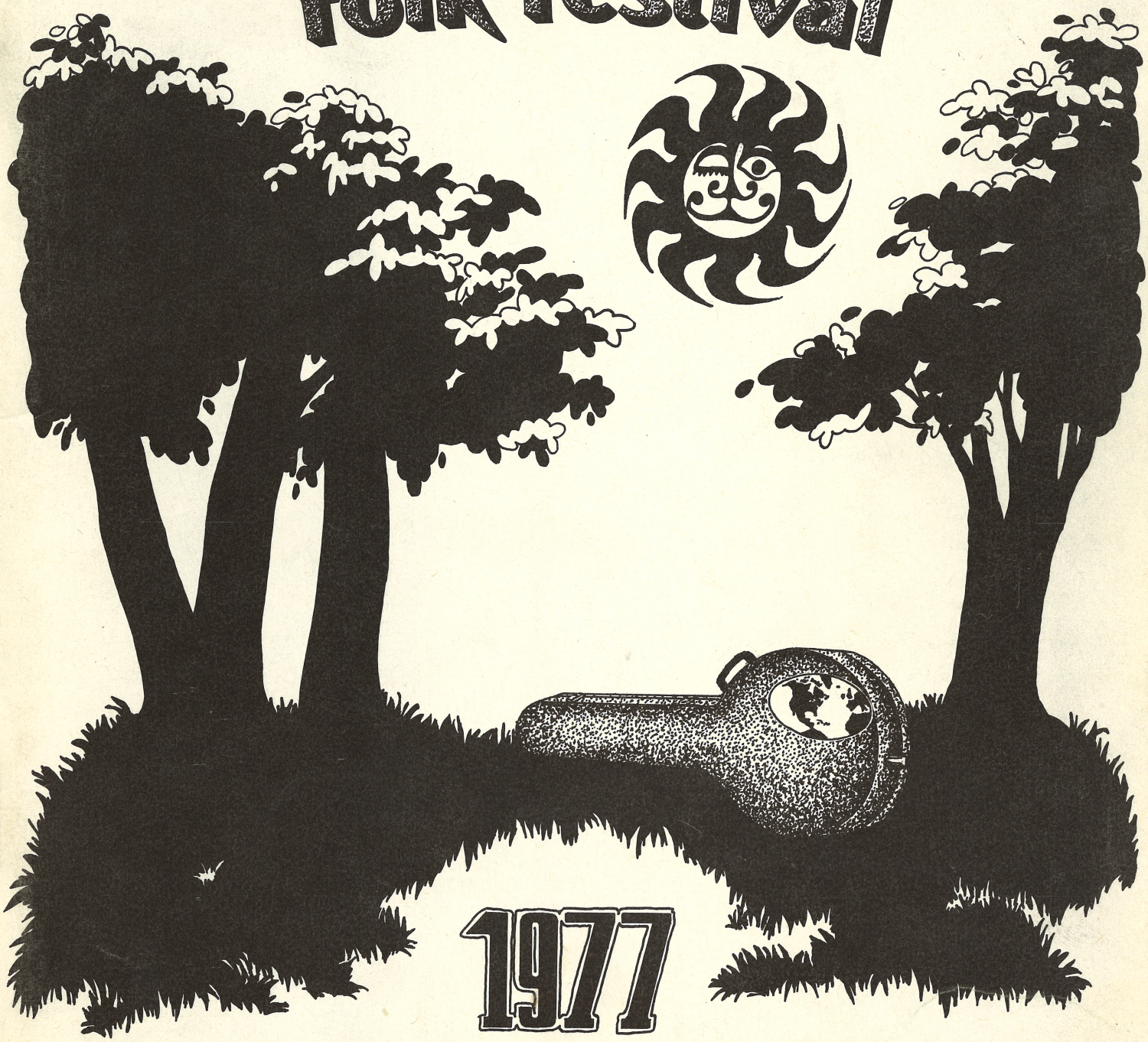
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folk festival



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Estelle Klein expresses thanks to many people. First of all to Jack Klein for the years of patience and support. This year, as in the past, he drew the master site map for use by all committees, the Metro Toronto Parks Dept. and other related services. With the help of John Russell and Sean Lawrence, the performance and crafts area schedules were not only completed but revised a number of times when the inevitable changes occurred.

Joyce Yamamoto and Judy Bush, Trish Short and Lois Lilienstein cross-checked the programme layout. Joyce and Judy then spent days preparing individual performers' schedules and compiling complete "kits" for all participants. Their hours of work and endless patience is deeply appreciated.

The Native Peoples programming was made possible with the help and support of Jamie Bell, Bettle Liota, Bob Moore, Ellen Moses, Marna Snitman, JoAnn Vano, Bernie Weston, Bobby Woods and many friends at the Native Canadian Centre of Toronto.

Jamie Bell, Trish Short, Peter Sit, Ron Broughton and Les Klein pooled their ideas and efforts to bring about the site changes, visual and physical, which we hope will be helpful to you this year.

Special thanks to Tony Barrand for development of the dance programme at the festival and to Mike Seeger and Michael Cooney for valued advice and resource material.

The festival wishes to express appreciation to Av Isaacs (Isaacs Gallery) for the use of display cases and gratefully acknowledges the assistance of the Ministry of Culture and Recreation through the Ontario Arts Council, the Ontario Science Centre, Festival Ontario, and Wintario, as well as the cooperation of the Metropolitan Parks Commission. Particular thanks go to Tommy Thompson, Sid Nicol, Bob Vanderhoop and Buzz Chertkoff.

Special thanks go to all the THURSDAY NIGHT volunteers, and to Tam Kearney and Trudy Lorenz who help us year-round.

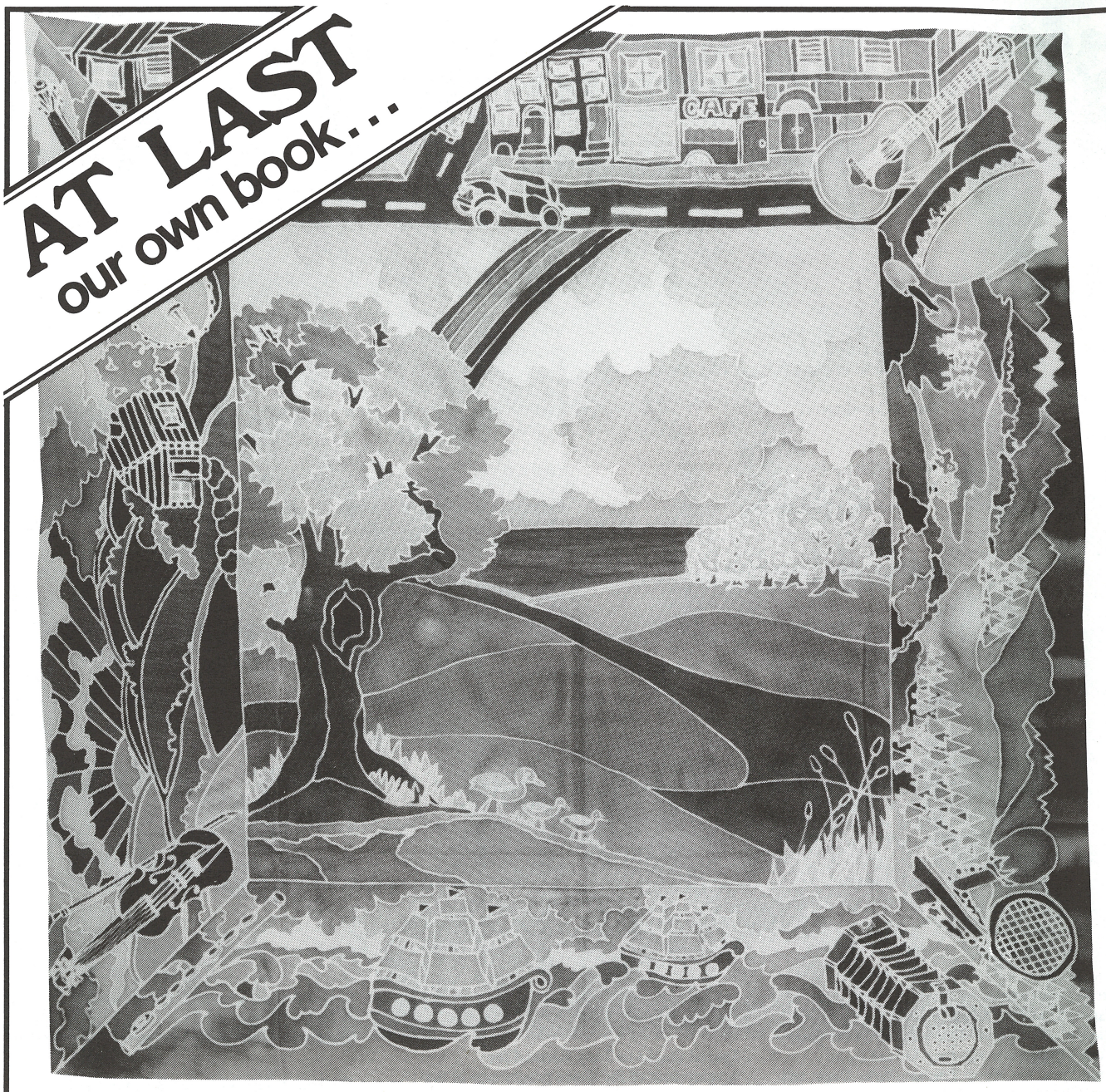
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The Toronto Guild of Canadian Folk Artists operates as the Mariposa Folk Festival and is incorporated under the laws of Ontario as a corporation without share capital and is registered with the Department of National Revenue, Taxation as a Canadian Charitable Organization. Donations are gratefully accepted and are tax deductible.

Directors of the Mariposa Folk Festival are: Estelle Klein, Marna Snitman, Ken Whiteley, Jamie Bell, Ray Woodley, Joyce Yamamoto, Buzz Chertkoff, Bill Garrett, Joe Lewis. Advisory members are: Terry Stephen, Margot Kearney, Steve Demler, Peter Sit.

