stomp) featuring outstanding musicians from New York's Puerto Rican community on quatro, timbales, percussion, and electric bass in addition to Pepe's accordian, harmonica, and whistles.



COMPANEROS

Rapidly gaining popularity on the Toronto music scene, this group of Chilean and Greek expatriates blend the strains of the Latin American resistance movement, Andes flute music, and Greek revolutionary ballads to forge original pieces. The traditional instruments of both countries are blended as well—guitar and bouzouki, flutes and charangos—to produce a dynamic message of freedom and hope.

THE PERFORMERS



RON DANN

A native of Montreal, currently living in Toronto, Ron is no stranger to the stage. A steel guitar player, arranger, composer and producer, Ronn has assisted such well-known talents as Ian Tyson, Cliff Edwards, Jesse Winchester, Ronnie Prophet, Tommy Hunter, Shirley Eikhard, Sylvia Tyson, Carroll Baker, Colleen Peterson, Willie P. Bennett, Murray McLaughlin, and Dave Essig.

DOWNCHILD BLUES BAND

The Downchild Blues Band is one of the most successful and certainly the longest standing blues band from the Toronto area, led by Don "Mr. Downchild" Walsh. From 'simple' beginnings in Spadina bars, they now maintain a hectic schedule of recording and touring throughout North America. Featuring the brilliant piano work of Jane Vasey and strong vocals from Tony Flaim.

MORGAN DAVIS

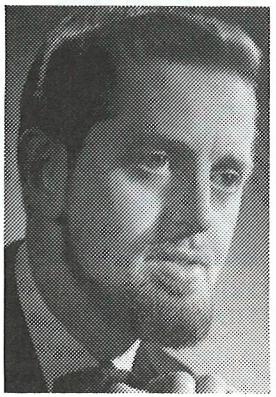
This performer can play any type of blues you may want to hear. His repertoire includes songs from the Chicago city blues to the New Orleans beat. Born in Detroit, he came to Canada in



protest of the draft and has been playing around Toronto and the country since 1970 as a single act and with bands such as the Rhythm Rockets and the David Wilcox Band.

THE FRANTICS

The Frantics call themselves a comedy collective. They are, in fact, Paul Chato, Rick Green, Dan Redican and Peter Wildman. They are writers and performers with a fresh and pointed view of the madness that surrounds us all. Dan Redican has a background as a coffee house singer and puppeteer, and trained at the Actors' Theatre. Peter Wildman spent two years in New Zealand, where he spent his time falling from motorcycles and studying acting.



KLAAS VAN GRAFT

One of the founders of the M.I.T.S. programme and a performer for over 20 years, Klass sings songs which reflect his European background. As well he has acquired a vast repertoire of other songs over the years of performing in schools, universities, libraries and concert halls across North America.



THE PERFORMERS



FRIENDS OF FIDDLER'S GREEN

A fine bunch of fellows who sing and play Ceilidh music and traditional songs. There's also a little "good" humour thrown in for good measure. They all are associated with the Fiddler's Green Folk Club in Toronto and have been singing and playing together for more than nine years. Their instruments include guitar, banjo (4 and 5-string), dulcimer, Northumbian small pipes, bodhram and the list goes on . . .



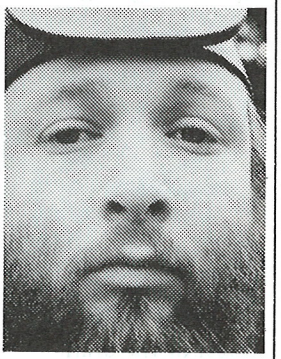
CONNIE KALDOR

Connie is a special singer songwriter. She has a fine-honed sense of dramatic timing, the result of 5 years working in theatre, and an ability to say with her songs exactly what she means. Born and raised in Regina and currently living in Edmonton there is a definite western quality to her work. We are very excited to present her in Toronto for the first time.

ENOCH KENT

A native of Glasgow, and well-known throughout Britain as a fine traditional singer, Enoch's repertoire includes music hall songs and ballads, taught to him by his father. Emmigrating to Canada, he has not pursued a musical career, and therefore his appearances are rare outside the Mariposa tradition. We feel fortunate to have him, as he insists he is quite happy with his advertising job in Toronto.



