

MARIPOSA NOTES



Mariposa Folk Foundation Vol.I No.1 Summer 1981

Estelle Klein: Thank You

Prologue: Some months ago the Mariposa Board reluctantly accepted the resignation of its long time Artistic Director and Past President, Estelle Klein. Estelle had begun to feel the need to change the intensity of her involvement following the trauma of serious illness and surgery that involved both her and her husband, Jack. She wanted more time to pursue a wide variety of interests. It is her intention to continue as a freelance consultant for events that combine those interests and relate to her view of folk.

- Mariposa Board of Directors

To say that Estelle Klein was "Artistic Director" of Mariposa since 1964 is extremely inadequate. It indicates so little of her total involvement and commitment to the Foundation as to render the title inaccurate.

She did program the festivals with a vibrant and eclectic taste in music that set Canadian, and affected North American and international standards. But she also gave the name "Mariposa" an aura of grace and integrity that continues to emanate from its philosophy, its Board of Directors, its hospitality, volunteers and performers. Her creative genius innovated concepts in workshops, concerts, folk arts, international music and format.

She has an eye for new talent and a perception of the needs and foibles of established performers, an astute business sense, a telephone ear capable of psychological insights and a highly innovative sense of drama in the organization of workshops. All of these only serve to conjure up more and more activities that were included in her 'job'.

In addition to carrying a heavy administrative load, she had a special talent for caring for the performers, craftspeople and volunteers. This resulted in administrative expertise and a level of hospitality rare at any other festival. A menu for the participants and workers of a three-day festival may not appear to warrant a high priority in the pre-festival chaos. But it was thoroughly planned to cater to the myriad of festival needs, all within a tight budget. In the early years, performer travel became an important issue with Estelle. Although arrangements were laborious, with minimal volunteer labour and no travel agent to help, the performers' itineraries were always painstakingly completed by Estelle. Even her home has opened its doors to meetings, meals and accommodation for the music world. Good hospitality engenders good feelings. Estelle has always maintained that one must treat people well, be



Photo: Jack Bond

sensitive to their needs and make them feel welcome. When performers have a good time they pass on their well-being to the audience.

When asked about Estelle's skills, Enoch Kent said, "As a really poor committee person, I admired Estelle's ability to keep people working and reach the right decision in committee. Just watching this skill kept me awake during many sessions. The other skills which is beyond me is remembering the names of hundreds of people in music, dance and crafts. Not only that but she remembers their families' names. She even remembered the names of all the ex-wives of one singer just as he was trying to forget. She is certainly a remarkable person."

David Amram comments: "One of the great things about Estelle is that she's a wonderful listener and is genuinely interested in people. People will talk to her without knowing what she does or who she is. I remember one time when she was visiting New York we went to the Lion's Head Bar, an Irish club where musicians such as the Chieftains and Liam Clancy would go, as well as

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MARIPOSA NOTES

A Statement of Intent

How healthy is the local folk scene? Is there a local folk scene? Prove it.

We believe that there are significant numbers of people in this area who think that a folk scene exists and that it matters. However, communication among these people is mediocre at best. It has been said that music speaks louder than words. There is no doubt that Mariposa has the music in abundance, but perhaps we have been a bit short on actual words... We think that that is a problem and we would like to alleviate it through the *Mariposa Notes*.

When discussing this newsletter project we soon realized that there are enough ideas floating around to produce an *Atlantic Monthly*. Unfortunately, we cannot work on that scale, but we fully intend to make the most dynamic use of our space as is possible.

People have expressed concern over being kept in the dark about the "behind the scenes action", therefore we will attempt to change that. We plan to provide information about Mariposa, its activities and other folk events in Southern Ontario and across Canada. Our selection of other topics will be as eclectic as possible, touching frequently on areas not directly related to Mariposa and folk music. We intend to publicize other sources of related information, relevant political issues (cf. "The Applebert Commission"), personality profiles, reviews, prose pieces, a game or song or two, practical tips (cf. "How To Buy A Used Piano") but *most* of all we want to provide a means of COMMUNICATION.

That means you get to respond to us, challenge us, write to us and write for us, and talk to each other through us. We need your ideas and opinions to make this newsletter a success. If you like the idea of a folk newsletter, then start writing to us with your thoughts, complaints, alternative views. If you don't have any, then start thinking. We are trying to fill a void. Help us. There are those who say that folk is dead and point to so-called folk "audiences" as the best evidence. Maybe eventually, we will find out just how many people actually do care about folk culture.