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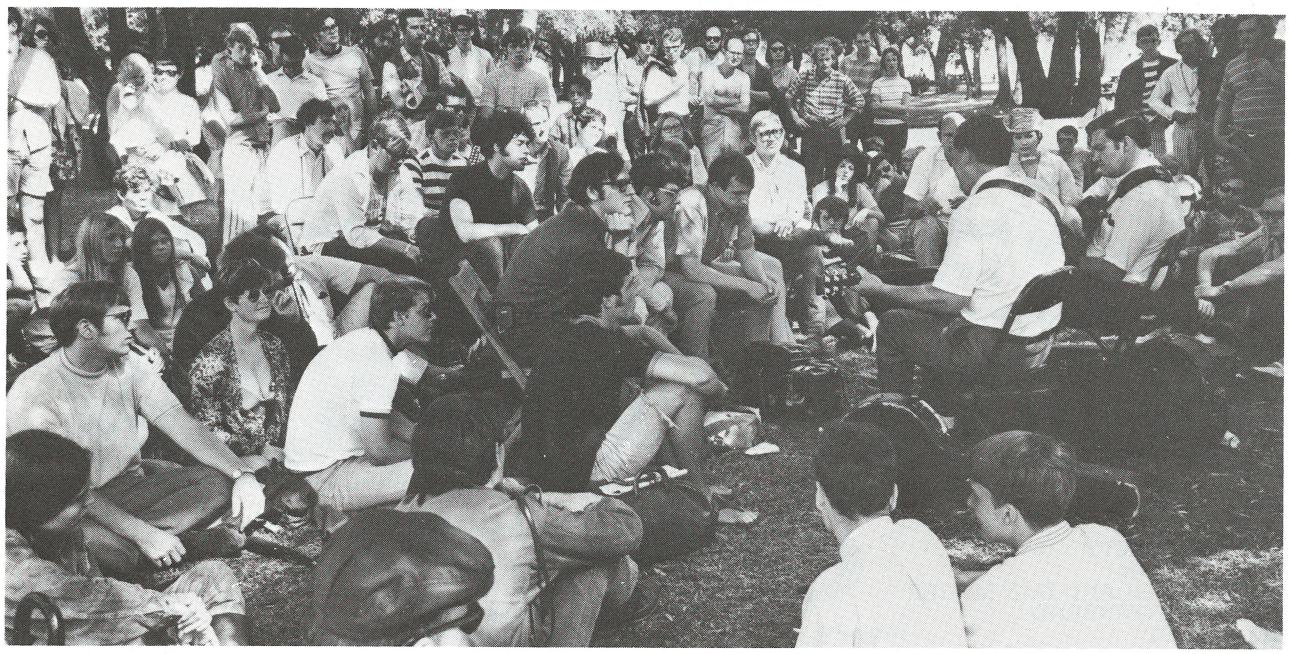
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Mariposa: An Introduction



Harold Whyte

Ideas for this festival's programme originated a few years ago. This past fall I began to crystallize some of those ideas into a more ''thematic'' approach based on a particular premise. Participants were invited with that premise in mind. The premise was that there are four major influences on North American musics—Anglo, Afro, French and Spanish and that separately and more often in combinations, these have had a visible and formative effect on a large scale here. This was not meant to discount the fact that we have peoples from many other backgrounds who retain their particular cultures. There are the indigenous Native Peoples, and some of these were influenced by and had their own influence on those who came from other lands. Along the way, ''North American musics'' expanded to include Latin America! One could not ignore the cultural mixes there and the influences on and by that area to the south of us. The Caribbean was there too, with its fascinating mixtures of musics and peoples.

And so the mind was entranced and enticed along various strange and wonderful paths and I came to realize that to present this theme in total would be impossible in three days. What came out was a condensed version.

What we are briefly looking at during this festival, then, are more often the developments, rather than the main sources. The sources will be touched on and expanded by certain participants. Others will present the end result as embodied in their particular approaches.

The Afro aspect comes through in some of our Caribbean, Latin American, Canadian and U.S. representation. Spanish elements emerge in various ways (Mexican, Chilean, Colombian, Caribbean). We have Anglo (Irish, Scottish and English) in Canada, the Caribbean and the U.S.. Elements of Latin American musics and dance have their particular influences and to repeat an earlier point, have influenced those of us to the north.

Some of these aspects will be demonstrated by people directly from their cultures and others will demonstrate a ''learned'' tradition. In fact, a number of the participants are in the category of ''interpreters''. They are with us because they interpret with knowledge and honesty.

We have more than a little ''tokenism'' going here. The scope is huge. But perhaps the tokens are a beginning of a recognition of how we touch each other and how difficult it is to compartmentalise the elements of folk we attempt to present.

We do have roots and there are connections. We have origins and fusions. There is social context—emigration, work and workers, celebration and struggle. Songs, music, stories, dance, games and crafts come from people and are shaped by people. This is folk—which is life.

Here is a small offering of folk life.

Estelle Klein
Artistic Director

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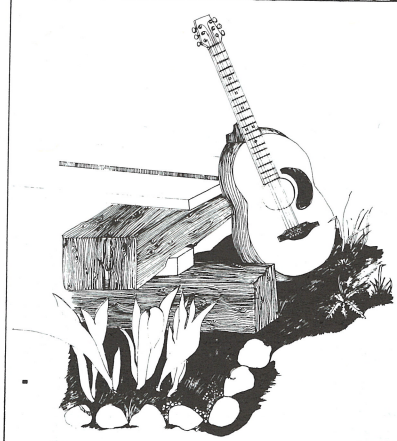


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Mariposa in the Schools

"I enjoyed the folk songs very much I had lots of fun. After when we were in our class room, Miss. Lowes went bananas".

"I had the best fun in my life."

"I really liked your performance this morning. It was lots more fun than: math, spelling, reading lab and recess."

For seven years now Mariposa in the Schools has been bringing together folk musicians and students for the purpose of sharing the rich variety of folk music, song, and dance. This past year we have placed 425 workshops and concerts into schools (nursery up through community colleges) and libraries, both in Toronto and its boroughs, and in surrounding counties in Ontario. The performers in our catalogue offer workshops covering a wide spectrum of folk topics, including dance and games. They can gear their workshops to special topics of interest in class sugjects such as English (ballads), History (labour movement songs), or Social Studies (protest songs). Folk music helps such subjects come alive and makes learning more meaningful. Younger children can easily absorb the basics of harmony and rhythm. Our performers also provide teacher workshops on professional development days and thus enable the teachers themselves to take folk music back to their classrooms.

One of our long standing aims has been to provide the experience of a cross-section of folk traditions and cultures. Aside from having several performers specializing in dance and movement, we are prepared to develop individual programs in the area of international music and dance. Here is an excellent resource to awaken or sustain class interest in folk culture and to add authenticity to Canadiana or International days in the school. We encourage teachers interested in such a program to call the MITS Coordinator and discuss the variety of available possibilities.

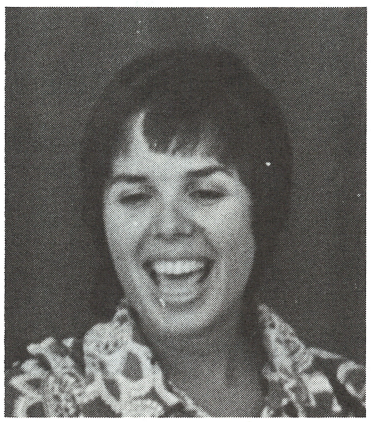
Carol Kehm is the MITS Coordinator and can be reached at the Mariposa Office (487-1591). Since MITS is funded partly by the Festival, by the Toronto Musicians Association, and by a generous grant from the Ontario Arts Council, all administrative services are provided free of charge to schools and performers. A catalogue describing MITS and its performers is available to all interested.

This year's performers include Rick Avery, Salome Bey, Bluma, Bill Garrett, Beverley Glen-Copeland, Margaret Christl, Dave Essig, Shelley Garshowitz, Andrea Haddad, Sharon Hampson, Tex Konig, Lois Lilienstein, Bram Morrison, Robert Paquette, Raffi, Rina Reddy, Chick Roberts, Beverlie Robertson, Olga Sandolowich, George Sawa, Dick Smith, Sandy Starkman, Bill Usher, Klaas Van Graft, Chris Whiteley, and Ken Whiteley. Among the musical varieties presented by MITS performers are bluegrass and jugband, French-Canadian folk music, Caribbean steel drums, and Middle Eastern music.

The program has broadened its scope in the past two years by presenting a series of Sunday afternoon family folk concerts with local and out-of-town performers. To date, we have featured Michael Cooney, and Bessie Jones and family, along with several concerts using MITS performers. On June 5th Mariposa Folk Festival sponsored a mini-children's festival at Harbourfront using seven of the MITS performers. We have a mailing list for these concerts . . . call and let us know your name and address!

Carol Kehm

Children's Area



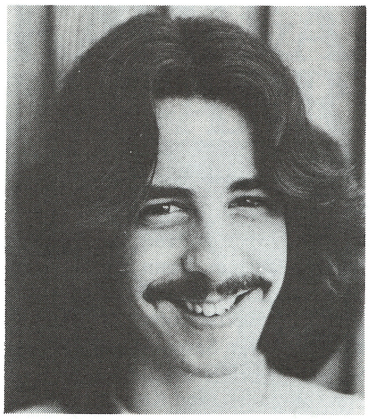
Jamie Levine

Sharon Hampson



Bruce Cole

Chick Roberts



Tony Molesworth



Raffi

There have always been children in folk festival audiences, but last year at Mariposa children came into their own. For the first time at the Festival an area was set aside for part of each day to present a variety of programmes planned just for children, using regular Festival performers. The enthusiasm of our audiences and performers convinced us the experience was worth repeating, but we questioned whether the structured format was really the best way to present the widest spectrum of children's activities. Being entertained by adults is only one kind of activity children enjoy; they also, quite regularly, entertain themselves in both solitary and group play. This being the case, could a Children's Area be planned which would allow the children to move from structured to free play, from being entertained to entertaining themselves?

We think we have found a format for the '77 Children's Area which will accommodate both kinds of activities. Area 3 will be divided into two sub-areas: the Performing Area, under the Area 3 tent from 11-5 PM daily, and adjacent to it (to the south), the Play Area, open from 11-7 PM daily. The Performing Area will offer scheduled programmes as last year: the Play Area is a first for the Festival, a grassy site, staffed thruout the day, where children may decide what they wish to do when they wish to do it.

The schedule for the Performing Area can be found under Area 3 in this Programme Book. In addition to regular Festival performers, the Area will feature special performers assembled for their skill and talent in the children's field. There will be concerts which touch upon French, Anglo, Mexican, South American, West Indian and North American materials, plus puppet shows, plays, games, and family folk dancing. All programmes in the Performing Area emphasize audience involvement with the performers, so that audiences may, for example, watch a Morris dance as well as actually learn one themselves.

The Play Area, by contrast, will offer many options for play: skipping rope, hopscotch, marbles, jacks, balls, costumes, tops, books, and others. There will be a Maypole to dance around, logs to sit on, spoons to play, a quilt to sew on, boxes to creep into, and bean-bags to toss. On any given day some friends might drop by: a tall-tale teller or a song-swapper or a hollerer or a juggler or a "cranky movie" cranker. The Play Area staff, all experienced in the children's field, will be on hand throughout the day to serve as play resource personnel and to ensure a trouble-free experience for all the children. Parents are requested not to leave toddlers on their own; the staff is responsible for the whole community if children, not for the care of an individual child.

You'll have no trouble finding the Children's Area this year; thanks to the creative efforts of many North York school children, the area will be decked with texture, shape, and colour in many forms—paper-mache animals, life-size cut-outs, macrame owls, masks, and wall-hangings of all kinds.

For us, the children's area has proved an adventure and a special kind of treat. We hope it will be the same for you.