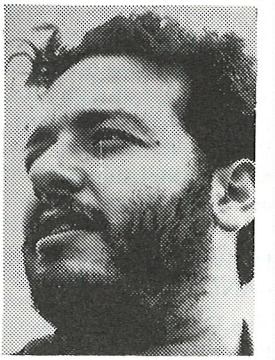


MENDELSON JOE

One thing Mendelson Joe definitely is *not* is an apathetic jerk who takes little pride in what he does. What he is is something else again. Music on his latest album is what he calls "old wave rock and roll," everything from rock to blues to ballads. He's a songwriter, singer and guitarist, the force behind McKenna Mendelson Mainline and The Mainline Bump and Grind Revue. He was a Canadian representative at the Polish Song Festival, which led him to call himself "Joe Diplomat." Joe is a successful painter who has been recognized by the Canada Council.

TEX KONIG

A native New Yorker, Tex emmigrated to Canada some 10 years ago. He was a familiar figure around Washington Square Park "in the old days." He has performed in the clubs, concert halls, and festivals around North America and was raised in the 60's "folkie" tradition of taking something to the job, as well as coming away with a little somthing. He performs traditional British and American material and includes stories and poems with his musical material.



"WHAT'S HAPPENING"

"THE NIGHT CONCERTS"

222 Queens Quay will rock to the sounds of the urban blues Friday night. Two distinct and different components make up this evening.

The Downchild Blues Band, joined for guest spots by Morgan Davis, Michael Pickett and Rick "the Hock" Walsh, represent the very vibrant and long standing blues community in Toronto.

Robert Jr. Lockwood and Johnny Shines are two of the originators of the style known as Chicago Blues. They have taken the blues from its rural roots through its "citification." They remain dynamic testaments to its development and continuing "electrification."

Saturday night features a concert by four very different and exceptional sets of artists that has one common thread in that they draw from their folk roots to give new expressions of their urban experiences.

Pepe Castillo and his group Estampe Criolla bring to us the very exciting music of Latin America.

Sweet Honey in the Rock, with the pure power of human voices, challenge our heads and touch our hearts in a style rooted in the black traditional form.

Robert Paquette, who sings and writes both in French and English, is uniquely Canadian. He expands on his Franco-Ontarian roots, exploring ensemble form.

Closing the Saturday concert is David Bromberg, a musician's musician and consumate performer whose synthesis of American music is accessible to many while still preserving the integrity of its sources.

Concurrent with this concert, in the Brigantine room, the Friends of Fiddlers Green and their friends invite you to join them for song, story and refreshment, British pub style.

"THE DAYTIME PROGRAMMING"

The Brigantine Room and the Loft will be the site for concerts, workshops and singarounds, much in the manner of previous Mariposa festivals.

The whole family is invited to our Children's area (now a feature of folk festivals which was pioneered by Mariposa) located in the cafe.

The Meeting Room has been transformed into 'Joe's Art Gallery' with the paintings of Mendelson Joe. It will be the location for storytelling and unamplified communication.

Movies, from classic jazz films of the 20's and 30's to the works of contemporary filmmakers will be screened in the theatre. It will also be the scene for the comedy revue team, The Frantics.

The pedal steel guitar, that singular interface of 20th century design and technology and folk instrument, will also be featured on site.

Finally a brief reminder that Harbourfront, our host, is a uniquely urban place brimming with an array of on-going features and special events that are worthy of your investigation.

– **K.W.**

EVENING SHOW SCHEDULE

FRIDAY:

DOWNCHILD BLUES BAND

INTERMISSION

DOWNCHILD & GUESTS
(Rick Walsh, Michael Pickett, Morgan Davis)

INTERMISSION

ROBERT JR. LOCKWOOD/
JOHNNY SHINES BAND

SATURDAY:

