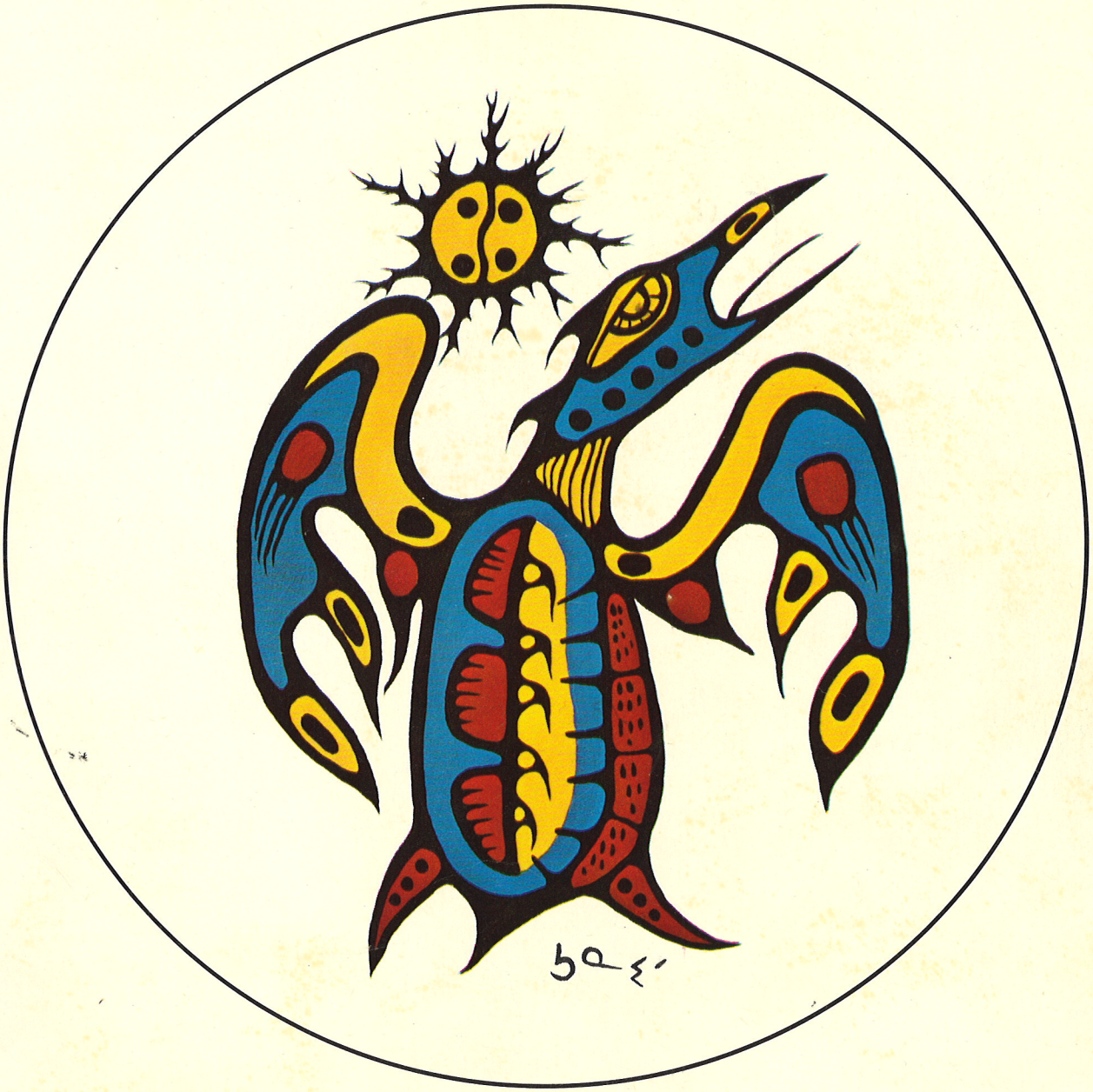
MARIPOSA

FOLK FESTIVAL AT TORONTO ISLANDS



JULY 14, 15, 16, 1972

25 CENTS

Saul Williams

CONTENTS

Second Annual 2000 Words	Tony Glover
Centerville Conservatory: The Poet and His Hometown	Bob Atkinson
Media Inversion: Videovision versus Television	Richard Kletter
Real Country Music: The Treasure in Joe Bussard's Basement	Richard Nevins
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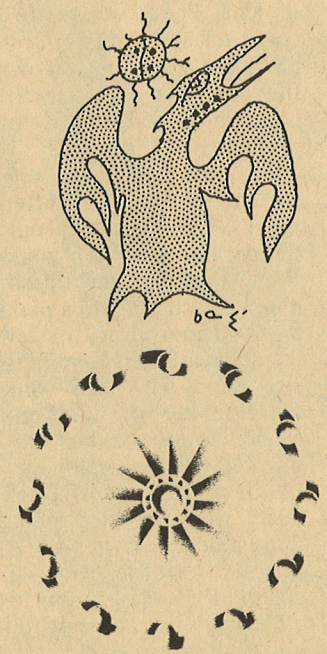

ABOUT THE FRONT COVER

The illustration on the front cover is a painting of a loon by Saul Williams, an eighteen-year-old Ojibway Indian who lives in Weagamow, Ontario.

ABOUT THE BACK COVER

The moon influences the tides on earth. You are composed 70% of water. No one is unaffected by the sun, moon, planets, galaxies, universe.

Horoscope means "picture of the hour." It is a road map of the planets at a given time. The arrangement of the sky at your birth was your first environment on earth.

Used intellectually, astrology may become yet another prison of preconception. Used intuitively, astrology is a tool which can help you break through preconceived ideas to see yourself for who you are.

--Adrienne Leban

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SECOND ANNUAL

2000 WORDS

TONY GLOVER

Photographs by David Gahr

Okay, they told me to write 2000 words about anything I wanted to, but that ain't as easy as it sounds, cause where do you start if you can do anything you want? Fantasies? Vengeance? Raving? Whipped Cream? (Ever wonder how many soft-boiled eggs it would take to fill the Grand Canyon? Or Jackie Gleason? . . . Neither have I.)

Let's try that again. Rather than sample the various caverns of my mind (there's a party of tourists in 23-A with elusive butterfly nets at the moment, footprints all over the earlobe), how about beginning this essay with a reminiscence of those golden days when men were Victrolas and there was never much chance of finding a buffalo on the old Hotpoint? Sure, nostalgia is big now, I heard a rumor that *Playboy* interviewed Lawrence Welk.

Let's see, folk festivals. I remember the first one I ever went to . . . sort of. I was one third of Koerner, Ray & Glover in those days —we were a bunch of midwest folk-blues freaks who played and sang and got drunk and didn't give a damn about business, but dug playing and carrying on.

It was somewhere in 1963 (a little left of Neptune if my memory serves me zucchini), we were all habitated in NYC for a few weeks, staying at the Hotel Albert (that's a whole other story), getting drunk and cutting a record which was known as *Lots More Blues Rags & Hollers*. (I suggested calling it *Son of* . . . but nobody took me seriously.) After one particularly liquid session (several pints of peppermint schnapps and innumerable six-packs), Jac Holzman, president and guiding light of Elektra Records, said, "How'd you guys like to go down to the Philadelphia Folk Festival this weekend? You might get a chance to play." We considered for a few moments, and after deciding that he'd probably pay for the booze, we said sure, and only a few daze later we found ourselves streaking toward Philadelphia on a jocular lamprey.

The trip was beset with perils too horrible to mention, except to note that at one road-side restaurant, producer Paul Rothchild made the discovery that "meat loaf" was actually warmed up plastic shoes with crankcase oil and tomato soup sauce. Eventually we found ourselves ensconced in a motel located somewhere near a traffic circle that bored the name of King Paoili. As far as I could tell it wasn't Philadelphia, but a few miles down the road was a hole in the hills where people yodeled in the umber distances.

We went out to the festival site in the early afternoon. There were people wandering around, workshops working, and lots of blue skies shining. In a parking lot I met up with a few members of Jim Kweskin's Jug Band who had some fantastic herbs, and I proceeded to lose contact with my feet for several hours. (A few memory flashes: dusty roads in a car going 236 miles per minute, a motel bathtub full of giggles, Dave Ray tuning his 12-string for at least 11 hours, dinner with Holzman at some outdoor restaurant where the headwaiter managed to snarl while smiling.)

Anyway, it was arranged that we were to play following the regular concert, when several different people would get up and do their things. (Popcorn, mashed potato, french fried snake hips, Brontosaurus, etc.)

Still somewhere several feet off the terra firma, I found myself lying on my back in a backstage tent while onstage banjos played bluegrass explosions and the lady from the harmonica company asked me if I was high. In the corner, Theodore Bikel was applying make-up and checking himself out in his briefcase which contained a mirror.

The Jug Band floated onstage and fumbled around, losing instruments and songs right and left, but still somehow making some of the nicest music of the whole thing—loose, relaxed and *fun*. That's important—music should be fun—but so many people were so damn intent on significance and ethnic authenticity. I'll take a little effervescence anytime. Anyhow, Theo closed the regular concert, doing what seemed like a month-long set, with at least 14 ballads in Ukrainian, Israeli and Serbo-Croatian. Lots of

people left. But some remained. (It was 11:30 by then and the show had started at 7:30 or so.) We were announced and wandered onstage, full of youthful enthusiasm and boogie-energy. People seemed to dig us, we had a good time and got people jumping.

The next year it was the Newport Folk Festival, in the summer. Party time. You run across old friends you ain't seen for many moons, and the jamming in hotels is often better than what gets onstage. We were supposed to play in the Sunday afternoon "New Talent" concert, or some such. That was my first glimpse of real big-time wheeling and dealing. Executives and booking agents were negotiating and hustling like berserk windmills. "I'll trade you a second act Sunday afternoon for third slot Saturday night." Grown men snarled at each other, shook hands, grinned and bickered, while the musicians stood by and watched as they were bartered like sides of beef. But what the hell, we were just in it for the music anyway.

Dylan was there that year. So was Baez, Johnny Cash and the Staple Singers, the Chambers Brothers, and Robert Pete Williams. Lots of folks, lots of music. It was starting to get weird around Dylan by then. We knew him from Minnesota, used to work some of the same coffeehouses, end up at the same parties. But he was starting to be a kind of "star" in people's eyes, and they would follow him in the parking lots and lobbies. (I remember one afternoon

Bob Dylan



just sitting around the hotel, he was on guitar and vocal, Bobby Neuwirth was on maracas and vocal, and I was on harp. We were doing Rolling Stones songs like "King Bee" and "Tell Me," and when we finished, from outside the door came applause. We opened the door, and there were 12 or 14 people huddled in the hall. We looked at each other and wondered. . . .)

Backstage it was weird, too. Lots of different performers and press tents to hang out in. Somebody was making a film. And when Johnny Cash showed up—

John Koerner Tony "Little Sun" Glover Dave Ray



Johnny Cash



The Staple Singers. Left to right: Pop Roebuck, Cleo, Pervis and Mavis



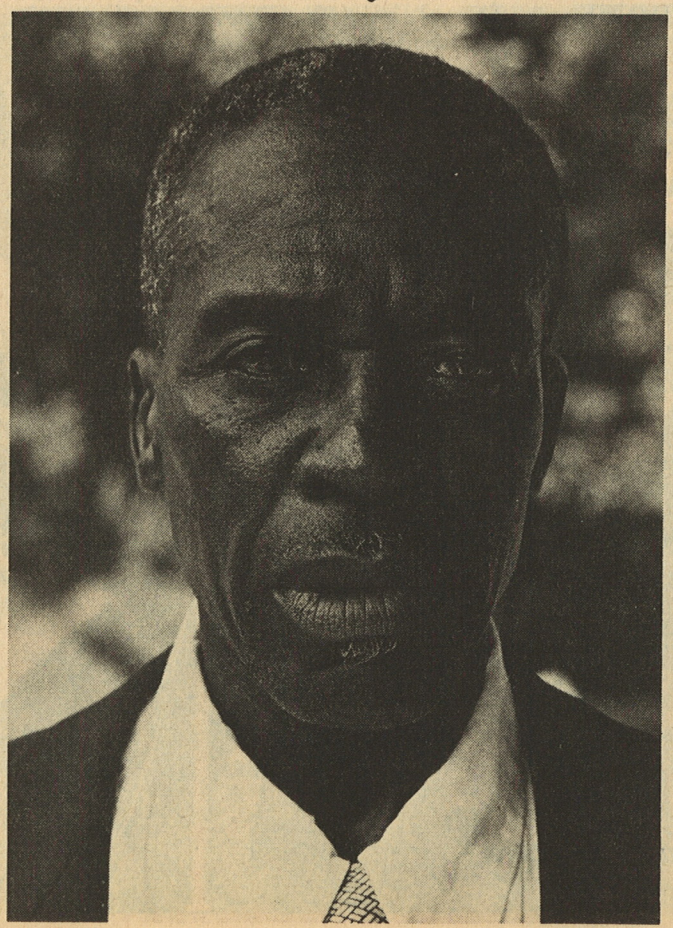
gaunt and twitchy, but real as hell—the camera men cornered him and asked, "What is folk music?" He answered, in the tradition of Big Bill Broonzy, "It's all folk music, never heard a horse singing." They turned off their lights, put down their cameras and split—he laughed.

You could tell the real stars by how many people in the backstage area watched their sets. When Cash was on everybody crowded around, same for the Staple Singers, and, of course, for Joan and Bobby, the King and Queen. (Now she's making graffiti marks on wax and calling on him to guillotine his progress and be a sloganizer again.)

Saturday afternoon was a blues workshop. Dave Van Ronk sang "One Meatball" to enthralled crowds while Robert Pete Williams, just out on parole, sat in a tent and played drunken riffs while he was waiting to go on. KR&G were introduced as a "country-music band" by MC Sam Charters, and that caused us all to look strangely upon the proceedings.

But the real flash that year was the return of Skip James (one of the first "rediscovered" bluesmen). He was nervous, but the air was full of flash, and as he started singing you could feel the response of hundreds of white kids who knew and loved his music. It was a beautiful moment—he felt it too—and the grin that lit his face at the end of his first number, as the applause rolled like waves, made it all worth it.

KR&G, along with one or two folklorists and other strangers, were put up by the festival committee in an unused house on a side street. The place had a piano, no heat, and a big wide lawn. It was hard to go back to at night, so instead we went to the parties. The festival organizers usually had big scenes after each night's gig—the musicians would come, so would writers, so would friends of friends. It was a strange mixture of friendliness and posturing, of camaraderie and backbiting.



Skip James

Came Sunday afternoon, time for our big debut. Whoever was in charge of the show—I think it was Peter of Peter, Paul & Mounds—took us aside and said, "Okay, three numbers and that's all. If you do any more, you louse up the whole show and everybody who follows you. . . ." There was adrenalin dripping off his chin, so we nodded. We got out and played, not bad, but not good (how can you play blues at 2:30 on a sunny afternoon?), and we got off. It was like nothing had happened, a movie somebody had made that was never seen except at some out of the way drive-in on a night when the moon was full of nominal asylum.

That night Johnny Cash went on, and that was a groove. He came on like a king country stud, full of humble arrogance, and lit the night with his own kind of charisma. Dylan came later and instead of all the political material everybody expected, he did songs from *Another Side . . .*, like "Ramona." You could tell the audience was puzzled, but they didn't want to be thought *uncool* by anybody, so they applauded just as vigorously anyhow.

Later, in a motel room

full of Joan Baez, Sandy Bull, Jack Elliott and some others, Dylan and Cash sat on the floor trading songs. Joan set up a little portable machine, and that's where Bob gave Johnny "It Ain't Me Babe" and "Mama, You've Been On My Mind." Johnny was there with June Carter, so shy and sweet and gentle, in a room full of freaks. Afterward, Johnny took Bob aside and gave him his guitar—an old country gesture of admiration.

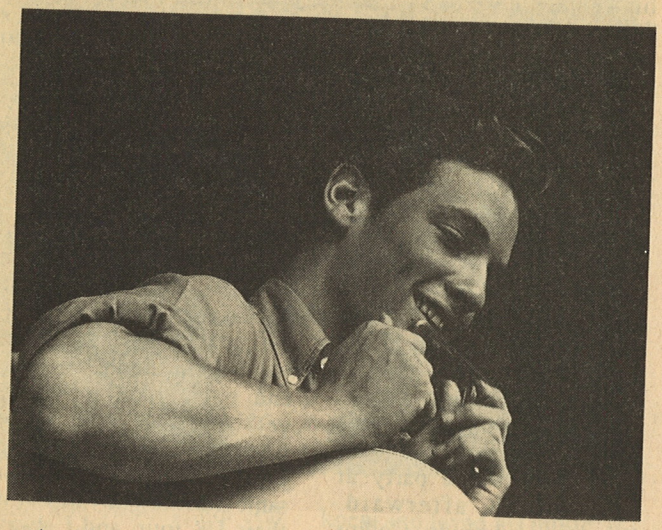
The next festival I recall was Philadelphia again. This time KR&G were on the actual program as real legitimite performers. 1965 was a good year—Son House was there and there was lots of whiskey. The stage was set up at the zenith of the valley, with a little crick running behind. I recall Koerner and Son trading philosophies and wandering dangerously close to the water. Koerner finally fell in and came out whooping with laughter. That was the year some radio guy said he wanted to interview me. I said okay and he turned on his tape machine. "What is the blues?" he asked. I said, "Huh?" "What is the blues?" he repeated, more seriously. I gave him a weird look and replied, "The blues is an old tin can being kicked down three flights of stairs in a brothel." He fumbled with his machine, mumbled something about the batteries being dead and disappeared in a hurry. Another scene: Some cat came up to Koerner in the afternoon and said something about how could he fix his National guitar which buzzed, and could Koerner do it for him? Koerner said sure, taking out a screwdriver and tearing out pieces of wood and speaker come, "You don't need this part anyhow," flipping it over his shoulder into the bushes. The kid watched with apprehension, as little by little his axe disappeared into the scenery. The guitar was *fixed*, but the kid wasn't sure what Koerner had conjured up, and he went away shaking his head. Al Wilson was there that year too, before Canned Heat started up. We talked about how harmonicas were getting crummy. He was full of amazing amounts of scholarly knowledge, and he accompanied Son House with perfect intensity and control. There was a party at the motel afterward. Koerner and Judy Collins jumped in the swimming pool fully clothed at 2 A.M. and the motel manager was wringing his hands and moaning. I was in my room, making a peanut-butter sandwich, when a couple of chicks knocked at the door —a couple of budding groupies I guessed. "Oh, you're a peanut butter freak, huh?" the blonde said. "No," I told her. "I really hate it, but my bones are dissolving and I have to eat a jar a day to stay upright." "Oh," she said and went away. The party got wilder, the manager more upset. When Dave Ray went to turn in the room key the next day, he reported that the manager was sitting with his head in his hands and mumbling over and over, "Are they gone yet? Are they gone?" (Two weeks later we learned that the Beatles had picked the same motel to stay at during their US tour, and I always figured that the manager must have flipped out then for sure.)

The next big festival was Newport of 1965, the year Dylan went electric. I watched from the sound trailer of Chip Monck (who now does Stones tours, etc.), and it was anarchy as

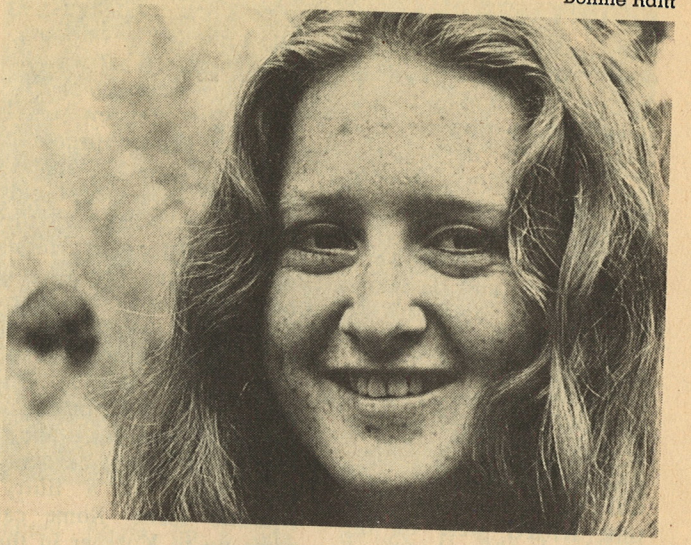


Bob Dylan and Joan Baez

John Hammond



Bonnie Raitt



purists booed when Dylan sang his *rock* in the hallowed home of folk purity. Outside the gates, fire trucks with hoses at the ready waited to quell the riot, but there weren't no riot. That was the year you could tell it was almost over—the audience wasn't there to have a good time as much as to be *satiated*. They came hungry and demanded to be fed—and by god they were going to write the menu, too!

Folk music, as such, kinda slowed down after that. Clubs closed and festivals got smaller and quieter. Rock was happening in the land . . . and we all know about that.

The last festival I ever went to was somewhere on Long Island. I was sitting home with my woman in NYC making plans to move out of the citadel, when the phone rang. It was Koerner. He had a gig at Nassau Community College—how'd I like to play with him? Sure, but how to get there? "Take a cab," he said. So we found a cab that'd make the trip and $30 and two misdirections later, we wound up in the middle of an Air Force base which was also a college. The gig was in an airplane hangar, and they were keeping it *secret*. Only kids at the school knew of it. Over the three days the free festival included people such as John Hammond, Bonnie Raitt and Dave Bromberg, and the crowd was enthusiastic. They kept it secret because the last free concert they advertised drew thousands of punks who screwed the scene for everybody, turning over cars and being generally obnoxious.

The cab got there just in time. Koerner was onstage tuning as the program cat hustled us inside. We played a half-hour set, mostly old numbers, and it was *fun* —even John's dog Janus (the gatekeeper) liked it. Then a quick, rainy-night trip back to NYC in a Volkswagen with five people, a dog, an amplifier, a guitar and a bass.

And all the while I was thinking . . . is this where it's gone? Festivals that have to be kept secret for people to have a good time?

●

Portions of the preceding may or may not be included in *Out of the Hospital and Into the Debris,* a forthcoming autobiography of the alleged Tony Glover, which may someday be published on the flaps of cereal boxes. Watch your local supermart for details, and beware the Jabberwock.

P.S. It's *Woody* Guthrie, not Woodie, dammit.
Woody.
Woody.
Woody.
All right?





Left to right: Peter Yarrow, Mary Travers, Paul Stookey, Joan Baez, Bob Dylan, The Freedom Singers and Pete Seeger

CENTERVILLE CONSERVATORY

THE POET AND HIS HOMETOWN

BOB ATKINSON

It's an old idea, people learning from each other simply because they want to, with no formalities, and one that may take awhile to become accepted again. Yet, this is a time when truth is trying to be found, and crying out to be heard. America is in the midst of a beginningless quest for its own salvation, a salvation beyond nationhood, beyond states' rights, beyond individual rights. All around me, I see men and women working to achieve their proper proportion with the land; I see each person endeavoring to create his or her own separate mode of expression.

A lot of it is still in the planning stages, but what I can do is tell you what we've done at Centerville, and how we hope to make the rest of it a reality. We started as a kind of free university. Our basic idea is to link up those people in the community who can teach a skill to those who want to learn it. The learning groups are open to everyone, all ages, whether or not they can afford tuition, because there is none; whether or not they've completed certain prerequisites, because there are none. Everyone learns what they want to, because they want to.

We are now a group of creative artists living and learning in an old Victorian farmhouse amid the potato fields adjacent to the Long Island Sound. And in the community, learning goes on all the time, each of us sharing what we know with the others. We aim toward getting to know people better, recognizing our individualities while at the same time understanding our commonalities, through setting aside fears of the unknown and of uncertainties; and accepting each person as he or she is, allowing the person to be an individual while achieving a community feeling. Our goal is to live in a spirit of love and happiness, with a general attitude of positiveness. As a group of creative artists, we share ideas freely and take a real pride and interest in what each other does. We try to simplify things that have been made complex, living continually with our eyes toward eternity, of which we are all a part, and living according to the will of God, which unfolds naturally all around us.



The environment is very much a part of our lives, and we want people to develop, on a local level first, a sense of pride and a sense of place within their environment. When I first moved to this old farmhouse, which had been vacant for a year, I spent a lot of time wandering alongside the potato fields and through the woodlands which led to the cliffs beyond, overlooking the Long Island Sound. I had grown up only five miles away, in town, yet this seemed like a world away from me, a world yet unmarred by man's destructive marks. It was a land where I could easily hear nature's music, and I knew I belonged:

Beyond the farm fields
Lies a land of wild woods,
A land I love to stroll
thru,
And often, at the break
of day,

I make my way
To the sandy cliffs at
the other end
Where I stand,
perfectly content,
Gazing out into the
gently breathing waters
beyond,

And I know I need not
go far,
And why would I ever
want to leave
When all I do is dream
Of my wild woodlands
forever as they are.

I soon began to realize that if we at Centerville didn't begin to take an active interest in the land, and in saving it, nobody else would; it would soon be developed by speculators and builders. This particular two-mile stretch of shoreline is about the last of its size on Long Island to still be in its natural state. We now have a committee of local citizens of all ages involved in taking the necessary steps to preserve forever wild the woodlands and cliffs along this two-mile stretch. We have a nature study group doing geological and ecological surveys of the natural area, and we plan to disseminate the information through courses, seminars, and person-to-person contacts. We are attempting this project by cooperating with all levels of government, from town to federal, as well as with the individual landowners, and we hope to get various private conservation groups interested. Eventually, the natural area will be administered by a local concerned citizens' committee, because when you begin to consider saving land, you also have to begin to consider alternate ways of maintaining it, which leads to increased awareness of life styles in general. So, it's all tied together: learning about ourselves in relation to our environment.

The idea for Centerville took shape one unassuming day last fall. I had spent a good part of the summer traveling around the land of the midnight sun, and gave myself a choice of going back to the Azores (where I had stopped off on a sail up



Doug Connor

to Norway), finding a cabin in the Alps, or going back to Long Island to write and rent the old farmhouse I had known was vacant before I left. I came back and took up residence as a recluse-writer in the farmhouse without really caring if it had heat or electricity. I spent a lot of time wandering through the woods along the cliffs and rapidly began to rediscover my roots. Then, a friend from high school, Ken Kirschner, moved in, and one day we were sitting around, and he began thinking, "Wow, this would make a great place for a school."

We began by contacting craftsmen in the community, and they were willing to teach anyone who wanted to learn their craft. That was the beginning of our "non-school." And, simultaneously, the idea to preserve the shoreline grew, too. Our original purposes were to pass on practical knowledge, to protect and conserve areas of local ecological value, and to initiate and encourage community



Doug Connor



Doug Connor

interaction. And these are the continual foci of our growing activities.

We had a lot of cooperation and support at the start from important local sources–like people from the Board of Education, Council of Churches, YMCA–and good local press coverage. After one in-depth article by a local newspaper, we had people driving by and taking a real notice of the place, and some stopping to offer whatever help they could. One student was going to raffle off a television as a benefit to begin a bank account to purchase the woodlands for public ownership. And all during the project, there has been a lot of help from a lot of people who have become good friends. The effort on all their parts to make it work and see things happen has been amazing. Now the farmhouse is well known locally as Centerville, and we hope soon it will become the permanent home of Centerville Conservatory, a non-profit creative artists'



Doug Connor

community and educational organization.

Among the learning networks that we have started since February is a group in natural food cooking. Someone expressed an interest in learning about natural foods, and so we found someone in the area with experience to lead the group. (All our groups have started this way.) Most of the people in this group knew very little about organic foods or even why. In May, we cooked a natural foods dinner for the community and served about seventy people—we got nothing but compliments. Our weaving group is taught by a very active and talented grandmother who is full of energy and good ideas. She teaches the group in her basement and helps people of all ages set up and work various kinds of looms. The pottery group is taught by her daughter, who has three groups now. Members of these groups include some high school people, housewives, and the high school principal's wife. We also have a discussion group about approaches to religion, and a harvesting wild foods group. An organic gardening group was formed and it is totally a learning-by-doing group. We dug up the weeds and rocks from an old barn foundation, found four horseshoes in the process, built up the soil with a lot of manure, and now lots of good green things are sprouting and growing all over the area. As interest grows, we plan to offer many more courses in the creative arts, practical skills, and form pertinent discussion groups.

By March, we had these groups going and more varied activities planned, and we applied to America the Beautiful Fund for a seed grant. Until then everything was done with no money involved at all. Our proposal for a grant was approved, and it began to pay for some of the expenses we ran into; it also allowed us to do more. And for the month of April we co-sponsored with the town library a series of community information seminars on the local environment, drawing upon local representatives of the Sierra Club and Nature Conservancy, among others. The response from the community was encouraging, and we plan to do more series as the need arises.

We are now pulling together our first annual music and crafts fair, to be held around the grounds of the farmhouse, in between the potato fields and our garden. Mostly local craftsmen will exhibit and local musicians will perform, and it'll be a kind of community fair for the whole family. Our natural foods bakery is now moving along, enlarging its output from a few dozen bagels to a whole bunch of kinds of breads, pies and coffee rings. And at our Wednesday night coffeehouse, local folk singers perform, local poets read, and we serve natural food refreshments with nice homespun vibrations. We've had some leisure bike trips around the back roads of eastern Long Island. And our food and craft shop, in an old gazebo-cabin, will be our market for Centerville-made foods and crafts.

There is still a lot more for us to do, and it will take time. We have a lot of work to do around the house since we plan to restore it fully. We began by raking up a couple of years of leaves, planting a bunch of flowers around it, and painting the porch a nice yellow with brown trim.