Sharon Hampson
Lois Lilienstein

A special thanks to the following people:
—To Estelle, for faith and commitment.
—To Caroline Parry and Rick Avery for organizing the Play Area.
—For the visual arts project; the following North York Board of Education personnel deserve special mention; Gerry Wilson, for co-ordinating and assembling the project; Gary Benson and Wendy Fairley of Gracedale P.S., Lloyd Griffiths and Linda Adair of Topcliffe P.S., Jim Racicot and Bruce Chapman of Tumpane P.S., and Tom Reid and Sharon Prindle of Derrydown P.S. for their dedication to the project; and to the students of these schools for their energies and talents.
—To the students of North York's Bluehaven and Melody P.S. for sharing their games and dances with the Festival, and for the efforts of their teachers, Dale Hyde, Linda Packer, and Bobby Nye.
—To the administrative staff of the North York Board of Education who co-operated fully in helping these students to be a part of Mariposa, our sincere appreciation.
—Finally, to Louise Dain, Music Consultant for the North York Board, a constant source of support for music, children, and Mariposa, our deep thanks and affection.

DAVID ANDERSON AND SARA BARKER (BREADBAKER'S WHOLE LOAF THEATRE)

Breadbaker's Whole Loaf Theatre is a Toronto street and park theatre. They call together their audience with trumpet and drum, entertain them with ancient planchette puppets dancing to an accordian and tell a story complete with banners and bashes of trash can lids. Sara Barker and David Anderson are the show-writers, puppets—designers, directors and chief performers of the theatre, which began in 1976.

RICK AVERY

Born in Bedford, England, Rick Avery came to Canada in 1970 and has been working with children, through the MITS programme and the Inner City Angels, for the past 4 years. In addition to his work in schools, Rich has performed in coffee houses and clubs in the Toronto area and given concerts and workshops of Folk Music of North America and the British Isles with Prologue to the Performing Arts. He has also made several appearances on the Harrigan television programme. This is Rick's third appearance at Mariposa.

ANDY BARRAND

Andy Barrand has been living in Vermont for the past 8 years where she teaches music in public schools. She has developed programmes of American social history using traditional songs and dance. These programmes have focused on such diverse topics as whaling and the sea, mining, outlaws, the vocational history of America and railroading.

SHARON HAMPSON

Sharon Hampson has been singing professionally since 1961; part of that time under her maiden name of Sharon Trostin. She has appeared on television and radio, in clubs and coffee houses across Canada and the United States at Harbourfront and at the Mariposa Festival. Sharon is one of the Mariposa in the Schools performers and, as a soloist and along with her husband Joe, gives concerts for children. She has recorded two albums for children and leads creative music classes for pre-schoolers in the North York Public Libraries.

LOIS LILIENSTEIN

Lois Lilienstein was born in Chicago, raised on classical and jazz piano and has for the past 10 years, worked in Ontario as a specialist in children's music. She performs in children's concerts and works in school classrooms through the MITS programme and Ontario Arts Council Creative Artists Grants. As well, Lois conducts instrumental (guitar and autoharp) and repertoire workshops for teachers in elementary schools and community colleges. Her particular interest is collecting children's street chants and singing games and she hopes, by the fall to have gathered material for a collection of multi-cultural play activities from Toronto area children.

TONY MOLESWORTH

Tony Molesworth is a ventriloquist, clown and unicyclist. With his dummy, Adam McCoy, Tony has performed in cabarets and clubs in Toronto. Two interesting things to know about Adam McCoy are that he is a member of the 'Short Power' group and he was recently listed in the Toronto telephone directory.

CAROLINE PARRY

Caroline Parry's special interest is in English traditional songs, dances and hand games. As well as sing and playing the dulcimer with David Parry she performs traditional music and games for children at Toronto Public Libraries. A former primary school teacher in India and England, Caroline is a collector of nursery rhymes, games and songs found in historic editions.

RAFFI

Raffi has been performing in concerts, clubs and folk festivals in Canada since 1969 as well as appearing on several radio and television shows. He began singing with children in 1973 and has been involved with the MITS programme. His talents are greatly enjoyed by his young audiences and sometimes you're sure that he's having more fun than they are. Raffi's two albums—Singable Songs for the Very Young and Good Luck Boy—reflect his appeal to both young and old audiences alike.

TONY SALETAN

Tony Saletan lives in Massachusetts, where he has been involved in the field of music, as both a performer and educator, since the early 1960's. Among his accomplishments he has created and hosted 4 public television series, toured the world for two years learning the songs of people from East Asia to West Africa and produced a highly praised album, *Songs and Sounds of the Sea,* for the National Geographic Society. Tony is noted for his ability to find outstanding song material and to make music come alive to everyone from young children to adults.

OLGA SANDOLOWICH

Olga was born in Toronto of Macedonian parents. She has taught in various ethnic communities and was involved with University Settlement House as one of the original members of the International Folk Dancing Group. She is a member of the Ontario Folkdance Teachers Association. Olga leads a dynamic program of international dance in which she introduces dances and music of countries around the world.

CHICK ROBERTS

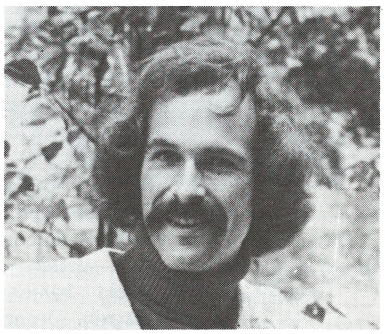
An entertainer, in the best sense of the word, Chick Roberts has been performing solo for a number of years. He was a member of the now disbanded Dirty Shames from its inception, but continued to delight audiences as a genial host and performer on his own wherever time permitted. With a repertoire spanning good times, "jug" music, Canadian folk songs, music hall ditties et al, he pursues his genuine love for folk music by much research in this field. Chick has acted in repertory theatre and in films and still maintains these interests. He was an active member of the Toronto Folk Music Guild during its existance and contributed greatly to the fun of the Guild "hoots."



Breadbaker's Whole Loaf Theatre



Lois Lilienstein



Rick Avery



Caroline Parry



Tony Saletan

Crafts at Mariposa

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Andrew Goss
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Mark Wilson—dog sleds
Woodheatin' Wonderworks—folk toys

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Steve Dickinson—concertinas
Oscar Graf—stringed instruments
Tam Kearney—dulcimers & instrument cases
Grit Laskin—guitars
Jake Neufeld—banjos
Michel Seguin—drums
Angus Smoke—water drums
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DOLLS
Jude Crossland
Lois Schklar

HERBLORE
Douglas Elliott

TEXTILES
Phylis Attwell—pillow lace
Peggy Bridgeland—natural dyes
Tien Cao & Jan McKie—patchwork
Chijindu Chuta—Akwete weaving (Nigeria)
Elizabeth Cunningham—tapestry weaving
Marta dal Farra—hand painted fabrics
Sandra Krzyzanowski—square cut clothing
Arleigh Luckett & Phid Simons—backstrap weaving
Skye Morrison—kites
Bea Smith—quilts & soft sculpture
Francoise Steadman—batik
Dawn Van Graft—weaving

LEATHER
Barbara Holzmark—shoes

SPECIAL DEMONSTRATORS
Alex Jamieson—reed fifes
Jennifer Lewis—cornrowing (hair braiding)
Othar Turner—cane fifes
Carl Wong—steel drums

Newfoundland Community—Crafts, Foodways, Songs, Stories, Music, Dance
Susan Shiner (Coordinator)
Gerald Campbell
Clarice Dawe
Cary & Rufus Guinchard
Greta Hussey
Audrey Kennedy
Frank & Margaret MacArthur
leonard & Marie MacArthur
Sears & Anne-Marie MacArthur
Mary & Anthony Power
Melvin Woolfrey
and special guest: Susie Igluliorlite (Innuit—Labrador)—skin bootmaking

CRAFTS COMMITTEE
Sheelagh Carpendale & Shelly Fowler (Coordinators)
Loet Vos (Children's Crafts Coordinator)
Wendy Brooks
Maryanne Cain
Terry Fowler
Theo Janson
Esther Levin
David Sugarman

PHOTOGRAPHER
Ted Kawano

ON SITE STAFF
Sarah Adler
Denise Belanger
Robert Bowers
Louise Cain
Sheila Copley
Lucia Dahl
Diana Gubbay
Kathy Petrie
Ron Pollock
Cathy Snyder
Quentin Snyder
Marilyn Walker



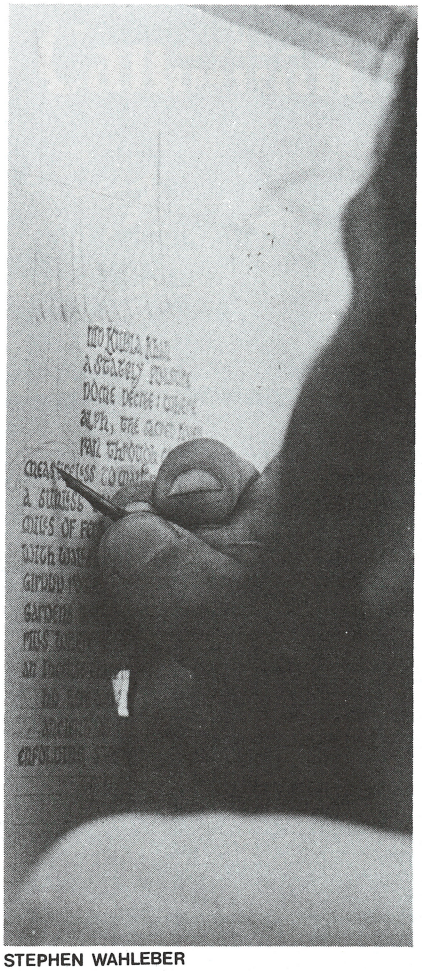
Shirley Puckering

TAM KEARNEY



Shirley Puckering

PEGGY BRIDGELAND



Shirley Puckering

STEPHEN WAHLEBER

So you've finally made it through the gates of Mariposa—and now your stomach is grumbly. Don't despair. Stop in at the craft area and partake of "le cordon bleu—an exposition of gastronomique delights" in clay, served up by Diana Meredith and Doug Bamford. Or perhaps after the long line-ups you'll be ready to be fitted by Barbara Holzmark for a pair of "magic shoes, which take you anywhere you want to go."

If you're looking to clean up, Jens Wennberg, broomsquire, is the person to see. If music's more your line, visit the instrument makers who are back this year with interesting additions—Steve Dickenson from England who will share his knowledge of concertina-making, David Wren who produces beautiful arch-topped mandolins and Jake Neufeld, the banjo builder.

There will be a CRAFT information centre right in the crafts area. It will be at this centre that you can sign up for workshops, discover the location of a demonstration and find out about additions to, or changes in, the crafts programme. There will also be a display consisting of one special piece from every participating craftsperson as well as from craftspeople on the committee.

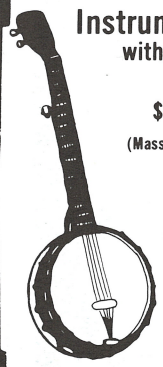
We are pleased and excited about the number of different approaches to working with cloth that were available for the Festival. These include hand-painted silk, quilting, square cut clothing, patchwork, backstrap weaving, pillow lace, kitemaking, batik, doll-making, tapestry weaving, natural dyeing, and soft sculpture. We are especially lucky to have Chijindu Chuta demonstrating Akwete weaving.