PEPE CASTILLO
& ESTAMPA CRIOLLA

SWEET HONEY IN THE ROCK

INTERMISSION

ROBERT PAQUETTE

DAVID BROMBERG

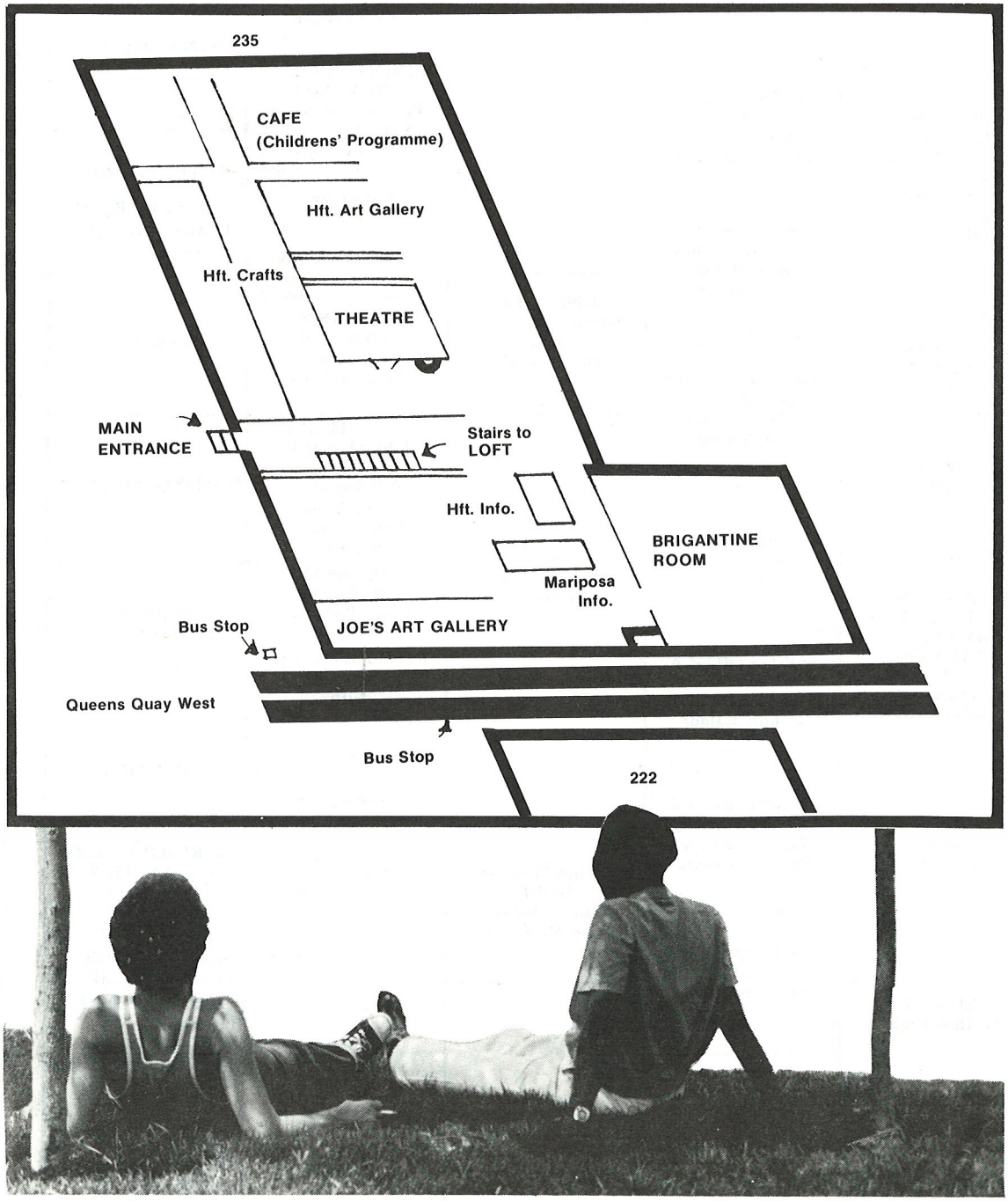
SATURDAY

	BRIGANTINE ROOM	LOFT	JOE'S ART GALLERY	CAFÉ (KID'S AREA)	THEATRE
11:00				Chick Roberts	WAITING FOR FIDEL shows the visit of Joey Smallwood and a camera crew to Cuba, and their excursions within Cuba while waiting to interview Fidel Castro. (58 min.)
11:30	Friends of Fiddler's Green Companeros	SONGWRITING Mendelson Joe – host Robert Paquette Bernice Reagon Connie Kaldor		Tex Konig	
12:00	MUSIC FOR DANCING Jose "Pepé" Castillo y Estampa Criolla		EDIBLE OUTINGS Jack Nissenson Tex Konig	BRITISH STREET SONGS, STORIES & GAMES Enoch Kent Sandra Beech	GLENN GOULD'S TORONTO (50 min.)
12:30		Sweet Honey in the Rock			
1:00	Companeros			Sandy Starkman	FRANTICS
1:30		LOVE IN THE CITY Robert Paquette – host Enoch Kent Robert Jr. Lockwood Connie Kaldor	Meet the Artist Mendelson Joe	Fred Penner	ALWAYS FOR PLEASURE an insider's look at Mardi Gras in New Orlean's by award-winning filmmaker Les Blank. (58 min.)
2:00	THE NEW YORK EXPERIENCE David Bromberg Pepé Castillo y Estampa Criolla Tex Koenig			STORYTELLING Dan Yashinsky John MacCleod	
2:30				Bluma	THE ST. LOUIS BLUES starring Bessie Smith.
3:00	POLITICAL EXPRESSION Sweet Honey in the Rock Mendelson Joe Companeros Robert Paquette Enoch Kent	HUMOROUS ROOTS Friends of Fiddler's Green Fred Penner		Sandra Beech	BUNDLE OF BLUES BLACK AND TAN FANTASY two Duke Ellington films.
3:30				SONGS & STORIES FROM OUR CHILDHOOD Bluma, Dan Yashinsky, Chick Roberts, Tex Konig	FRANTICS
4:00		FAMILY FOLK DANCING with Sandy Starkman "Let's Dance"			
4:30			STORYTELLING HOUR Dan Yashinsky John MacCleod	PUERTO RICAN RHYTHM & MUSIC Pepé Castillo y Estampa Criolla	KUUMBA: SIMON'S NEW SOUND (7 min.)
5:00	BLUES Robert Jr. Lockwood Johnny Shines Mendelson Joe Colin Linden	URBAN COUNTRY Connie Kaldor Ron Dann Chris Whiteley			BLACK MUSIC IN AMERICA: FROM THEN TILL NOW Louis Armstrong, Duke Ellington, Billie Holiday, Mahalia Jackson, Sly and the Family Stone are among many shown in performance. (28 min.)