On the other side of the field, there is a chapel building which started out as a one-room schoolhouse and is not being used right now. We hope (and here is where the "we hopes" come in) to restore it and make it available as a community cultural center and gallery, with exhibits made by students for credit, along with events like theater, poetry readings and a film series, and even a Sunday school for the study of comparative religions. There is a small cabin, originally used as living quarters for farm help, that will be used as a studio; and there may be a barn reconstructed on one of the old foundations and used as a craft barn. There may be two or three yurts placed among the wooded area adjacent to the house as additional living space and studios.

We want to establish an apprenticeship for dying local trades and crafts, particularly glassblowing, in order to carry on this fifth and possibly last generation family craft. And we plan to start a summer resident craft school with visiting craftsmen and a year-round Saturday morning craft workshop for children. There soon may be a resident program for college students involved in independent study.

It would take awhile for most dyed-in-the-wool rural communities to fully accept or adopt activities like this, but it's all worth it, because in the process everyone meets more people and learns more about one another and generally enjoys doing the whole thing. Perhaps the two most important things we've realized so far in this project are that the things we want are there for us to get (if we go about them in the right way), and learning really can be a lot of fun. If we're going to be able to do the things we really want to, we've now got to create our way of life, a life that we can be happy with, doing the things we enjoy. Centerville Conservatory is attempting in its small way to do this, basically by realizing our own individual needs, and by giving to the surrounding community what it needs.

The real need is for more places unfretted by unnecessary entanglements where we can just go and be and do what we want, because we want to. A place where one knows he belongs as a vital and important part of a whole. A place where all who come live and learn in cooperation, giving freely of one another to one another. A place where the importance of the pebble on the beach or the wildflower in the forest is not lost. A place where the individuality and beauty of the individual is not overlooked, because even after Earth moves around the other side of the sun, they are the things that will still be there when we come around again.

I guess you could say all we hope to do is stabilize a balance for ourselves, and for anyone else who becomes a part of us.

**

America,
My home town,
I have come from you,
You have given me your beauty and energy,
And I can only give to you,
My love.

●

Bob Atkinson grew up roaming around the backwoods of eastern Long Island, got a couple of degrees, then spent the next few years sailing on the Hudson River Sloop *Clearwater*, doing research on early life along the Hudson, and teaching on a 300-foot square-rigged school ship that sailed from Norway to Africa and back. He has now returned to his hometown, written an epic poem of his adventures called "Ode to Earth," and is coordinating the activities at Centerville Conservatory.



MEDIA INVERSION
VIDEOVISION VERSUS TELEVISION

RICHARD KLETTER

In the late fifties and early sixties, the imagery of popular culture was dominated by automobiles and highways—Cassady speed-rapping through the Midwest, Dylan freewheelin' out on Highway 61, and Reuben and the Jets burnin' up ten gallons a night on the A&W parking lot.

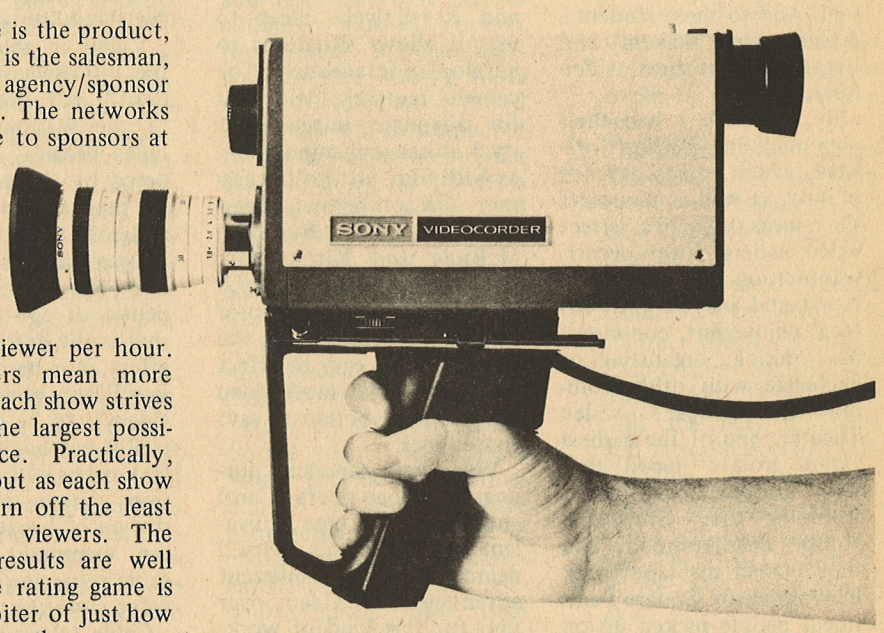
Freeways proliferated, nurturing the illusion of places to go and spinning the magic of just going—anywhere. The car was the ticket and its owner was everybody's friend.

Alas, cars have fallen from grace; knots of freeway mania have Californicated the joy of the road. Electronics, say the sages, that's how we get there from now on.

It's less painful (if less rewarding) to send out your image or your message and rest your body at home. And the pleasures of the going are now found in the making of the message that is sent in your stead. Media extensions are the next transports, and the person who knows how to use them—the local video freak—is everybody's friend in the seventies.

Video (and videotape) is not television, or as the new medium's own hype artists put it, "VT is not TV." Television as we know it is purely a distribution system, the central marketplace of our culture. Its tireless product orientation prepackages and predigests information like potato chips and limits programming to what Mason Williams terms "a doily for your mind."

In television economics, the audience is the product, the network is the salesman, and the ad agency/sponsor is the buyer. The networks sell audience to sponsors at



$.006 per viewer per hour. More viewers mean more money, so each show strives to attract the largest possible audience. Practically, this works out as each show trying to turn off the least number of viewers. The stupefying results are well known. The rating game is the final arbiter of just how many viewers there are on the shelf at any one time. Because the number of over-the-air channels is very limited, the law of supply and demand keeps the rates high, thus limiting the buyers to a small circle of corporations.

With the sponsors' dollars come the censors' scissors. Nicholas Johnson tells how several years ago GM paid for a Civil War special but demanded that mention of the name "Lincoln" be changed to "the President" because Lincoln was the name of a competitor's product. The FCC now restrains such obviously laughable instances of sponsor paranoia, but more serious political censorship goes on unhampered. Joan Baez was barred from mentioning that her husband was in jail for refusing the draft. Tom Smothers claims that well over half his 1969 shows for CBS were censored. Les Brown's recent book, *Television: The Business Behind the Box*, shows the tremendous influence which advertisers continue to exercise over programming.

Spectrum scarcity makes each broadcast moment economically precious. This fact, coupled with advertisers' need to maximize audience to maximize profits, means that broadcast television can be little more than the tightly controlled, low-access medium that it is.

Video resembles television because they both come out of a TV set. The similarity ends there. With video, you don't need a complete studio, a huge transmitter, advertising, or even a large audience. The images are yours to control from production through viewing.

The basic tool is a Porta-Pak (a portable videotape recorder) which records sound and picture at the same time. The twenty-one pound Sony model, the most widely used, costs around $1500 (you can pay anywhere from $1300 to $1650) and uses half-inch-wide, reusable videotape which you can argue down to $14 per half-hour and sometimes less. (List is $21 plus, but no one pays that.) The regular broadcast quality back pack weighs fifty-seven pounds, uses two-inch-wide tape, requires a union operator and part-time engineer, and costs $50,000.

To be sure, $50,000 buys better quality than $1500, but the half-inch gear is adequate for almost any non-broadcast task. The range of uses generated since the Porta-Pak's introduction in 1967 really stretches the concepts of "program," "production," "professional" and other terms basic to broadcasting's myth.

Porta-Paks were originally designed for corporate train-

ing programs, police and military surveillance and insurance investigations. Soon high schools and universities, ad agencies and government projects latched on to them, inadvertently introducing more imaginative people to videotape. Once you use a Porta-Pak, its potential leaps out at you. And so these students, artists, film makers and organizers became video freaks.

By 1970 they had their own magazine, *Radical Software,* which details all kinds of uses as well as pinpoints the users. There's street video where local events, information and culture are taped and played back for local enjoyment, consciousness raising, organizing or exchange with other communities. People's Video Theater, one of the earliest video groups, taped raps with people about issues troubling their Greenwich Village neighborhood, and they played the tapes back in Washington Square Park. Local people picked up on the showings and their feedback was incorporated into the entire body of tape.

In addition to having created a *local* event, the tapes were edited and sent to other video groups around the country to demonstrate possible uses of video and get feedback on the whole process. In fact, this kind of video is often called "process television" because the act of making the tape and showing it to the people involved is more important than producing a slick program for outside distribution. Video in group therapy or just taping with friends and family are other forms of process television.

Because video is so easy to operate—you can learn the basics in fifteen minutes—and is relatively cheap to use, it allows situations to develop spontaneously. The camera requires little light for adequate image quality,* so scene manipulation, as with film, just isn't necessary. The well known experimental film by Jim McBride and Kit Carson, "David Holzman's Diary," in which the main actor lives and interacts with the camera, is so easy to effect with video that most video people don't bother to save those tapes.

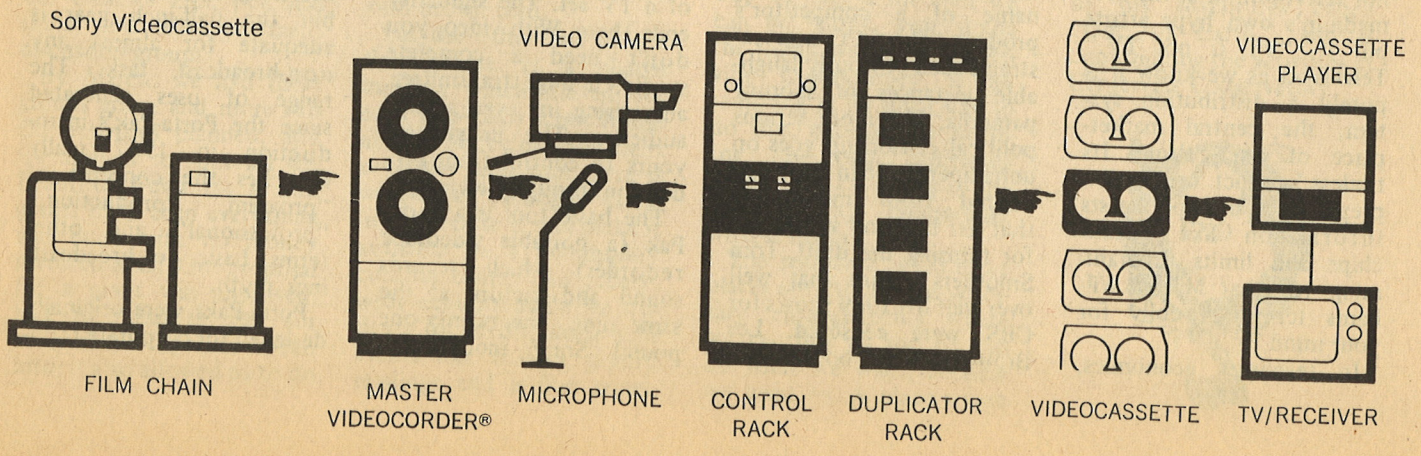
Video Free America's pornographic soap opera "Carol and Ferd," the tape equivalent of "Holzman's Diary," demonstrates the inherent advantages of video over film for this kind of work. During the course of a year or so, VFA spent many hours recording porno film stars and characters *extraordinaire,* Carol and Ferd, as they interacted with friends, junkies, ex-lovers, each other, the camera, and VFA. The edited tapes are shown on eight video monitors weaving past and present in a fascinating web. The intimacy and life of the tapes make Carson and McBride's celebrated film appear rigid and staged, although the film makers probably exercised more skill than did VFA. "Carol and Ferd" would have been impossible to film with the same freshness. VFA, relatively new at the time to the medium, achieved some rare viewing moments because of the flexibility of videotape.

Video is able to achieve the intimacy of "Carol and Ferd" and the immediacy of the Washington Square tapes because it is unhampered by the constraints of the mass audience. But what audience *can* it have? Seeing yourself and friends on TV may have personal, therapeutic or ego value, but if that is the extent of video's effect, it is hardly a socially significant phenomenon. If video is to be the powerful tool it can be, its users must lock horns with the distribution system—not the old system of broadcasting, but the emerging systems of cable television (CATV) and video cassettes.

Cable television began by providing TV to rural communities too isolated to receive signals through the air and by offering improved reception for people located on the wrong side of the hill in cities like San Francisco. A master antenna picked signals from the air and delivered them by coaxial cable to subscribers' homes. Hardware and regulatory changes eventually enabled the cable operator to tap into the cable with channels originating from his own plant. Although most systems employ about twenty channels, as many as eighty are possible with currently available technology, and so cable has become a major communications issue. Because cable revenue at this time comes primarily from subscribers, not advertisers (five dollars is an average monthly rate), and because channel space and program time are abundant, cable can afford to program for narrow interests. If you subscribe because you want to see the Truffaut Festival and your friend subscribes in order to see the Bobby Seale Hour, the system owner gets both your monthly fees and doesn't care if that's all you watch.

Because the local cable channels send signals through the wires and not through the air where they can be diffused, the signals need not be as strong as for broadcasting. Thus Porta-Pak-quality tape is acceptable—in fact, often welcome—to fill all that channel space. Cable operators may have an economic incentive to permit community programming if that will increase subscribers. At

*The Tivicon, low-light Vidicon tube, which can be inserted into any standard Porta-Pak camera, turns indoors into daylight so that the Porta-Pak can literally be used anywhere.



the very least it helps their public image and the image of their industry before the FCC.

People without access to broadcast media will be able to step into the twentieth-century political arena via the cable, to air their views directly, without the filter of a network newsman. In many cities across the country, community groups, with the aid of local video freaks, are beginning to get on the cable, producing programs on health care, legal aid and local cultural and political events. The FCC requires cable systems in the cities to reserve one channel for public access, available on a first-come, first-served basis for five minutes at a time. In many cities (New York, Berkeley, Dayton, Los Angeles, Santa Cruz), attempts are being made to increase channel space and to provide support for community programming from the revenues of cable systems.

In most of these situations, video people will help at the outset, but eventually production will be handled by the community groups themselves. At Portola Institute's Media Access Center in Menlo Park, California (one of the first West Coast video groups), we helped a group of black high school students produce a tape on their perceptions of the white school to which they were bussed. The tape was played opposite one produced by white students at the same school. The results revealed incredible differences and would have made dramatic cable fare, providing the whole area with unfiltered student views on a touchy situation.

The Alternate Media Center at New York University is cablecasting huge quantities of this kind of material in Manhattan. The tapes show real people in real situations, e. g., a building superintendent who decided rather than have his sons beat up the young kids "causing trouble" on his block, he would let the kids use his basement as a clubhouse, provided, of course, that "they don't allow no girls down there." The tapes are rough in style but highly informative, extremely refreshing, and entertaining.

As more and more people get turned on to video, the people who started it all are being forced to move on if they want to survive as video freaks. They are refining production techniques and shedding purist visions of process television to compete for viewer attention and funds. In short, the anti-professionals, no longer content with the role of public advocates and public servants, are becoming professionals.

The tapes of video groups now reflect polish and increasing attention to production values. If video is what you want to do, full time, for a living, you have to deal with the marketplace. A myriad of electronic Whole Earth Catalogs and other counter-culture material is being committed to tape. Alternate views of conventions, demonstrations, and culture in general are being offered to cable systems, for a price.

Another outlet for the tapes, although a few years hence, is the video cassette. Cassettes mean viewer-controlled systems which play back through a TV set, incorporating a variety of functions such as stop-action, slow motion and single-frame viewing. Some designs permit off-the-air or camera recording. Heralded for years as the greatest invention since Gutenberg, the cassettes are still a few years from becoming prominent consumer items. At this time, they are merely better packages for current technology, although plastic video discs, vinyl holograms and wall screens are not too far away.

In the future you will be able to go down to the corner and trade in *The Graduate* for *The Conformist,* learn to play guitar by television cartridge, send video letters to friends and keep up with the latest in dome construction via the cassette-of-the month.

By that time, cable communications will have gone even further. You will have a home computer terminal capable of sending requests and responses to a central computer. You will vote via the cable. Merchandisers will conduct walking tours of their stores on TV and each item will be numbered so the stay-at-home shopper can punch in his purchase request. The money will then be electronically transferred from your bank account to the store. School will merely be a seat by the terminal as programmed lessons geared to your level flash before you.

Once the hardware wraps around you, it will take a major psychic transformation to get you to leave your home, just as the ease of driving once all but eliminated walking. The television, much more than now, will be the means by which you interact with society, and if you can't make television, you will never be able to send messages, only receive. People with a spare $1500 will opt for a Porta-Pak instead of another car so they can get (their messages) around. Electronic communications will bring urban amenities closer to rural areas than transportation ever could.

But for many video people, there is an uneasy suspicion of what the wired web might do to life in the cities. While promoting open-ended community television, talking about sharing neighborhood experiences and developing bonds among local people, we are mindful of potentially more sinister facets of cable's future. On the one hand, all this communications technology may eliminate the transportation quagmire and increase services and information available to all of us. But then again, urban man may end up isolated in electronic cells with every surface need just a button away. No one knows for sure.

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For more information on subjects touched in this article:

1. *Radical Software,* Suite 1304, 440 Park Avenue South, New York, N.Y. 10016
   The first, most widely circulated, most significant organ of the video movement.
2. *Challenge for Change Newsletter,* National Film Board of Canada, P. O. Box 6100, Montreal 101, Quebec.
   These people invented community television.
3. "The Wired Nation," Ralph Lee Smith, *The Nation,* May 18, 1970.
   Still the best summary and introduction of cable available.
4. *Cable Television in the Cities,* Charles Tate, editor, The Urban Institute, M St. NW, Washington, D. C.
   A good cable primer complete with references.
5. Video article, by Shelley Surpin and Jay Odell, published in *Sundance,* issue #2, July 1972.
   Insiders review the current status of "alternate television."
6. *Guerrilla Television,* by Michael Shamberg and Raindance Corporation. McLuhan comes to video, but much valuable information and analysis wade through the cybernetic vocabulary.

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As a member of Portola Institute's Media Access Center, Richard Kletter is a charter member of the alternate video movement. A contributing editor of *Radical Software,* he is currently working on both films and tapes. At Stanford University and independently, he is researching and writing on CATV and communications affairs in general.

RICHARD REAL NEVINS COUNTRY MUSIC

THE TREASURE IN JOE BUSSARD'S BASEMENT

The foremost archive of traditional American music, in terms of both content and accessibility, is located not in any of the folklore departments of our larger universities or public libraries, but in the basement of Joe Bussard's Frederick County, Maryland home. Therein resides the world's finest collection of 78 RPM phonograph recordings of this music. None of the nobly structured but impractically implemented formal archives can rival Joe in the truly incredible disseminating role he has played as the primary source from which tapes of such classic country 78's have spread literally around the world. And there is nothing locked away in vaults in Joe's casual and comfortable record room, where interested enthusiasts have been known to spend days listening and taping with no red tape or exorbitant costs to contend with. This ease of access alone raises Joe head and shoulders above the bureaucratically functioning archives. But the even more distinguishing factor is that all the archives combined—including the Library of Congress's outstanding body of field recordings—cannot equal Joe's collection in quantity and quality of first-rate performances. For infinitely more fine traditional American music was preserved on these 78's than by any other means at any other time.



Almost all of these remarkable records were made by the industry's major companies forty to fifty years ago when the strength of traditional music had not yet been seriously impaired by the overwhelming influence of mass media. Many of the finest country musicians, both black and white, living at that time throughout the rural areas of all the Southern states, had their best pieces preserved forever on these priceless discs. The records are so rare today that many survive in only one known copy. Others have not been unearthed at all and may never be, since the initial pressings were often only a few hundred copies each, and the ravages of time and the devastating old wind-up machines (which gouged out the grooves) led to the demise of the majority of them. It is absolutely insane that out of a whole nation of people not one person realized the significance of these recordings when they were being issued and so did not make sure that at least one new copy of each would be preserved for the future. This is an indication particularly of the pathetic lack of understanding and appreciation the academic community, to whom such benevolent tasks usually fall, had of this music which only now is beginning to be recognized as an important national heritage. Indeed our traditional

music and that of many other cultures constitute history's single most imposing expression of the human psyche. In it are all the joyous vitality, provocative emotion, and unyielding strength that life, when most deeply felt, reflects. No other art form maintains these qualities in as consistently high degrees nor relates them with the profound immediacy of the unparalleled performances on these old recordings.

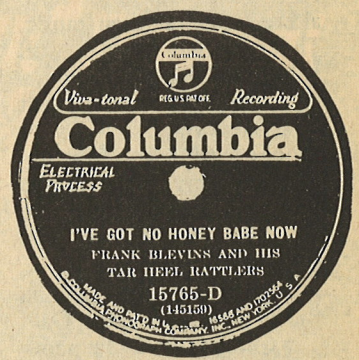


One of the most intriguing aspects of these 78's is the amazing number of diversified styles the various bands throughout the South had developed around their three or four basic instruments: fiddle, banjo, guitar, and occasional mouth harp, bass, or mandolin. Of the hundreds upon hundreds of old-time fiddlers recorded in this period the average enthusiast can identify virtually every one after only a few bars of a record have been played. This striking individuality soon passed with the coming of mass communication. Up until the time the 78's were being made the music of the thousands of isolated enclaves throughout the South was shaped predominately by the one or two traditional masters each generation produced in those sparsely populated locales, giving these areas their own specific styles. Whereas nowadays the majority of fiddlers across the nation are copying probably less than five very famous contemporaries. In addition, some of the striking diversity heard on these 78's goes back to the earliest Celtic influences found on our continent. At the various times of settlement, at least five or six very diverse styles must have been brought over which, through the mentioned patterns of isolation, branched out and intermixed to help account for the countless varieties evidenced on these discs. One other important factor in these developments, not to be underplayed, was the popular adoption of the banjo, probably around 1840, as a backup instrument for the fiddle. The many contrasting rhythmic approaches to playing it necessitated numerable modifications and variations in existing fiddle styles, as did, to a lesser degree, the addition of the guitar around the turn of the century. These factors, plus the obvious ragtime influences in areas of high black population, account for the wonderfully distinctive sound almost every group had on the old 78's.



Irony and incredulity abound in viewing the overall history of these very consequential discs. From the inception of the recording industry in the late 1800's until 1920, no traditional music at all was recorded. The prevailing thought must have been how can large numbers of such items be sold to a market that was predominately middle class and urban? So right there a whole generation of historically and aesthetically important rural musicians went right down the drain. Then in the early 1920's, after having issued a handful of traditionally oriented recordings as "novelty" pieces, the industry realized that their largest sales were to the same type of people who were performing on the selections: fiddle tunes to white rural southerners and blues to black rural southerners. This brilliant observation led to the intensified recording of country performers all across the South and the creation of whole separate series and catalogs for these items. By 1934, when the last few solidly traditional white selections were cut, thousands and thousands of irreplaceable performances had been recorded whose existence today precariously depends upon the chance release of three or four selections in the early twenties. (If this all had started ten years later it would have been too late.) Adding to this picture of seemingly benign providence was the propitious inception in 1926 of the electrical recording process which assured that the majority of these performances would be preserved in excellent fidelity, making them fully appreciable today.

The approach of the recording companies in finding talent was to pass the word to their retail dealers (usually furniture stores) in both small and large southern towns that an audition would be held in the near future in which any area musician could participate. The pride they would feel in having their neighbors and contemporaries see their name on a record label drew large numbers of people out of the still then relatively isolated countryside to these tryouts. Those thought best by the companies' A & R men (artist and repertoire men, comparable to today's producers) went on to recording sessions in large cities or in makeshift studios throughout the South in which portable equipment was used. One of the great and happy mysteries of the recording of these 78's is that the A & R men did such an outstanding job of selecting so many consummate performers who could not but have helped to sound quite strange to them, to say the least. One of the most noteworthy bands that ever recorded, Carter Brothers and Son, played their fiddle duet of "Give the Fiddler a



Dram" completely out of phase (one was on the high part of the tune while the other was on the low part) and mumbled and forgot many of the verses, and yet this piece was issued. It survives as one of the great classics of recorded American music, but how in the hell did an A & R man from New York see its value through the surface of all the more pragmatic problems it presented? And this is no isolated case, as amazingly the A & R men from all the companies seemed to have an exceptional feel for this music,to which, in most cases, they had had little or no previous exposure. In the majority of cases, many of the finest old-time country bands cut just four to six selections in short, one-shot field sessions and returned to the anonimity of their farmer or workingman jobs the very same day, never to be heard from again. Fortunately a few modern-day enthusiasts doing some great detective work have located many of the performers who recorded these 78's,

most of whom were (suprisingly) still alive until just the last few years.

It is sometimes disappointing to have to accept the fact that these performers are not the romantic personification of one's admiringly created visions, but just ordinary human beings. If they ever were the compelling personalities some have pictured them to be after hearing them play, in all but a few cases the effects of modern mass culture have as long since altered them as their music. The rare ones who do still appear as treasured characters from a now distant past, however, are a joy to behold. Still pleasantly lingering in my mind is the image of Mrs. Jesse Shelor (of Meadows of Dan, Virginia), now in her seventies, sitting at her piano playing and singing "Big Bend Gal" in as charming and uncontrived a manner as she did on her family's 1927 recording, and as she must have when she first learned it working in the fields as a little girl with her father, banjo playing Dad Blackard. And likewise I recall my first glimpse of good old Jimmy McCarroll, great fiddler of the Roane County Ramblers, grinning warmly, while standing in white tennis sneakers on the worn plank porch of his back-country Tennessee mountain shack. Jimmy is as fetching and delightful a person as you'd ever want to meet, but maybe just a little slow about practical matters. At the peak of the band's popularity in the late 1920's, they got an offer to travel to Knoxville to play for a very big dance, and knowing Jimmy never kept or had any use for a suit (he always wore working clothes), the other three members of the band bought him one. That was a week before the dance and they gave him explicit instructions to meet them in town at 6 P.M. the following Saturday, ready to leave



Roane County Ramblers. Jimmy McCarroll with fiddle. Roane County, Tennessee, 1928.

Johnson Family gathering, with neighbors. Earl Johnson on far right. Gwinett County, Georgia, about 1910.



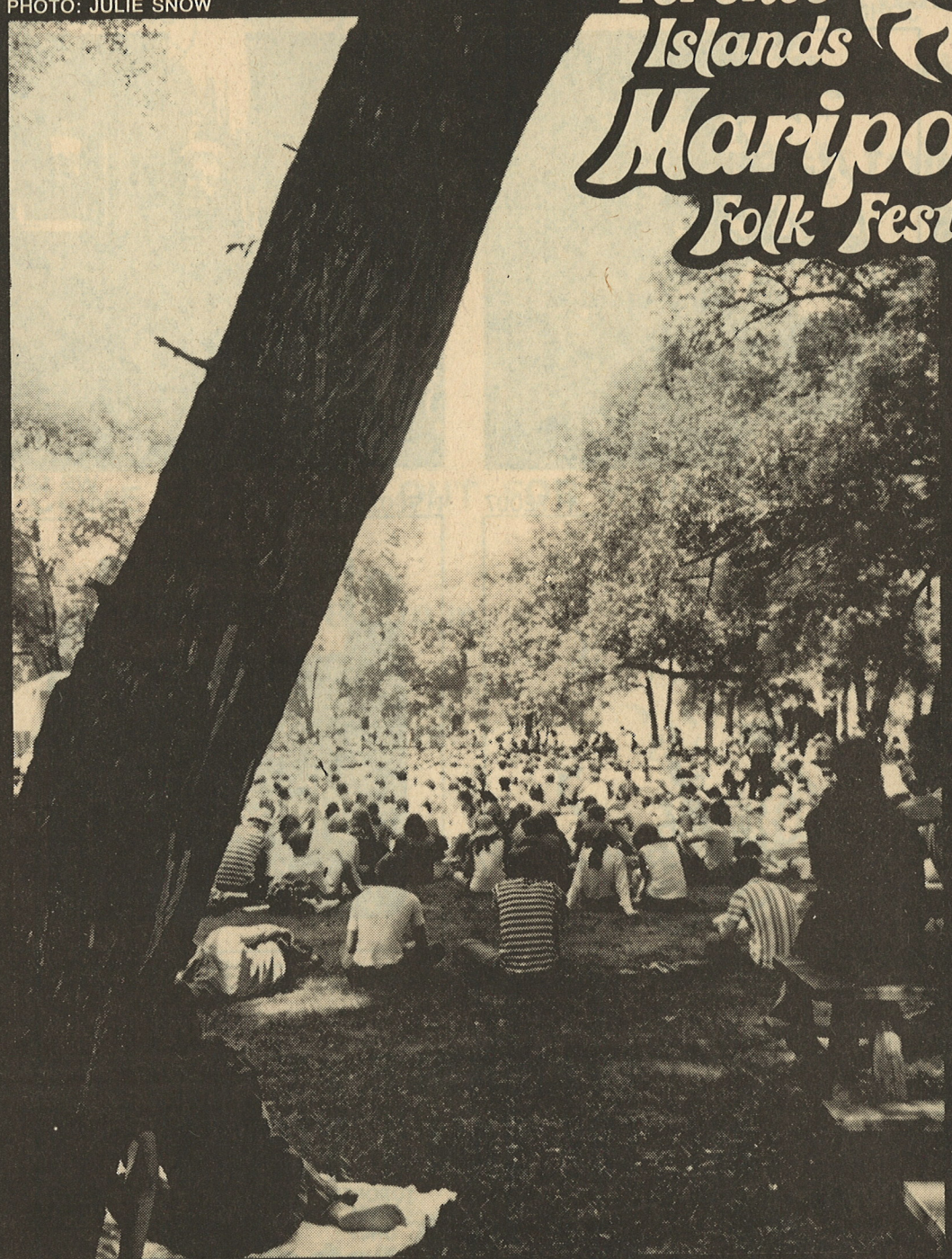
for Knoxville. Well, by 7 o'clock he hadn't arrived, and concerned over his whereabouts, one of the guys headed out to Jim's place in search of him. When he got there he found Jim out in the field plowing, still wearing the new suit that he hadn't taken off all week.