Airplanes willing, we will have a visit of our friends from Newfoundland. As well as cooking some local delicacies (salt beef and peas, toutons and jam, etc.) "on site," our guests will be working at many traditional crafts which are an integral part of their lives. These are net knitting, net hooking, spinning, carpentry, and barrel making.

During the winter the Crafts Committee considers many applications. Each year the number of people applying and the quality of work increases. In the jurying process, the Crafts Committee assesses the quality of workmanship, which of necessity must be very high, and also the openness of the craftsperson to working with the public, to sharing his or her excitement for making things out of wood, fabric, metal, glass, clay or whatever. This second criterion, the desire to communicate with others, has made Mariposa's Craft Area unique. It is not just a line of booths for buying and selling, but a chance for the festival-goer to learn and to experience much about both traditional and modern crafts. You will find all kinds of craftspeople—those who are continuing in a time-honoured tradition, those who are reviving a forgotten skill, and those who have changed old techniques to suit modern goals and ideas.

Just a few personal words, from your friendly coordinators, Sheelagh and Shelly. This was our first year in this role, and we certainly learned a great deal. Truly, without Terry, Theo, Maryanne, David, Esther, and Wendy we just couldn't have managed. Estelle and Margo were *constant* advisors, as were Peter Sitt and Ron Broughton. We want to say Thank You, straight from the heart. We also want to say SKYE, PLEASE COME BACK!! Actually, Skye Morrison, who has done the job in previous years along with Hal Kantor, has spent the past year in England. She will be returning for the Festival, but as a craftsperson this time, making her beautiful kites.

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A CASSETTE TAPE ACCOMPANYING THIS BOOK IS AVAILABLE FOR $4.00 FROM THE PUBLISHER

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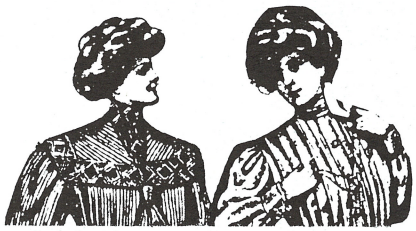
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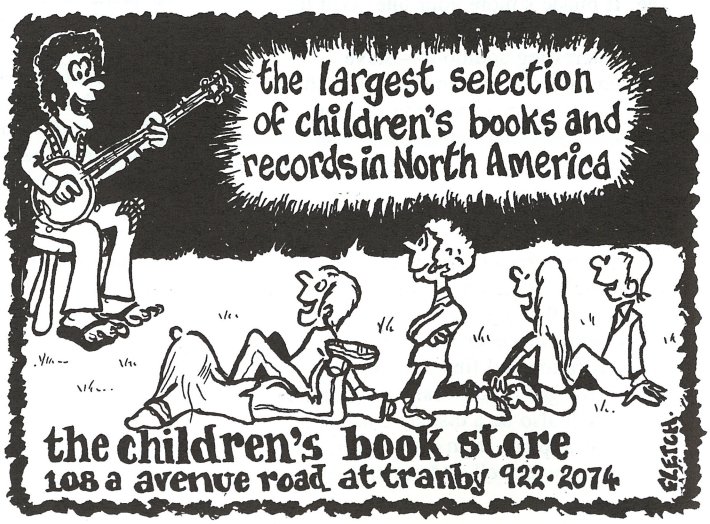


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Indians and Innuit at Mariposa

Programming: Estelle Klein
Hosts: Sherman Maness
Bobby Woods
Ellen Moses
Denis Lacroix

Participants:

Big Canoe Enterprises (Mohawk, Ojibway, Odawa, Cree) silver jewellery workshop group—Toronto
Johnny Blueboy and Mrs. Blueboy (Cree) carver tamarack decoys—Rupert House, Quebec
David Campbell (Arawak) singer/songwriter—Toronto
Philomena Chechok: ribbon braid work—Toronto
Susie Igluliorlite (Innuit) skin boot making—Goose Bay, Labrador
Alfred Joseph ('Ksan) wood and silver carver, storyteller—New Hazelton, B.C.
Helen Joseph ('Ksan) button blankets—New Hazelton, B.C.
Nina Mattei (Seneca) jewellery, quill basketry—Toronto
North American Indian Travelling College (Mohawk, Cree, Iroquois) songs, music, crafts, dance, discussion—Cornwall, Ontario
Mrs. Rose Rice (Ojibway) quill basketry—Parry Island, Ontario
Paul Ritchie (Ojibway) singer/songwriter—Toronto
Ivoo Samgushak (Innuit) potter—Rankin Inlet
San Juan Indian Youth Dancers (Northern Pueblos Tewa Tribe)—San Juan Pueblo, New Mexico
Simiunie Sivuaripik (Innuit) small ivory carvings—Povungnituk, P.Q.
Throat Singers (Innuit)—Povungnituk, P. Quebec
Saul Williams (Ojibway) painter—Round Lake, Ontario
Debbie Zyganiuk (Ojibway) beadwork, deerskin clothing, jewellery—Toronto
Wilmer Nadjuan (Ojibway) woodcarver—Wiarton, Ontario

Kumukuluk Saggiak (Innuit) carver—Cape Dorset, N.W.T.

SAN JUAN INDIAN YOUTH DANCERS

This is a troup of 18 dancers under the sponsorship of Andrew Garcia and Cipriano Garcia who have performed widely in the United States. The dances which they present have originated from their ancestors and include the Buffalo Dance, Butterfly Dance, Dog Dance and Eagle Dance. Their traditional way of life is honoured in these dances for which the performers wear ceremonial dress.

NORTH AMERICAN INDIAN TRAVELLING COLLEGE

The N.A.I.T.C., founded in 1969 by Ernest Benedict, a Mohawk of the Akwesasne Indian Reserve, is an organization which brings to the Indian people a realization and understanding of their native culture. This is done through a travelling education programme for the native community as well as the general public. It's purpose is to stimulate an active appreciation of arts and crafts, folklore and many other aspects of Indian culture and to develop pride in the Indian heritage.

This year we are happy to bring together people from a few distinctly different geographical locals. The North American Indian Travelling College Troupe encompasses the Cree, Ojibway and Iroquois peoples—the Eastern Woodlands. Other individual participants are Woodlands people as well.

Albert and Helen Joseph ('Ksan) are from the Northwest Coastal Region. The San Juan Pueblo Youth Group (Tewa Tribe) live near Albuquerque, New Mexico—the Southwest—and we are proud to have representation from this region for the first time.

The Pueblo Group arrive at the airport Saturday morning. A prior commitment makes it impossible for them to be here on Friday, but we all agreed it would be a special honour to have this group with us for even part of the festival! After the festival they will visit for a few days, and a trip to Niagara Falls is one of their priorities.

Innuit participants come to us from Labrador, Rankin Inlet, and Povungnituk.

The programming concept this year shows the similiarities and differences between Native Peoples of a few different backgrounds. Discussion and demonstration sessions will usually involve people from various regions. They will share with you some of the great breadth and richness of Native Peoples' cultures.

You will notice a place where you can stop and chat informally. We urge you to take advantage of that "informal place". Not everything will happen on stage, nor should it.

The Travelling College and the San Juan Pueblo groups are set up to disseminate information for particular and similar reasons. They will answer your questions and talk with you—because they have a message to impart and something to share.

The craftspeople are here to demonstrate, to tell you about their work, and maybe a little about themselves. Some of you may buy something. I believe that purchase will be more valuable because it came from the person who made it. It will not be an anonymous object or souvenir. When it goes home with you I hope it goes with the remembrance of the person behind it. That will make it special.

We did not receive everyone's biographical information and photos at the time of printing, so here you see a list of names and some photographs. Meet these people and make them welcome, as we who plan Mariposa attempt to do. Then they will go home with happy memories too.

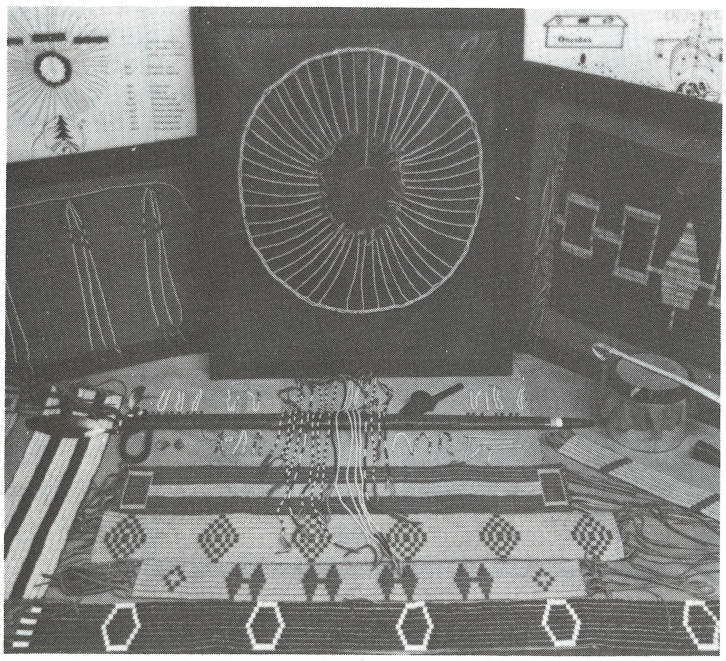
Sincerely,
Estelle Klein















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CAPAC's main job is to collect money from the people who *use* music (radio and television stations, theatres and movie houses, bars, night clubs, concert halls, and even this festival) — and give the money to the people who *created* the music that's being played.