- the Editorial Committee

Feds to Decide Folk Future

For the first time since the 1950 Massey Commission, a royal commission on culture is touring Canada. Its express purpose is to investigate the current state of the arts in this country. It is also supposed to decide their future. Headed by Louis Applebaum and Jacques Hebert, the commission will be holding its second set of Toronto hearings from July 6 to July 10 at the Westbury Hotel (Yonge and Wood Sts.). Mariposa will be there at 4:15 p.m. July 7 to argue the importance of folk culture in Canadian society.

In March of this year, Mariposa submitted a brief to the Commission that will form the basis of our arguments at the hearing. In this brief, Mariposa recommends that community-based folk organizations which sponsor year-round programmes should be provided with perennial operating funds by the Federal government. Examples of such groups would be Mariposa, the Georgian Bay Folk Society, the Winnipeg Folk Festival and the Vancouver Folk Festival. Mechanisms should be devised to allow these groups to exchange information. Such media could be magazines, television programming or a national festival.

Federal money should be used to encourage the exposure of Canadian traditional artists across the country. The government must co-operate with regional organizations in exchanges of individuals or groups among the various regions as an important building block of national unity.

Mariposa feels that most of the money from government grants should go to the artists and performers rather than to administrators. For example, Mariposa apportions 80% of its funds to direct production costs, 20% to administration.

A government-supported Folk Art Centre should be founded to research, collect and make available the full range of Canada's cultural heritage. This would be a resource centre providing a variety of services to individuals, groups and communities.

Above all, funds must be provided for local groups working regionally with their own people. The aim must be to ensure that people continue to create and sing without being controlled by outside forces.

This presentation would be more impressive if there were a large number of supporters there to show that there really are people who are interested in folk culture. We would like to see you at the hearing: 4:15 p.m. July 7th. Those who are unable to attend, or who are reading this after the presentation can write to the Committee endorsing Mariposa's position. Please add any of your own ideas and comments.

Write to: Federal Cultural Policy Review
Committee,
365 Laurier Ave. W.,
Ottawa, Ont., K1A 0C8

- Alex Sinclair

Feedback Write to us Phone us Tell us your opinions and suggestions	Mariposa Folk Foundation 525 Adelaide St. E. Toronto, Ontario M5A 3W4 PHONE 363-4009
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No Festival is an Island

INTRODUCTION: In December 1980, the Board of Directors of the Mariposa Folk Foundation faced "a crisis of spirit". The festival had been discontinued, new ventures had not enjoyed uniform success, the Board faced a growing deficit, and closing the Foundation was a real possibility.

In January the Board called a Community Meeting to consider the future of the Foundation. Approximately 100 "friends of Mariposa" turned up to debate directions for Mariposa.

Concurrently, Lanie Melamed and the Board were developing a submission to the Applebert Commission. This brief spelled out Mariposa's recommendations for the support of the folk arts in Canada. In March the Board convened a weekend retreat to consider suggestions from the Community Meeting and the brief. This report will summarize these discussions and highlight what we seem to be saying regarding:

1. Who we are as a foundation
2. What are our promising new directions

This is not intended as "the new roadmap" but only another step along the way to clarity.

WHO WE ARE: Mariposa is a community of people who affirm the aesthetic and social merit of people's art. We believe that folk culture is a tool for combating the alienation of the technological society. Because folk culture is grounded in participation and the expression of ordinary people's existence, it affirms and fulfils people in ways impossible for a mainstream popular "technological" culture. Our efforts to support folk culture are seen as essentially counter to the larger society and therefore, 'political'. Mariposa supporters speak of this involvement with folk culture in emotional terms:

"This is an island in which I feel whole."

"It is anti the culture of silence."

"It reminds me of who I am."

Although in the past, Mariposa's major creative expression was the festival, we now believe that the essence of Mariposa is an organization of like-minded persons, which can express itself in numerous ways around a core of such values as artistic and organizational integrity and respect for the folk process (both traditional and emerging).

As an organization we seem to be facing a number of central dilemmas. Two critical ones are:

BIG versus SMALL

PURE versus COMMERCIAL

We are an organization which grew out of a big event bringing thousands of people together. However, the folk tradition is rooted in 'small'.

Mariposa's brief is available at the office at 525 Adelaide St. E. (\$1.50 will cover our photocopy expenses.)