Talking about characters who recorded these old 78's though, there never was one to beat Byrd Moore. Originally from around Scott County, Virginia, he played guitar with countless different bands, both from that area and from as far away as Georgia. All were top-flight groups, no small thanks to Byrd, for at backing a fiddle there were few his equal. As far as anyone remembers he never did a day's work in his life but just traveled from town to town playing music and raising hell. Bill Shepherd, outstanding fiddler and singer from Jenkins, Kentucky, recalls that it was rambling around with Byrd that made him decide to quit playing music and turn to preaching. Fiddlin' Cowan Powers' daughters recall having crushes on him, an inveterate ladies' man, when he stayed for a while at their home. During this time he taught Carrie Belle his style of three-finger playing, some of which she later passed on to Maybelle Carter who lived not very far away. After a month or so Cowan got fed up with Byrd and threw him out. Besides these musical ties with the great Shepherd and Powers families, Byrd, at various times and places, recorded 78's with many other of the most respected names in old-time mountain music history, including Melvin Robinette, Leonard Rutherford, Clarence Green, Tom Ashley and Earl Johnson, and was known by musicians throughout the whole Southeast.

These recordings of forty to fifty years ago all maintain a rare expressiveness and strength that almost all counterparts in later years seem to have lost. The special significance of this old country music is that in their abilities to convey these compelling qualities of self-expression, the master technicians like fiddler Eck Robertson of Texas were no more adept than the simple, straightforward performers like Frank Blevins and His Tar Heel Rattlers of western North Carolina. There was room in this medium for every man and woman who could play with just moderate accomplishment to voice their deepest feelings through the vehicle of their music. Unfortunately, since the time these old 78's were made this estimable function has passed completely out of country music's framework. In all reality, the commercial pap called "country" music today bears little or no relation to what is to be heard on these recordings of the 1920's which preserve forever the only living history of the American people.



PHOTO: JULIE SNOW



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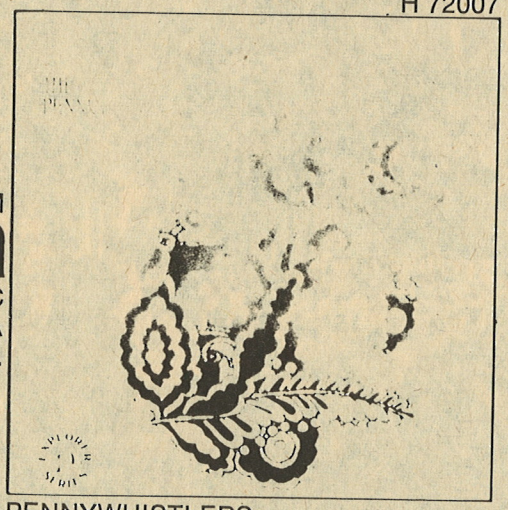

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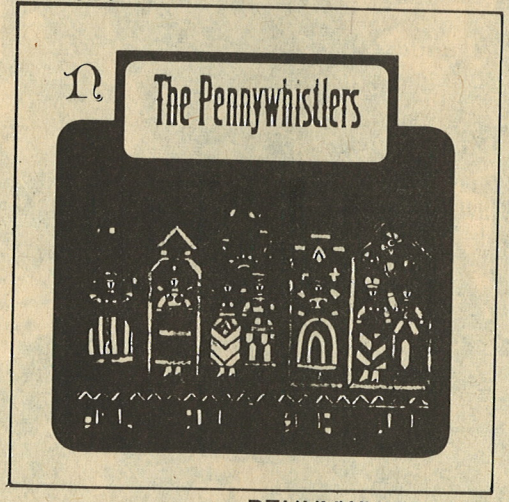

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Office Manager	Sheila McMurrich
Audio consultant	John Dildine
Site coordinator	Lynn Bussineau
Technical coordinators	Gary Hayes, Richard Avery
Sound equipment	Activated Air Audio Services, Tempo Audio Industries (Native Peoples' area)
Coordinator, Native Peoples' Section	Alanis Obomsawin
General Crafts Coordinators	Mildred Ryerson, Halina Kantor, Skye Morrison
Special Coordinators	Sue Bussineau, Marna Snitman
Hospitality Chairman	Chick Roberts
Mariposa program section	Frank Perold, Dick Flohil, Barbara Sniderman
Legal Counsel	Chertkoff, Somers & Levitt
Auditors	Clarkson, Gordon & Co.

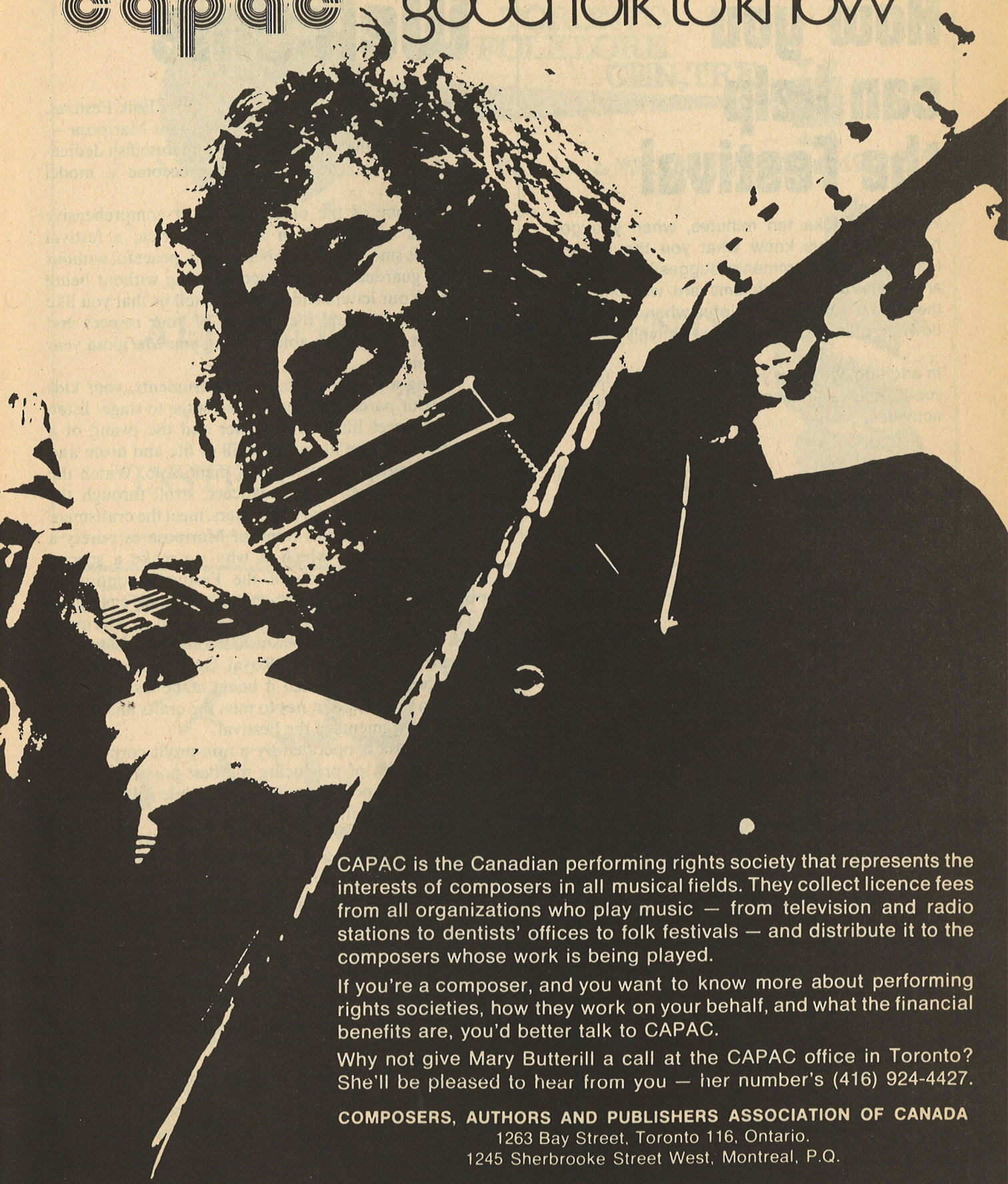
Technical Assistants: Dave Hadler, Richard Feld, Chas Gerber, Chris Little, Sy Potma, Bob Bauer, Chris Shean, Cliff Ford, Bob Bernecki, Scott Dildine, Jim Fielding, Bill Bryans.

Area Coordinators: Marilyn Carley, Darryl Thomas, Jim Hale, Steve Jarrett, Grit Laskin, Gary and Everill Muir, Charlie Robertson, Mike Jones, Chris Sosnowski, Jamie Sherman, Richard Stewardson, Gaye Speigel, Flo Hayes, Jeanine Hollingshead, Frank Bialystock, Gary Fink, Norm Fruitman.

Special thanks to all the volunteer helpers who gave their time to address envelopes, lick stamps, run errands, post posters, and all the other things; they know who they are, and the Festival couldn't do it without them. ■ Estelle Klein expresses particular appreciation for help in the programming from Leigh Cline and Michael Cooney, with additional advice from Mike Seeger, Paul Hornbeck, and Bev and Charlie Robertson. ■ And special thanks go to Peter Legrice, Shirley Mesbur and the Yorkdale Merchants Association; Imperial Tobacco Co. Ltd.; the Metropolitan Toronto Parks Commission and Tommy Thompson who let us all walk on the grass; Enoch Kent, Larry Green, Terry Brown and Toronto Sound, Fiona Mitchell and Folio Productions.

The front cover of the Mariposa programme is a painting by Saul Williams, an 18-year-old Ojibway from Weagamow Lake, Ontario.

capac good folk to know



CAPAC is the Canadian performing rights society that represents the interests of composers in all musical fields. They collect licence fees from all organizations who play music — from television and radio stations to dentists' offices to folk festivals — and distribute it to the composers whose work is being played.

If you're a composer, and you want to know more about performing rights societies, how they work on your behalf, and what the financial benefits are, you'd better talk to CAPAC.

Why not give Mary Butterill a call at the CAPAC office in Toronto? She'll be pleased to hear from you — her number's (416) 924-4427.

COMPOSERS, AUTHORS AND PUBLISHERS ASSOCIATION OF CANADA
1263 Bay Street, Toronto 116, Ontario.
1245 Sherbrooke Street West, Montreal, P.Q.

How you can help the Festival

Would you take ten minutes, when you go home, to let us know what you thought of Mariposa? Any comments, suggestions, ideas, and constructive criticisms are welcome — they are enormously helpful when it comes down to planning next year's Festival.

In addition, we'll put you on our mailing list so you'll receive advance news about Mariposa activities.

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Comments on Mariposa 1972

(Please use additional paper if you want to)

Mail to: Mariposa Folk Festival,
329 St. George St., Toronto 5, Ontario.

Welcome

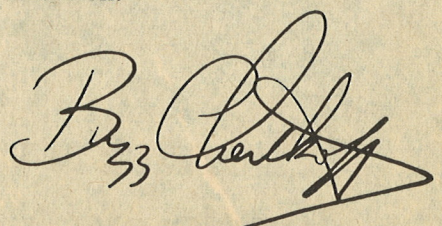
Welcome to the 12th annual Mariposa Folk Festival. Now we can say, with some pride, that Mariposa — moulded by the intensive efforts and unselfish dedication of so many people — has become a model festival.

It is one of the oldest and most comprehensive festivals of its kind in North America; a festival which is smooth without being slick, peaceful without being guarded, and all-encompassing without being huge. Your letters and comments tell us that you like it this way — and it's because of your respect and support that we are able to bring you Mariposa year after year.

Bring a picnic lunch, your instruments, your kids and your parents. Wander from stage to stage; listen to the sweet lilt of a dulcimer and the twang of a string band, the haunting shrill of fife and drum and the rolling chords of a blues piano solo. Watch the flash and colour of the dancers, stroll through the crafts area, talk to the performers, meet the craftsmen.

Many visitors still think of Mariposa as purely a musical event — which is why we make a special point to remind you of the Festival's continuing involvement with craftsmen and with native peoples. The birchbark trader canoe completed at Mariposa last year by Cesar Newashish, a Cree from Northern Quebec, is now in the Royal Ontario Museum — and those who watched it being made last year will make a special point not to miss the crafts and native peoples' segments of the Festival.

Mariposa is operated by a non-profit corporation with the aim of producing the best possible festival at the lowest possible ticket price, while still breaking even. For the first time, we have made public our financial statements, published in this program. Mariposa, with your continued support, can continue to flourish — it is no more "our" festival than it is yours, and you are as responsible as we are for its success and continuation.



Buzz Chertkoff
President and Administrative Director
Mariposa Folk Festival.

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SUNDAY AND FRIENDS

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Doug Kershaw
Russell Thornberry

Tom Northcott
John Allen Cameron
and others



Sundays at 8:00PM

CBL 740

AUDITOR'S REPORT

To the Members of
Toronto Guild of Canadian Folk Artists:

We have examined the balance sheet of Toronto Guild of Canadian Folk Artists as at December 31, 1971, and the statement of operating fund for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances, except as noted in the following paragraph.

Almost all of the revenues of the Guild consist of receipts from ticket and programme sales of Mariposa Folk Festival. Because of the nature of these receipts and the lack of internal control inherent in the Guild's limited administrative facilities it has not been practicable to extend our examination of revenues beyond checking that amounts recorded as received in the books agreed with amounts deposited in the bank.

In our opinion, subject to the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Guild as at December 31, 1971, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Toronto, Canada,
April 21, 1972.

CLARKSON, GORDON & CO.
Chartered Accountants

TORONTO GUILD OF CANADIAN FOLK ARTISTS

(Incorporated under the laws of Ontario as a corporation without share capital)

BALANCE SHEET

DECEMBER 31, 1971
(with comparative figures at December 31, 1970)

ASSETS

	1971	1970
Current:		
Cash	$10,919	$30,395
Accounts receivable	73	1,354
Term deposit	20,000	
Loans receivable and accrued interest		6,610
Prepaid expense	500	
Total current assets	31,492	38,359
Fixed, at cost	3,065	1,065
Less accumulated depreciation	653	147
	2,412	918
Goodwill	1	9,576
	$33,905	$48,853

LIABILITIES AND EQUITY

Accounts payable	$ 1,327	$ 1,068
Operating fund	32,578	47,785
	$33,905	$48,853

On behalf of the Board:
Director
Director

TORONTO GUILD OF CANADIAN FOLK ARTISTS

STATEMENT OF OPERATING FUND

FOR THE YEAR ENDED DECEMBER 31, 1971
(with comparative figures for 1970)

	1971		1970	
Revenue:				
Mariposa Folk Festival—				
Tickets		$80,916		$85,901
Programmes		2,766		4,522
Grants		5,000		3,000
		88,682		93,423
Spring concert				845
Miscellaneous income		1,232		682
Total revenue		89,914		94,950
Operating expenses:				
Mariposa Folk Festival—				
Performers' fees and expenses	37,800		21,188	
Site expenses	9,363		10,580	
Promotion	12,989		10,963	
Programmes	1,347		4,558	
Production expenses	12,392		12,336	
Insurance	1,950		917	
Crafts, native people's travel and accommodation	6,492	82,333	1,924	62,466
Folklore studies		1,282		
School concerts		171		
Spring concert				765
Administration and other expenses				
Executive gratuities	2,950		2,863	
Office and general	4,138		3,013	
Accounting, audit and legal	1,124		1,100	
Telephone and telegraph	2,144		1,161	
Depreciation	507		257	
Other	897	11,760	688	9,082
Total expenses		95,546		72,313
Expenditures (over) under revenue for the year		(5,632)		22,637
Write-down of goodwill to $1		(9,575)		
Net (decrease) increase in operating fund for the year		(15,207)		22,637
Operating fund, beginning of year		47,785		25,148
Operating fund, end of year		$32,578		$47,785

Note: The Guild as per its charter, is a non-profit organization engaged in the promotion of folk music and is exempt from Federal and Provincial income taxes as a result of the provisions of section 62(1)(i) of the Income Tax Act.

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Edward Bear
Mashmakhan
Rain
Thundermug

Our staff people work as audio consultants for Rollin' On The River, The Ian Tyson Show, and for the new George Kirby comedy show. We also worked with the Ray Stevens shows, the Anne Murray TV specials, and the Miss Canada Pageant.

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Again BMI Canada Limited salutes the organizers of and participants in the Mariposa Folk Festival, as we have been doing since the inception of the festival 12 years ago. Admiration is expressed for those many professional performers who work alongside the younger and less-experienced artists. It is this sincere co-operation through music by all participants that has made the summer festival one of the foremost in North America. On behalf of the writers, composers and publishers licensed by BMI Canada, our twelve-fold thanks.

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MARIPOSA FRI. JULY 14, 1972

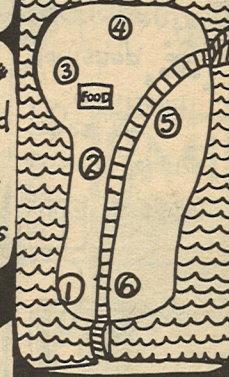
AREA	one	two	three	four	five	six	native peoples	have fun!
10:30	How to Get People to Sing together Host: Michael Cooney	Banjo Styles Host: Paul Hornbeck	Slide Guitar Host: Shelley Posen	Traditional Music of (Cajun) Louisiand Balfa Frères	Dulcimer Host: Tam Kearney	Kilby Snow	Schedule Available at Information Booth and in Area...	General Info
11:00			Mississippi Fife & Drum Group	Les Danseurs Du St. Laurent				
11:30	Ballads & Broadsides Host: Michael Cooney		Singaround Humorous Songs & Stories Bill Vanaver	Fiddle Tune Transmission Mike Seeger	The City (friend or foe) host: Hazel Dickens	Symbolism in Folk Song Norman Kennedy	CRAFTS AREA 11 a.m to 7 p.m	Note: See following pages for additional Workshop Participants
12:00								
12:30		Guitar Styles Host: David Bromberg	Edith Butler	Les Danseurs du St. Laurent	Bukka White	Bluegrass Country Rebels		
1:00								
1:30	Folk-Song Visualizations The Dildine Family		The Environment (what's going on here) with Jean Ritchie	Squeeze-Boxes Host Lou Killen	Norman Kennedy Kilby Snow Utah Phillips	Harmonica Mike Seeger		
2:00								
2:30	Kids Participation Lanie & Andy Melamed	When Does it Stop ??? Being Folk ???? Michael Cooney	David Bromberg Balfa Frères	Dog Rib Indian Dancers	New Lost City Ramblers	Bill Vanaver John Allen Cameron	See Bulletin Board in Area for Daily Events	
3:00	Concert: Mississippi Fife & Drum Group Roosevelt Sykes Bonnie Raitt							
3:30		The Country Music Experience Host: Adam Mitchell						
4:00			Martin, Bogan & Armstrong	Jean Ritchie Michael Cooney	Sea Songs Host: Lou Killen	Songs & Stories of Newfoundland Wareham Bros.		
4:30	Murray McLauchlan Myles & Lenny							
5:00		Kilby Snow				Bukka White		
5:30	Roosevelt Sykes		Hard Times (mine, mill, farm factory) Host: Mike Seeger	Les Danseurs du St. Laurent EDITH BUTLER— JEAN MARCOUX— ALANIS OBOMSAWIN	Learning to Play Instruments - Bromberg	Folk Dance Participation Olga Sandolowich Ernie Krehm		
6:00		Rhythms Host: Bill Vanaver						
6:30	Family Music Traditions Host: Shelley Posen		Taj Mahal		Making up a Song (wherein we try) host: Ethel Raim			
7:00								
7:30		Tales & Legends Host: Norman Kennedy	Do It! (Yourself) Ethel Raim Bill Vanaver	Country Music Concert Hostess: Alice Seeger	Open Sing host Chick Roberts sign up here in advance	Square Dance Host: Cyril Durance		
8:00	Songs I Never Sing Anymore John Cohen							



All Programs end at 8:30 p.m. Festival Site must be cleared at this time

MARIPOSA SAT. JULY 15, 1972

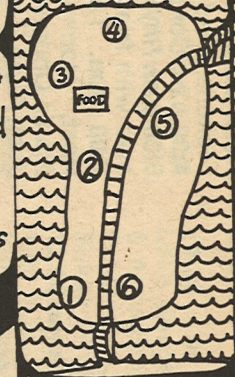
	AREA one	two	three	four	five	six	native peoples	have fun!
10:30	Where do you Find Songs? Michael Cooney	Banjo Styles Host: John Cohen	Zither Type Instruments Host: George Sawa	Holiday & Ritual Songs Jean Ritchie	Guitar Styles host: Mike Seeger	Flutes & Whistles Host: Lou Killen	Schedule ▲Available at Information Booth and in Area...	General Info
11:00								
11:30	Childrens' Sessions Host: John Dildine							
12:00		Tribute to Joe Hill Utah Phillips	Kilby Snow	Balkan Music & Dance Olga Sandolowich	Bukka White	Influences of and on Bob Dylan Michael Cooney Murray McLauchlan David Bromberg		
12:30								
1:00	Lou Killen The Pennywhistlers		Wareham Brothers John Prine				CRAFTS AREA 11 a.m. to 7 p.m.	Note: See following pages for additional Workshop Participants
1:30		Scottish & Irish Traditional Songs Host: Norman Kennedy		Traditional French Music of Canada & Louisiana Jean Marcoux	Roots and Bluegrass			
2:00						Folk Song Clubs & Societies (forming & Operating) Tam Kearney		
2:30	Music of India	On the Road (songs & Experience) Utah Phillips Fred McKenna	Bill Vanaver Martin, Bogan & Armstrong		Los Quinchamali (music of the Andes)			
3:00				Ola Skanks Afro-American Dance Group		Murray McLauchlan		
3:30	The Woman's Image in Song Hostess: Ethel Raim	Tribute to Some Old-Time Banjo Players - Mike Seeger	Variations on a Song Michael Cooney		Folk Ballads & Broadsides Host: Tracy Schwartz			
4:00				Blues: Roots & Influences		Folk Dance Participation Olga Sandolowich Ernie Krehm		
4:30		Songwriters (Influenced) hostess Jean Ritchie	Tribute to Hank Williams Host: John Prine					
5:00	Alanis Obomsawin The Balfa Frères				David Bromberg		See Bulletin Board in Area for Daily Events	
5:30						Scotland to Cape Breton in Song & Story John Allen Cameron		
6:00	Ragtime (Coathouse to Concert Stage) Host: Michael Cooney	Bluegrass The Country Rebels	Bukka White Bonnie Raitt	Concert: host: Edith Butler	War - A Common Heritage Bill Vanaver	Friends of Fiddlers Green Hour (and a half)		
6:30								
7:00		Alice and Hazel						
7:30	Mississippi Fife and Drum Group The Pennywhistlers	Open Sing host: John Allen Cameron Sign up in Advance	Songs & Tales of the Supernatural Norman Kennedy	Squdre Dance host: Cyril Durance	Do It! (yourself) Chick Roberts	Edith Butler Balfa Frères Jean Marcoux		
8:00								



All Programs end at 8:30 p.m. Festival Site must be cleared at this time

MARIPOSA SUN. JULY 16, 1972

AREA	one	two	three	four	five	six	native peoples	have fun!
10:30								
11:00			Religious Music Host: Jean Ritchie		Bowed Instruments Host: Bill Vanaver	Vocal Harmony Host: Ethel Raim		
11:30	Childrens' Session Host: Klaas Van Graft	Guitar Styles Host: Michael Cooney		Les Danseurs Du St. Laurent			Schedule Available at Information Booth and in Area...	General Info.
12:00			Folk Music: Idiom of the Working Class Host: Enoch Kent	Music & Dance of the Middle East Host: George Sawa	Mandolin Host: Mike Seeger	Singaround: Songs with Floating Verses		
12:30	Mississippi Fife & Drum Group	Original Sloth Band Dave Broadstreet			Norman Kennedy	Lute Type Instruments Host: Bill Vanaver	CRAFTS AREA 11 a.m to 7 p.m	Note: See following pages for additional Workshop Participants
1:00	Camp Songs & Song Leading Host: Jack Pearse		The Folksong Collecting Experience Jean Ritchie	The Oppression of Women in Songs Hostess Alice Seeger	Fiddle Workshop Host: Tracy Schwarz			
1:30								
2:00	European Music & Dance Olga Sandolowich	Something about Ewan McColl Enoch Kent	Taj Mahal			Music in a Newfoundland Outport Host: Shelley Posen		
2:30				Bar-Room Blues Host: Dick Flohil	Singaround Songs that are so Bad-They're Good Michael Cooney			
3:00	Turkish Music Host: Ahmed Gardan	Long-Haired Country Music Host: John Cohen	Autoharp Kilby Snow Mike Seeger			Singaround Drinking Songs Host: Owen McBride		
3:30								
4:00	Roosevelt Sykes John Arpin	Mississippi Fife & Drum Group	Bonnie Raitt	Los Quinchamali? Bruce Cockburn	International Songs Host: Klaas Van Graft	Ballads & Broadsides Host: Ethel Raim	See Bulletin Board in Area for Daily Events	
4:30								
5:00		A Tribute to Charlie Poole Host: Paul Hornbeck	Owen McBride Balfa Frères					
5:30								
6:00	Bukka White Taj Mahal Mississippi Fife & Drum Group	John Prine	Old People & Aging Host: Utah Phillips	Concert: host: Bev Robertson	Songs of the 20's 30's 40's Host: Michael Cooney	Square Dance Host: Cyril Durance		
6:30								
7:00								
7:30	Singaround Love Songs Host: Norm Kennedy	Music Hall, Vaudeville & Limericks. Host: Tam Kearney	Adam Mitchell New Lost City Ramblers		Open Sing host: Dave Broadstreet sign up here in advance	Pennywhistlers		
8:00				Tales & Legends Host: Lou Killen		Folk Dance Participation Olga Sandolowich Ernie Krehm		



All Programs end at 8:30 p.m. Festival Site must be cleared at this time

FRIDAY

AREA 1

10:30 a.m. *How to get People to Sing Along:* Michael Cooney
11:30 a.m. *Ballads and Broadsides (Child Ballads),* Host, Michael Cooney, with Barry O'Neill, Jean Ritchie, Kilby Snow.
1:00 p.m. *Folksong Visualizations* — The Dildine Family.
2:00 p.m. *Children's Participation* — Lanie Melamed.
2:30 p.m. *Concert:* host, Dick Flohil, with Lonnie Young's Fife and Drum Group, Roosevelt Sykes, Bonnie Raitt.
4:00 p.m. *Concert:* Myles & Lenny, Murray McLauchlan.
5:30 p.m. *Concert:* Roosevelt Sykes.
6:00 p.m. *Family music traditions:* Host, Shelley Posen, with Jean Ritchie, Wareham Family, Balfa Freres, Lonnie Young.
7:30 p.m. *Singaround: Songs I Never Sing Anymore,* Host: John Cohen, with Louis Killen, Shelley Posen, Adam Mitchell, Michael Cooney.

AREA 2

10:30 a.m. *Banjo Styles:* Host, Paul Hornbeck, with Taj Mahal, Baxter Wareham, Bill Vanaver.
12:30 p.m. *Guitar Styles:* Host, David Bromberg, with John Cohen, Fred McKenna, Martin, Bogan and Armstrong, Adam Mitchell.
2:30 p.m. *When does it Stop Being Folk? (Argument):* Host, Michael Cooney, with Murray McLauchlan, John Cohen.
3:30 p.m. *The Country Music Experience (Discussion and Songs):* Host, Adam Mitchell, with Hazel Dickens, Fred McKenna.
4:30 p.m. *Concert:* Kilby Snow.
5:30 p.m. *Rhythms:* Host, Bill Vanaver with friends.
7:00 p.m. *Tales and Legends:* Host, Norman Kennedy, with Alanis Obomsawin, Barry O'Neill, John Allan Cameron.

AREA 3

10:30 a.m. *Slide Guitar:* Host, Shelley Posen, with Bonnie Raitt, Dave Bromberg, Bukka White.
11:30 a.m. *Concert:* Lonnie Young's Mississippi Fife & Drum Group.
12:00 noon *Singaround — Humorous Songs:* Host, Bill Vanaver, with Tracy Schwartz, Utah Phillips, Paul Hornbeck.
1:30 p.m. *Concert:* Edith Butler.
2:00 p.m. *The Environment, or What's Going on Here?* Host, Jean Ritchie, with Hazel Dickens, John Prine.
3:00 p.m. *Concert:* David Bromberg, Balfa Freres.
4:00 p.m. *Concert:* Martin, Bogan & Armstrong.
5:00 p.m. *Hard Times in the Mine, Mill, Farm, and Factory:* Host, Mike Seeger, with New Lost City Ramblers, Barry O'Neill, Fred McKenna, Enoch Kent.
6:30 p.m. *Concert* — Taj Mahal.
7:30 p.m. *Do It (Yourself):* Ethel Raim, Bill Vanaver.