5:30					
6:00	"THE BRIGANTINE PUB" a thoroughly British experience from 8:30 till the wee hours with Enoch Kent, Friends of Fiddlers' Green, and others.				PLAYING THE THING presents the harmonica invaried settings form classical, street musicians, and blues.
					GOT TO TELL IT: MAHALIA JACKSON (19 min.)

SUNDAY

BRIGANTINE ROOM	LOFT	JOE'S ART GALLERY	CAFÉ (KID'S AREA)	THEATRE	
			Fred Penner	GLENN GOULD'S TORONTO	11:00
SPIRITUAL EXPRESSION Bernice Reagon Sweet Honey in the Rock Pepé Castillo Truth & Rights	GUITAR STYLES Colin Linden Mendelson Joe David Bromberg		FROM 'ROUND THE WORLD Beverlie Robertson Klaas Van Graft Dan Yashinsky		11:30
	"ECLECTICS" Grit Laskin – host Connie Kaldor Colin Linden		Bill Russell	THE ST. LOUIS BLUES BUNDLE OF BLUES BLACK AND TAN FANTASY	12:00
			Klaas Van Graft		12:30
Spadina Road Tabernacle Band	TORONTO SONGS Beverly Robertson Mendelson Joe Enoch Kent	DISCOVER STORYTELLING with Dan Yashinsky	FOOD SONGS Bill Russell Fred Penner Chick Roberts	FRANTICS	1:00
			STORYTELLING John MacLeod		1:30
Connie Kaldor	Robert Paquette		Bill Russell - string games Fred Penner - juggling	WAITING FOR FIDEL	2:00
					2:30
GLASGOW CITY OF MY DREAMS Enoch Kent Tom Kearney Friends of Fiddler's Green	SONGS FROM A NEW WEST Fred Penner – host Connie Kaldor	Meet the Artist Mendelson Joe	THE URBAN JUG BAND Chick Roberts	ALWAYS FOR PLEASURE	3:00
			INTERNATIONAL FOLK DANCE with Olga Sandolowich		3:30
Mendelson Joe with Colin Linden	PUERTO RICAN MUSIC Pepé Castillo y Estampa Criolla		Beverlie Robertson	FRANTICS	4:00
		STORYTELLING HOUR Dan Yashinsky John MacCleod	Spadina Road Tabernacle Band	SPIKE JONES AND HIS CITY SLICKERS (8 min.)	4:30
	FOLK DANCING with Olga Sandolowich			MANHATTAN STREET BAND steel drum band in various New York City locations. **(24 min.)**	5:00 5:30
REGGAE Truth & Rights				THE BLUES ACCORDING TO LIGHTNIN' HOPKINS the poverty and hard times of Blacks in Eastern Texas are reflected in song. **(31 min.)**	6:00
				THE BLUES the music of some little known, traditional black blues. **(20 min.)**	