The Foundation continues to be in financial difficulty. A way out of these difficulties would be the sponsorship of large, 'commercial' concerts. Performers such as Ry Cooder, James Cotten, etc. could draw large crowds and finance other, less 'commercial' ventures. But many people feel that once commercial success becomes a goal, then we are seriously compromising our principles.

These and similar dilemmas have not been resolved once and for all, but are a part of the very fabric of the organization and require continuing creative attention and discussion.

NEW DIRECTIONS: New directions range from fantasy to programs that have received much development. Discussion is required to ascertain the quality of commitment to these directions and to develop them further.

1. A Mariposa Centre: The brief recommended the creation of a folk arts centre to include archives, research and library. Artists and musicians should be subsidized to develop and document their art.
2. Contemporary Folklore Project: Dan Yashinsky's idea of involving people in the documentation and understanding of their own folklore.
3. Membership: Mariposa has become a membership organization which offers members a range of services and privileges including voting at the annual meeting.
4. Help for Inexperienced/Learning Artists: Mariposa should recognize its responsibility to foster the development of folk artists and provide performing space in some form.
5. Community Festival: Organized by Mariposa but involving numerous folk related organizations.
6. Children's Music: A series of concerts, records, picnics, etc., building on the success of M.I.T.S.
7. Communication: Contact with folk organizations and individuals on a regional and national basis.
8. National Folklife Festival: An annual festival similar to the Smithsonian festival but held in different parts of the country each year.
9. Development of innovative ways to bring folk arts to people, for example a street festival or Mariposa In The Parks.

- David Kelleher

Estelle Klein continued from page 1.

artists and writers, after work. It was a fairly low-key place. Estelle was also hungry, but when we got there and asked for something to eat, the kitchen was closed. The chef came out, as he was off-duty, and sat down and started talking to Estelle. She didn't mention anything to him about her work. At one point he turned to me and said, "You should bring nice people down here more often." Then he stood up and announced, "O.K. man, I'm gonna open up the kitchen 'cause she's a nice lady." She was embarrassed and told him not to bother, but he went ahead. While we were eating he came out to talk and told us a quarter of his life story as a "numbers runner", merchant seaman, baseball player and "underground philosopher."

The idea that 'folk' does not mean 'music only' was not very common at most festivals until recently. Estelle cared very deeply about *all* aspects of folk life. She developed dance and crafts, brought Native People and Francophone influences to round out more fully a festival in *Canada* and strongly believed that 'folk' was not solely an English language tradition when most other popular folk festivals ignored this.

Estelle has shaped a large internationally respected folk arts foundation from a fledgling event on Lake Couchiching. She has left her imprint on all facets of Mariposa and a definite artistic stamp on the other festivals in North America which have synthesized her ideas on format and artistic direction.

Those who knew her personally will miss her; those who only knew her name will feel the vacancy. Those who saw her creative talents at work will remain inspired. Thank you, Estelle for the hours and the years, for the dedication and the caring, for the patience and the perseverance, for the sacrifices and the strength. Mariposa has benefited from you and hopes to build further on your legacy.

- Kathy Sinclair

Epilogue: Estelle's Note. Estelle says thank you too. Any creative effort is a two way street. I learned much and dealt with so many people. I shared in a lot of joy and had more than my share of problems. It seemed to balance out.

Now I am noticing trees and flowers bloom - I never looked up from Mariposa schedules in other springs - and have actually learned to recognize a bird or two. I have taken, and will continue, courses in art history and film sandwiched in with an orgy of theatre, dance and film. Jack and I plan to visit France again soon.

I wish everyone could see the beautiful fabric wall hanging that was Mariposa's gift to me. It was commissioned from Shelley Fowler, a fine artist, a former festival crafts co-ordinator and my friend. A more beautiful and appropriate gift could not have been chosen.

My thank you is to everyone and to all the things that wall hanging represents.

- Estelle Klein

Photo: Philippe Connut



ALAN STIVELL

Mainland Events

- | | |
|-----------|---|
| July 2 | Martin Carthy and the Watsons |
| July 8 | Connie Kaldor |
| July 15 | Alan Stivell |
| July 22 | Bryan Bowers |
| July 29 | Eric Anderson |
| August 5 | Jane Voss and Hoyle Osborne
PLUS Jackie Washington |
| August 12 | Stan Rogers |
| August 19 | Norman Blake |
| August 26 | TBA |

Mariposa

Resource Centre

Feasibility Study:

a study funded by the Ontario Heritage Foundation, now happening to recommend uses to Mariposa's archival collection

What's in the collection?

festival tapes, audition tapes, records, periodicals, songbooks, directories, folk festival calendars, cultural and educational programme guides, catalogues of print and non-print material, slides, photographs, newspaper clippings and performers' files.