AREA 4

10:30 a.m. *Traditional Music of Louisiana (Cajun):* Balfa Freres.
11:30 a.m. Les Danseurs du St. Laurent.
12:00 noon *Fiddle Tunes Transmitted from U.K., U.S., etc. and Variants Found in Canada:* Host, Mike Seeger, with Gilles Losier, John Allan Cameron, Perce Wareham, Balfa Freres.
1:30 p.m. Les Danseurs du St. Laurent.
2:00 p.m. *Squeeze Boxes: Accordion, Melodean, Concertina:* Host, Lou Killen, with Percy & Baxter Wareham, Nathan Abshire, Barry O'Neill, Phillipe Bruneau.
3:30 p.m. Dog Rib Indian Dancers.
4:00 p.m. *Concert:* Jean Ritchie, Michael Cooney.
5:30 p.m. Les Danseurs du St. Laurent, Edith Butler, Jean Marcoux, Alanis Obomsawin.
7:00 p.m. *Country Music Concert:* Host, Alice Seeger, with Bogan Martin & Armstrong, Kilby Snow, Fred McKenna, Alice & Hazel.

AREA 5

10:30 a.m. *Dulcimer:* Host, Tam Kearney, with Ian Robb, Bruce Cockburn, Jean Ritchie.
12:00 noon *The City — Friend or Foe?* Host, Hazel Dickens, and John Prine, Murray McLauchlan.
1:00 p.m. *Concert:* Bukka White.
2:30 p.m. *Concert:* Kilby Snow, Norman Kennedy, Utah Phillips.
3:30 p.m. *Concert:* New Lost City Ramblers.
4:00 p.m. *Sea Songs:* Host, Lou Killen, with Edith Butler, Shelley Posen, Enoch Kent.
5:30 p.m. *Playing Instruments: How to Learn:* David Bromberg.
6:00 p.m. *Making Up a Song (Wherein we Try):* Host, Ethel Raim, with John Prine, Adam Mitchell, Utah Phillips.
7:00 p.m. *Open Sing:* Host, Chick Roberts.

AREA 6

11:00 a.m. *Autoharp:* Kilby Snow.
12:00 noon *Symbolism in Folksong:* Host, Norman Kennedy, with Lou Killen, Ethel Raim, Jim Strickland.
1:00 p.m. *Bluegrass Session* — Country Rebels.
2:00 p.m. *Harmonica: Host,* Mike Seeger, with Taj Mahal, Saul Brody.
3:00 p.m. *Concert:* Bill Vanaver, John Allan Cameron.
4:00 p.m. *Songs and Stories of Newfoundland:* Wareham Brothers, with Barry O'Neill.
5:00 p.m. *Concert:* Bukka White.
5:30 p.m. *Folk Dance Participation:* Olga Sandolowich, Ernie Krehm.
7:00 p.m. *Square Dance:* Host, Cyril Durance, with Country Rebels, Gilles Losier, Phillipe Bruneau, Yvan Brault, Wareham Brothers.

Crafts area

Check notice board at native peoples' and crafts area for exact scheduling of additional events in this area.

SATURDAY

AREA 1

10:30 a.m. *Where do You Find Songs?* Michael Cooney.
11:00 a.m. *Children's Session:* Michael Cooney, Dildine Family, Gary & Everill Muir, Lanie & Andy Melamed.
12:30 p.m. *Concert:* Lou Killen, The Pennywhistlers.
2:00 p.m. *Music of India:* Temple Dancers, Pandit Randeva, Mangele Tembe.
3:00 p.m. *The Woman's Image in Song:* Host, Ethel Raim, with Alice & Hazel, Barry O'Neill, Jean Ritchie, Pennywhistlers.
4:30 p.m. *Concert:* Alanis Obomsawin, Balfa Freres.
5:30 p.m. *Ragtime — Cathouse to Concert Stage:* Host, Michael Cooney, with John Arpin, Roosevelt Sykes, Martin Bogan & Armstrong, Leon Redbone.
7:00 p.m. *Concert:* Lonnie Young Group, The Pennywhistlers.

AREA 2

10:30 a.m. *Banjo Styles:* Host, John Cohen, with Bill Vanaver, Bruce Cockburn, Eric Nagler.
12:00 noon *A Tribute to Joe Hill — His Life and Songs:* Utah Phillips
1:00 p.m. *Scottish & Irish Traditions:* Host, Norman Kennedy, with J. A. Cameron, Owen McBride, Enoch Kent.
2:00 p.m. *On The Road — Songs and Experiences:* Fred McKenna, Utah Phillips.
3:00 p.m. *A Tribute to Some Old Time Banjo Players:* Host, Mike Seeger, with John Cohen, Paul Hornbeck.
4:00 p.m. *Songwriters: A Discussion of Influences:* Host, Jean Ritchie, with Enoch Kent, Utah Phillips, Bruce Cockburn.
5:30 p.m. *Bluegrass Session:* Country Rebels.
6:30 p.m. *Concert:* Alice & Hazel.
7:00 p.m. *Open Sing:* Host, John Allan Cameron.

AREA 3

10:30 a.m. *Zither-Type Instruments:* Host, George Sawa, with Bill Spence, Kilby Snow, Martha Nagler.
12:00 noon *Concert:* Kilby Snow.
12:30 p.m. *Concert:* Host, Shelley Posen, with Wareham Brothers, John Prine.
2:00 p.m. *Concert:* Bill Vanaver, Martin Bogan & Armstrong.
3:00 p.m. *Variations on a Song:* Michael Cooney.
4:00 p.m. *A Tribute to Hank Williams, a Country Music Great:* Host, John Prine, with Adam Mitchell, Fred McKenna, Murray McLauchlan.
5:30 p.m. *Concert:* Bukka White, Bonnie Raitt.
7:00 p.m. *Songs and Tales of the Supernatural:* Host, Norman Kennedy, with Owen McBride, Barry O'Neill, Jean Ritchie, Alanis Obomsawin, Kilby Snow.

AREA 4

10:30 a.m. *Holiday and Ritual Songs:* Host, Jean Ritchie, with Pennywhistlers, Norman Kennedy, Shelley Posen, Barry O'Neill.
12:00 noon *Balkan Music and Dance:* Host, Olga Sandolowich, with Dov and Eli Buk, Selyani Macedonian Folklore Group.
1:00 p.m. *Traditional French Music of Canada and Louisiana:* Host, Jean Marcoux, with Balfa Freres, Edith Butler, and friends.
2:30 p.m. *Ola Skanks Dance Group:* Afro-American Dance.
3:30 p.m. *Blues — Roots and Influences:* Host, Taj Mahal, Lonnie Young Group, Bukka White, Martin Bogan & Armstrong, Bonnie Raitt, Roosevelt Sykes.
5:30 p.m. *Concert:* Host, Edith Butler, with Les Danseurs du St. Laurent, Dog Rib Indian Dancers, Alanis Obomsawin, Gilles Losier, Phillipe Bruneau, Yvan Brault.
7:00 p.m. *Square Dance:* Host, Cyril Durance, Gilles Losier, Phillipe Bruneault, Yvan Brault, Country Rebels, Wareham Brothers.

AREA 5

10:30 a.m. *Guitar Styles:* Host, Mike Seeger, with Bogan Martin & Armstrong, Bonnie Raitt, Tracy Schwartz, John Allan Cameron, Bukka White.
12:00 noon *Concert:* Bukka White.
1:00 p.m. *Roots and Bluegrass:* Kilby Snow, Mike Seeger, Alice Seeger, Hazel Dickens, Tracy Schwarz.
2:00 p.m. *Music of the Andes:* Los Quinchamali.
3:00 p.m. *Folkballads and Broadsides:* Host, Tracy Schwarz, with Owen McBride, Shelley Posen, Norman Kennedy, Martha Nagler, Edith Butler, Kilby Snow.
5:00 p.m. *Concert:* David Bromberg.
6:00 p.m. *War: A Common Heritage:* Host, Bill Vanaver, with New Lost City Ramblers, Lou Killen, John Prine, Owen McBride, Adam Mitchell.
7:30 p.m. *Do It! (Yourself):* Chick Roberts, Michael Cooney.

AREA 6

10:30 a.m. *Flutes and Whistles:* Host, Lou Killen, with Lonnie Young, Taj Mahal, Jim Strickland, Baxter Wareham, Los Quinchimali.
12:00 noon *The Influences on and of Bob Dylan:* David Bromberg, Michael Cooney, Murray McLauchlan.
1:30 p.m. *Folksong Clubs and Societies:* Host, Tam Kearney, with Andy Spence, Michael Cooney and others.
2:30 p.m. *Concert:* Murray McLauchlan.
3:30 p.m. *Folk Dance Participation:* Hosts, Olga Sandolowich, Ernie Krehm.
5:00 p.m. *From Scotland to Cape Breton in Story and Song:* John Allan Cameron.
6:00 p.m. *Friends of Fiddlers Green Hour:* The Friends of Fiddlers Green.
7:30 p.m. *Concert: Cajun Music:* Host, Jean Marcoux, Edith Butler, Balfa Freres.

Crafts area

Check notice board at native peoples' and crafts area for exact scheduling of additional events in this area.

SUNDAY

AREA 1

11:00 a.m. *Children's Sessions:* Host, Klaas Van Graft, with Dildine Family, Lanie and Andy Melamed, Bill Vanaver.
12:30 p.m. *Concert:* Lonnie Young's Fife and Drum Group.
1:00 p.m. *Camp Songs and Song Leading:* Host, Jack Pearce, with Joanne Elligston, Shelley Posen.
2:00 p.m. *European Music and Dance:* Host, Olga Sandolowich, with Kodaly Group, Musicians of Crete, Portuguese Dance Group, Pennywhistlers.
3:30 p.m. *Turkish Music:* Host, Ahmed Candan.
4:30 p.m. *Concert:* Roosevelt Sykes, John Arpin.
5:30 p.m. *Concert:* Host, Dick Flohil, with Bukka White, Taj Mahal, Fife and Drum Group.
7:00 p.m. *Singaround — Love Songs:* Michael Cooney, Edith Butler, Norman Kennedy, Jean Ritchie, Kilby Snow.

AREA 2

11:00 a.m. *Guitar Styles:* Host, Michael Cooney, with Leon Redbone, Bruce Cockburn, Adam Mitchell, Bonnie Raitt.
12:30 p.m. *Concert:* Original Sloth Band, Dave Bradstreet.
2:00 p.m. *Something About Ewan McColl:* Enoch Kent.
3:00 p.m. *Long-Haired Country Music:* Host, John Cohen, with Adam Mitchell, David Bromberg, Alice Seeger.
4:30 p.m. *Fife and Drum Music of Mississippi:* Host, Charlie Robertson, with Lonnie Young Group.
5:00 p.m. *A Tribute to Charlie Poole and the North Carolina Ramblers:* Host, Paul Hornbeck, with New Lost City Ramblers.
6:00 p.m. *Concert:* John Prine.
7:00 p.m. *Music Hall, Vaudeville and Limericks (Yes!):* Host, Tam Kearney, and Barry O'Neill, Bill Vanaver, Chick Roberts.

AREA 3

10:30 a.m. *Religious Music:* Host, Jean Ritchie, with Bukka White, John Prine, Fred McKenna, Kilby Snow.
12:00 noon *Folk Music — Idiom of the Working Class:* Host, Enoch Kent, with Utah Phillips.
1:00 p.m. *The Folksong Collecting Experience:* Jean Ritchie.
2:00 p.m. *Concert:* Taj Mahal.
3:00 p.m. *Autoharp:* Kilby Snow, Mike Seeger.
4:00 p.m. *Concert:* Bonnie Raitt.
5:00 p.m. *Concert:* Owen McBride, Balfa Freres.
6:00 p.m. *Old People and Aging (Songs and Discussion):* Host, Utah Phillips, Dave Bradstreet, Murray McLauchlan.
7:00 p.m. *Concert:* New Lost City Ramblers, Adam Mitchell.

AREA 4

11:30 a.m. Les Danseurs du St. Laurent.
12:00 noon *Music and Dance of the Middle East:* Host, George Sawa, with Lebanese Dance Group, Edouard Habib, A. Anis, Ezzat Messiha.
1:00 p.m. *The Oppression of Women in Songs:* Host, Alice Seeger, Ethel Raim, Utah Phillips, Lou Killen, Alice and Hazel.
2:30 p.m. *Bar-room Blues:* Host, Dick Flohil, with Roosevelt Sykes, Martin Bogan & Armstrong, Bukka White.
4:00 p.m. *Concert:* Los Quinchimali, Bruce Cockburn.
5:30 p.m. *Concert:* Hostess, Bev Robertson, with Wareham Bros., Jean Marcoux, Fred McKenna, Edith Butler, John Allan Cameron, Les Danseurs du St. Laurent.
7:30 p.m. *Tales and Legends:* Host, Lou Killen, with Alanis Obomsawin, Dick Smith, Lonnie Young.

AREA 5

10:30 a.m. *Bowed Instruments:* Host, Bill Vanaver, with Tracy Schwarz.
11:30 a.m. *Mandolin:* Host, Mike Seeger, with David Bromberg, Martin and Armstrong.
12:30 p.m. *Concert:* Norman Kennedy.
1:00 p.m. *Fiddle Workshop:* Host, Tracy Schwarz, with John Allan Cameron, Gilles Losier, Martin Bogan and Armstrong, Dewey Balfa and others.
2:30 p.m. *Singaround — Songs That are so Bad, They're Good:* Host, Michael Cooney, with John Prine, Barry O'Neill, Leon Redbone, David Bromberg.
4:00 p.m. *International Folk:* Host, Klaas Van Graft, with George Sawa, Bang Song Song, Dick Smith, Los Quinchimali.
5:30 p.m. *Songs of the 20's, 30's, 40's:* Host, Michael Cooney, with Leon Redbone, Adam Mitchell, Martin Bogan & Armstrong.
7:00 p.m. *Open Sing:* Host, Dave Bradstreet.

AREA 6

10:30 a.m. *Vocal Harmony:* Host, Ethel Raim, with The Pennywhistlers, Alice and Hazel, New Lost City Ramblers, Balfa Freres.
11:30 a.m. *Singaround — Songs with Floating Verses:* Host, Paul Hornbeck, with Shelley Posen, John Cohen, Barry O'Neill.
12:30 p.m. *Lute-Type Instruments:* Host, Bill Vanaver, with Ahmed Candan, Pandit Randeva, A. Anis, Paul Hornbeck.
2:00 p.m. *Music in a Newfoundland Outport:* Host, Shelley Posen, with The Wareham Family.
3:00 p.m. *Singaround — Drinking Songs:* Host, Owen McBride, with Lou Killen, Norman Kennedy, Fred McKenna, John Allan Cameron.
4:00 p.m. *Ballads and Broadsides:* Host, Ethel Raim, with Utah Phillips, Enoch Kent, Alice and Hazel, Shelley Posen, Bill Vanaver.
5:30 p.m. *Square Dance:* Host, Cyril Durance, Gilles Losier, Phillipe Bruneau, Wareham Brothers.
7:00 p.m. *Concert:* Pennywhistlers.
7:30 p.m. *Folkdance Participation:* Ernie Krehm, Olga Sandolowich.

Crafts area

10:30 a.m. *Drums:* Host, Dick Smith, with Lonnie Young Group, Los Quinchimali, Harris Todman, Ezzat Messiha, Eli Buk.

Check notice board at native peoples' and crafts area for exact scheduling of additional events in this area.

IN MEMORIAM

Bob Beers

1922-1972

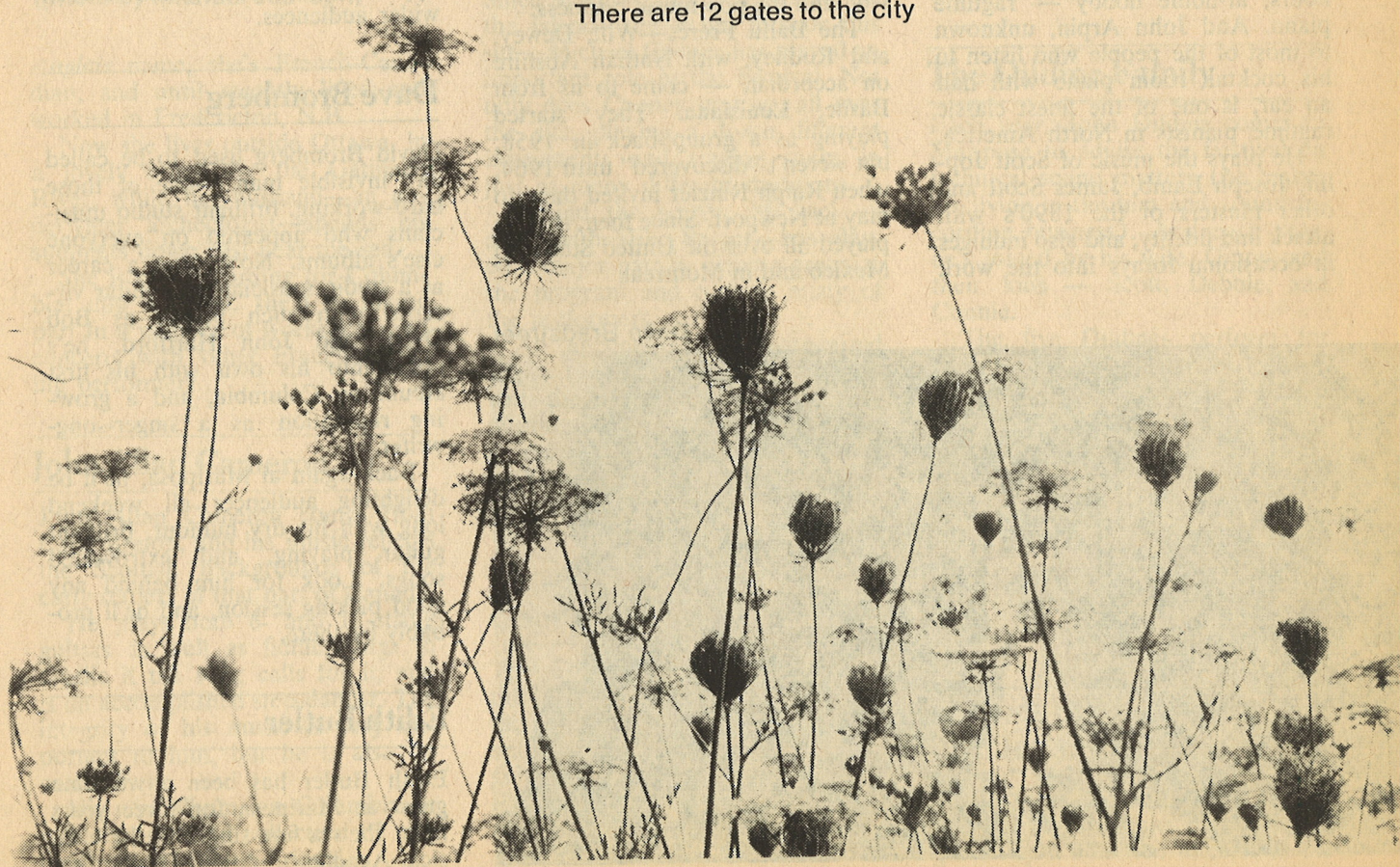
Peace is the child of spring, spring is the mother of May
May is the sister of love who wakes at the dawning of June.
Summer's the father of all; Fall and the rustle of leaves
Leaves and the colours of joy that grow in the Seasons of Peace.

•

Rev. Gary Davis

1896-1972

If you see my dear mother
Won't you tell her for me
I'm on the way to the city
And for to meet me in Galilee
What a beautiful city;
There are 12 gates to the city



MARIPOSA PERFORMERS

John Arpin

John Arpin is one of the busiest pianists in Toronto—and for many years he held down at least two steady gigs per night in a variety of hotels, cocktail bars, and expensive lounges. On these occasions he plays whatever the customer wants —with ease, skill, versatility, an excellent evening suit, and a ready smile. During the day, he works on television shows and is increasingly involved with recording and production work.

None of this, however, has even begun to take the edge off his after-hours, at-home hobby — ragtime piano. And John Arpin, unknown to most of the people who listen to his cocktail room piano with half an ear, is one of the finest classic ragtime pianists in North America.

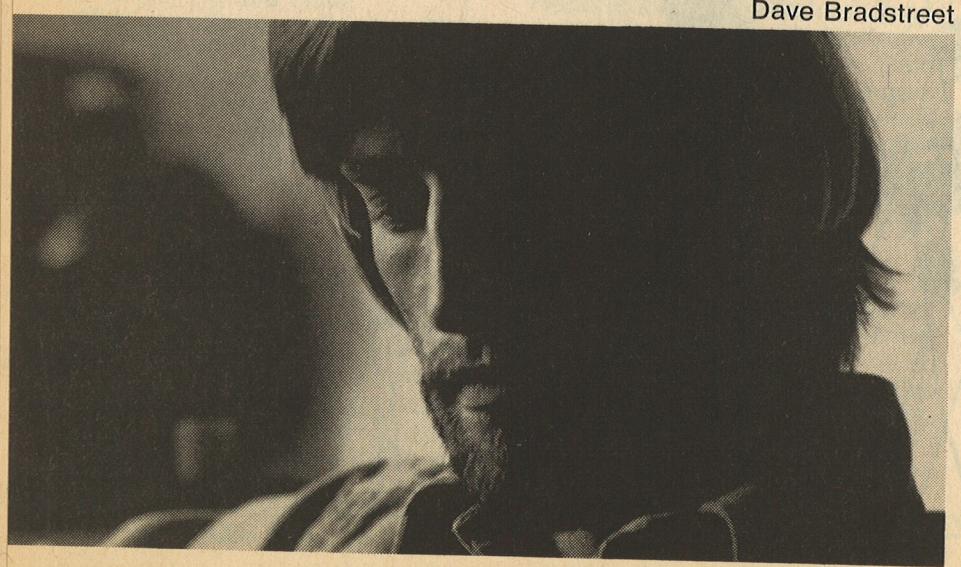
He plays the music of Scott Joplin, Joseph Lamb, James Scott and other masters of the 1890's with attack and fidelity, and also indulges in occasional forays into the work of Jelly Roll Morton. If you're lucky, he may also play some of his originals; complex rags which owe their inspiration to the ragtime masters and also to the stride pianists of the James P. Johnson-Fats Waller school.

Balfa Freres

Doug Kershaw, who showed up unannounced at Mariposa three years ago, was the first musician to turn on Canadian audiences to Cajun music. Now, with the Balfa Freres, it's time to hear the real thing, unadorned by the demands of Nashville and the pop music business.

The Balfa Freres—Will, Dewey, and Rodney, with Nathan Abshire on accordian — come to us from Basile, Louisiana. They started playing as a group back in 1958, but weren't "discovered" until 1964, when Ralph Rinzler invited them to play at Newport. Since then, they've played all over the United States, in Mexico and in Montreal.

Dave Bradstreet



Dave Bradstreet

Dave Bradstreet has been making Toronto home for a long time, and he's been playing all the eastern coffee houses (from the Riverboat here to the Gaslight in New York) for years, not to mention those grinding tours of U.S. colleges from upstate New York through to the Midwest and Texas.

He's working now on an album of his own songs — gentle but intense, direct and straightforward. He has long deserved success; perhaps his album, and this Mariposa appearance, will bring him to even wider audiences.

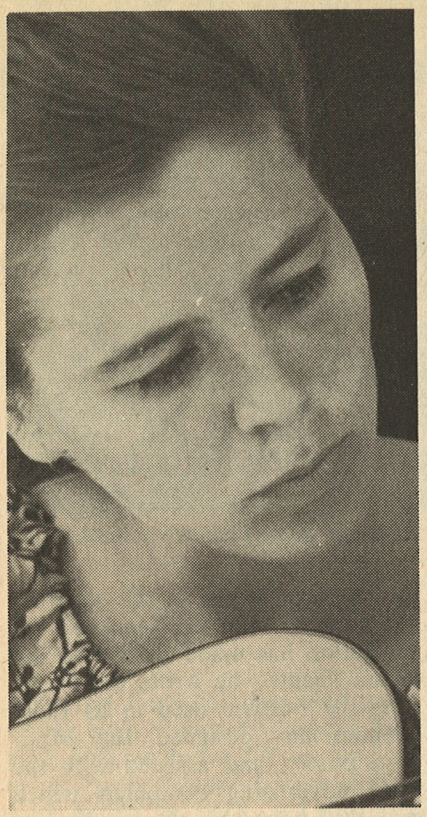
Dave Bromberg

David Bromberg used to be called an "invisible man"—one of those hard-working, brilliant studio musicians who appeared on everyone else's albums. Now, after a career as a studio musician and guitar virtuoso with such people as Bob Dylan and John Hartford, he's come into his own with his first album on Columbia, and a growing reputation as a singer-songwriter.

Back again at Mariposa, he'll be delighting audiences all weekend long with his dry humour, brilliant guitar playing, and extroverted songs. Look for him behind any good picking session, and he'll probably be there.

Edith Butler

Edith Butler has been a welcome guest at Mariposa for three years now; she's a fine singer in the classical Acadian tradition. Despite her



Edith Butler
(photo by Michael Jackson)

Anglais name, she's French-Canadian, and until recently lived and worked in Fredericton, N.B.

Now she lives outside Ottawa, in a lovely house by the Gatineau River, while her husband—an underwater archeologist—spends his summers down east near the sea.

She is now recording for Columbia; this weekend, she'll be taking part in a number of workshops and concerts with other French-speaking performers.

John Allan Cameron

John Allan Cameron comes from Cape Breton, and his music reflects the Scottish backgrounds of the early settlers of that part of Canada.

He plays both 6- and 12-string guitars as well as fiddle, sings in Gaelic if the song calls for it, and is an accomplished step-dancer. The integrity of his music is very important to him, but he is also an entertainer.

His new album, on Columbia, is a finely-produced collection of material, most of it traditional.

Bruce Cockburn

There are few Canadian singers with the enormous popularity of Bruce Cockburn, whose gentle melodies and poetry have established him as a songwriter of unusual merit.

A one-time rock and roll musician with more bands in the Ottawa area than he now cares to recall, Cockburn has been part of Mariposa for several years—and he returns each time with new songs, new images, and new musical pictures.

His songs have been recorded by many other singers in Canada and the United States; he wrote the music for the best-known Canadian film of them all, *Going Down the Road,* and he has three excellent albums available on the True North label. He will be appearing throughout Mariposa in workshops and in concert.

Michael Cooney

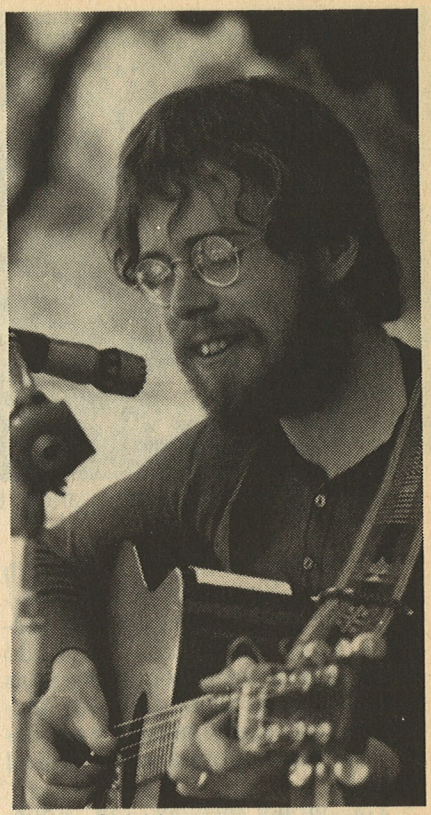
Since Mariposa started its career on the Island—this is our fifth on this site—Michael Cooney has played an important role in the Festival. Not only does Cooney pop up, all over the site, playing a dozen different instruments and singing songs in just as many different traditions.

Behind the scenes, Michael — along with Mike Seeger—has played a major part in helping organize the program and contact many of the performers.

An uncommonly well-organized singer (he keeps a black notebook with the titles of the thousands of of songs in his growing repertoire, all colour-coded and subject-filed), he has a fine sense of the continuity of music in the folk traditions.

Country Rebels

The Country Rebels are carrying the bluegrass standard at Mariposa this year—a fine Ontario band consisting of Tommy Beauchamp on guitar, Polly Beauchamp on guitar, Ray Benedict on mandolin, Larry Good on banjo, and Norm McHarty on dobro.



Bruce Cockburn
(photo by Bruce Cole)

The Dildine Family

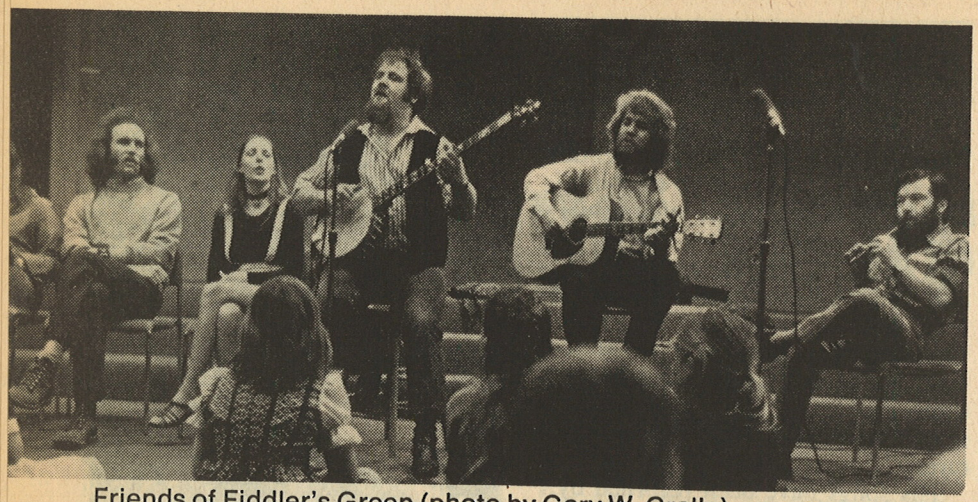
Each year, John Dildine comes to Mariposa to advise the Festival on technical sound matters (he makes his living in the film and sound recording business). And each year, he's joined by his wife, Ginny, and their kids — Scott, Debbie, and Connie.