SITE MAP


235
CAFE
(Childrens' Programme)
Hft. Art Gallery
Hft. Crafts
THEATRE
MAIN
ENTRANCE
Stairs to
LOFT
Hft. Info.
BRIGANTINE
ROOM
Mariposa
Info.
Bus Stop
JOE'S ART GALLERY
Queens Quay West
Bus Stop
222

THE PERFORMERS

COLIN LINDEN

Colin as a very talented 20 year old guitarist, singer and songwriter from Toronto. His fine guitar playing has been called a cross between country blues' great Blind Lemmon Jefferson and Pete Townsend of The Who. At the age of 11 he fell under the spell of blues master Howling Wolf and continued to pursue his musical education by meeting and playing with such bluesmen as Blind John Davis, Sam Chatmon (with whom he recorded a soon to be released album) and Muddy Waters. A full time musician for the last four years he has performed with David Wilcox, Leon Redbone, Morgan Davis, Amos Garrett, and currently front his own band, the "Group Du Jour".





ROBERT JR. LOCKWOOD/ JOHNNY SHINES BAND

Both of these men are living testaments to the vitality of the blues. They are ex—ponents of a tradition that goes directly back to the legendary Robert Johnson. (Shines was Johnson's travelling campanion for several years and Robert Jr. got his playing start from his older namesake.) Since migrating to Chicago in the forties they have both contributed to the burgeoning blues scene there. Robert Jr.'s guitar was featured with Little Walter, Muddy Waters, Sonny Boy Williamson, and the Moonglows as well as on his own recordings. Shines also started to record then but his talents have only been widely recognized since his "rediscovery" in the sixties by an eager blues audience.



JOHN MCLEOD

This Mississauga born and raised performer calls himself a free-lance lecturer, story-teller, scholar of sorts, and occasional eaves-dropper. His stories are based on history and folklore gathered from his family. He con-fesses to occasionally embroidering or com-bining stories to improve them.



MICHAEL PICKETT

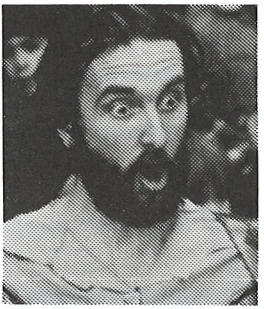
Little Walter and James Cotton are named as this harp player's greatest musical in-fluence. Born in Toronto, he played with Whiskey Howl and has recorded with Bo Diddley and played back-up for John Lee Hooker and Big Mama Thornton at their Massey Hall perfor-mance.

THE PERFORMERS

ROBERT PAQUETTE

Robert is an excellent songwriter in both the French and English languages. He is one of several bilingual performers to emerge from Sudbury and his performances and compositions have won him many friends here, in Europe, and particularly in the province of Quebec where he now lives.





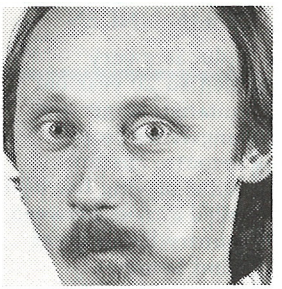
FRED PENNER

Self-expression, self-worth and a positive approach to living are the basics Penner tries to instill in his young audience and he does this through a combination of dance, mime, clowning, juggling, singing, and story-telling. He has performed in a variety of situations—from the quasi rock and roll of Kornstock to roles with the Manitoba Theatre Centre and the Magnus Theatre Northwest.