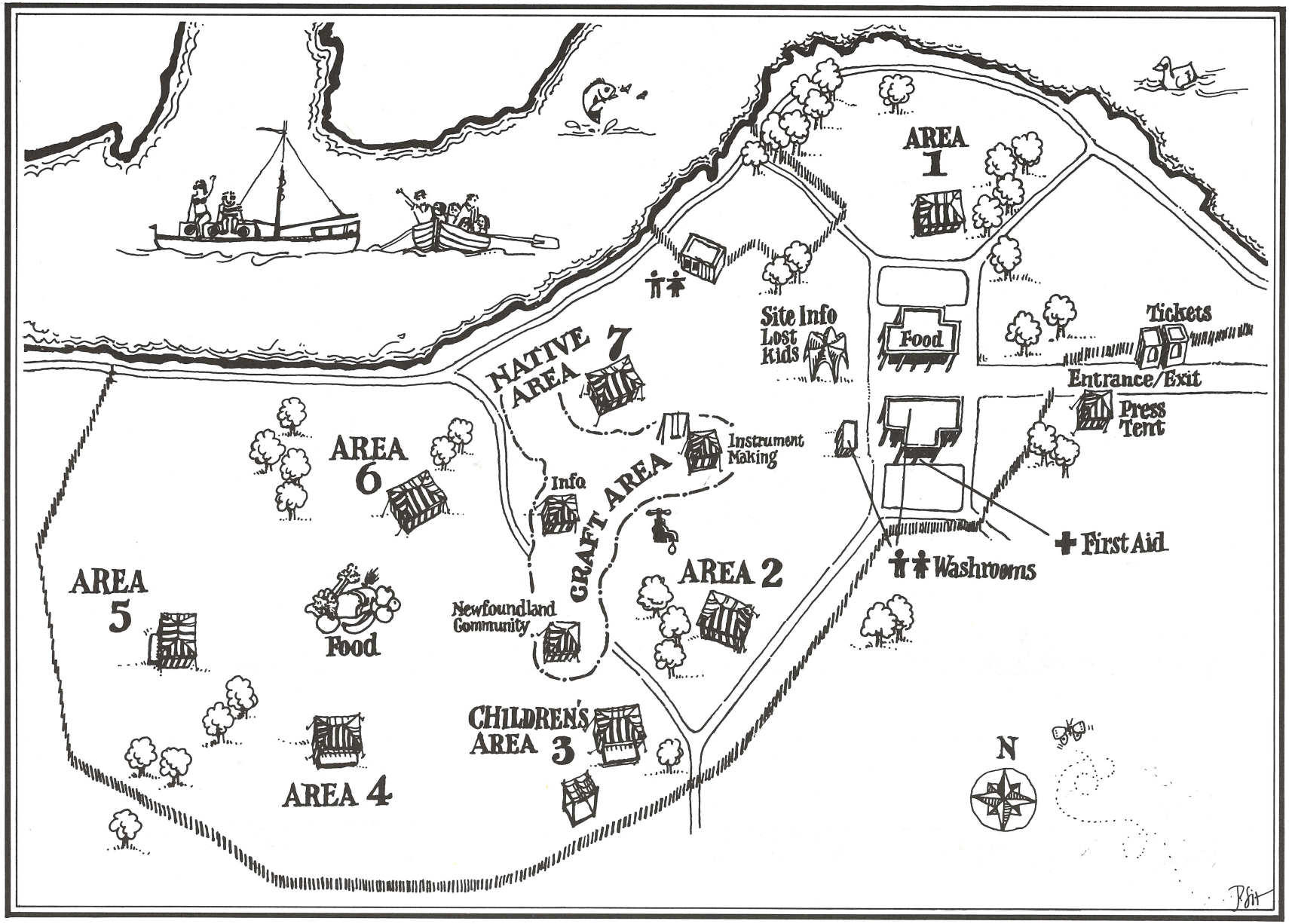
Last year CAPAC distributed more than 4½ *million* to its members in Canada. This year, the figure will be even higher. If you create music, or you're working with people who do, it *pays* to know about CAPAC. Just call any of the people listed below; they'll help you.

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Mariposa Programme Section



GATES OPEN AT 10:30

MARIPOSA 77

FRIDAY JUNE 24

(REVISED 6/6/77)

AREA	ONE	TWO	THREE *	FOUR	FIVE	SIX
11	**FLUTES & WHISTLES** David Amram: Host Edmond and Quentin Badoux (Sukay) Othar Turner Gwenaël	**BANJO: Possibilities** Hank Bradley: Host Mike Seeger Tommy Jarrell Blanton Owen Taj Mahal	Puppenspiel "NOAH'S ARK"	**LET'S DANCE** New England Contra Dance Fred Breunig with Tom Kruskal Participation 11:45	**(ANGLO AND FRENCH) CANADIAN BALLADS** Margaret Christl: Host Ian Robb Robert Paquette John Allan Cameron Barry O'Neill	**NEWFOUNDLAND: OCCUPATION** Sheila Koop: Host Rufus Guinchard Frank, Leonard and Sears MacArthur Gerald Campbell Anthony Power Melvin Woolfrey 12:15
12	**CAJUN LIFE AND MUSIC** Balfa Frères	Lydia Mendoza Discussion & Presentation of Mexican Songs Alice Gerrard: Host 1:15	**CHILDREN'S CONCERT** Tony Saletan Singing Games and Traditional Canadian Folk Dance: Students of Bluehaven and Melody P.S. 12:45	**LET'S DANCE** Western Square Dancing with Stan Queck & Humber River Valley Boys		Otis Pierce QUITE A GUY with Bruce Phillips: Host
1	**AFRO-AMERICAN INFLUENCES ON MUSIC OF ALL KINDS** David Amram: Host Hank Bradley Jody Stecher Alain Lamontagne John Hammond Paul Siebel Willie Johnson Kate and Anna McGarrigle	Peg Leg Sam Ola Belle Reed	**MUSIC OF THE ANDES** Edmond and Quentin Badoux (Sukay) 1:15 **MARIPOSA IN THE SCHOOLS** Making Music Together with Rick Avery Raffi	**LINE DANCING** Olga Sandolowich Kébreiz Andrea Haddad/ Janet McNaughton 1:15 Roots of Step-dancing **"LE CLOG"** Tony Barrand: Host Fred Breunig John Allan Cameron Les Gigeurs' des Gens de Mon Pays The Bannerman Family Frank, Leonard and Sears MacArthur	**INTERVIEW:** John Ullman: Host Rising Star Fife and Drum Band Archie Fisher Eugene Kelly Margaret Christl	**IRELAND/SCOTLAND /AUSTRALIA** Kevin Mitchell Norman Kennedy Martyn Wyndham-Read
2	**CONCERT:** Lonnie Pitchford	**CONCERT:** Dan Womack	**QUÉBÉCOIS TUNES & SPOONS** Robert Paquette Andrea Haddad/ Janet McNaughton 2:45	2:45	**CONCERT:** Alain Lamontagne	**ROOTS OF CAJUN MUSIC** Aly Bain and Tom Anderson Louis Boudreault Balfa Freres Willie Johnson Mike Seeger (Host)
3	3:15 Taj Mahal plays Various Instruments	3:15 **CONCERT:** Tommy Jarrell with Blanton Owen	**CHILDREN'S CONCERT** Tony Saletan: Host Ola Belle Reed Leonard Emmanuel/ Bruce Phillips Steve Hansen "THE PUPPET MAN" Punch and Judy and their friends	3:15 **CONCERT:** Rising Star Fife and Drum Band. intro: Jon Ullman	**THE SEA: STORY AND SONG** Louis Killen: Host Gerald Campbell Anthony Power Margaret Christl Martyn Wyndham-Read	3:30 **CONCERT:** Peg Leg Sam Leonard Emmanuel
4	**SPAIN/LATIN AMERICA** David Amram: Host Ray Mantilla Mantwila Nyomo Edmond and Quentin Badoux (Sukay)	**EMMIGRATION & DISPLACEMENT** Bruce Phillips: Host Martyn Wyndham-Read Kevin Mitchell Otis Pierce Robert Paquette Archie Fisher Lydia Mendoza	**FAMILY FOLK DANCE** "Les Gigeurs" des Gens de Mon Pays with Denis Côté Traditional Québécois dance and singing games.	**MUSICAL INFLUENCES AND INTERESTS** Hank Bradley: Host Dan Womack Lonnie Pitchford John Hammond	Stan Rogers Ian Robb Andrew Beddoe	4:45
5			**OPEN SING** sign in ahead with Bob Janzen: Host		**CONCERT:** Mike Seeger 5:45	5:15 **CONCERT:** Kébreiz
6	**BLUES MIXER 1** Taj Mahal: Host Peg Leg Sam Kate and Anna McGarrigle Paul Siebel Lonnie Pitchford	**CONCERT** Andrew Beddoe Dick Smith with Syncona 6:45		**SHETLAND LIFE AND MUSIC** Aly Bain Tom Anderson Willie Johnson	**CONCERT:** Leonard Emmanuel "Holleret" 6:15 Intro: Bill Phillips	Eugene Kelly Louis Killen Norman Kennedy Kevin Mitchell "SWAP"
7	**UNE SOIRÉE CANADIENNE POUR LA ST. JEAN-BAPTISTE** Andrea Haddad Co-Hosts Robert Paquette "Les Gigeurs" des Gens de Mon Pays Alain Lamontagne	**CONCERT** Hank Bradley Jody Stecher		**CONCERT:** The Bannerman Family with Humber River Valley Boys **CONTRA DANCE** Fred Breunig with Tom Kruskal Participation	**FROM HOME TO STAGE:** John Allan Cameron Rita MacNeil Stan Rogers 7:30	**CELTIC DANCE AND PARTICIPATION** Margot Kearney Comhaltas Ceoltoiri Eireann
8	Gilles Losier Louis Boudreault Janet McNaughton Kébreiz	**PLAY PARTY** Ola Belle Reed: Host Otis Pierce The Bannerman Family Humber River Valley Boys			Rising Star Fife and Drum Band intro: Jon Ullman	

**ALL PROGRAMMES SUBJECT TO CHANGE

DON'T MISS
CRAFTS AREA
11AM TO 7PM

11AM TO 8:30 PM
NATIVE PEOPLES
* AREA SEVEN
SEE ADDITIONAL PAGES FOR DETAIL SCHEDULES

*AREA THREE
CHILDREN'S PROGRAM
UNTIL 5 PM EACH DAY

PLEASE REMEMBER PROGRAMS END AT 8:30 PM AND FESTIVAL SITE MUST BE CLEARED AT THIS TIME*

GATES OPEN AT 10:30

MARIPOSA 77

SATURDAY JUNE 25

(REVISED 6/6/77)

AREA	ONE	TWO	THREE *	FOUR	FIVE	SIX
11	RHYTHMS: (Spanish / Indian) David Amram · Host Ray Mantilla Mantwila Nyomo Edmond and Quentin Badoux (Sukay)	THE HARMONICA: Gerald Campbell Alain Lamontagne Taj Mahal John Hammond Mike Seeger Peg Leg Sam	MARIPOSA MORRIS MEN: Traditional English Sword and Morris Dances · Participation	LET'S DANCE: Scottish Country Dance Margot Kearney Comhaltas Ceoltoiri Eireann	FIDDLE-EVOLUTION Aly Bain · Host Rufus Guinchard Dewey and Will Balfa Jean Carignan Tom Anderson John Allan Cameron Tommy Jarrell Margaret Kelly	BRETON MUSIC AND SONG: Kébreiz · Host Andrea Haddad and Janet McNaughton
12	SONGWRITING: A Look At Life Archie Fisher · Host Paul Siebel Bruce Phillips Kate and Anna McGarrigle Alice Gerrard Paul Ritchie		Steve Hansen "The Puppet Man"	LET'S DANCE: Big Circle Mountain Square Dancing Bannerman Family		BALLADS: Norman Kennedy · Host Margaret Christl Robert Paquette Lydia Mendoza Kevin Mitchell Ola Belle Reed
1		CARIBBEAN DEVELOPMENTS: Dick Smith Workshop	PEDLARS, SAILORS AND OUTLAWS Children's Concert Tony Saletan · Host Andy Barrand Louis Killen	SINGING FOR DANCING: Tony Barrand · Host Mariposa Morris Men Andrea Haddad and Janet McNaughton John Allan Cameron Afro-Caribbean Theatre Workshop · Participation	CONCERT: Rising Star Fife and Drum Band 1:15 Intro: Jon Ullman	GUITAR POSSIBILITIES: 3 CHORDS OR LESS Jody Stecher · Host Lonnie Pitchford Willie Johnson John Hammond
2	CONCERT: Stan Rogers	QUÉBÉCOIS: "FUSIONS" Alain Lamontagne Kébreiz Robert Paquette	FAMILY FOLK DANCE The Bannerman Family with Humber River Valley Boys	LET'S DANCE: Québécois Community Dance "les Gigeurs" des Gens de Mon Pays	MEDICINE SHOWS AND HOLLERIN' Bill Phillips · Host with Peg Leg Sam Leonard Emmanuel Otis Pierce	
3	CONCERT: Ballet de Colombia (Colombian Cultural Association)	CONCERT: Rising Star Fife and Drum Band	NORTH AMERICAN INDIAN TRAVELLING COLLEGE · story, song and dance of the Iroquois, Ojibway and Cree	ACCORDION SPECIAL: Eugene Kelly Kevin Finnegan Allie Young Denis Côté Frank and Sears MacArthur	"FRIEND and TEACHER" Tommy Jarrell Alice Gerrard Mike Seeger Tom Anderson Aly Bain Willie Johnson	CONCERT: Dan Womack
4	CONCERT: Edmond and Quentin Badoux (Sukay)	CONCERT: Ian Robb Margaret Christl with Grit Laskin	CHILDREN'S CONCERT Tony Saletan		WORK and WORKERS	CONCERT: David Amram Ray Mantilla Mantwila Nyomo