The five Dildines perform for both children and adults with a combination of traditional folk music and puppetry. Their puppets range from two-foot high marionettes to larger-than-life rod puppets, manipulated from within.

The Dildines live in the country at Accokeek, Maryland. John is active on the boards of directors of the National Folk Festival Association, and the Fox Hollow Festival.

Friends of Fiddler's Green

Friends of Fiddler's Green is a bunch of singers and musicians drawn together by a common interest in the



Friends of Fiddler's Green (photo by Gary W. Cralle)

folk traditions of their native British Isles. As their collective name suggests, the group centers on the Fiddler's Green folk club in Toronto where they perform individually or as a group at frequent Ceilidhs. Renowned folk music pundits have described their performance as musical anarchy.

The group includes Ian Robb, from London, England. An exceptionally able performer in the disciplined revival style, he plays dulcimer and concertina. Stu Cameron is a Scots born Canadian, from Toronto, who has captured the flavour of his Scots heritage and sings with a command of the idiom which has come from many hours of patient listening to the finest traditional performers.

Margaret Christl is from a Welsh mining background and has lived in Scotland and England at various times which has enabled her to sing in many regional styles with the authority of a native, while Pete Shepherd is an Englishman whose deep interest in folk music has led him, tape recorder in hand, through the highways and byways of the British Isles in search of songs. His sensitive, litling style reflects his affection for the idiom. He plays guitar, harmonica and button key accordion.

Margot Kearney is the craftswoman and housemother of the Fiddler's Green family, and sings in the direct clear style of the revival singers of her native Scotland.

Tam Kearney is the genial host of Fiddler's Green, and often the spokesman for the group, while Jim Strickland, another Scotsman, sings in a style acquired from many traditional singers.

Paul Hornbeck

A brilliant banjo player with a deep affection for bluegrass and olde tyme styles, Paul Hornbeck is the resident manager of the Toronto Folklore Centre, now that Eric Nagler has gone north to pursue the joys of rural living.

Paul played Mariposa last year as a member of Sweet Evening Breeze; this year he's appearing in any number of workshops as a solo artist, instructor, and jam session musician.

Paul Hornbeck



Norman Kennedy

Norman Kennedy tells superb ghost stories—and if that doesn't sound like sufficient qualification for a festival as varied as Mariposa, he also has a large repertoire of traditional Scottish material at his command, including ballads, bawdy songs, and stories-in-song.

He now works as a weaver in the United States (at Colonial Williamsburg), and has been a regular at Mariposa and other folk festivals in North America for several years.

Enoch Kent

Enoch Kent works in the advertising business, and the Mariposa organization has made shameless use of his talents—he wrote the theme song the Festival used in its radio commercials, designed the Mariposa poster, and assisted with the print advertising campaign which may well have brought you here.

He is also a fine singer of Scottish folk material, and when he lived in London formed a group called The Exiles, which was very popular on the British folk scene for a while.



Taj Mahal (photo by Julie Snow)

Louis Killen

A joyous Geordie from Newcastle who's been doing traditional English folk material for as long as many Festival-goers can remember, Lou Killen is back at Mariposa again.

He first came to the Festival in its days at Innis Lake, and returned last year with Irish folk singer Liam Clancy. This time, he's on his own, singing his songs with gusto and good cheer.

Los Quinchamali

Formed in Montreal last year, this group presents the folk music of the Andes.

Residents of Montreal, the members of the group are Alain Montblanch, born in France of Spanish parents; Edmond Badoux, from Switzerland; and Renato Trujillo, who was born in Santiago, Chile.

In spite of the rhythmic quality of much South American music from the Andes, there is a strain of sadness and taciturnity from the Indian people who live in the mountain areas of the continent under severe social conditions and a hostile environment. Parallel to the traditional music, the group's repertoire includes songs in the folk tradition composed by South American poets and singers, as well as some original material.

The group plays a variety of instruments—including the kena, the pinquillo, the sikus, the charango, and the bombo—all of them traditional in South America, but rare indeed in a North American setting.

Taj Mahal

Taj Mahal is America's foremost black interpreter of black music—born in New York, raised in the New England countryside, an agricultural degree at the University of Massachusetts, and all of this submerged by the feeling that he was living in a foreign culture, displaced and out of tune with himself.

The blues changed all that. At first, he searched out the early bluesmen—Charlie Patton, Robert Johnson, Sleepy John Estes—and later familiarized himself with the work of the Chicago men. "A great way to discover yourself is to start from the tradition that you come from. . . . I decided to play, whether I made money or not, because this is just what I wanted to do."

He has explored every kind of American black music—and he's played with his own band (he first appeared at Mariposa some years ago with a quartet; one of his recently-issued Columbia albums had him at the helm of a 10-piece band which included four tuba players).

Now he's back on his own, with his guitar, his banjo, his harmonica, and a wealth of music which reflects his own roots and those of all black Americans.

Jean Marcoux

Now 27, Jean Marcoux has a wide repertoire of material, strong on traditional Acadian songs and the material of Gilles Vigneault. He's made a number of television shows and personal appearances in his native Quebec, in New Brunswick, and in New Orleans, where he worked for several months with Cajun bands.

The best way to describe him, however, is in his own language: ". . . c'est un guitariste-interprète qui est attaché à notre folklore traditionnel et qui essaie de nous le rendre le plus fidèlement possible."

Martin Bogan and Armstrong

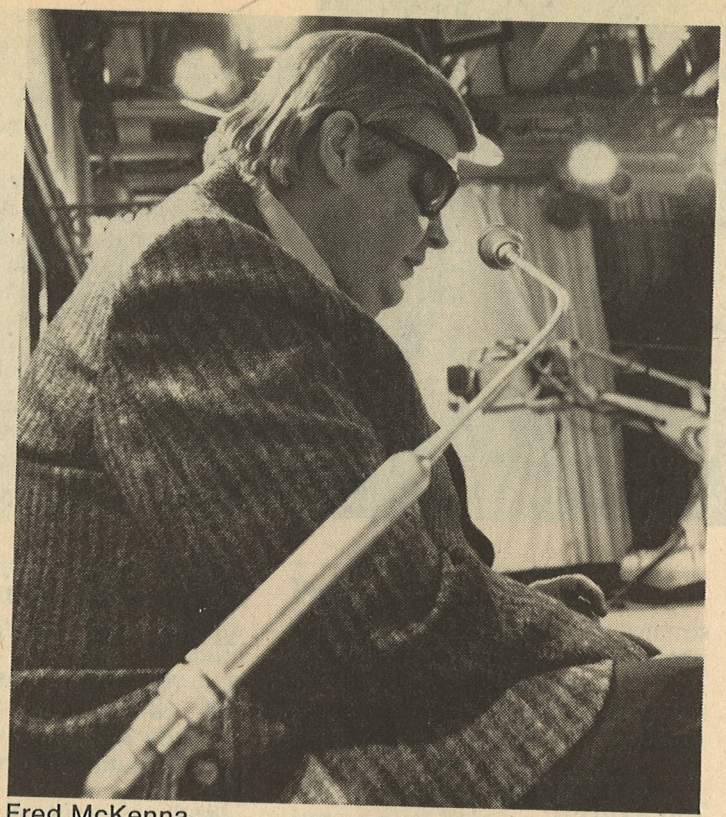
Carl Martin, Howard Armstrong, and Ted Bogan first got together in the early 30's, and worked throughout the south as a unit until the U.S. joined the war.

Carl Martin's from Big Stone Gap, Va., in the heart of coal mining country, and plays mandolin; Howard Armstrong came from Lafayette, Tenn., and plays fiddle; while Ted Bogan came from Spartanburg, N.C., and plays guitar. They absorbed many different musical traditions in their travels, and regularly played dances, radio broadcasts, churches, and social events of all kinds.

After the war, Martin and Bogan played together again in Chicago — and increased their repertoire by learning Irish and even Polish material, which they would play regularly in clubs in various Chicago neighbourhoods. Howard Armstrong moved to Detroit after the war, but joins his old partners whenever he can; his son, Tom Armstrong, is joining them on bass during the Festival.

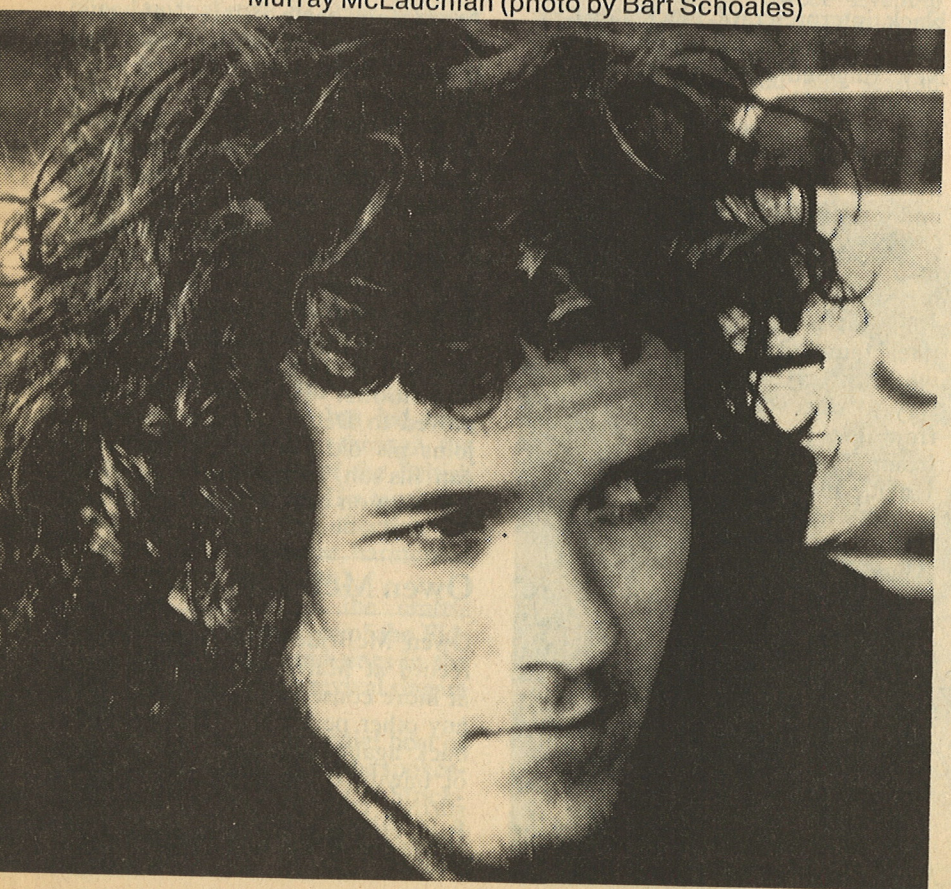
Owen McBride

Owen McBride holds some sort of record at Mariposa—he's appeared at more consecutive Mariposas than any other performer. This year he's back again, with his usual mixture of bawdy Irish songs, soft ballads, stirring calls for action, scurrilous stories, outrageous jokes, and rebel yells.



Fred McKenna

Murray McLauchlan (photo by Bart Schoales)



Fred McKenna

This man Fred McKenna, in the United States, would probably be a legend by now—somehow, Americans seem to spot folk heroes much sooner than we do here in Canada.

Familiar to everyone in Canada with a television set (if only as "the blind guy who plays guitar with it lying across his knees"), McKenna has played on nearly every down-east TV show for the last five years —with Don Messer, the Singalong Jubillee gang, Anne Murray and dozens more. He also plays fiddle and harmonica.

But he's paid his dues—and the stories he can tell you over a draft beer will make you cry and laugh alternately until the tears roll down your cheeks; there are workshops during the Festival when he'll pass on some of his tips on hitch-hiking which you shouldn't miss.

Murray McLauchlan

Murray McLauchlan has been part of Mariposa for many years, and is now—after what seems like an age! —accepted as a singer-composer of major importance across Canada and in the United States.

His first album, *Songs From the Street,* features many of his best-known pieces (*Child Song, Honky Red, Sixteen Lanes of Highway* among them)—his next album, currently in production, will include many of his new songs which he will be singing at Mariposa.

The quality and maturity of his songs grows each year; in an age of "back-to-the-country" McLauchlan celebrates life in the big, bad old city. And his studio-apartment (over a do-it-yourself garage on downtown Parliament Street) is giving him space and inspiration to write some of the best contemporary folk material to be heard today.

Myles and Lenny

Myles Cohen and Lenny Solomon have been around the Toronto scene for quite a while—they first made an impact when they appeared at a Mariposa-sponsored concert in Toronto three or four years ago.

Since then Myles (guitar) and

Lenny (fiddle) have honed their abilities and their material to a fine edge. The duo now records for GRT Records, while Lenny works frequently as a session man for other artists' recording dates (he plays on the recent Luke Gibson album).

Adam Mitchell

A native of Scotland, Adam Mitchell used to be a rock and roll bandleader (does anyone remember The Paupers?). Now he has turned into a songwriter-performer, record producer, and formula racing car driver. His own first album is in preparation—while his reputation as a producer (Lightfoot, Linda Ronstadt, Jake Holmes, Manhattan Transfer, Mainline, and Fludd all have Mitchell-produced albums) continues to grow.

Meanwhile, he also has a growing reputation as racing driver — he's not in the Jackie Stewart class yet, but he's working hard on it, in between visits to recording studios in New York, Nashville, San Francisco, and Los Angeles.

New Lost City Ramblers

One of the oldest and most respected olde-tyme bands in the United States is the New Lost City Ramblers, who were at Mariposa three years ago.

The Ramblers are John Cohen, who plays guitar, banjo, and mandolin; Mike Seeger, who plays guitar, banjo, mandolin, fiddle, autoharp; and Tracy Schwarz, who plays guitar, banjo and fiddle.

The group has many albums available on Folkways; Mike Seeger records separately for Folkways, Mercury, and Vanguard. John Cohen also leads his own group, the Putnam String County Band, some of whose members are likely to be found wandering around the Festival site.

Alanis Obomsawin

Alanis Obomsawin has been appearing at Mariposa for several years now. An Odanak Indian from Montreal, she is deeply involved in work for the National Film Board, and spends a great deal of her time travelling from reserve to reserve across Canada.

Most important for Mariposa, she is responsible for the success of the Native People's segment of the Festival. Her contacts with Indians and Eskimos across Canada are invaluable, and her organizational ability in putting the Native Peoples' program together is a vital part of the festival's background.

She will also find time, throughout Mariposa, to sing the haunting songs of many Canadian Indian bands. And her storytelling ability —particularly if you have young children with you—is simply marvellous.

Alanis, once more, is one of the people Mariposa could hardly do without.

Barry O'Neill

Barry O'Neill is something of a rarity — a Canadian (and a Torontonian, to boot) who is deeply involved in the performance and study of traditional folk material from English and Canadian sources. He plays concertina and has a fine voice.

Adam Mitchell



Alanis Obomsawin (photo by Buzz Chertkoff)



Original Sloth Band

Jug bands have a long and worthy history — home-made music for home-made fun. The Original Sloth Band, once known around the Toronto area as the Tubby Fats Original All Star Downtown Syncopated Big Rock Jug Band, has reformed into a somewhat tighter unit, consisting of Chris and Ken Whiteley and Tom Evans. Chris plays harmonica, guitar, trumpet; Ken plays guitar, kazoo, banjo, dobro and jug; while Tom handles clarinet, fiddle, mandolin and guitar.

Ken is involved with a coffee house in Beaverton, Ont., named Circle Round the Sun; the group has played frequently at Toronto's famed Brunswick House, hiding behind the name of the Red Hot Whoopee Band.



The Original Sloth Band

The Pennywhistlers

The music of the eastern European countries is rarely heard at festivals—unless the Pennywhistlers are on the program.

Six ladies from improbable places like New York and Philadelphia, and music — superbly sung, from improbable places like Bulgaria and Poland and Rumania and Macedonia and Russia and Turkey and heavens knows where else.

And yet, in Mariposa's setting, it all seems so perfectly *right*. The music, the costumes, and the voices of the Pennywhistlers have made their impact on Mariposa several times in the past—Ethel Raim, the group's leading light, took part in the Festival last year, and is leading a number of workshops (in addition to singing with her colleagues) this weekend.

The Pennywhistlers (photo by Allan Silberman)



U. Utah Phillilps

Utah Phillips first came to Mariposa last year, modestly billed as "the Golden Voice of the Great Mid-West" In no time at all, he delighted people who were hardly prepared to believe that he was, in fact, real.

Utah Phillips, somehow, is rather larger than life. He's a union organizer, a singer ("I don't really have a great voice"), a joker (the worst puns in the world, or some of them),

a songwriter, and a character of warmth and honesty. On his first day in Toronto last year, on the eve of the Festival, he spent a day listening to the Toronto City Council (his summation: "Most of them are dull and stupid and reactionary, but by and large I think they're fairly honest").

He once ran for Senator for Utah —on the Peace and Freedom Party ticket — and lost handsomely. He has hitch-hiked and ridden freights and sung his songs and told his stories everywhere—and it's a delight to have him back at Mariposa.

Shelley Posen

Shelley Posen began his singing career at summer camps in the 50's, learning guitar and banjo under the influence of Pete Seeger and the Weavers. He grew up and into the work of Dylan, Ochs, Paxton, and the others — and then got turned onto traditional music at Mariposa in '68, when the Young Tradition, from England, made a great impression on him.

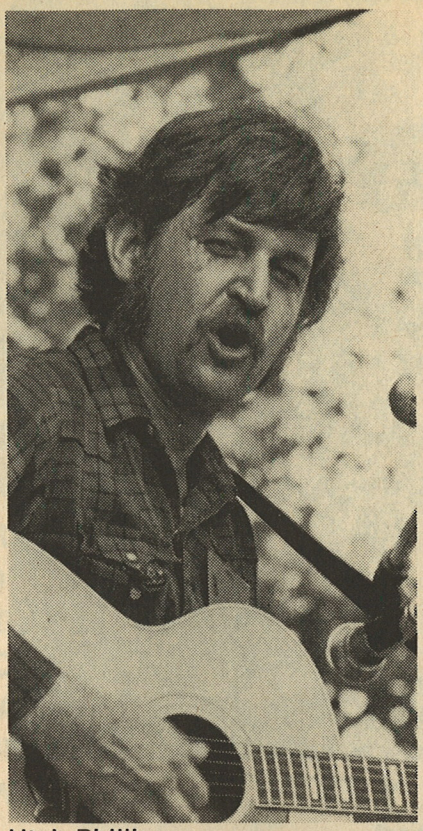
Since then, he's learned to play the concertina, spent half a year in the British Isles, disappeared from the local scene in Toronto to take an MA in folklore at Memorial University in St. John's, Newfoundland, began to become interested in bluegrass and country and western music, and started to learn the dobro.

John Prine

John Prine, according to all the rock and roll magazines, is where it's at this year. Discovered by Kris Kristofferson, managed by Paul Anka, his songs recorded by everyone from Bob Gibson to Bob Dylan; it's enough to turn the head of anyone who—until 18 months ago—was a Chicago mailman.

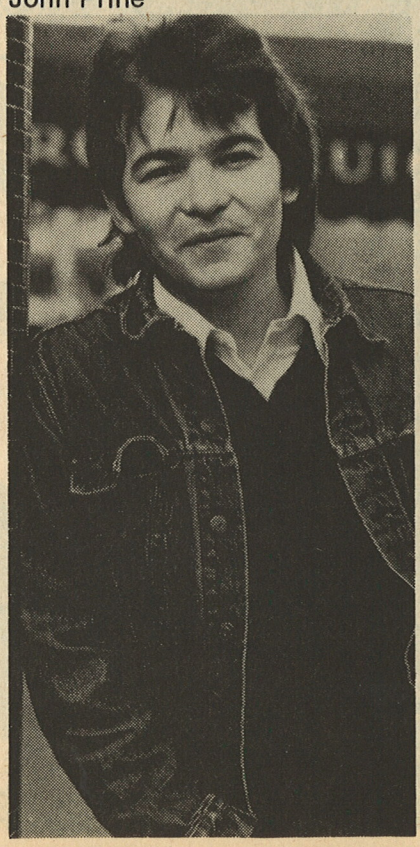
It hasn't affected Prine much, except he got an ulcer which he says was caused "by a combination of events." He still likes to sit down and sing Hank Williams songs (which is one of many things he's doing at Mariposa).

He has a sense of humour, warmth, and he'll be around long, long after the social whirl of the rock and roll world has passed by to settle on some other newcomer. Prine writes straightforward material, much of it funny, some of it bruisingly direct and uncompromising. And he sings it with compassion.



Utah Phillips
(photo by Julie Snow)

John Prine



Jean Ritchie

Jean Ritchie is the youngest in a family of 14 children born and raised in Viper, Ky., in the heart of the Cumberland Mountains. Her family originally came there from England in 1768, and five generations passed with little change in the way of life in the rugged ridges of the mountains.

As a result, the old songs — brought by mountain settlers from England, Scotland, and Ireland — remained largely unchanged for far longer than elsewhere in America. In Jean's time, however, the changes began—and her older sisters remember the time the first railroad came through, the first mining, the first movie house, and more recently, the first television sets.

With a university degree, Jean travelled to New York, recorded for the Library of Congress, visited the British Isles in search of the roots of the songs she learned in her childhood, and has appeared at every major folk festival in North America.

She is returning to Mariposa with her dulcimer and she is taking part in a large number of concerts

Chick Roberts

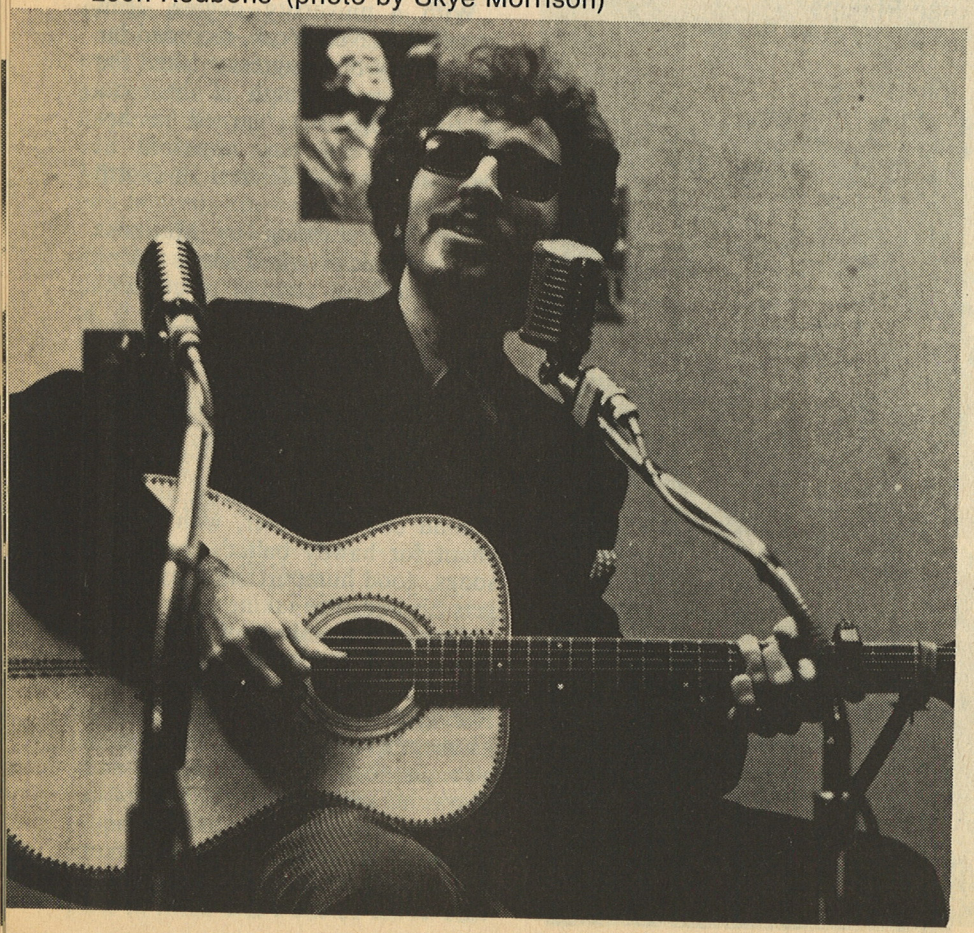
Chick Roberts has been part of the Toronto folk scene for as long as anyone can remember — a skilled raconteur, singer, guitarist, and all-around crowd pleaser, with a penchant for bawdy ballads, jug band songs, good humour and music that gets his audience taking part.

Once a member of the Dirty Shames (a fondly-remembered local group which included Carol Robinson and Amos Garrett among its membership), Chick Roberts is also an accomplished actor — and plays a key role with Mariposa backstage as chairman of the hospitality committee, whose function it is to look after the performers who come to the Festival.



Bonnie Raitt (photo by Julie Snow)

Leon Redbone (photo by Skye Morrison)



Bonnie Raitt

Bonnie Raitt spent her early years (and she's only 23 now) listening and learning with people like Skip James and Fred McDowell and Son House and Buddy Guy and Luther Allison.

Then she started to listen to the material of singers as diverse as Stephen Stills, Sippie Wallace, and Stevie Winwood, and she even began to write a few songs of her own.

And here she is, strong-voiced, a superbly tough bottleneck guitarist, making her first appearance in Canada. A first-rate blues stylist, she has gone beyond the skilful imitation of the old masters, but uses their work as a springboard for her own interpretation of their material.

Leon Redbone

There are more stories about Leon Redbone than there is room for here. His own biography is simple, if enigmatic: "I was born in Shreveport, La., in 1910, and my real name is James Hokum. I wear dark glasses to remind me of the time I spent leading Blind Blake throughout the south, and I now live in Canada as a result of the incident in Philadelphia."

Almost none of this may be taken at face value, and it really doesn't matter anyway. Lean Redbone, is simply a brilliant instrumentalist (guitar, harp, fiddle, mandolin) who is able to recreate the music of the 20's and 30's with uncanny credibility.

His models are often unusual (he will sing an Ethel Waters song rather than a Bessie Smith one; he'll recall Tommy Johnson with greater readiness than he will Robert Johnson). His skill as a re-creator of blues is matched only by his work recreating the country music of the past. Leon Redbone is a Toronto legend already, and recent appearances at the Ark in Ann Arbor and at the Buffalo Folk Music Festival early this year are spreading his fame.

Editor's note: When asked for a photograph for this program, Mr. Redbone sent us a crumpled snapshot of Bob Dylan.



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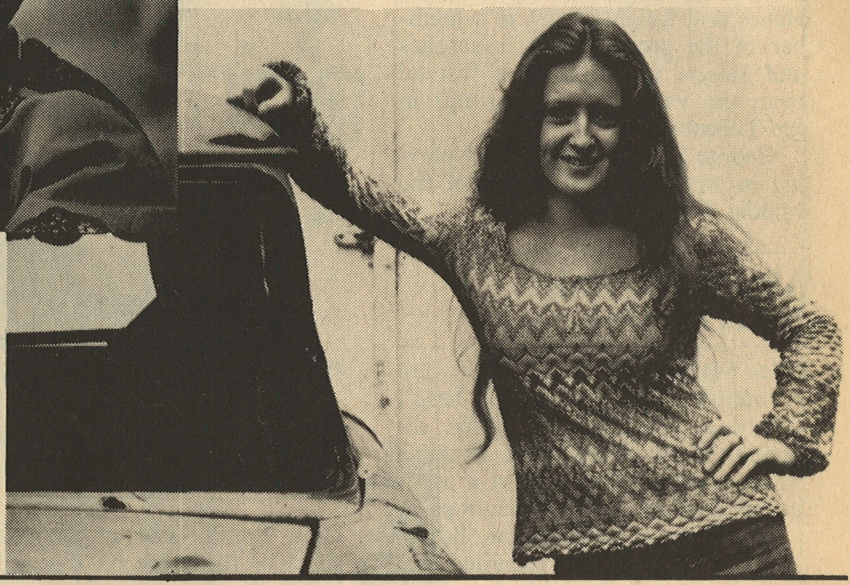
Bonnie Raitt





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George Sawa

George Sawa is a 25-year-old kanun player, born in Alexandria, Egypt. Now working on his MA in ethnomusicology at the University of Toronto, he made his first appearance at Mariposa last year, and (along with Alga Sandolowich, Flo Hayes and Leigh Cline) is a member of the group which researches and selects music for the festvial from the various ethnic groups in the Toronto area.

George Sawa is hosting and playing in workshops on music of the Middle East.

Alice Seeger and Hazel Dickens

Alice Seeger and Hazel Dickens are a country music duo which hasn't played at the Festival before, although Alice (she's Mike Seeger's wife) appeared last year in a number of country music workshops.

Alice Seeger plays guitar, banjo, and autoharp and has recorded and toured extensively with her husband—with a long trip two years ago to New Zealand, Japan, and Australia.

Hazel brings a distinctive bluegrass flavour to the duo—as a team, she and Alice have appeared at Festivals and colleges all over the United States.