What needs to be done?

formal indexing, slide and photo identification, record and book organization, ideas, suggestions, questions, criticisms about potential uses of the collection.

Help wanted:

Interested volunteers should make inquiries to the Mariposa office 363-4009. Or contact Gail Ferguson or Joseph Romain at 767-5584 or Laura Higden at 1-584-2758.

Mainland's : Tim Harrison

When you see an exciting line-up for a club, do you ever wonder how it all came about? If those terrific performers seem to appear magically, it's because the wand is in the hand of a good programme director. That person is a key figure in the destiny of any club because without good programming, you are stranded in the realm of mediocrity.

Luckily for Mariposa Mainland, 'mediocre' is not a word Tim Harrison acknowledges. As our new programme co-ordinator and former Artistic Director of the Owen Sound Folk Festival, Tim has high standards, impeccable taste and a determination to make this club of top-notch calibre.

To Tim, a successful club means many things. It is immensely important to him to develop a loyal following who will trust his judgment in bookings. Many people will go to a club specifically to hear a performer they know, but will abstain when they see an unfamiliar name. Tim would like to change that. He wants the public to know with certainty that on any Wednesday night, whether they know the artist or not, they can come down to Harbourfront, have a wonderful evening and leave with broadened musical horizons.

For a club to really make the grade, it is as vital to have a great atmosphere as it is to have exciting programmes. Tim feels strongly that Mariposa Mainland should be unique and have an identity of its own. It should be a place where people can have a clear choice of either socializing with friends or meeting new people, or simply enjoying the music alone. In other words a place where a person can feel relaxed.

The type of music Mainland will be known for is harder to put in a tight category. Tim is aware of how eclectic 'folk' music is and how its image has changed over the years. No longer is it narrowly associated with 'granola and the back-to-nature' syndrome, but is very much in the mainstream of life for all age groups. The music legitimately reflects the feelings and issues of today. Tim wants to present it as an art form whatever its vehicle and increase public awareness of the music that is being performed for them.

But how does he actually choose the performers? Tim emphasizes there is no special system he uses and he does not have a strictly academic approach. Instead, he goes by his instincts and feelings. Judging from the success of the Owen Sound Festivals he has programmed, we can put a good deal of faith in his methods.

Tim tries to gauge potential audience demand, envisions a performer at the club and, if the two are compatible, he will go ahead with a booking. He will hire a performer whom he knows from past experience will please the audience. If an act is unfamiliar to him, but sounds interesting, he prefers to see them live so he knows how they present themselves on stage. Then there are the artists who have an established following and the time may be right for an appearance by them.



Photo: Tex Konig

He admits that personal taste has a large influence on his programming. However, if he does not personally care for a genre, but respects the artist's capabilities, he would not hesitate to consider them.

Tim Harrison has set his goals high. He wants to see Mariposa Mainland as a club where there is always present a blend of spirit, intellect and emotion. After a short discussion with him, you are left with little doubt that the result of his efforts will be success.

— Vivian Roe

Mariposa Membership

Would you like to be a Mariposa Member?

Membership benefits are:

- * 20% discount on all events as well as Mariposa records, books and T-shirts;
 - * a regular newsletter, informative and entertaining (Do you agree? Write us.);
 - * advance notice of major concerts and festivals;
 - * a vote at the annual meeting;
 - * access to the Mariposa resource centre and library which includes books, magazines, records and unpublished tapes;
 - * taking part in exciting members-only events, for example workshops, ceilidhs, picnics.
- **** Our first members-only event will be a picnic on Olympic Island, August 23 ****

More Information To Follow

Annual Fees: \$12.00 single
\$18.00 family

Cheques payable to the Mariposa Folk Foundation.

How to Choose a Good Piano

SUCH VALUE WAS NEVER KNOWN BEFORE
MARVEL OF MARVELS. A PERFECT PIANO. GUARANTEED TO LAST A LIFETIME.