4		Lydia Mendoza	MARIPOSA IN THE SCHOOLS · MAKING MUSIC TOGETHER with Sharon Hampson Lois Lilienstein Chick Roberts Children's songs, rhymes chants and games.	4:15 THE CIRCLE DANCE: Developments Tony Barrand · Host Bannerman Family North American Indian Travelling College Ballet de Colombia	Bruce Phillips · Host Kevin Mitchell Otis Pierce Louis Killen Mike Seeger Archie Fisher Martyn Wyndham-Read Melvin Woolfrey	4:15 BLUES MIXER II: Hank Bradley · Host Jody Stecher John Hammond Alain Lamontagne Lonnie Pitchford
5	TRADITIONAL MUSIC IN A CONTEMPORARY IDIOM: Stan Rogers: Host Kate and Anna McGarrigle Balfa Frères	5:15 CONCERT: Dick Smith with "Syncona" CONCERT: Ola Belle Reed	OPEN SING sign in ahead with Bob Janzen: Host	CONCERT: Louis Boudreault	5:45 CONCERT: Paul Siebel with Tony Markellis Bill Garrett	5:45 CONCERT: Peg Leg Sam
6	AFRO-CARIBBEAN THEATRE WORKSHOP with Andrew Beddoe	6:15 CONCERT: Archie Fisher		LEARN A MORRIS DANCE: Mariposa Morris Men Tony Barrand · Host Fred Breunig Tom Kruskal	CONCERT: Taj Mahal	6:15 CONCERT: "Gigeurs" des Gens de Mon Pays
7	DIFFERENT DRUMS: Dick Smith: Host Rising Star Fife and Drum Band Edmond and Quentin Badoux (Sukay) Ray Mantilla Afro-Carib. Theatre Workshop Drums Andrew Beddoe North American Indian Travelling College Drummers	CAJUN MUSIC Balfa Frères		7:15 SQUARE DANCE: Stan Dueck · Caller Humber River Valley Boys	7:15 CONCERT: Rising Star Fife and Drum Band	A NEWFOUNDLAND "TIME" Sheila Koop (Host) Frank, Sears and Leonard MacArthur Anthony Power Rufus and Cary Guinchard Gerald Campbell
8						

**ALL PROGRAMMES SUBJECT TO CHANGE

DON'T MISS

CRAFTS AREA

11AM TO 7PM *

11AM TO 8:30 PM

NATIVE PEOPLES

* AREA SEVEN

SEE ADDITIONAL PAGES FOR DETAIL SCHEDULES *

*AREA THREE

CHILDREN'S PROGRAM

UNTIL 5 PM EACH DAY

PLEASE REMEMBER PROGRAMS END AT 8:30 PM AND FESTIVAL SITE MUST BE CLEARED AT THIS TIME *

GATES OPEN AT 10:30

MARIPOSA 77 — SUNDAY JUNE 26

(REVISED 6/6/77)

	AREA ONE	AREA TWO	AREA THREE *	AREA FOUR	AREA FIVE	AREA SIX
11	**SHANGO MASS** Andrew Beddoe Daryl Auwai - Intro	**ACCOMPANIMENT** Jody Stecher: Host Hank Bradley David Reed Willie Johnson	**SONGS AND GAMES OF NEWFOUNDLAND** Greta Hussey Mary and Anthony Power	**THE DEVELOPMENT OF CAJUN MUSIC** Balfa Frères	**UNDER THE TREES:** Guitar Basics - B. Garrett Concertina Basics - Ian Robb Fiddle Basics - G. Lester Are Those Really Instruments? - D. Amram	**QUÉBECOIS FIDDLE OLD AND NEW** Mike Seeger: Host Louis Boudreault Jean Carignan Kébreiz Alain Lamontagne
12	**DANCE AND SONG AS RELIGIOUS EXPRESSION** Tony Barrand: Host Mariposa Morris Men Dan Womack Norman Kennedy Edmond and Quentin Badoux (Sukay) Ola Belle Reed Peg Leg Sam	John Ullman: Host Lonnie Pitchford Rising Star Fife and Drum Band	Steve Hansen 'THE PUPPET MAN' David Campbell	**LET'S DANCE IRISH SET DANCES** Comhaltas Ceoltoiri Eireann Participation 12:45 **CONCERT:** Tom Anderson and Aly Bain Willie Johnson	**THE ELEMENTAL INSTRUMENT** Taj Mahal: Host Norman Kennedy Leonard Emmanuel Innuit Throat Singers Paul Siebel Janet McNaughton	12:30 **BALLADS:** Louis Killen and Martyn Wyndham - Read: Hosts Otis Pierce Archie Fisher Kate and Anna McGarrigle John Allan Cameron Kevin Mitchell Anthony Power
1	1:15 **CONCERT:** Alain Lamontagne	**SONGS AND TUNES "CHANGE"** Hank Bradley Jody Stecher Stan Rogers	AFRO-CARIBBEAN THEATRE WORKSHOP West Indian Childrens' Singing Games **CONCERT:** Tony Saletan	1:15 **DEVELOPMENTAL HISTORY OF BLUEGRASS** Humber River Valley Boys	1:30 **SINGING FOR A PURPOSE** Bruce Phillips: Host Victor Jara Folk lore Grp. David Campbell Rita MacNeil Kébreiz	
2	1:45 North American Indian Travelling College Troupe	2:15 **CONCERT:** Robert Paquette	Many Ways To Play with MITS & Friends	2:15 **FIDDLE: DIFFERENT APPROACHES** Aly Bain Tom Anderson Margaret Kelly		2:30 Leonard Emmanuel 2:45
3	**THE SOUND OF DANCE AND THE LOOK OF MUSIC** Tony Barrand (Host Mariposa Morris Men Gigeurs de Mon Pays David Amram Afro-Caribbean Theatre Workshop. 2:45	**LOVIN' SONGS** Margaret Christl: Host Lydia Mendoza Paul Ritchie Paul Siebel Archie Fisher Kevin Mitchell	**MUMMERS' PLAY 16TH Century A Rhyming Play in Ridiculus Costume with Friends of Fiddlers Green** SAN JUAN PUEBLO YOUTH GROUP	**CONCERT:** Martyn Wyndham - Read **PAN PIPES AND JEWS HARPS** Mike Seeger (Host)	3:15 **SOMETHING IN COMMON** Louis Killen John Hammond	Taj Mahal: Host Lonnie Pitchford Dan Womack
4	**CONCERT:**					

	AREA ONE	AREA TWO	AREA THREE *	AREA FOUR	AREA FIVE	AREA SIX
4	Kate and Anna McGarrigle		**MARIPOSA IN THE SCHOOLS** Presents Family Folk Dance with Olga Sandolowich	Edmond and Quentin Badoux (Sukay) Otis Pierce	4:15 **CONCERT:** John Allan Cameron	4:15 **THE CAROLINAS:** Ola Belle Reed: Host Peg Leg Sam Tommy Jarrell Leonard Emmanuel
5	**CONCERT:** Victor Jara Folklore Group (Chilean Community)	4:45 **CONCERT:** Rita MacNeil	**OPEN SING** sign in ahead with Bob Jarzen: Host	**CONCERT:** David Campbell **MODERN TRENDS IN STEP DANCING** 'Les Gigeurs' des Gens de Mon Pays The Bannerman Family Humber River Valley Boys	**CONCERT:** Bruce Phillips & Friends	5:45
6	**CONCERT:** Edmond and Quentin Badoux (Sukay) **AFRO-CARIBBEAN THEATRE WORKSHOP** with Andrew Beddoe	**CONCERT:** John Hammond 6:15 **CONCERT:** Hank Bradley Jody Stecher		**LEARN A SWORD DANCE** Mariposa Morris Men Participation	**STORIES AND TALES** Norman Kennedy Louis Killen Greta Hussey Cary Guinchard Anthony Power Kevin Mitchell Otis Pierce Peg Leg Sam	Lydia Mendoza Alice Gerrard Mike Seeger 6:45 **THE MARITIMES AND QUEBEC: We speak the same Musical Language.** John Allan Cameron: Host Stan Rogers Kate & Anna McGarrigle Gerald Campbell "Les Gigeurs" des Gens de Mon Pays Frank & Sears MacArthur Jean Carignan
7	**ORIGINS AND FUSIONS** Dick Smith: Host and Syncona David Amram Ray Mantilla Mantwila Nyomo Taj Mahal	**CONCERT:** Paul Siebel 7:45 Rising Star Fife and Drum Band	**MUSICAL EXCHANGE** Aly Bain and Tom Anderson Balfa Frères	7:15 **BIG CIRCLE DANCE** The Bannerman Family with Humber River Valley Boys Participation		
8						