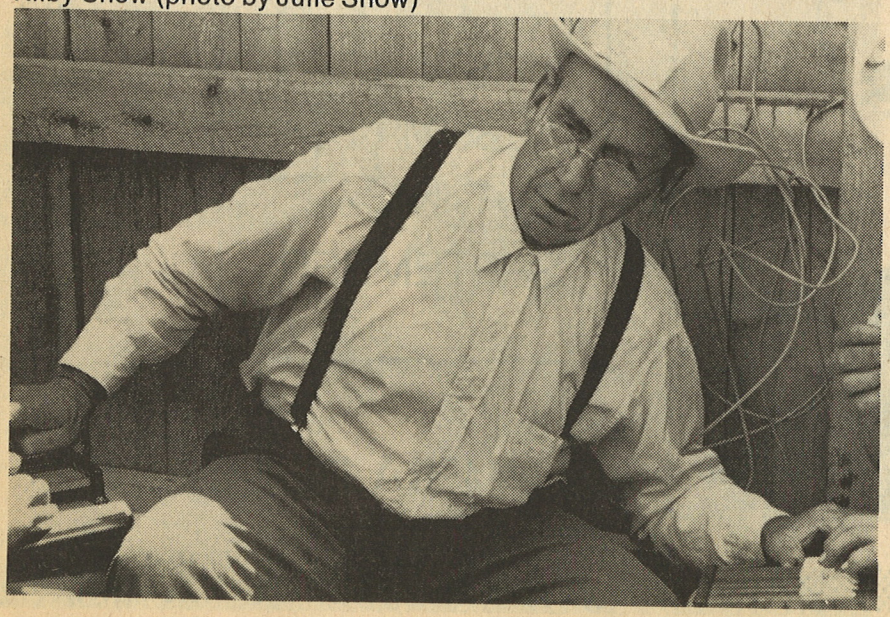
Alice Seeger and Hazel Dickens (photo by Rick Diehl)

Dick Smith

Dick Smith, still remembered by some as the voice on the Air Canada West Indies commercials ("come on down, mon!"), leads his own band in Toronto, called Syncona. He is an excellent drummer with a wide knowledge of West Indian musical traditions. He'll be hosting a drum workshop during the festival, with a number of drummers from different musical traditions — and he'll bring the steel drummer from his own band, Harris Todman, with him.

A recent record, his arrangement of the traditional *On the Wings of a Dove,* was successful across Canada, and Smith and Syncona are presently cutting their first album of West Indian material.

Kilby Snow (photo by Julie Snow)



Kilby Snow

Variously described as "the Bill Monroe of the autoharp," and "the most unusual autoharp stylist to be heard today," Kilby Snow is a virtuoso.

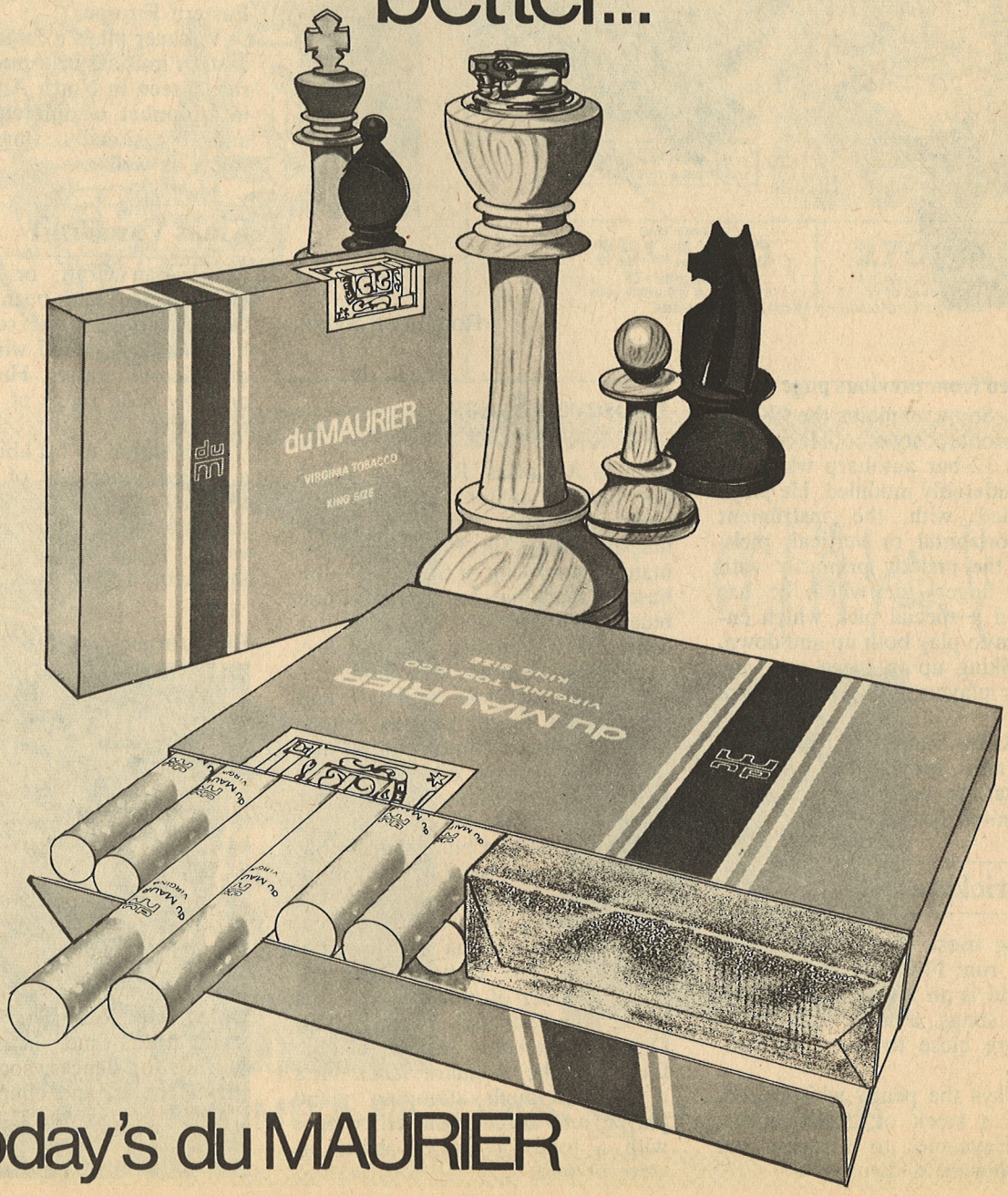
He's been playing the autoharp since he was so small that he had to play the instrument lying on the floor because it was too heavy for him to lift. He learned his songs from the Carter Family, Blind Alfred Reed, Bill Monroe, and dozens of other old-time country and bluegrass artists, as well as from country songs and breakdowns he heard around his home in Virginia.

In his youth he travelled throughout the Carolinas, Tennessee, Virginia, and Kentucky ("all rough states at that time," he recalls now), playing for dances, socials, and at bars, schools, and churches.

Mike Seeger, who is playing on a number of Mariposa workshops

Continued overleaf

for people with a taste for something better...



today's du MAURIER



Roosevelt Sykes

Continued from previous page

with Mr. Snow, explains the "Kilby Snow autoharp style": "He uses a standard 12-bar autoharp which he has considerably modified. He plays left-handed with the instrument either horizontal or vertical, picking out the melody primarily with his first finger, for which he has fashioned a special pick which enables him to play both up and down, thus striking up to twice as many notes as players with conventional picks."

It's Kilby Snow's Mariposa debut—a must for anyone who suspects that the autoharp is a somewhat limited instrument!

Jim Strickland

Spending most of his spare time helping run Fiddler's Green, Jim Strickland is an inveterate singer of Scottish songs, a large number of which are close to being unprintable.

He plays the penny whistle, too, and has a stock of stories, jokes, and irrelevancies to surprise and amuse unwary audiences.

Roosevelt Sykes

Born in Arkansas, Roosevelt Sykes has been a major figure on the blues scene ever since he made his first recordings in 1929. He spent many years living in St. Louis—the base, at that time, for dozens of fine blues pianists, and not that far away from Sedalia, Mo., always considered the home of ragtime.

During that time he knew and played with dozens of other bluesmen, including Lonnie Johnson and Peetie Wheatstraw. When he moved to Chicago to continue his recording career in the late '30's, he helped model the modern blues sounds that most of us are familiar with from that city — before the war, Sykes was recording with a rhythm section and even a sax on occasion. Known as The Honeydripper, he had a number of major hits.

He now lives and works in New Orleans; his latest records can be found on the Delmark label. He's a rough, tough stomping piano player, and an excellent entertainer with a fund of stories about his colorful past.

Bill Vanaver

Bill Vanaver first came to Mariposa a couple of years ago as accompanist for the Pennywhistlers, and he played a major role last year helping the Festival select the Toronto area ethnic groups which took part.

He first became interested in folk music when he heard Big Bill Broonzy in 1959 (Vanaver was at a summer camp in Michigan; Broonzy was the cook!), and since then, he's travelled all over the United States and most parts of Eastern Europe.

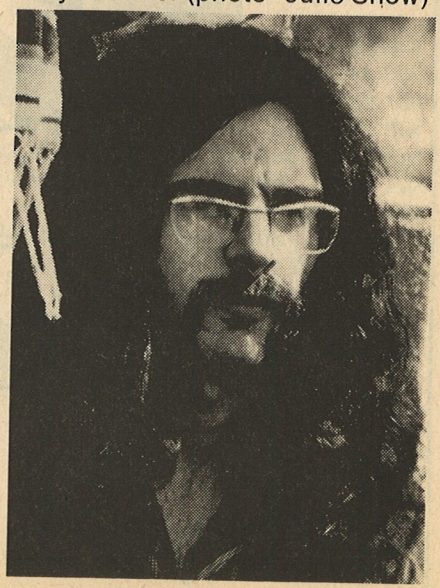
Vanaver plays a large number of eastern musical instruments that are rarely seen in North America, sings in a number of different languages, and occasionally sings his own songs as well.

Klaas Van Graft

Klaas Van Graft, originally from Holland, has long been part of the Canadian folk music scene, and in his time has worked with a number of different groups. He has an incredibly wide range of songs in his repertoire.

In addition to his ability to bring a varied repertoire of folk music from all over the world to the supper club audiences where he usually works, Klaas is also a director of the Toronto Musicians' Association.

Billy Vanaver (photo Julie Snow)



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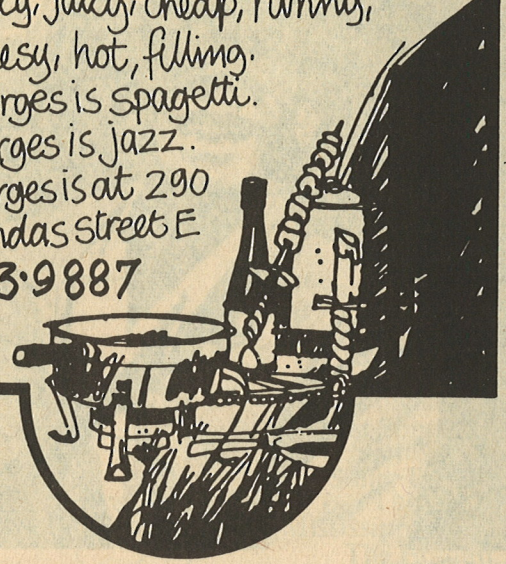

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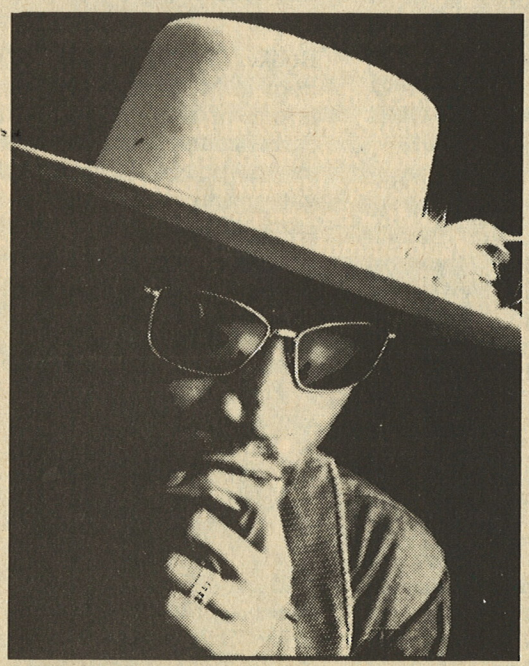
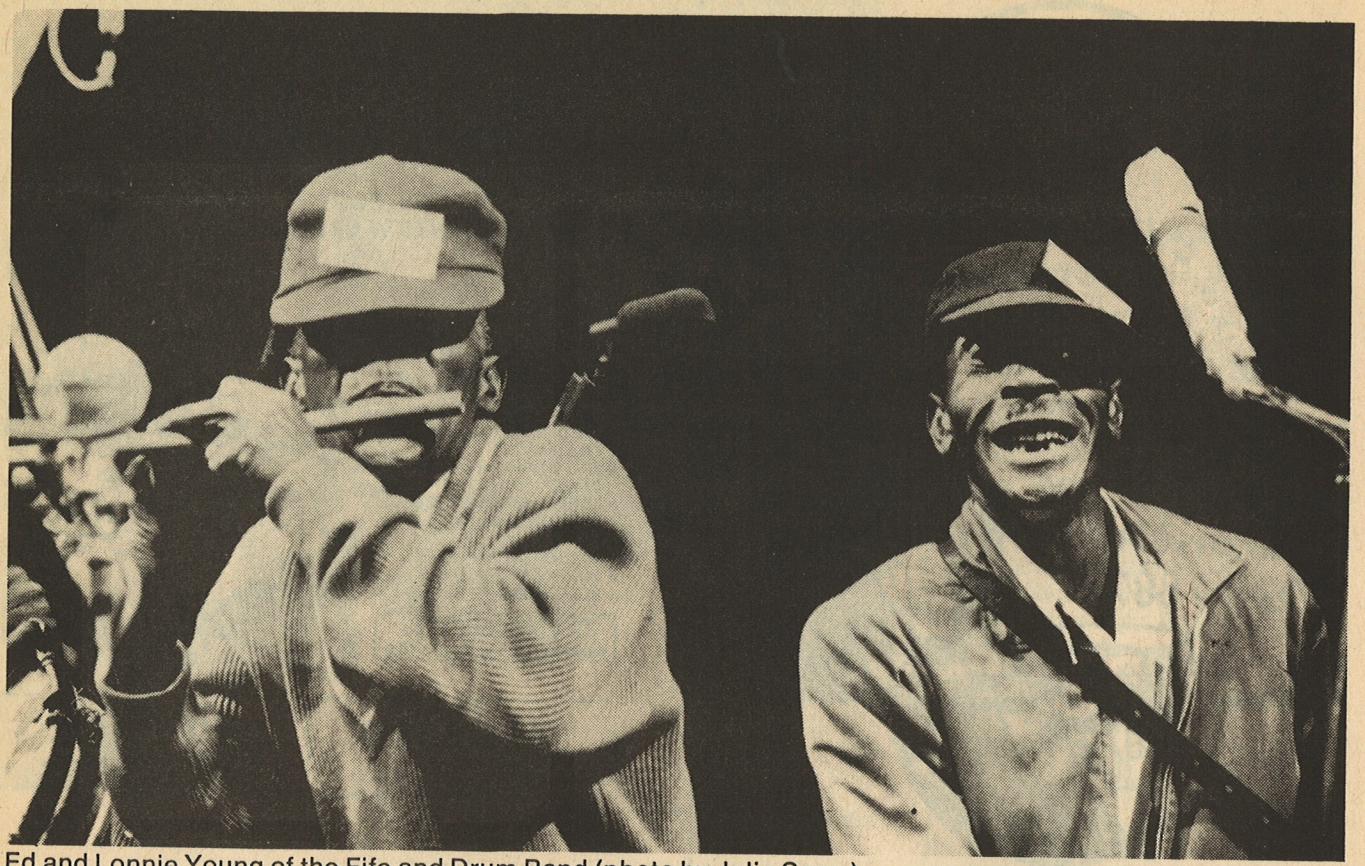


Jay Mahal



LATEST RELEASE

ON COLUMBIA RECORDS AND TAPES



Ed and Lonnie Young of the Fife and Drum Band (photo by Julie Snow)

Lonnie Young's Fife & Drum Band

Lonnie Young, from Como, Miss. (also the hometown of singer Fred McDowell) is the leader of a unique group. Playing a cane fife (he'll show you how to make one), he leads two drummers—on of them his son, Lonnie Jr.—in music that is almost African in feel.

Fife and drum music has a long history in America; fife and drum bands were commonplace during the American civil war, and black Americans turned the music to their own uses. In northern parts of rural Mississippi, this kind of music was commonplace at picnics and parties until some 20 years ago, when it began to lose its popularity with the growth of radio use, and, later, the arrival of television.

Wareham Brothers

Percy, Wilfred, Baxter and Roy Wareham were born in the small Newfoundland community of Harbour Buffett, located on a small island in the middle of Placentia Bay. The population of Harbour Buffett reached its peak (497 people) in 1921 and it's been declining since.

The Warehams' father, a traditional singer, encouraged them to play instruments, and he brought home a button accordian (the most popular instrument in Newfoundland), a guitar, a banjo, a mandolin, and a fiddle from his various visits to the mainland.

Until radio became popular in the community, in the late '50's, the brothers played the dance tunes popular in the area; now they include some "radio songs" in their repertoire. In 1967, most of the "isolated" communities in Placentia Bay were moved under the Newfoundland resettlement plan, and most people from Harbour Buffett now live in Arnold's Cove, where the Wareham Brothers now play for dances, balls, and informal house parties.

Bukka White

Booker T. Washington White was born in Mississippi in 1906, and he is one of the most vigorous of the early country bluesmen still with us—a powerful guitar player, a gutsy singer, and a fascinating story-teller. His early adventures on the road (he skipped from home when he was nine, to work in a sawmill), are the stuff of legend, and he recorded in the early '30's for Victor, and, later, Columbia.

He spent a little time in the infamous Parchman Farm; "I had to burn a guy a little," he explained, "but I was treated so good in Parchman that when I got out I felt like shooting somebody else!"

He was rediscovered in 1963, and ever since he's been delighting blues enthusiasts and folk fans alike. Only a year ago, the English publication, *Melody Maker,* printed a story that he had died in Memphis—a story that was picked up and printed all over the world. Fortunately, Bukka is very much alive.

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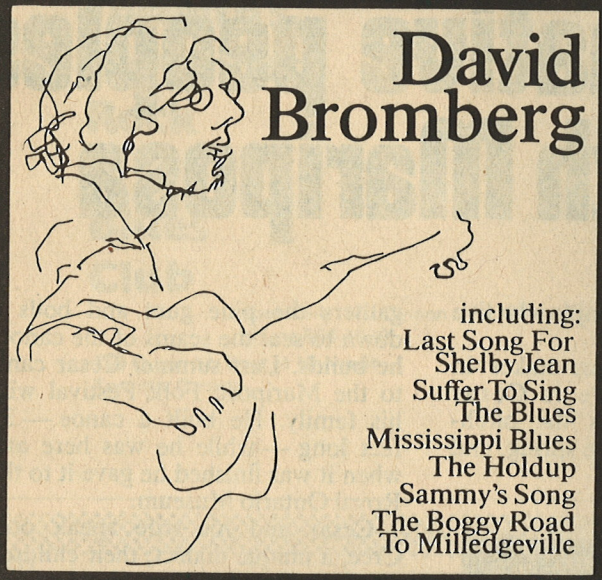

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Patrick Carr said in Rolling Stone, "This man from Tarrytown, New York, is a brilliant guitarist, a superbly perceptive lyricist, and a performer graced with that rare ability to take you with him through a whole spectrum of moods."

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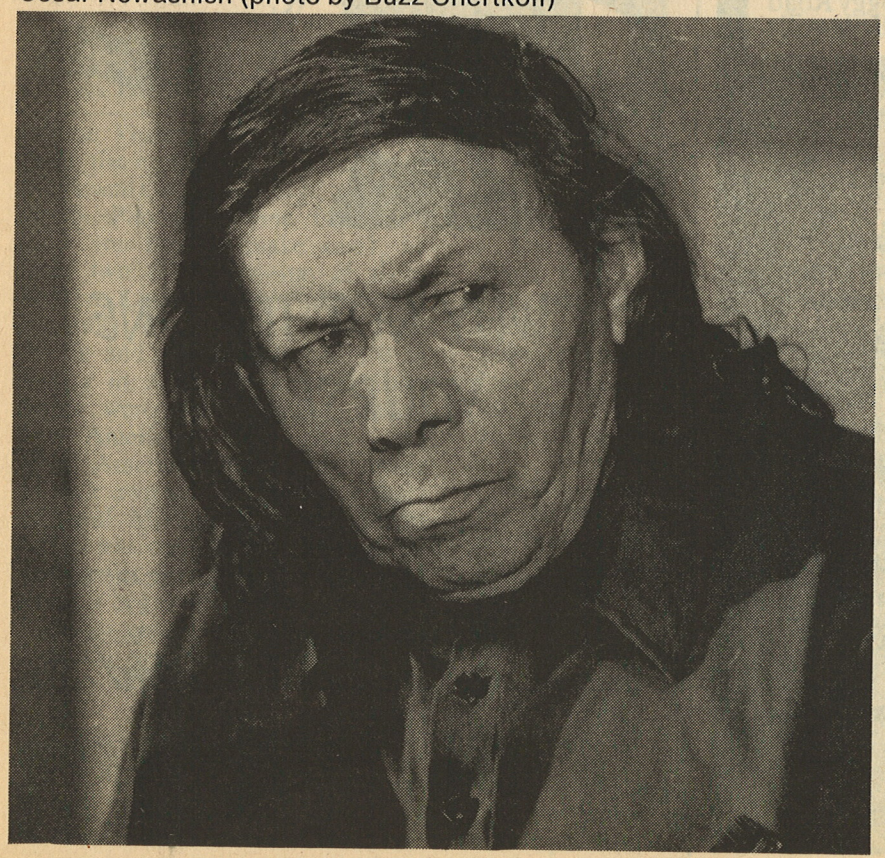
How Canada's native peoples are involved with Mariposa

In the middle region of Quebec there is a small lake called Manouane, and on its shores there is a community of Cree Indians of the Tête de Boule tribe. In their community there are white teachers and white nurses, but no doctor for the 300 people who live there.

And there is a canoe-maker in Manouane; his name is Cesar Newashish. He collects the birch-bark from the trees in the spring, and gathers the pine gum and boils it down to seal the seams of the canoes he builds. Last summer Cesar came to the Mariposa Folk Festival with his family. He built a canoe — 35 feet long — while he was here and when it was finished he gave it to the Royal Ontario Museum.

Cesar Newashish (photo by Buzz Chertkoff)



Cesar and his wife speak only Cree, a unique dialect; their children speak French and Cree; their son-in-law is learning English now. While Cesar was working on the canoe, people came to watch his incredible craft. There were times when people wanted to talk — and Alanis Obomsawin would gather a group about her and Cesar and his son-in-law and the discussion would go from English to French to Cree.

Ten years ago in the town of Inuvik an Eskimo named Billy Day became very concerned that the traditional drum dances of the Eskimo people were going to die out. He gathered together some older members of the Eskimo community who were familiar with these dances and they decided that they wanted to show this art to their children and to those who had never seen it.

So they formed a group to tour in various regions of the country; Billy Day was warned that his idea was doomed because in ten years the group of ten would be too old to perform. Last summer Billy and the dancers (the youngest was 65) came from Inuvik for Mariposa. Their

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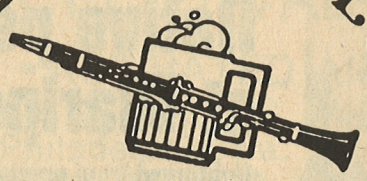
ABBEY ROAD PUB



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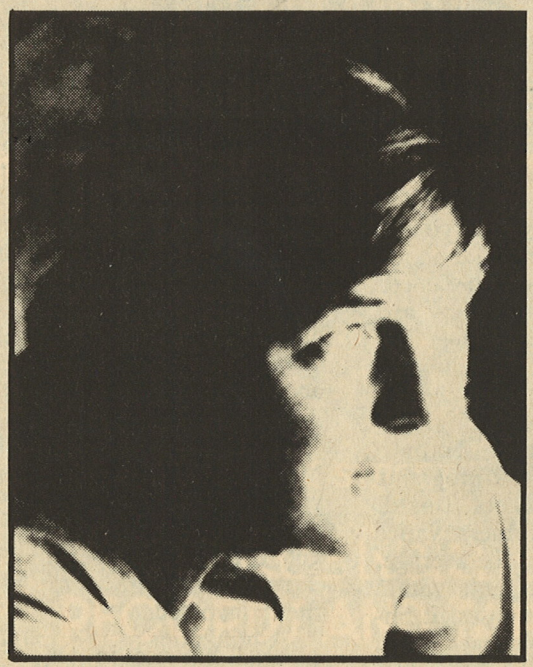

JOHN ALLAN CAMERON



ON COLUMBIA RECORDS AND TAPES



Dancers erect tepee at Festival (photo by Julie Snow)

Native peoples at Mariposa

Continued from previous page

dances, done to the beat of a simple skin drum, told the stories of their customs and practices. They gathered one of the largest crowds of the Festival.

At Mariposa we want to try very hard to continue to provide an opportunity for this type of communication with the Native People's of this country. We did not receive a government grant this year, which has meant that

Continued overleaf

Mariposa programme takes folk music into schools

The aim of the Mariposa School Project is to bring to the students an awareness of the origins of folk music. This valuable common experience is often lacking in everyday society. Mariposa acts as a liaison between folk artists and the schools in order to increase interest in and knowledge of the folk idiom.

Except for the annual festival and several folk clubs this type of music is seldom available to young people. There are literally hundreds of topics which can be covered. These include: blues, topical songs, protest songs, union songs, bluegrass and old time music, various instrumental workshops (banjo, guitar, fiddle, eastern and more exotic instuments, etc), Scottish songs, Irish songs, new songs written in the folk idiom, and the whole field of country music, to mention a few.

We attempt to link our presentations with history, social studies and geography. We hope to enhance studies usually considered dull and augment the school curriculum. Concerts are presented to assemblies followed by smaller informal groups.

Workshop audiences can go up to 100 people but we feel that about 50 is a more workable experience. Both concerts and workshops are educational and entertaining and can be presented independently of each other.

This year we did about 12 single presentations for Metro Toronto schools and a series of 39 programs with the Separate School Board. The number of performers varies from one to a dozen on the average, often joined by participants within the school. In some cases it involves a whole day and becomes a miniature festival which includes folk dance and crafts demonstrations.

The programs are individually tailored to the particular school's needs and budgets and we encourage teachers' participation in the planning stages of their program.

We have concentrated in the past on the junior high school groups but we feel that the elementary level too can learn and appreciate what we offer.

Out-of-town programs are higher budget-wise, but are infinitely more valuable as we bring entertainment and instruction small towns seldom see.

Co-sponsorship by the Toronto Musicians Association Trust Fund may be obtained upon application, enabling a school with limited budget to have more performers if the Trust Fund approves the extra payment involved.

A minimum of thirty days notice is required for planning purposes.

The members of the Mariposa School Committee are Klaas Van Graft, Chick Roberts, Paul Hornbeck and Leigh Cline.

—Leigh Cline.

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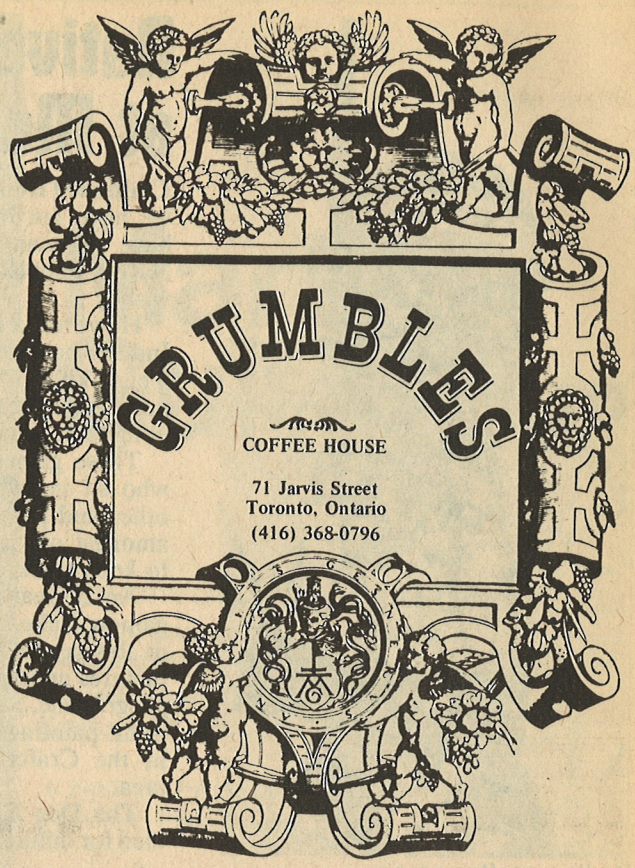

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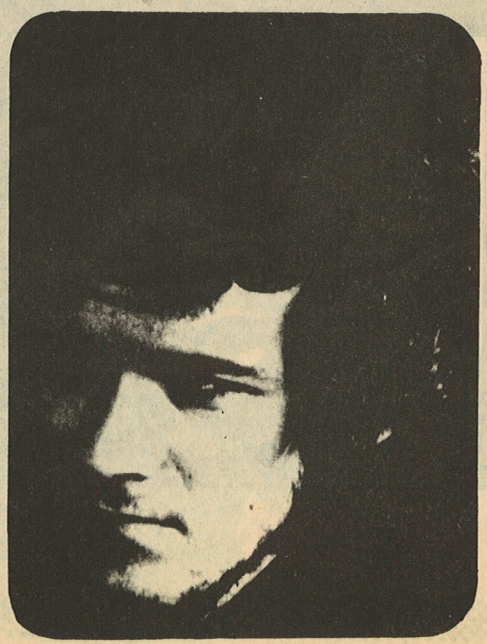
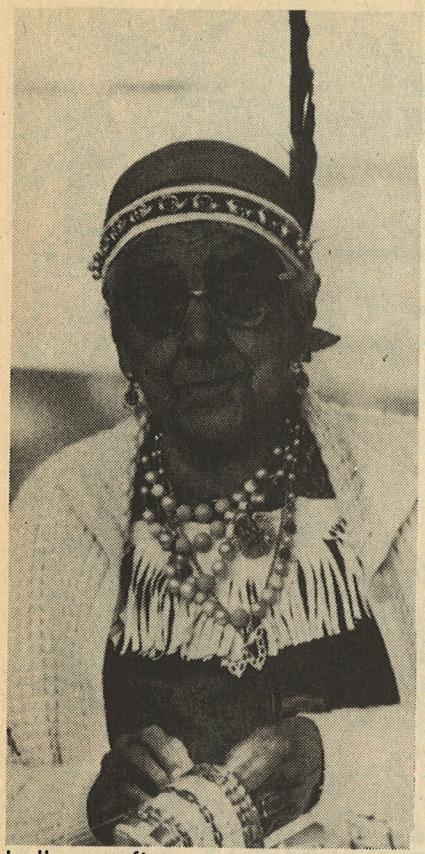




Indian craftswoman

Native peoples at Mariposa

Continued from previous page

we have not been able to afford to have as many participants in the Native Peoples' section as we had wished.