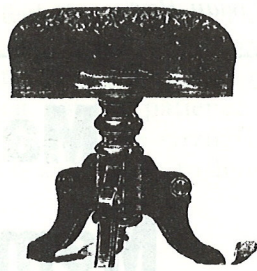
Pianos can be roughly classified by period: antique, Victorian and modern. The antique period (1720-1850) was one of experimental and short-lived design. The parts for these pianos are no longer manufactured.

By the 1850's, piano design had begun to approach standardization. The three types manufactured were the upright (or vertical), the square grand and the grand. The Victorian period lasted from c. 1850 - 1900. Some present day parts are compatible with the Victorian uprights and grands, while others have been out of production for years and would have to be handmade which is very expensive. Any modification of the piano hammers for instance, to present day "specs" generally alters the tonal quality which was characteristic of the Victorian period.

Unless you're prepared to spend a fortune on "museum" type restoration for parts and labour, you are better off getting an old or modern grand that has been thoroughly checked out by a piano tuner or technician. And parts are available for all modern uprights and grands.

WE GUARANTEE
OUR PIANOS
AND ORGANS
FOR 25 YEARS.

Our written binding 25 years' guarantee accompanies every instrument, during which time if any piece or part gives out by reason of defective material or workmanship we will replace it free of charge. With care our instruments will last a lifetime.



Brand new grands start at around \$6,500 to \$68,000, while used ones run approximately \$4,000 retail and usually cost less privately. For a new upright, you'd have to spend at least \$2,700 - \$3,000 for a good instrument or \$1,000 for a relatively decent used upright. However, good pianos are often under estimated privately, so that a \$1,000 Heintzman upright could be valued at perhaps \$450. Again your ears and eyes and a piano technician's expertise become indispensable here. Pianos appreciate in value. Some have even doubled their value in the past nine years, so it's safe to say they are a good investment.

Now define your budget and the size of piano you want. If you're shopping privately check the newspapers, for example, the Toronto Star Classified Section 440 or The Bargain Hunter Press. At auctions, bargains are everywhere. But preview the instrument with the tests outlined below to determine its overall shape. Once the sale is final, it's final. "Congratulations you're the proud owner of the 1880 piece of furniture that's fit only for conversion to a bar." or "What a steal".

If you're shopping through retail stores, check with the shop technician to discover what work has actually been done on the instrument. Don't be fooled by sales talk. New bass strings do not mean that the piano has been totally reconditioned. Also ask about the warranty. Sit down, play your heart out and listen to the tone. Listen for clicks, rattles or buzzes as this usually means sound board or bridge problems. Play the piano again through fast passages, loud soft passages, focusing this time on the response of the piano action.

If you are a beginner, you'll need an instrument that will last as your technique and facility develop. The action of the piano must be in top order to facilitate strength, dexterity and control throughout your playing, especially if you want to play classical or jazz competently.

ONLY CONSIDER, a full size piano, mahogany or burl walnut finish, for \$98.50. Retail dealers ask from \$175.00 to \$250.00 for same grade.
WE SEND FREE with each piano a handsome stool and complete instruction book. If you want to buy a good, durable piano at a low price, you cannot do better than to send us your order for this our New American Home at \$98.50. **REMEMBER**, it costs you absolutely nothing if not entirely satisfactory and exactly as represented by us. No one can make a fairer offer than this.

Can this piano hold a tune? Is the pin block shattered or fractured? Is it worth your while to have the piano rebuilt? If you're considering buying a piece of furniture you'll probably not ask these questions. But if you're buying an INSTRUMENT you must. You should get a professional opinion from a piano tuner or technician.

The technician should report unbiasedly on the condition of the instrument. This service includes examination of strings, bridges, checking for shoddy workmanship, estimating true market value, reporting on the instrument's potential, condition of tuning pins, overall stability and suggested work if necessary. At least you'll know what you're buying. This service can run \$20 - \$50.

If the piano's action has not been adjusted or regulated in some time he can:

1. Modify the action to your taste to provide you with more control in your playing;
2. Modify the tone to your taste by working on the hammers providing overall tonal balance;
3. Replace the old strings if worn;
4. Tune it, or course;
5. Endorse your purchase;

Be aware of what you're buying. An ordinary upright cannot sound like a Steinway regardless of who is tuning it.

Have your piano serviced at regular intervals, keep it away from heating ducts, sunlight and any extremes in temperature and humidity. With proper care your investment will last longer than you do.