BEVERLY ROBERTSON

Born in Central America, the linguistically talented Beverly performs traditional materials from the British Isles as well as from French and English speaking Canada. She plays both 12 and 6-string guitars, and dulcimer. Along with Klaas van Graft and Allen MacRae, Bev formed the Chanteclairs folk group in Montreal. She has performed in colleges and universities, as well as folk clubs across the country.





BILL RUSSELL

Bill began his musical career in Louisiana, where he studied classical piano. He later added guitar, recorder and clarinet to his instrumental repertoire. He has been performing since 1970. His work in the French language took him to Quebec, and later, to Toronto. He has two albums to his credit.

BLUMA SCHONBRUN

Bluma has appeared through the M.I.T.S. program, presenting childrens' songs and workshops for the past seven years. She has appeared on Mr. Dressup, and is an artist on the "Going Bananas" album for M.I.T.S. Her repertoire includes many songs in various languages.





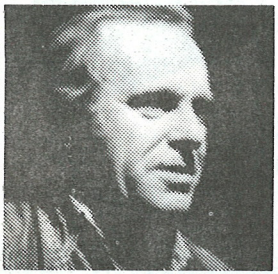
SWEET HONEY IN THE ROCK

Five women sing songs ranging from children's game songs to prison songs to traditional gospel and blues, to original comments on the status of women today. Most of their singing is done a cappella, with hand clapping, foot tapping accompaniments.

THE PERFORMERS

CHICK ROBERTS

Chick, the coordinator of the Childrens Area for the Fall Festival, has been performing his good time music for many years. He is a founding member of the Toronto Guild of Canadian Folk Artists and was a member of the Dirty Shames Jug Band. He has appeared frequently on television, radio, and in the theatre. He teaches instrument making with found objects as well as playing the guitar and was once found step-dancing in a closet!





SANDY STARKMAN

Sandy's particular interest is teaching folk dance to people of all ages. She has taught Family Folk Dancing, has led many teacher-training classes currently at Northern Y.M.H.A. and taught adult and family folk dance groups. Sandy is also a performer with The Settlement Dancers in Toronto.

OLGA SANDOLOWICH

Olga teaches and performs folk dances for all ages. Drawing from many resources, she brings people together with dance and uses her European background to pass along her knowledge of Balkan and Macedonian folk dancing. She has travelled extensively researching her field and shares her knowledge through teaching and as a performer at universities, festivals, and with folk dance groups.





TRUTHS & RIGHTS

This six-man band plays a combination of reggae and soca (a form of calypso). The Toronto-based band has been together for two years and is one of the cultural activities associated with Immi-Can, a Black Community project. Although the members all are practicing Rastifarians, they do not try to preach their religious beliefs on stage, but attempt to provide insight through their music.

SPADINA ROAD TABERNACLE BAND

Thirteen is a lucky number for these musicians who play everything from jigs and reels to country rock to rock and roll. Work songs, protests music, songs of miners and shantymen, and of current affairs, are all part of their repertoire. Accompaniment is electric or acoustic, or sometimes their own a capella harmonizing.

DAN YASHINSKY

A storyteller, in the folk tradition, gives oral histories and paints verbal pictures so vividly you will be unable to forget them. The host of Gaffers–"1001 Friday Nights", a storytelling club in Toronto, Dan organized the first Toronto Festival of Storytelling. He includes mime, chants and narrations as storytelling aides.



MARIPOSA IN THE SCHOOLS

Ron Broughton



TEN years ago a number of concerned folk musicians and administrators perceived a scarcity of the folk traditions in school music programs. Armed with a lot of determination and the support of the Foundation, they approached various school boards with the proposal that they could provide this instruction through a variety of folk traditions in a style that would be educational, participatory, and most of all, fun for children.

They were not to be proved wrong. Aided by a matching co-sponsorship grant from the Toronto Musicians Association Trust Fund which provides the schools with a free performance for every one they pay for, the program immediately took off. It was (and still is) limited only by the size of the co-sponsorship fund.