However, a group of ten Dog Rib Indians have come to Mariposa from Yellowknife, NWT, to show Mariposa audiences the traditional gambling "handgames" of their tribe.

These games involve nine people who sit in two rows opposite each other and pass small pieces of bone amongst one another — the trick is to keep track of who has the bones.

An 18-year-old Indian from Weagamow Lake, Saul Williams, is with us this year. One of his very vibrant pictures appears on the cover of this programme. Saul will be selling some of his paintings, which are on display in the Crafts and Native Peoples' area.

The Dog Rib dancers are scheduled for different area stages throughout the Festival as well as performing on the stage of the Crafts and Native Peoples' area at various times.

At Yorkdale, two Eskimo craftsworkers spent a week before the Festival showing people in the mall their arts: Saggiak Kumakooloo, a carver and Tina Angmarlik from Pangnirtung, NWT, who sews beautiful prints of Eskimo designs (she was accompanied by her sister Lucy Etooangut who supervises at a co-op in Pangnirtung and was translating for Tina during the week).

There are so many people to thank for their assistance and contributions throughout the year to our various events involving native peoples. First, of course, Alanis Obomsawin for her time and resources and capacity to help and motivate us to seek exposure to her people and their arts; to Johnny Yesno and Joe Yuzacapi for their fine performances at the Museum on the evening of the dedication of Cesar's canoe; and to Sara Seeloo who introduced us to the talents of Tina and Saggiak.

Friends — it is time we learned to watch and listen.

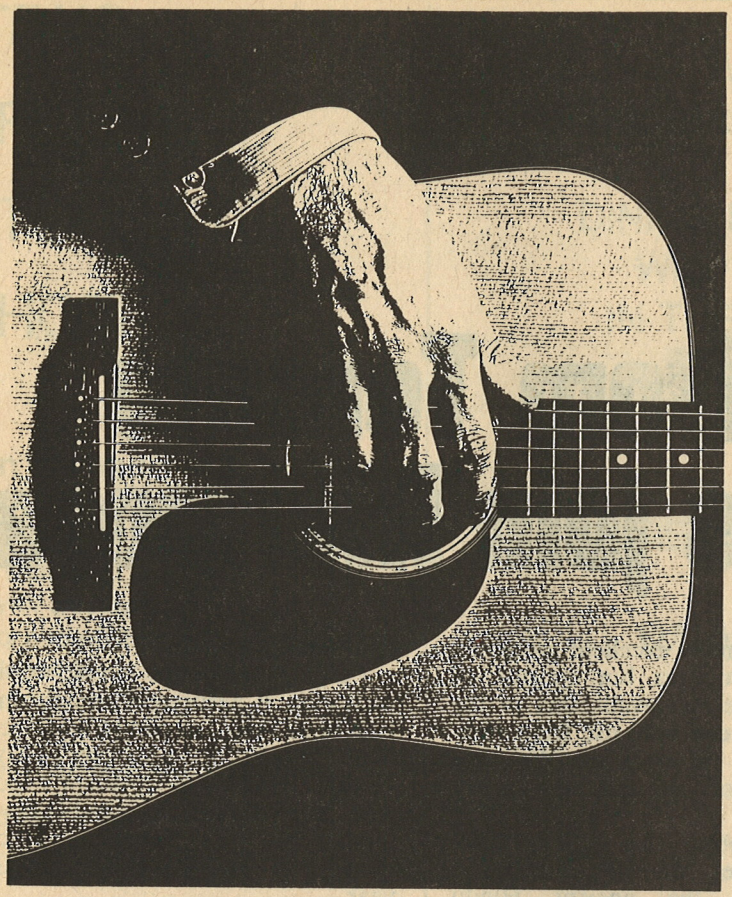
Sheila McMurrich.



BUKKA WHITE

This album presents the entire Vocalion output of one of the finest blues artists of this century. The recordings were made when Bukka White was at his peak. Today, any blues fan will tell you he knows Bukka White. Fifty thousand saw him touring Europe in 1967. The frantic resurgence of interest in "blues" both as enjoyable music and as valid art form has resulted, in recent years, in unprecedented research into the songs and the singers. Names like Bukka White, Son House, Skip James have become familiar, have become associated with the early days, the very fountainhead of this great music.

ON COLUMBIA RECORDS



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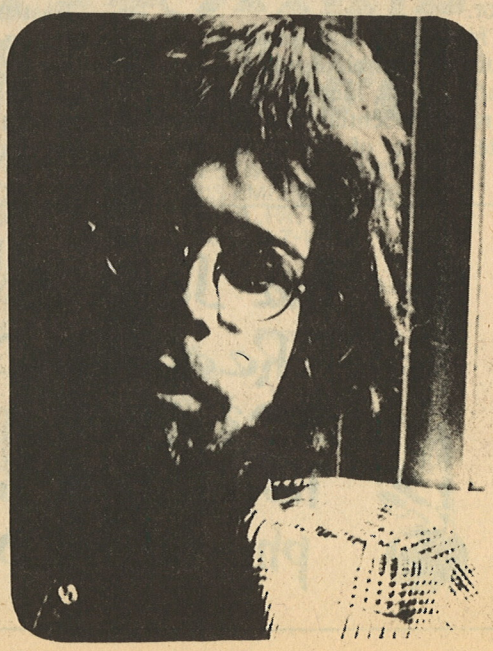

Performers from Toronto ethnic groups join Mariposa

This is the first year that Mariposa has had a special committee for researching and organizing music and dance from various national groups in the Toronto area.

The committee consists of Olga Sandolowich, who is leader of the Macedonian dance group appearing this weekend and is leading the folk dance participation sessions; Flo Hayes, who has just completed her BA in Music at the University of Toronto; George Sawa, in his last year of work towards his MA in ethnomusicology at the University of Toronto and appearing in the Arabic Music workshop; and Leigh Cline, the Festival's Technical Director.

We feel that a folk festival cannot truly be complete without representation from the ethnic groups, who are an essential though often neglected part of the folk arts. There are many excellent groups in the Toronto area but because of limited time and availability of the groups we can only use from eight to 10 over the weekend. We hope to present at least this many every Festival.

Representing the Indian community are Mangele Tembe, a dancer in the ancient Hindu Temple dance tradition, and Pandit Randeva, a sarod player. The sarod has 25 strings, fifteen of which vibrate sympathetically to the ten which are strummed. It has a stainless steel fretless fingerboard and a skin head and is an early ancestor of the banjo.

East Asia is represented by Korean Bang Song Song, who plays two zither-like instruments—the komungo, with six strings; and the kayegin with 12 strings. Both instruments are closely related to the Japanese koto.

Participating in the Arabic music workshop is George Sawa playing kanun; A. Anis, an oud (10-stringed lute) player of great versatility; Edouard Habib, an Egyptian singer who also plays nay (and blown flute); and the Lebanese dance group who were at the festival last year.

Turkish music is well represented by Ahmed Candan who plays saz (which looks like and is related to the Greek bouzouki); the Turkish Dance group; and several musicians playing the kemenje (Turkish spike fiddle) and Turkish style kanun.

Hungarian music will be performed by the Kodaly Hungarian Ensemble. We are also fortunate in having two musicians from Crete; a lyre (fiddle) player and a louta (lute) player. The Salyani Macedonian dance group and musicians led by Olga Sandolowich represent music and dance of the Balkan area.

Los Paulitieros de Miranda are Portuguese dancers and musicians who were a great hit at previous festivals and are with us again this year.

If anyone is interested in working on the 1973 Ethnic committee or knows of other ethnic musicians, dancers or craftsmen in the Toronto area we would be pleased to hear from them for possible inclusion in next year's Mariposa.

—Leigh Cline.



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Crafts and craftsmen play a special part at the Festival

Maybe you've always wanted to know how batik is done, how dulcimers are made, or how to make and fly a kite. Well, now is your chance to stop wondering and learn how to actually *do it.*

The crafts area at Mariposa has been enlarged this year to show a full spectrum of traditional and contemporary developments in crafts, and in choosing craftsmen we have selected people who are interested in sharing their knowledge with others.

Equally important is that each craftman has as unusual a treatment of his materials as Mariposa musicians have with their songs and music. In this way we hope that you will see and experience the excitement and satisfaction that good craftsmen feel when they work.

Because individual traditional craftsmen usually work at home or in small groups they seldom have contact with interested people outside of their immediate community. It was for this reason last year that we brought traditional craftsmen from other parts of Canada outside of Ontario to the festival, and we are continuing this programme by bringing people from Quebec, New Brunswick and Newfoundland.

These weavers, carvers and jewellers have the chance to meet the Festival-goers as well as the opportunity to work and share experiences with other craftsmen.

With each material used by the craftsman there are many possibilities to be explored. In leatherwork, for instance, there are people making sculptural jewellery, custom-fitted shoes, laced suede clothing, and articles using leather batik. In textiles, craftsmen are showing weaving, silk screening, crochet, macrame, batik, quilting, toy making, and cloth and paper kites. Jewellers will demonstrate enamel work, constructed silver and gold pieces, and ceramic jewellery. The potters will be working with thrown forms, hand building and raku techniques. More than forty craftsmen have unique talents to share with you.

To make some of the complex longer processes more easily seen we have set up a mini-stage for full demonstrations of batik, natural dyeing and several other crafts. A bulletin board is placed in the crafts area, to show the times of these

Continued overleaf

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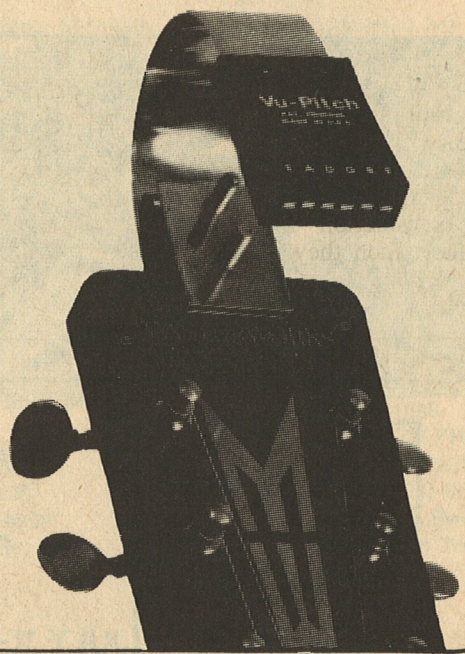


CBS MASTERWORKS MUSICAL INSTRUMENTS (CANADA), 1121 LESLIE ST., DON MILLS, ONT.



Children take part in Mariposa crafts (photo by Michael Jackson)

Continued from previous page

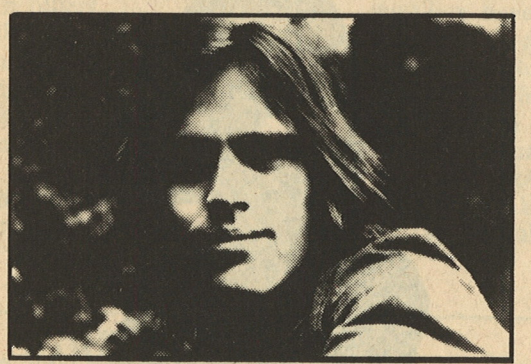
events, and the board is also being used as a trading post for addresses, names, and recipes from craftsmen and their suppliers.

Another important aspect of the craft area at the festival is its relationship to music and dance. Within each culture there are, at its roots, a group of traditions which evolve naturally from the process of living. Traditional music and dance can have mystical interpretations, tell stories and legends, or reveal the history of the culture as it becomes more sophisticated.

Traditional crafts also do this—through decoration and visual symbolism and the continuation of trational graphic motifs, and, as well, serve the functional purpose of covering bodies, providing utensils, and beautifying daily existence.

We've tried to encourage the integration of crafts, music, and dance by inviting singers and dancers who are craftsmen or who have a wide knowledge of their culture and traditional history to visit and perform in the craft area. Their performances are posted on the bulletin board.

The crafts committee has tried to present a rich and varied programme. We have encouraged our craftsmen to bring small items to sell, not as an open market but more as a way for the festival to thank them for coming. We hope you'll take a few hours at Mariposa to meet some of these people, and participate in their workshops. It's a lot of fun! —*Skye Morrison.*



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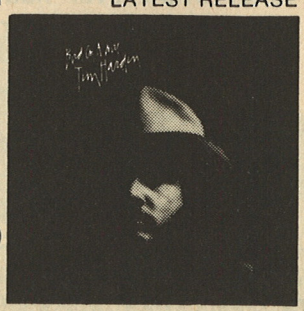

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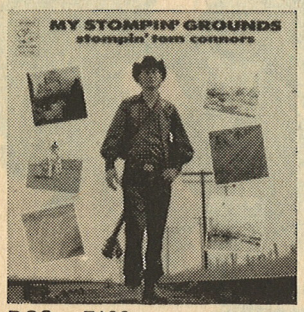
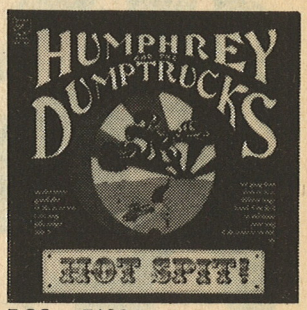


BOS — 7103
MY STOMPIN' GROUNDS
STOMPIN' TOM CONNORS
INCLUDES: Tillsonburg, Snowmobile song, Name the capital, Song of the Irish moss.



BOS — 7107
LOVE & LAUGHTER
STOMPIN' TOM CONNORS
INCLUDES: Bug song, Moon-man Newfie, Benny the bum.



BOS — 7106
HOT SPIT!
HUMPHREY & THE DUMPTRUCKS
INCLUDES: Another storm, I'd like to see you, Ida, Different songs.

Since his last appearance at Mariposa, Stompin' Tom has received two gold records, has appeared on every major television show, and has recorded three albums. He's touring with the Rovin' Cowboys all summer. He sends his best wishes and thanks to everyone he met at Mariposa 1971.

The Dumptrucks are quite busy touring out west, as a follow-up to their newly released Hot Spit! They enjoyed Mariposa 1971 as much as you did, and they hope to appear again next year.

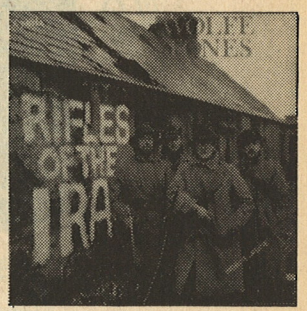
Discovered at Mariposa 1971, was Maureen McElheron from East Lansing, Michigan. She has just completed her first album of original material for Boot, we're sorry it won't be available till September. Do look for it, though, it is worth waiting for.



CNS — 1005
SIT DOWN MR. MUSIC MAN
LITTLE JOHN CAMERON
INCLUDES: Maritime farewell, Fiddler's green, Pack up your sorrows, Ramblin' boy.



CNS — 1007
COUNTRY DREAM
WARD 6
INCLUDES: Do-re-mi, Oh lonesome me, Sweet baby James, Friends of mine.



CNS — 1008
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Foreword by Peter Marin

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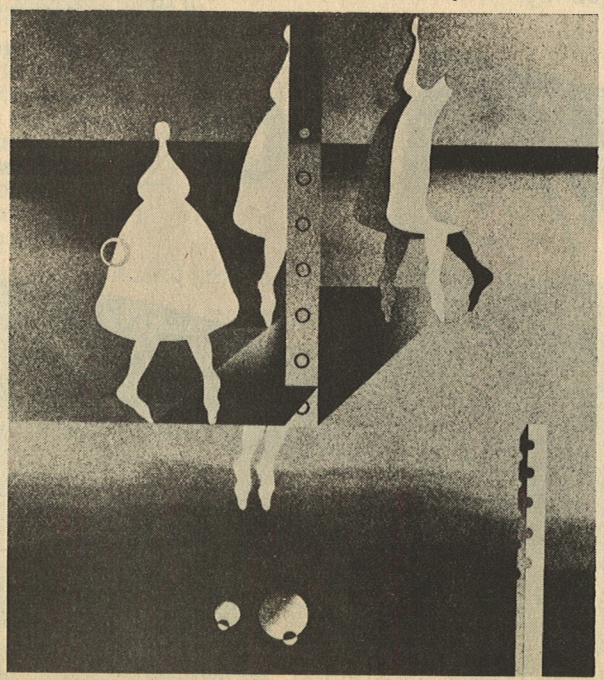

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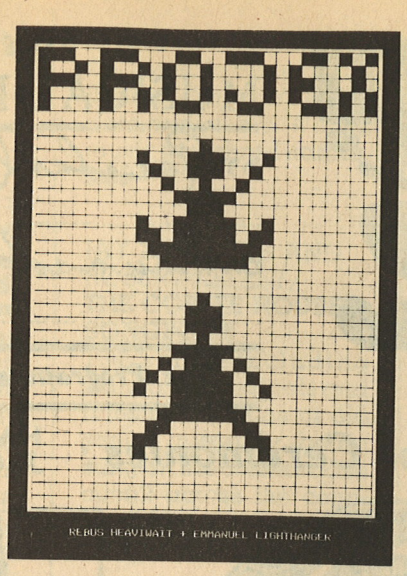

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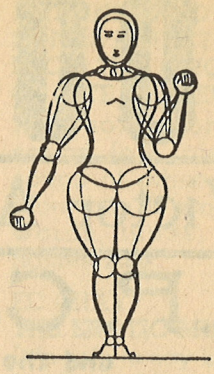

Some books
are to be tasted,
others to be swallowed,
and some few
to be chewed and
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a family,
a brotherhood,
a rock band, and the
vanguard
of a new culture
coming of age
in California.



The Dead



Book

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CHARACTER
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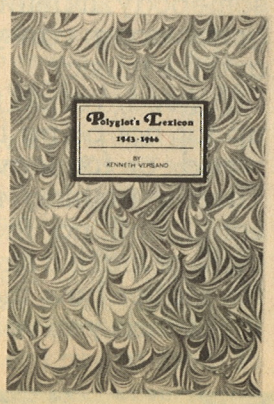

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"America's Blue Yodeler"

SONG BOOKS

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And halfway through the first line, other voices pick it up, the guitars come in on the beat, and there you go again, singing into the dying night.

For a lot of people, nights like this are the best part of any music festival. The easy companionship, the fun of swapping songs and making up new verses, the sheer physical joy of **singing**—all add up to one of the great primeval pleasures.

And of course, you enjoy it in proportion to what you bring to it. The more songs you know, from the more sources, the better. It really isn't enough to pick up on the chorus during the sing-along ditties.

Do you know **all** the verses? Can you sing a foreign-language song correctly, even if you don't know what the words mean? If somebody hums a fragment of a half-forgotten song, can you fill in with the words and the music?

A good, varied repertoire can help make up for not being the greatest singer in the world, or for leaving your guitar behind. There's nothing more **shareable** than a song, nothing that can bring friends as close or make a stranger feel more welcome. No matter how many you know, there are thousands you've never heard before. A lot of them are in the books listed here.

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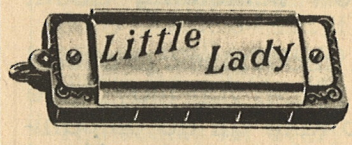

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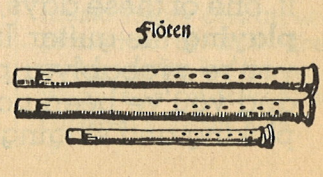
Editor: Moses Asch
Writings and songs of the great Dust Bowl balladeer includes words and music to more than a score of songs. **2.45**

THE BELLS OF RHYMNEY AND OTHER SONGS AND STORIES FROM THE SINGING OF PETE SEEGER
Folk songs, original songs, folk tales and songs of other lands. More than 80 songs with words, tunes, chord names. **2.95**

ED CRAY/
THE EROTIC MUSE
It is safe to say that this book could not have been published before recent Supreme Court decisions concerning obscenity and pornography. Ed Cray, a writer and director of the American Civil Liberties Union in Los Angeles, has compiled several hundred of the most widely known "dirty" folk songs, documented them in tradition, origin, and sources, and has not changed a single word of text. **12.50**

A. L. LLOYD AND ISABEL ARTEZ DE RAMON Y RIVERA
FOLK SONGS OF THE AMERICAS
150 songs from 20 different countries of North and South America. Many in the original language and English. A companion volume to Folk Songs of Europe. **3.95**

GUY AND CANDIE CARAWAN/
WE SHALL OVERCOME
Songs of the Southern Integration Movement including We Shall Overcome, Freedom in the Air, Soldiers in the Army, Documentary notes and photographs. **1.95**





BEGINNING GUITAR BOOKS

There are damn few people around nowadays who don't know **something** about playing the guitar.

If you care enough about music to attend a festival in the first place, you may have picked up enough to fake an accompaniment, if everybody else plays good and loud, and if things don't get beyond "Old Smokey."

And maybe you promised yourself last summer that you'd quit fooling around with it, one of these days, and get down to really **playing** the guitar. If you kept that promise, you're probably a pretty good player now, and you've been part of some nice friendly picking and singing along the way.

But if you're still tied down to those three basic chords, maybe it's time you did yourself a favor and invested a few bucks in a good instruction guide. Put in a little time, every day. Make yourself work at it, because you're doing it for **you.**

There's no telling how far you might go. Maybe you'll level off contentedly as a good, solid backup guitarist. Maybe you'll get into razzle-dazzle flatpicking and become the envy of your friends. Maybe there's the stuff of genius in you.

There's only one way to find out. You have to begin at the **beginning.** And perhaps this would be a good time to start.

HARRY TAUSSIG/
FOLK-STYLE GUITAR
The newest introductory guitar instruction manual, and maybe it's the one you've been looking for. Written principally for the non-musician who wants to get into simple accompaniment as soon as possible, this book anticipates all the problems you're likely to have and shows you how to sidestep them. It also introduces you to a few more advanced techniques, but the main emphasis is on getting you to start playing **now. 2.95**

JERRY SILVERMAN/
BEGINNING THE FOLK GUITAR
A simplified course in the first stages of playing the folk guitar, covering basic keys, runs, arpeggios, barre, use of capo, minor keys, etc. Illustrated with a chord chart and over 50 song examples in tablature and standard music notation. **2.95**

JERRY SILVERMAN/
THE FOLKSINGER'S GUITAR GUIDE
Based on the Pete Seeger recording. Music includes melody line and guitar accompaniment prepared on scales and in tablature. Includes sections on tuning, chord diagrams and chords, strums, transposing, use of barre and capo, etc. Plus over 30 songs complete with words, music, chords and tablature. **2.95**

FREDERICK NOAD/
PLAYING THE GUITAR
A self-instruction guide to technique and theory. Over 30 illustrations to simplify finger placement and strumming positions. The amazing chord clock diagram makes changing chords as easy as telling time. Explains how to buy a guitar, build chords, read guitar music in folk, blues, calypso, ballad or flamenco style. **1.95**

HARRY A. TAUSSIG/
TEACH YOURSELF GUITAR
Provides the beginning guitar student the necessary background of instruction and experience required for the detailed study of traditional American guitar styles. Complete with standard music notation, tablature, lyrics, chord diagrams and hand positions. **2.95**

EARL ROBINSON/
PLAY GUITAR IN TEN SESSIONS
Especially for the adult beginner. Earl has a nice, relaxed way about him that's very encouraging. Even if you've never touched a guitar before, you'll be playing simple songs by the end of your first session. After ten of them, you'll have a repertoire of techniques that includes arpeggios, runs, hammer-ons and other fancy stuff. **2.95**

BOB BAXTER/
BAXTER'S COMPLETE BEGINNING FOLK GUITAR MANUAL
Everything the folk guitarist ever needs to know including a 12 page chord dictionary, right and left hand technique. Never a manual like it. For the "from scratch" beginner and advanced student alike. **2.95**

BOB BAXTER/
BAXTER'S COMPLETE GUITAR ACCOMPANIMENT MANUAL
An easy, comprehensive guide to the guitar's most usual role—that of providing a full, rhythmic background for a vocal or solo instrument. Thoughtful chapters on the problems of balancing accompaniment and voice, selecting the appropriate style of accompaniment, and planning the accompaniment as a whole. Also a chapter for intermediate and advanced players on building an accompaniment with two or three guitars. **2.95**

HARVEY VINSON/
PLAY CLASSIC GUITAR
In ten basic sessions and dozens of illustrations, music, fingering, style, rhythm and scales are clearly explained. 37 complete pieces to learn. Requires no previous knowledge. **2.95**

HAPPY TRAUM/
THE GUITARIST'S CHORD MANUAL
This is the kind of book you'll keep referring to again and again as you find your way around music. It contains diagrams of the most useful guitar chords in every key—with the simplest and most widely used position illustrated by a photo. Alternative positions are shown by diagrams, so you can figure out for yourself which suits your particular purpose best. **1.50**

HARVEY VINSON/
THE COMPLETE GUITAR SCALE MANUAL
For the guitarist who wants to supplement his daily practice—and if you're really serious about the guitar, that ought to include you. The scales for every key, in every form, with hints about fingering and patterns. A nice-looking poster chart showing the guitar keyboard is included. **1.50**

HARVEY VINSON/
RHYTHM GUITAR
Beginning with the fundamentals of the guitar, the book continues to examine the styles of rhythm and blues, fills, and chord substitutions. Illustrated, with a word about forming a group. Discography included. **2.95**

HAPPY AND ARTIE TRAUM/
ROCK GUITAR
An instruction book for people who know a little guitar but need some guidance to get into making rock music. It has sections on rhythm guitar and lead guitar, and a variety of solos in tablature and standard notation. But it also deals with the history and the theory behind rock music, and for this reason it's a good book for anyone seriously interested in the music of our times. **2.95**

HAPPY TRAUM/
CHILDREN'S GUITAR GUIDE
Designed for kids from 6 to 11. It stresses the fun of playing the guitar—the child who is enjoying it will train his ear and acquire manual dexterity as he goes along, and will have a head start when he's ready for advanced and complicated kinds of study. For younger children, some guidance from a friendly grownup—not necessarily a musician—is advised. **2.95**

HAPPY TRAUM/
THE YOUNG GUITARIST
Written especially for the young beginner. It can be used with the aid of a parent or teacher, but kids who can read well will probably be able to use it on their own. It includes basic music theory and an explanation of how the guitar works, but the emphasis is on favorite children's songs. **2.95**

HOME TOWN SKIFFLE



FOR THE **EXPERIENCED** GUITARIST

Get 'em - 'cause they're HOT!





Once you've learned your way around the guitar, dozens of avenues open up to you.

You experiment, you try new things. You make mistakes, and you find out what feels good. Not every style and form is right for you, after all. But at this level, surprises come often.

You're entering into the music through more than sound. You're **experiencing** it with fingers, hands and body. And you may very well find yourself enchanted by music you never even **liked** when you were listening with just your ears.

There's an elegance to the bluegrass line that just doesn't come clear till you get into flatpicking. There's a passion under the cool architecture of classic guitar, but it's reserved for the player himself. And when you've learned to make your guitar really **speak** the blues, your feelings come into focus and your whole being is involved.

These things don't happen to the beginning guitarist. They can't occur before you've developed some technique and discipline and a little confidence in yourself as a musician. And there's no quick and easy way to get there. Fortunately, though, there are plenty of guitarists who have travelled these ways and who have the gift of sharing knowledge with those who'd like to follow.