- Steve Ruskin

Figgy Duff

There's not much evidence in the form of performing bands in Canada, but the idea of electrified traditional music has been bandied about by dozens of acoustic players. Most, of course, have been influenced by the success in Britain of the Steeleye Span - Fairport Convention school.

One of the handful of Canadian bands that have actually tried to do something of this nature is Figgy Duff from Newfoundland. Their recently released album feels very closely aligned with the tradition from which they take their music without sounding like a Steeleye Span imitation. The music takes precedence over the musicians for the most part. Ballads are presented as a straightforward recounting of stories with no histrionics to detract from the poetry, and with the instruments underscoring, rather than competing with, the voice. Even during the instrumentals the band intends one to hear the melody of the tune, not the facility of the fingers.

One of the risks in electrifying folk music is that the power inherent in the music can be usurped by an enthusiastic rhythm section which oddly emasculates the songs. This happens only rarely on this album, for instance in "Rabbits in a Basket". The innuendo in this song is overpowered by the instruments which results in a song sounding like a ballad with a heavy drum track.

Unfortunately, they also slashed the best six verses from "The Fisher Who Died in His Bed", a song which deserves much more respect. However, they do such a good job on the two verses they left in that the criticism seems like nit-picking.

This record was well produced with no obvious over-dubbing and comes across like a concert with impeccable sound. If you've ever seen Figgy Duff live and enjoyed them, you'll like the album.

- Alex Sinclair



Photo: Paul Till

Summer Events

FESTIVALS

July

3-5 Bluegrass Festival
Kingston 613-548-8993

4-5 Northern Lights
Sudbury 705-674-5512

4-6 Blue Skies
Claredon 613-279-2610

10-12 Winnipeg
8-222 Osborne St. S.
204-289-9840

10-12 Manitoulin Island
Wolsey 705-859-3973

10-12 Goodtimes Canada
Carlisle 416-597-2680

11 Millwheel Street Festival
Toronto 416-597-2680

17-19 Boundary Bluegrass & Country
Morewood 613-448-2680

17-19 Vancouver Folk
453 West 12th Ave.
604-879-9271

17-19 Home County
London 519-673-0334

24-26 Bluegrass
L. Fleuquel RR No.2
Palmer Rapids

24-25 Kawartha Lakes Fiddle & Stepdancing
Bobcaygeon 705-738-3569

31-1 Cache Bay
Albert Laverge 705-753-0770

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Mariposa Is A Non-Profit Charitable Organization

If you would like to help support us financially or volunteer your time for one of our many activities PHONE 363-4009.



Mariposa Notes Staff

Editorial Staff:

Kathy Sinclair
Glen Sutherland
Vivian Roe
Alex Sinclair
Davis Eagle

Design: Peter Sit
Advisor: Rob Sinclair

Mariposa Folk Foundation
525 Adelaide St. E.
Toronto, Ontario
M5A 3W4

SUMMER EVENTS continued
FESTIVALS continued

August

7-9 Festival of Friends
Hamilton 416-527-3317

7-8 Old Time Fiddlers Contest
Shelburne 519-925-2830

8 Millwheel Street Festival
Toronto 416-597-1411

14-16 Summerfolk
Owen Sound 519-371-2995

7-16 Three Centuries
Elora 519-884-1970

COMMUNITY FOLK DANCING

Tuesday 7:30-9:30
Sir Winston Churchill Park

Wednesday 6:30-8 pm
U of T Benson Bldg.
654-3865

Thursday 8:30
Adath Israel Synagogue
633-1274

Friday
U of T Faculty of Ed.
Gym 151

HARBOURFRONT

July 10 - Aug. 2
Old Techniques in New
Hands - clay

July 16-19
2nd Annual Craft Fair

July 14
Assoc. of French-Canada -
dancing with live band
(traditional)

Aug. 18-Sept. 11
Toronto Island Archives

Aug. 22-23
Scottish Weekend

Aug. 26-29
Paula Moreno Spanish
Dance Co.

CLUBS

Fiddlers Green closed for summer

Fat Albert's
300 Bloor St. W. Wed. 9pm

Groaning Board
131 Jarvis St. 363-0265
opening July

Jail House Cafe
Ashbridges Bay beach
Tuesdays

Unicorn
Eglinton Ave. Irish
Traditional. Mon. Evgs.

1001 Friday Nights of Storytelling
Toronto Free School of
Art, Brunswick & Sussex St.