**ALL PROGRAMMES SUBJECT TO CHANGE

DON'T MISS
CRAFTS AREA
11AM TO 7PM *

11AM TO 8:30 PM
NATIVE PEOPLES
* AREA SEVEN

SEE ADDITIONAL PAGES FOR DETAIL SCHEDULES *

*AREA THREE
CHILDREN'S PROGRAM
UNTIL 5 PM EACH DAY

PLEASE REMEMBER PROGRAMS END AT 8:30 PM AND FESTIVAL SITE MUST BE CLEARED AT THIS TIME *

NATIVE PEOPLES '77 — AREA 7

	FRIDAY	SATURDAY	SUNDAY
11	WELCOME: Introduction of all participants and reasons for this area	'KSAN TRADITION Ellen Moses: Host Alfred & Helen Joseph	SPIRITUALITY Representatives of all Groups (Discussion)
12	WE HAVE A PURPOSE North American Indian Travelling College (St. Regis Reserve)	GAMES & LACROSSE North American Indian Travelling College	
1	STORIES: East and West Sherman Maness: Host Ernie Benedict Alfred Joseph	Innuit Throat Singers	INSTRUMENTS & MUSIC OF OUR REGIONS Mike Mitchell Andy Garcia Alfred Joseph Innuit Throat Singers
2	OUR CRAFT: HOW WE LEARNED S. Sivarapik: Ivory Carver H. Joseph: Button Blankets J. Blue Boy: Tamarack Decoys Rose Rice: Quill Baskets	OUR CRAFT I. Samgushak: Potter Wilmer Nadjuan: Carver Rose Rice: Basketry H. Thomas: Water Drums	CONCERT: Paul Ritchie Singer/Songwriter
3	CONCERT: Paul Ritchie Singer/Songwriter	WE HAVE A PURPOSE San Juan Pueblo Group (Albuquerque N. Mex.)	San Juan Pueblo Group
4	OUR MUSIC AND DANCE North American Indian Travelling College	CONCERT: David Campbell Singer/Songwriter 3:45 SYMBOLISM Jon Jay Hawkes - Jeweller Saul Williams - Painter	North American Indian Travelling College
5	CONCERT: David Campbell Singer/Songwriter	San Juan Pueblo Group	THE WAMPUM BELT Ateronhiatakon Boots (Display and Talk)
6	EVERYDAY FOODS Helen Joseph Susie Igluliorlite Mr & Mrs Blueboy	Innuit Throat Singers Ellen Moses: Host (Demo. & Discussion)	COSTUME: SPECIAL CLOTHING Pueblo - Southwest 'Ksan - N.W. Coast Travelling College: E. Woodlands
7	POW WOW: WHAT IT MEANS North American Indian Travelling College	POW WOW: WHAT IT MEANS San Juan Pueblo Group	POW WOW: WHAT IT MEANS Everybody!
8			

THE NEWSLETTER

A Mariposa Folk Festival Publication

SPECIAL PROGRAMME EDITION '77



Editorial



The Mariposa Newsletter comes out three times a year, the dates determined by an abstruse formula known only to the ancient Egyptians. A subscription costs $3. for three issues. The issue you're now reading doesn't count--you get it free-for-nothing, just by coming to the Festival. Actually, we were hoping you'd like this one so much you'd immediately subscribe.

Our society increasingly favours comsumer/spectators rather than producer/participants. People don't play baseball anymore--they watch it on T.V.; they don't cook--they buy precooked and heat it up; and what with girlie magazines and x-rated movies, even sex is becoming a spectator sport.

The folk song movement was a conscious attempt to bring back to people at least a part of their culture. Nowadays, the scope of that attempt has broadened to include crafts, cooking, what have you. And that broadening is reflected in The Newsletter. Folk music is still the centre of our interest, and we will have songs in every issue, but we are interested in any aspect of culture that people do themselves.

We would like our subscribers to feel that their interest in The Newsletter doesn't begin and end with reading the copy they get in the mail--we would like people to write articles and send them to us. And we pay--$3. a page, $10. for a feature article, for every contribution we print. Our next issue might be out by October, so the next deadline is September first. Our address is: 131 Roehampton Ave., Toronto, Ont., M4P 1P9.

Fifteen Months of Music

THE FOLK INSTRUMENTS OF SOUTH AMERICA
BY QUENTIN AND EDMOND BADOUX

EDMOND AND QUENTIN BADOUX returned to Quebec recently from 15 months travelling in South America. We heard about their notes and sketches of the trip and asked if they'd give us a glimpse or two. We were overwhelmed by their article, which is as beautiful in form as it is fascinating in content.

FIFTEEN MONTHS OF MUSIC, DANCES, RELIGIOUS FEASTS, MUSICIANS, FRIENDSHIPS, ARE STILL NOT ENOUGH TIME TO REALLY SPEAK COMPREHENSIVELY ABOUT ANDEAN FOLKLORE. IN FACT, WE WOULD NEED TO SPEND AT LEAST A YEAR IN EACH REGION TO HAVE AN IDEA OF THE DIFFERENCES BETWEEN THE VARIOUS TERRITORIES ONCE RULED BY THE INCA— ECUADOR, PERU, BOLIVIA, AND THE NORTH OF CHILE AND ARGENTINA. ONE YEAR IS THE COMPLETE CYCLE OF THE RELIGIOUS CALENDAR AND IT SEEMS THAT A GREAT PART OF THE INDIAN MUSIC IS AN INTEGRAL PART OF RELIGIOUS FESTIVALS WHICH ARE VERY OFTEN ANCIENT RITES BLENDED WITH CATHOLIC FEATURES.



FIGURE CARVINGS REPRESENTING PRIESTS PLAYING FLUTES AND DRUMS, PAN-PIPES AND QUENAS MADE FROM BONE, CLAY, STONE, OR REEDS, FOUND IN PRE-COLOMBIAN GRAVES, GIVE EVIDENCE OF THE SACRED CHARACTER OF THE MUSIC IN THE INCA AND PRE-INCA CIVILIZATIONS.

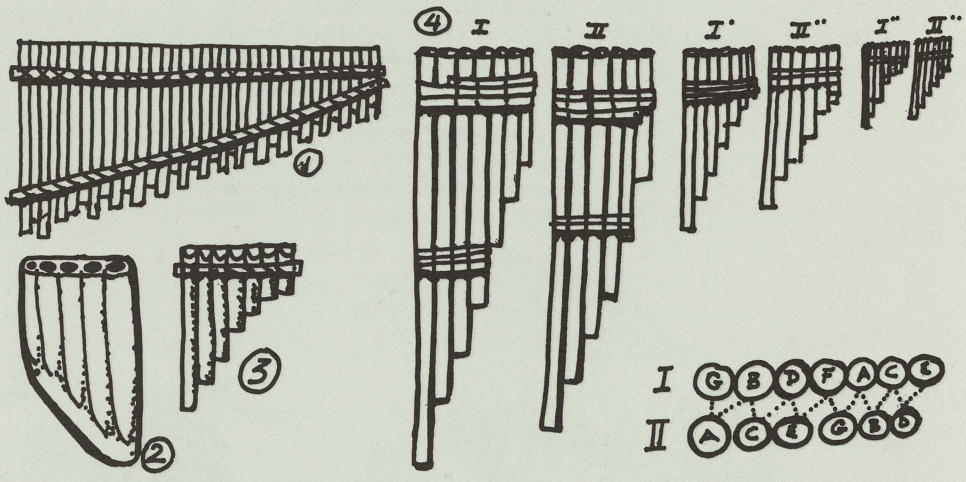
ALTHOUGH THEY ADOPTED THE STRING INSTRUMENTS INTRODUCED BY THE SPANISH AFTER THE CONQUEST, THE NATIVES IN THE SMALLER COMMUNITIES STILL HAVE A PREFERENCE FOR FLUTES AND DRUMS, IN THE CASE OF TRADITIONAL CEREMONIES.

IN ONE VILLAGE OF ECUADOR, FOR EXAMPLE, THE "RONDADOR PEQUEÑO", A PAN-PIPE TUNED TO THE PENTATONIC SCALE, IS RESERVED EXCLUSIVELY FOR ONE RELIGIOUS FEAST AND THE PEOPLE OF THAT VILLAGE WILL NOT PLAY IT AT ANY OTHER TIME OF THE YEAR.

INDIAN MUSIC IS BASED ON A 5-NOTE (PENTATONIC) SCALE: A, C, D, E, G, OR THE MELODY GIVEN BY THE FIVE BLACK KEYES OF THE PIANO. IN PERU, WE WERE EXCITED TO PLAY A FEW BONE FLUTES, 500 OR 3,000 YEARS OLD, WHICH WERE TUNED TO THIS SCALE.

PAN PIPES

1. RONDADOR
2. PRECOLOMBIAN PAN PIPE MADE OF CLAY
3. PENTATONIC PAN PIPE CALL ANTARA
4. SET OF ZAMPOÑAS OR SIKUS



THE RONDADOR IS NATIVE TO ECUADOR AND ITS SCALE IS PENTATONIC WITH THE ADDITION OF ALTERNATING TUBES OF THE LOWER THIRD NOTE, WHICH GIVE THE MELODY AND HARMONY WHEN BOTH PIPES ARE BLOWN TOGETHER.

THE ANTARA IS ANOTHER TYPE OF PAN-FLUTE PLAYED IN PERU AND ECUADOR. IT IS ALSO PENTATONIC, CONSISTING OF FIVE, SEVEN OR MORE TUBES.

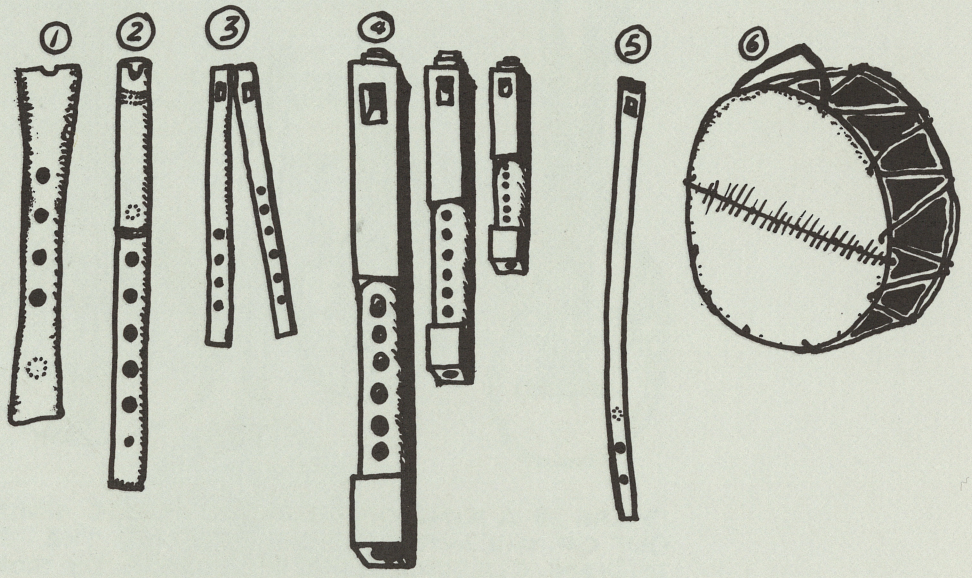
THE ZAMPOÑA OR SIKU, CHARACTERISTIC OF THE REGION OF LAKE TITIKAKA, IS A TYPE OF PAN-PIPE, LIKE THE ANTARA AND RONDADOR, CONSISTING OF HOLLOW TUBES OR REEDS CLOSED AT ONE END AND BLOWN AT AN ANGLE PERPENDICULAR ON THE OTHER OPEN END. THE INSTRUMENT IS PLAYED IN GROUPS OF MEN OR BANDS CALLED "SIKURIS" AND AS THE SIKU CONSISTS OF TWO PARTS, THE MELODY IS SHARED BY TWO PERSONS. EACH DIFFERENT PAIR OF SIKU IS ONE OCTAVE APART. ITS SCALE IS DIATONIC.

THE QUENA IS PLAYED PARTICULARLY IN PERU AND BOLIVIA. IT IS A HOLLOW TUBE OF BAMBOO, BONE OR CLAY WITH A NOTCH AT THE UPPER END & THE FLUTE IS SOUNDED BY BLOWING ACCURATELY ON THE EDGE OF THIS NOTCH.