STEFAN GROSSMAN, HAROLD GROSSMAN & STEVEN CALT/
THE COUNTRY BLUES SONGBOOK
After The Country Blues Guitar, Ragtime Blues Guitarists, and Delta Blues Guitar, where is there left to go? Well, if you've enjoyed those other best-selling books by the near-legendary Stefan Grossman, you're going to feel right at home with The Country Blues Songbook. More great country blues material laid out for you in Stefan's logical fashion —plus a long and well-documented introductory essay on The Country Blues as Meaning. Definitely not for beginners. **3.95**

HARVEY VINSON/
DUETS FOR CLASSIC GUITAR and A UNIQUE COLLECTION OF CLASSIC GUITAR PIECES
The remarkable Harvey Vinson has done it again! And again! Two extra-special new books by the author of Play Classic Guitar and The Folksinger's Guide to the Classical Guitar has added two new and (we believe) superb books to the classical guitar library. The duet book is the first of its kind, and you've got a thrill in store if you've never really heard the really beautiful sound of two classic guitars together. The Unique Collection of Classic Guitar Pieces is made up of Harvey's own loving guitar transcriptions of great music written originally for other instruments. Each, **2.95**

HAPPY TRAUM/
THE BLUES BAG
Both a song book and an instruction book, with some songs that have never been in print before. There are breaks, fills, turnarounds, and such, based on the work of people like Bessie Smith, Blind Blake, Ray Charles, and others. No book can teach you everything about the blues, but this one might open a few doors. **2.95**

BROWNIE McGHEE AND HAPPY TRAUM/
GUITAR STYLES OF BROWNIE McGHEE
In this book Brownie has essentialized the experience of a lifetime of playing and singing to provide an analysis of both the technique for playing the blues and the life attitude which has gone into the making of the music. Notated in standard musical form and tablature, with chord diagrams. **2.95**

THE SONGS OF DOC WATSON
Just about everybody's favorite festival performer, the remarkable Arthel "Doc" Watson is a superb singer, a masterful storyteller, guitarist extraordinaire—and a first-class human being. All these aspects of the man shine forth in this warm and appealing book. 35 songs and instrumentals, in tablature and standard music notation, with basic accompaniment patterns and special breaks worked out in detail. Includes a discography, a perceptive introduction by Ralph Rinzler, and, best of all, Doc's own knowledgeable and frequently humorous notes on each song. A must for anyone who cares about good old-timey music. **2.95**

STEFAN GROSSMAN'S BOOK OF GUITAR TUNINGS
A bold new exploration of what the guitar can do, by the author of Country Blues Guitar, Contemporary Ragtime Guitar, and other highly respected guitar books. This one takes you beyond the limitations of standard tuning, to investigate various open tunings and the unorthodox approach to contemporary guitarists. Possibly the most controversial and potentially the most influential guitar book ever published. **2.95**

STEFAN GROSSMAN/
CONTEMPORARY RAGTIME GUITAR
What are the really original contemporary guitarists, like John Fahey and Bert Jansch and Stefan Grossman himself, up to these days? This book tells you—and shows you how. There are some fine blues numbers, a section on translating piano rags to the guitar, and a tantalizing look at where the new developments in guitar playing might lead. **3.95**

HARVEY VINSON/
THE FOLKSINGER'S GUIDE TO THE CLASSICAL GUITAR
A method book for folk and rock guitarists who want to play classical guitar. Contains basic principles and techniques utilizing compositions by Aguado, Bach, Carcassi, Carulli, Giuliani, Sor, Tarrega, and others. You do not have to read music in order to use this book. **2.95**

STEFAN GROSSMAN/
THE COUNTRY BLUES GUITAR
An instruction method and repertoire book based on the playing styles of foremost country blues guitarists. Includes guitar music, tablature, numerous photographs for chord positions, lyrics to songs, biographical background on Mississippi John Hurt, Furry Lewis, Frank Stokes and Charley Jordan, many others. **3.95**

STEFAN GROSSMAN/
DELTA BLUES GUITAR
The Mississippi Delta is considered by many folklorists and musicians to be the richest source of the American blues heritage. Includes 27 selections in tablature and standard music notation, transcribed from actual performances by Son House, Skip James, Bukka White, Fred McDowell and many others. With over 100 hand-position photographs. **3.95**

STEFAN GROSSMAN/
RAGTIME BLUES GUITARISTS
An instruction guide in playing traditional ragtime guitar. With transcriptions in tablature and standard music notation based on the playing of Blind Lemon Jefferson, Reverend Gary Davis, Big Bill Broonzy, Blind Boy Fuller, Blind Blake, Sam McGee, William Moore and Blind Willie McTell. Includes numerous chord-position photographs. **3.95**

HAPPY TRAUM/
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Finger-picking is one of the most fulfilling and rewarding of guitar-playing styles — for both musician and listener. Happy Traum has now created a collection of widely varying finger-picking pieces transcribed from the playing of some of the outstanding folk guitarists of our time. **2.95**

HAPPY TRAUM/
FINGER-PICKING STYLES FOR GUITAR
Documents and teaches the individual styles of the major influences in American guitar picking, including note-for-note transcriptions in tablature and standard music notation. **2.95**

OTHER **INSTRUMENTS**

If you suddenly stumbled on American folk music, with no idea of how this robust phenomenon got started, you'd no doubt jump to the conclusion that it all began with the guitar. It's the mainstay of just about every folk music group, after all, and it's the nation's best-selling musical instrument. It has to be the **oldest,** right?

Logical, maybe, but the fact is, of course, that the guitar is a relative newcomer. Anything as delicate and cumbersome as a guitar was unlikely to survive being transported to a backwoods settlement. The men and women who built the traditional music of America used the simplest tools—instruments they could make **themselves,** or those which they could get cheaply from a peddler or the local general store.

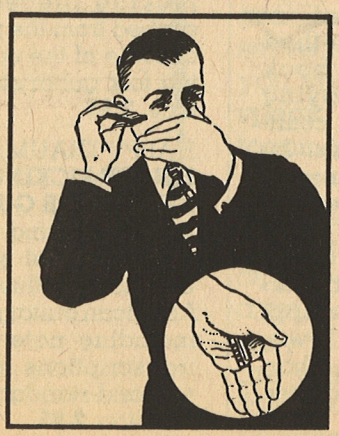
So the man who was good with his hands took native spruce and fruitwood and fashioned a **dulcimer** for himself, with heart-shaped sound holes and three strings to be plucked with a turkey quill. And it made a gentle, intimate kind of music that was just right to court a lady with.

And before there was anything approaching a Scruggs peg, there were possum-skins, nailed to barn doors to cure before ending up as the head of some home-made **"banja."**

In the mid-19th century, an industrious German named Hohner started making little mouth-organs out of pearwood and brass reeds. The **harmonica**—as the Yankees called it—was not only small, it was also cheap and practically indestructible and it quickly became the trusty friend of the lonely hunter, farmer, or sailorman. Then the blacks in the South discovered it, and worked out their own style of playing it, and they called it the blues harp.

Nowadays, harps, banjos, and dulcimers are lumped together with the autoharp, the washboard and the kazoo, and we call them **"other instruments."** The term implies some kind of slight, which is totally undeserved. It isn't just that the world would be a mighty dull place if there were nothing but guitars to listen to. It isn't just that more happens, musically, when you've got a variety of instruments working together. The fact is, you know, that there might not be much American folk music in the first place, if it hadn't been for the "other instruments."

HOW TO PLAY HARMONICA THROUGH YOUR EAR



"Palm "Little Lady" Harmonica in Left Hand

ANOTHER NOVELTY EFFECT



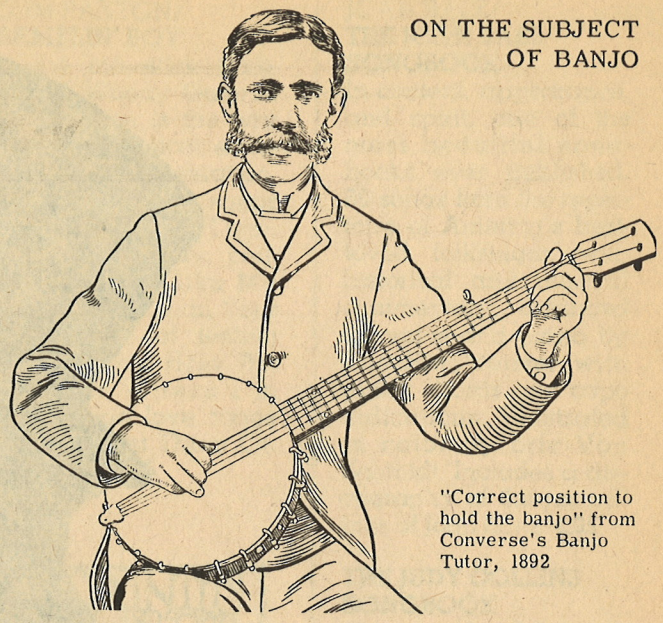
Play Harmonica Through a Hose

HOW TO PLAY WHILE DANCING





ON THE SUBJECT OF BANJO



"Correct position to hold the banjo" from Converse's Banjo Tutor, 1892

PETE SEEGER/
HOW TO PLAY THE FIVE-STRING BANJO
The basic manual for banjo players, with melody line, lyrics, and banjo accompaniment and solos notated in standard form and tablature. Revised enlarged edition. **2.00**

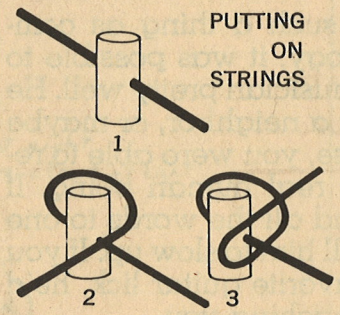
JEAN RITCHIE/
THE DULCIMER BOOK
The first book to tell the world at large about the gentle pleasures of the Appalachian dulcimer, by the young woman from Viper, Kentucky who popularized the instrument among urban lovers of folk music. A complete instruction manual, with an engrossing history of the instrument, personal reminiscences, and 16 illustrative songs from the repertoire of the Ritchie family. **2.95**

HARRY TAUSSIG/
FOLK STYLE AUTOHARP
An instruction method for playing the autoharp and accompanying folksongs. Beginning accompaniments, reading melodies, melody picking on autoharp, chords and keys, off-beats and syncopations, instrumental solos, etc. including 38 songs. **2.95**

JOHN BURKE'S BOOK OF OLD TIME FIDDLE TUNES FOR BANJO
Over seventy traditional fiddle tunes in tablature form for clawhammer style banjo, with lively, highly personal notes and commentary. The music is in a variety of tunings. For the player with two or three years experience on the banjo, and a good knowledge of frailing. Record references included. **2.95**

MARION THEDE/
THE FIDDLE BOOK
A comprehensive document on the folk music fiddle and fiddle styles with over 130 tunes transcribed directly from the playing of folk fiddlers. **7.95**

ARTHUR NITKA AND JOHANNA E. KULBACH/
THE RECORDER GUIDE
The most complete guide to Soprano and Alto recorder playing by two experienced recorder teachers; combines basic progressive instruction with a great repertoire of folk melodies from many countries. Board covers, spiral binding. **3.95**



TONY GLOVER/
BLUES HARP
If it's possible to describe a hip, irreverent, and completely unique book as a **classic,** this is it. Just about everything there is to say about playing the harmonica (mouth harp) blues style, and about the towering bluesmen who developed and refined this highly personal kind of music. Basic techniques, plus enough theory to make things clear, blues history, and critical biographies of Sonny Boy Williamson, Jimmy Reed, Little Walter, and other harpmen. Transcriptions of great harp numbers, in Tony's own easy-to-follow notation. It's all laid out for you in wry, personal language that makes **Blues Harp** a treat for any reader—not only the would-be harp player. **2.95**

ART ROSENBAUM/
OLD-TIME MOUNTAIN BANJO
A practical approach to teaching old-time, 5-string mountain banjo. Includes frailing; various 2- and 3-finger styles; special tunings, etc. Songs are in tablature and standard music notation with lyrics and chord symbols. **2.95**

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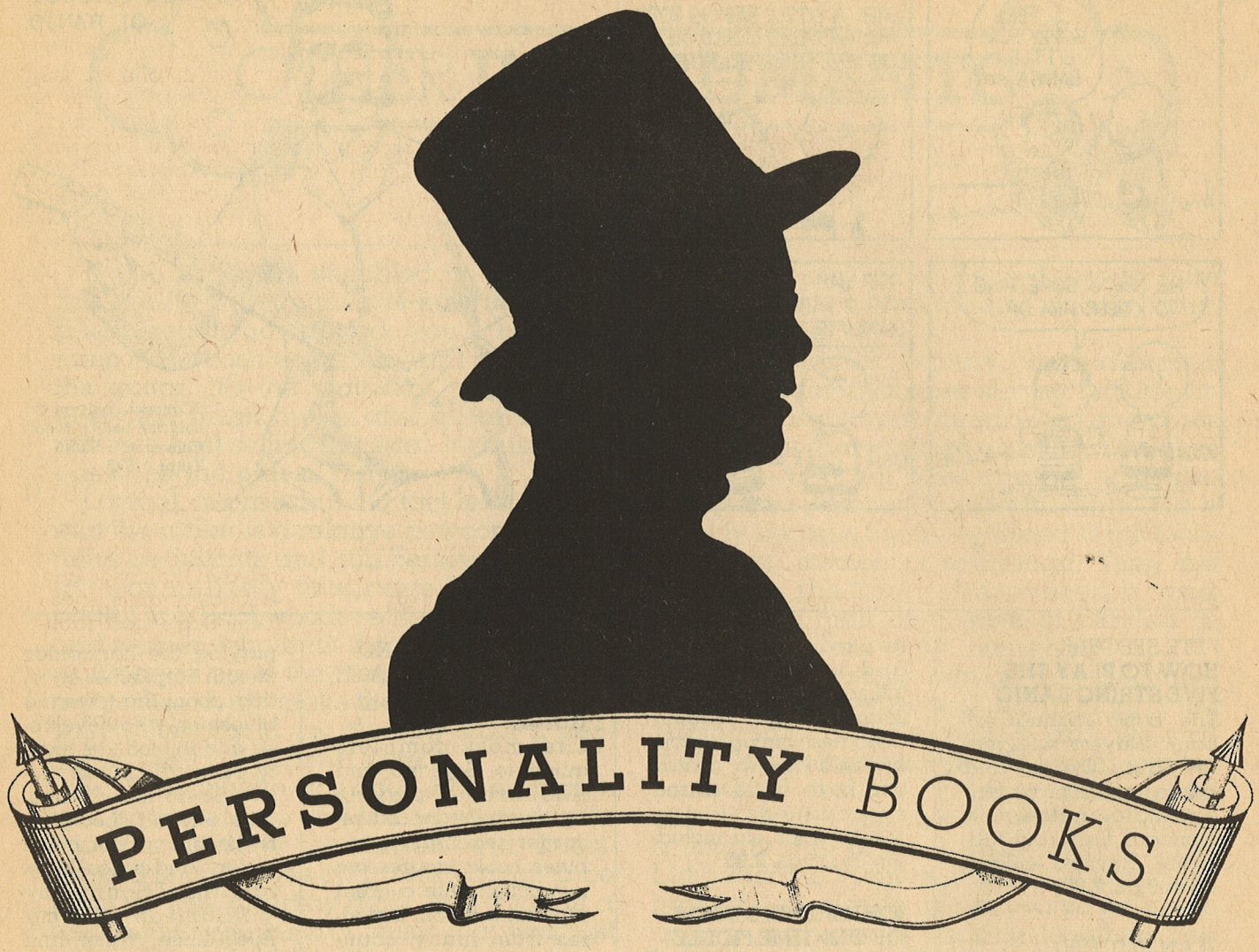


Before there was such a thing as communications technology, it was possible to know your favorite musician pretty well. He or she was probably a neighbor, or maybe a relative. In any case, you were able to relate **personally** to a real human being. If you didn't understand all the words to one of his songs, you'd tell him to slow up. If you wanted to learn a favorite guitar lick, he'd spend an evening teaching you.

Chances are that **today** your favorite musician is someone you've never met in person. What you know of today's stars is what recordings, films, television, and publications have conveyed.

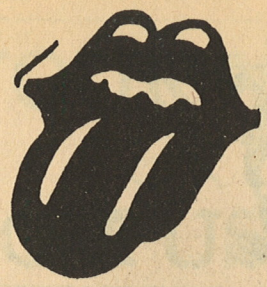
Which is sad, when you think about it. The songs they've written and sung may reach down into your heart; the feelings they've expressed may match your own. But though you may know **about** James Taylor or Mick Jagger or Melanie, you don't really know them as people. We get lots and lots of information, but not the full reality. Plenty of sight and sound, but not much touching.

The personality book is a means of getting a little **closer** to people you'd like to know. It's not the same as a one-to-one conversation, or a week spent hanging out together. But it is a way of bringing a creative performer more fully into your consciousness. And in the process, you may learn some things that wouldn't come up in a personal encounter. Like an in-depth explanation of James Taylor's guitar style, and pictures of his house as he was building it. Or all the words to virtually all the songs that Mick Jagger and the Rolling Stones have ever written—including a few they have probably forgotten.

THE SONGS OF ELTON JOHN AND BERNIE TAUPIN
The phenomenal Elton John, gifted composer and far-out performer, and the sensitive lyricist Bernie Taupin have created some of the great songs of our time—such as Your Song, Levon, Border Song. Here they are, with complete lyrics and piano arrangements, in a handsomely designed book full of photos and exciting text. **4.95**

LEONARD COHEN/
SONGS OF LOVE AND HATE
New songs and insights from the brilliantly original Canadian troubadour. With a new photographic essay on Cohen as he is today, and an interview by Jack Hafferkamp that reveals new corners in the mind of this amazing, tormented and eloquent artist. **2.95**

ROLLING STONES
The complete story of the greatest rock and roll band in the world, and quite possibly the best-looking book of words, photographs, and music that you have ever seen. Over



350 photographs, many in full color and some never published before. Plus all the words and music to virtually every song the Stones have ever recorded. With interviews, criticism, a discography, and additional material by David Dalton of Rolling Stone Magazine. Don't miss this one!
Paperback, **6.95**
Hardcover, **9.95**

JAMES TAYLOR
The young man who gave a new voice to his generation, James Taylor is perhaps the best contemporary songwriter around. His book contains 23 of his songs, a first-person autobiography, a section of lyrics reproduced from James' own handwriting, and Happy Traum's masterly analysis of James' guitar style. Plus a collection of the most sensitive photos of James and his world. **4.95**

TOM PAXTON/
RAMBLIN' BOY
In the maverick tradition of Woody Guthrie, Tom Paxton is the wry and witty topical songwriter of his generation. Includes topical songs like What Did You Learn In School Today, children's songs like My Dog's Bigger Than Your Dog, songs of feeling like I Can't Help But Wonder Where I'm Bound, and love songs like The Last Thing On My Mind. **2.95**



COUNTRY JOE AND THE FISH
Country Joe and the Fish were with the Jefferson Airplane and the Grateful Dead, one of the bands that were there at the beginning in San Francisco. More than a songbook, this book documents the awakening of a political movement and the birth of a new consciousness among the young. A lot has changed, but Country Joe McDonald is still writing good songs. **4.95**

JOAN BAEZ/
THE JOAN BAEZ SONGBOOK
In content, appearance, and spirit, one of the most beautiful songbooks ever published. 66 songs from the repertoire of America's best-loved folksinger, with historical and musical commentary, arranged for voice and piano by Elie Siegmeister with guitar chords and capo indications. Illustrated in color by Eric Von Schmidt. Includes a discography of the recordings of Joan Baez. **4.95**

THE JUDY COLLINS SONGBOOK
The growth of the folk music movement, as reflected in the songs and personal reminiscences of America's most popular folksinger. Tracing her own life as a musician, Judy presents a collection of songs by Bob Dylan, Leonard Cohen, and Pete Seeger, as well as some of her own compositions. Piano arrangements, with guitar chords, complete lyrics, commentary on the songs and autobiographical sections—plus beautiful photo illustrations. **4.95**

B. B. KING
The unchallenged champion of the blues guitar, B. B. King developed his own style of playing and singing the blues back in the early '50's, just in time to become a major influence on today's blues guitar generation from Albert King to Eric Clapton. Most of his great original blues, plus many of his instrumental solos, in tablature and standard musical notation. Plus interviews by Ralph Gleason and Stanley Dance, and a wealth of photos. **2.95**

THE BLUES IS JUST A BAD DREAM

A tree grows in my back-yard It only grows at night
It's branches they're all twisted And it's leaves are afraid of light

CHORUS
They say the blues is just a bad dream
They say it lives inside your head
But when it's lonely in the morning
You're bound to wish that you were dead

There's winds out on the ocean They're blowing where they choose
But them winds ain't got no emotion And they don't know the blues

CHORUS

My mind is rambling rambling It's just like some rolling stone
Since that nightmare's come to stay My thoughts just don't belong

CHORUS

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MUSIC SALES CORPORATION/33 WEST 60TH STREET/NEW YORK, N.Y. 10023

FOR THE PIANIST



Where does the music come from?

For **folk music,** the real answer is as hard to nail down as the complete lyrics to Frankie and Johnny. You can never be 100% sure where a folk song started, for the chances are that it owes something to some earlier song or singer. And even when a folk song was created, consciously, by one person at a particular time and place, it was done pretty much for its own sake, anonymously and unselfishly, a gift from the heart of its creator to the rest of us. Not for gain or recognition, not even in the hope that the song would remain in its original form as it passed from hand to hand.

At the same time, another musical tradition has been operating. Folk musicians sometimes call it, wryly, "respectable music." The kind that is **composed,** not "made up," by someone who has made a serious study of music that has gone before, and who knows its rules and principles. And, with few exceptions, we are pretty certain just who wrote it, at what time, and even, sometimes, why.

The world needs both the wild flowers of the folk process and the cultivated music of the established tradition. To focus too narrowly and exclusively on either is to forego a lot of pleasure and the deeper understanding you can gain about one by knowing something about the other. Brownie McGhee, who ought to know, has said, "I like all types of music—I'm not against no kind of music. I like opera, I like Indian music, I got a lot of records of all kinds. Music, it's a **universal** language, and I listen to it."

A lot of the music around us comes through the ongoing folk process. That's **good.** And there's more music that comes to us through the tradition of "serious music," as represented by the piano works on these pages. And **that's** good, too

MUSIC FOR MILLIONS SERIES
Classics to Moderns Compiled and Edited by Denes Agay
A remarkable series, widely acclaimed by teachers and students. Each carefully graded volume spans the history of piano music from the Baroque to the Modern, with pieces organized in approximate chronological order. Each is in its original form, based on Urtext and other reliable editions. Every book in this series is a delightful collection of outstanding keyboard music, useful for the study of musical form and theory, for sight-reading, and for the enrichment of the student's repertoire.

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In four volumes
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With introductions to each volume by
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A four-volume treasury of keyboard music, spanning four centuries and including representative, significant, and appealing piano pieces by 139 composers.



An Anthology of Piano Music is also a living history of music, a source of personal pleasure for every pianist, and a useful reference work. It even contains some surprises for the scholar, since it includes a number of valuable compositions which even the most complete music libraries have lacked and which, until now, have been available only in hard-to-find European editions.

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The "folk boom" and the widespread commercial exploitation of folk music ended years ago, but Sing Out! has continued publishing, its basic thrust unchanged. Interest in folk music has never died, and with or without the support of major commercial media, it continues to thrive at the local, grass roots level, where, in fact, it seems to work the best. Recent years have seen an upsurge in interest in folk music throughout the country as witnessed by the advent of hundreds of new coffeehouses, folk societies, newsletters, magazines, and small record companies. All this activity is documented in the pages of Sing Out!

An incredible amount of today's popular music has been built on the solid foundations of the folk revival, and Sing Out! is the magazine that traces the connections. In the last few years, for example, Sing Out! has printed songs from Paul Siebel, Robbie Robertson, Ry Cooder, James Taylor, John Prine, Arlo Guthrie, Steve Goodman, Happy and Artie Traum and even Allen Ginsberg, together with British traditional ballads, mountain music, and blues.

Songs have always been the core of Sing Out! Ten to fifteen songs appear in every issue, and the articles, in a sense, exist only to clarify where this music comes from and what it is all about. This year the magazine has undertaken a new project to help its readers learn the songs: Every other issue now contains a flexible soundsheet (a thin, plastic record) with the first verse and chorus of each song. The soundsheet sometimes includes bits of interviews, music from records reviewed, and instrumental instruction as well. As Pete Seeger says, "A music magazine nowadays without a record would be like an art magazine with no illustrations."

Other regular features of Sing Out! include Pete's column, "Johnny Appleseed, Jr."; Michael Cooney's "General Delivery" in which readers swap songs, stories, and information; a new column by the legendary Israel Young; articles; interviews; "Teach-Ins" that offer instruction for every conceivable kind of folk instrument; a bimonthly roundup of folk society news; a series on folk clubs and concert programs; listings and reviews of new books and records; and schedules of folk music activity around the country.

Sing Out! is owned and operated as a cooperative by its editorial board, its supporters and its contributors. The magazine exists as a result of the devotion of its writers and its readers, and almost all articles, songs, photos, and art work are contributed gratis. In the last couple of years, "Friends of Sing Out!" organizations have formed all over the country to help support the magazine and to find new readers and subscribers. Why don't you pick up a copy and become a friend of Sing Out!, too? We publish bi-monthly at 33 West 60 Street, New York, N.Y. 10023.

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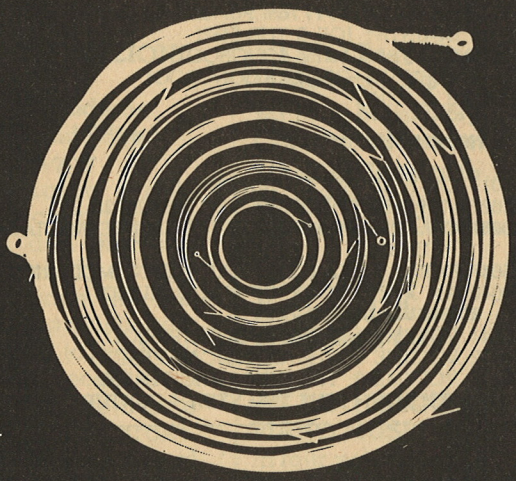

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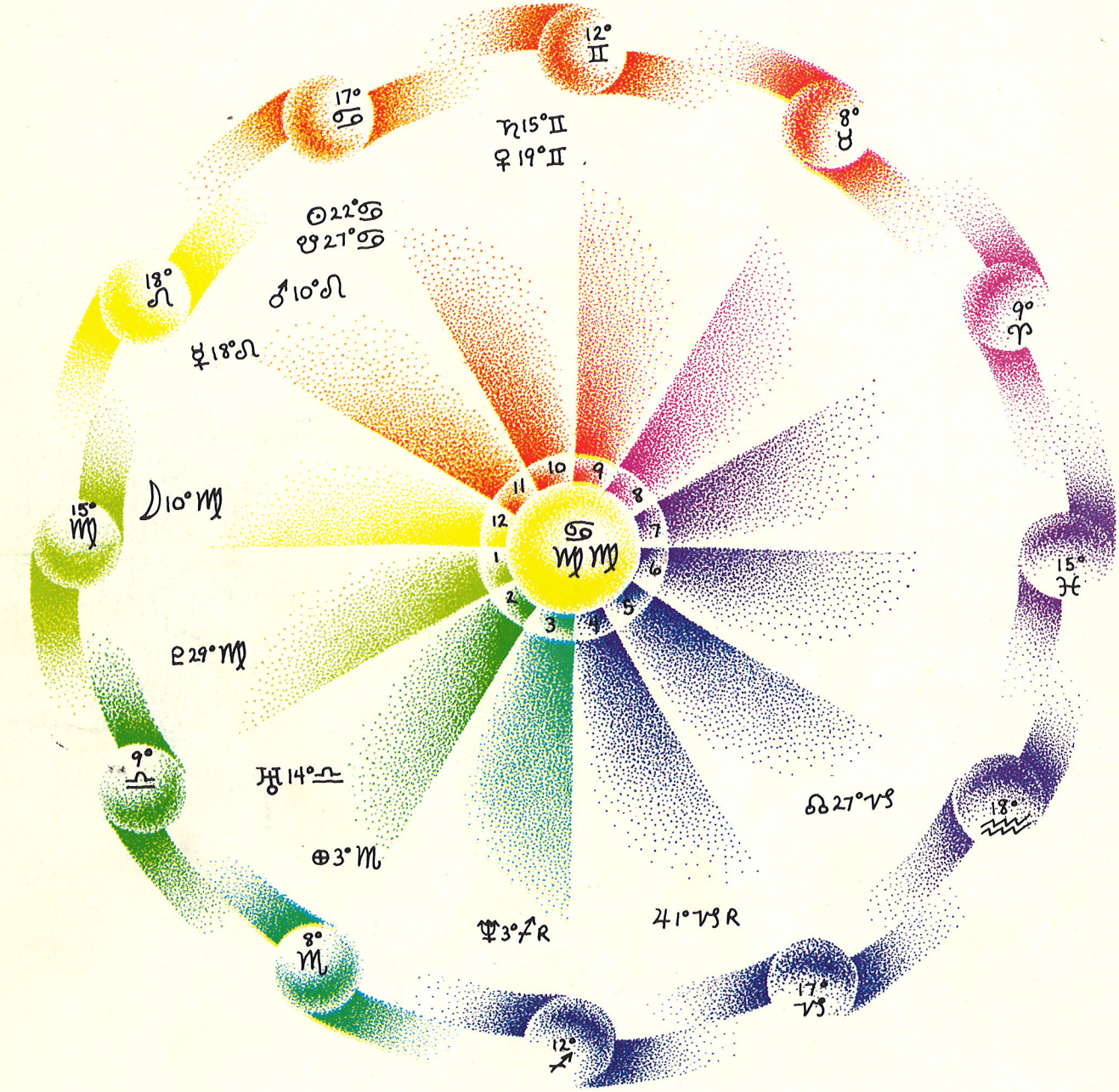

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