In 1973 a grant was received from the Ontario Arts Council to supplement performers fees as well as to provide for the publication of a catalogue. Since then, this grant has increased every year to almost four times the size of the original amount. Even this is not sufficient as the O.A.C. co-sponsorship fund is totally committed mid-way through the year.

Not content to rest on its laurels, MITS proceeded in another new direction last year by producing a childrens' album. Under the watchful eye of Sandy Byer, Executive Producer, a group of 18 MITS performers were gathered for a number of recording sessions and inumerable meetings with the result being the 1979 JUNO nominee "Going Bananas."

Last year storytelling was added to the programs offered to schools. The response to this was tremendous. To satisfy the overwhelming demand, a storyteller specializing in French Canadian material has been added to the program this year.

As the requirement for new programs and the material grows each year, new performers are auditioned and brought into the MITS program. The success of the program is due, in part, to the quality of the performer. To this end, MITS auditions everyone considered for the program to ensure the material and performance is suitable to the discerning childrens audience.

The 23 performers in the program offer workshops and concerts covering a wide spectrum of folk topics. Performances can be geared to such subjects as songs and traditions from Great Britain and Ireland, "good time music" from the 20's and 30's, dance and movement from around the world, songs of protest, the labour movement, etc. For the younger children, workshops are offered in basic harmony and rhythm.

This year's performers include Rick Avery and Judy Greenhill, Sandra Beech, Bluma, Sandy Byer, Deborah Dunleavy, Shelley Gordon Garshowitz, Andrea Haddad, Sharon Hampson, Reet Hendrikson, Tex Konig, Lois Lilienstein, Bram Morrison, Rina Singha Reddy, Marylyn Peringer, Chick Roberts, Bill Russell, Beverlie Robertson, Olga Sandolowich, Klaas Van Graft, Ken and Chris Whiteley and Dan Yashinsky.

A catalogue detailing the MITS program is available at the Information Area at the Festival or by calling the Mariposa Office at 363-4009.

MARIPOSA FOLK FOUNDATION

SUMMARY OF REVENUE, EXPENSE AND OPERATING FUND

FOR THE YEAR ENDED AUGUST 31, 1979
(with comparative figures for the year ended August 31, 1978)

	1979	1978
Revenue:		
Festival	$174,352	$196,481
Mariposa in the Schools -		
Ontario Arts Council grant	22,000	20,000
Fees	31,469	24,465
Mariposa in the Schools Record Project -		
Canada Council grant	10,500	
Donations and record sales	11,754	
Book, record and other projects	6,740	9,686
Total revenue	256,815	250,632
Expense:		
Festival	139,112	147,596
Mariposa in the Schools	53,640	46,628
Mariposa in the Schools Record Project	17,698	
Book, record and other projects	1,777	6,840
Administrative and other expenses	51,553	48,986
Total expense	263,780	250,050
Excess of (expense over revenue) revenue over expense for the year	(6,965)	582
Operating fund, beginning of year	32,145	31,563
Operating fund, end of year	$ 25,180	$ 32,145

Further financial information is available on written request to Mariposa Folk Foundation.

AUDITORS' REPORT

To the Members of the Mariposa Folk Foundation:

We have examined the financial statements of Mariposa Folk Foundation for the year ended August 31, 1979 and have reported thereon without qualification to the members of the Foundation on November 25, 1979. The accompanying summary of revenue, expense and operating fund has been prepared from these financial statements.

In our opinion, the accompanying summary of revenue, expense and operating fund fairly summarizes the operating fund information contained in the above-mentioned financial statements of the Foundation.

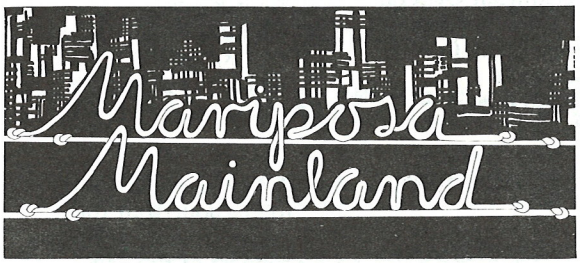
Clarkson Gordon

Toronto, Canada,
November 25, 1979.

Chartered Accountants

BEST WISHES

MOLSON'S



EVERY WEDNESDAY NIGHT

AT HARBOURFRONT'S BRIGANTINE ROOM
235 QUEEN'S QUAY W. TORONTO

October	1	—	A Post-Festival Unravelling Square Dance
	8	—	John Renbourn/Jaqui McShee
	15	—	Shox Johnston and the Jive Bombers
	22	—	Amos Garrett and the Monitors
	29	—	Alistair Anderson

Performances at 8:30 PM **Information 364 5665** **Reservations 869 8412**

CREDITS

FESTIVAL STAFF

Program Director
Ken Whiteley
Administrative Director
Rob Sinclair
Production Manager
Ron Broughton
Staff Coordination
Judith Laskin
Vivian Roe

PROMOTION:
Publicity
Joseph Shulman
The Other Agency
Advertising
John Armstrong
Ad Design
Alan Roe
Brochure Design
Peter Sit

Program Book Editor
Daryl Auwai
Hospitality
Madge Legrice
Kathy Sinclair
Site
Guy Peisley
Technical
Leslie Goldsmith
Leigh Clayton
Information
Trish Short
Gates
Pat Mundinger
Bar
Joe Liotta

ROOM MANAGERS:
Jim Armour
Jamie Bell
Sandy Byer
Carolyn Mitchell
Caroline Parry
Alan Roe
Peter Rowe
Gail Silverberg
Gay Spiegel
Lillian Wauthier
Joyce Yamamoto

STAGE MANAGERS:
Daryl Auwai
Jeanine Hollingshead
Marilyn Koop
Lorne Zimmerman

FOR HARBOURFRONT

Performing Arts Manager
Roy Higgins
Ass't. Performing Arts Manager
Lynn McGuigan
Public Relations
Debbie Westphal
A.V. Coordinator
John Richards
Technician General
Victor Svenningson
York Quay Centre Manager
Bob Brown
Photos
Tom Sandler
– Harbourfront

SPECIAL THANKS

Programming:
Chick Roberts
Children's Area
Grit Laskin
Films
Don Cullen
Theatre
Shelley Fowler
Crafts
Mendelson Joe
Art

Program Book Graphics
Wycliffe D. Smith

Production:
Sherman Maness
Technical & Design Advisor
Joe Lewis
Publicity Advisor
Jean Burrows
Jeanine Hollingshead
Program Bio's
Leah Cherniak
T-shirts & Buttons
Chris Becker
Office Assistant
Peter Rowe
Nash Mohammed
Brochure Distribution

THURSDAY NIGHT VOLUNTEERS:
Jim Armour
Joe Liotta
Vivian Roe
Peter Rowe
Bill Luza
Paul Rappell
And many others.

A very special thank you to Harbourfront for generous and unflagging support of the Fall Festival, Mariposa Mainland, and the year-round program of Mariposa. It's been a great partnership, may it live long.

MARIPOSA FOLK FOUNDATION

Board of Directors:
Jamie Bell
President
Estelle Klein
Artistic Director & 1st Vice President
Rob Sinclair
Administrative Director & 2nd Vice President
Ron Broughton
Treasurer
Buzz Chertkoff
Secretary
Ken Whiteley
Member at Large
Eugene Newman
Member at Large

Advisory Board:
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Don Cullen
Av Isaacs
Enoch Kent
Grit Laskin
Judith Laskin
Joe Lewis
Judith Orban
Chick Roberts
Peter Sit
Marna Snitman
Tommy Thompson
Ruth Stirtzinger
George Luscomb
Terry Fowler

FINALLY

I'd like to extend special thanks to Bill Bryans, Don Cullen, Bill Garrett (and the C.B.C.), Estelle Klein, Grit Laskin, Patrick Lee and especially all my co-workers who have made this event possible. And, of course, to you for being here.

Ken Whiteley
Artistic Co-ordinator

"Transitory popularity is not proof of genius. But permanent popularity is."

Stephen Leacock

Mariposa has proven it's permanent popularity. It has become a tradition to two generations of Ontario people. May many more generations continue to share and enjoy it.



Ontario

Ontario Ministry of Culture and Recreation

Hon. Reuben C. Baetz
Minister
Douglas Wright
Deputy Minister

The Mariposa Folk Foundation expresses its gratitude to the Samuel and Saidye Bronfman Family Foundation whose generous support helped make the publication of this program possible.