THE PINQUILLO RESEMBLES THE CONTEMPORARY RECORDER IN THE DESIGN OF THE MOUTHPIECE WHICH IS THAT OF A WHISTLE.

THE DULZAINAS OR DOUBLE-FLUTE FROM ECUADOR, ARE TWO PINQUILLO TYPE FLUTES PLAYED SIMULTANEOUSLY; ONE HAVING FOUR HOLES, THE OTHER-SIX, WHICH PLAY THE MELODY TOGETHER WITH THE HARMONY.

1. BONE QUENA (PRE-COLOMBIAN)
2. QUENA
3. DULZAINAS
4. TARKA
5. FLAUTA, PINGULLO OR PITO
6. CAJA, TINYA OR TAMBOR



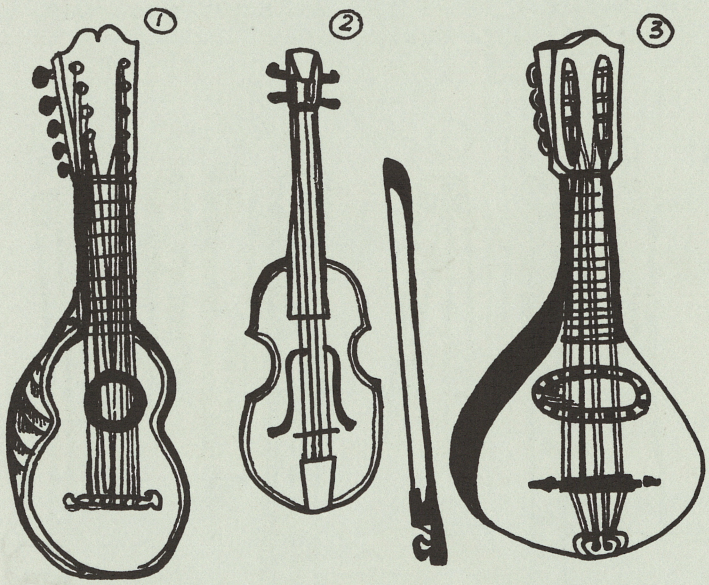
THE TARKA HAS A WHISTLE-TYPE MOUTHPIECE AND IS MADE FROM A BLOCK OF WOOD BORED IN THE CENTER. IT'S SOUND IS UNIQUE AND SHRILL AND IT IS PLAYED IN PERU AND BOLIVIA NEAR THE LAKE TITIKAKA. IN THE SAME

BAND, THE MUSICIANS WILL PLAY TWO OR THREE DIFFERENT SIZES; ONE FLUTE AT THE FIFTH AND ANOTHER AN OCTAVE HIGHER.

FLAUTA IS THE NAME OF THE THREE-HOLED FLUTE PLAYED WITH ONE HAND ACCOMPANIED BY THE CAJA, A TYPE OF SNARE DRUM PLAYED WITH THE OTHER HAND. WE HEARD THIS IN THE NORTH OF PERU IN A VILLAGE CALLED CAJAMARCA.

THE CHARANGO IS A TEN-STRINGED INSTRUMENT, TUNED AS FIVE DOUBLE STRINGS TO: E, A, E, C, G. IT IS PLAYED THROUGHOUT BOLIVIA. THE CASE IS MADE OF A HOLLOWED PIECE OF WOOD OR MORE COMMONLY FROM THE SHELL OF AN ARMADILLO.

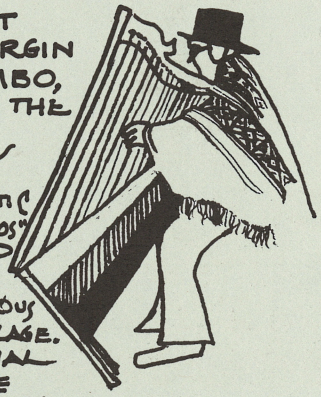
IN SOME REGIONS, THE MUSICIANS BELIEVE THAT EACH PERSON MUST MAKE THE INSTRUMENT HE WISHES TO PLAY AND IN THE CASE OF THE VIOLIN, MANDOLIN AND HARP, THERE RESULTS A VARIETY OF DIFFERENT SIZES AND SHAPES.



1. CHARANGO
2. RUSTIC VIOLIN
3. MANDOLIN

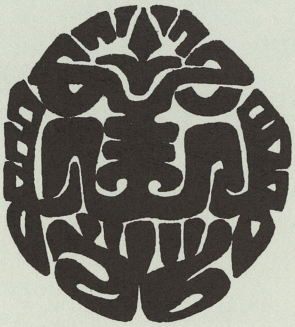
THERE IS A KIND OF COUNTRY MUSIC WHICH AROSE OUT OF THE INTERACTION BETWEEN THE SPANISH AND INDIAN CULTURES. IT IS PLAYED BY BOTH THE INDIAN AND MESTIZO USING QUENA, VIOLIN, MANDOLIN, CHARANGO, HARP AND GUITARS. ALSO THEY SOMETIMES USE MODERN INSTRUMENTS SUCH AS THE ACCORDION, SAXOPHONE, CLARINET. THE GROUPS GIVE INSTUMENTAL PERFORMANCES OR ACCOMPANY THE WOMEN'S SONGS.

THE MUSICIANS WE MET WERE FARMERS, DOCTORS, LOCAL TEACHERS, MINERS AND STUDENTS. MOST OF THE "PROFESSIONALS" THERE WERE THE BLIND OR LAME STREET MUSICIANS. LIKE THE MINSTRELS, THEY CARRY THEIR TUNES FROM VILLAGE TO VILLAGE, THROUGH FAIRS AND PILGRIMAGES, EITHER ALONE OR WITH A COMPANION.



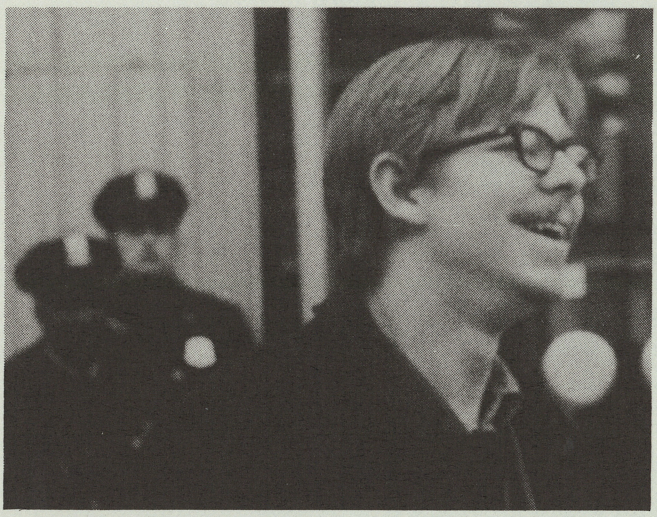
DURING "CARNAVAL" OR AN IMPORTANT SAINT'S DAY, LIKE THE "FIESTA OF THE VIRGIN OF CARMEN" CELEBRATED IN PAUCARTAMBO, PERU IN JULY, IT IS POSSIBLE TO HEAR THE DIFFERENT TYPES OF GROUPS:
THE BAMBOO TRANSVERSE FLUTE PLAYERS WITH THEIR FINELY WOVEN PONCHOS PLAYING MELODIES ACCOMPANIED BY RUSTIC SNARE DRUMS WHICH FADE INTO "CONJUNTOS" OF VIOLIN, HARP, QUENA, MANDOLIN AND ACCORDION PLAYERS. WITH THEM ARE COSTUMED DANCERS ENACTING THE VARIOUS LEGENDS AND FOLKLORE OF THEIR VILLAGE.
SOMETIMES YOU WILL HEAR A TRADITIONAL PENTATONIC MELODY PERFORMED BY THE MUNICIPAL BRASS BAND OR A MODERN TUNE PLAYED BY TYPICAL PAN-PIPES AND DRUM.
AND LATE AT NIGHT THE PEOPLE WILL DANCE TO A STRING-BAND PLAYING A CUMBIA RHYTHM FROM COLOMBIA WHICH THE MUSICIANS HAVE LEARNED LISTENING TO THE RADIO. WITH TIME THIS RHYTHM, TOO, MAY BE INTERGRATED INTO PERVIAN FOLKMUSIC.

WE FOUND THAT MANY OF THE YOUNG PEOPLE IN THE CITIES WERE MAKING EFFORTS TO REDISCOVER THEIR FOLKLORE.
THEY WORK AT PRESERVING THE SURVIVING MUSIC, THEY ENGAGE IN COLLECTING AND RESEARCH.
AT THE SAME TIME, THEY ARE CREATING A NEW SOUND — A NEW MUSIC AND NEW SONG DERIVED FROM TRADITIONAL RHYTHMS AND MELODIES AND PLAYED ON THE OLD INSTRUMENTS.
THEIR SONGS REFLECT A GROWING CONSCIOUSNESS OF ALL LATIN AMERICA.



IF YOU MISS ME ON THE PICKET LINE..

by MATTHEW CLARK



Matthew Clark (and two friends) at the Selective Service Headquarters in Washington D.C., 1967

Photo by: Ginger Isaacs

Occupational songs make up a big category of folklore: sea shanties, lumbermen's songs, field hollers, cowboy songs, and so on. Jobs in the modern world seem not so suited to singing: it's hard to imagine a bank teller's holler or an assembly line shanty.

Back in 1967-68 I was a full time community organizer in the anti-war movement, first in New York City, then in Washington D.C. The project I was with was an attempt to transfer the methods of the Southern civil rights movement to the Northern anti-war movement, and we were trained by people from the Southern Christian Leadership Conference and the Student Non-violent Co-ordinating Committee. They taught us all sorts of things, practical everyday necessities of organizing: how to move into a community, how to get to know people, which people to get to know, how to hold a meeting, how to put together a picket-line or a sit-in, how to avoid getting beaten up, what to do when you do get beaten up, how to go limp when you get arrested, how to act in jail. They also taught us to sing. Singing in the movement is not an art: it's a tool for keeping the group together and working in the face of hostility.

For example, let's say you've picked a target: in the South, perhaps a segregated restaurant; in the North, perhaps a draft board. You set up a picket line to let people know you don't like what's going on inside, and to provide a focus for other people in the area who also don't like it but have never known what to do about it. You want to keep the line moving along briskly: first, because the law most places says a picket line has to keep moving, and second, because a draggy line is unattractive and dispiriting. Nothing keeps a line moving like a good song. Eventually, if you've picked a target that matters, you'll attract a crowd, and likely a hostile one. It's important not to interact with the crowd. If you can keep a distance between you and them, chances are things will stay peaceful; but if you start to talk, you'll start to argue, you'll start to shout back and forth, and before you know it, there will be trouble. So to keep the line together as a group, insulated from the crowd, you sing.

By and large we used songs from the civil rights movement: *If You Miss Me From the Back of the Bus*; *Come Go With Me to That Land*; *Paul and Silas (Keep Your Eyes on the Prize)*; *Ain't Gonna Let Nobody Turn Me 'Round*; We also sang *Ain't Gonna Study War No More (Down By the Riverside)*; and *We Shall Not Be Moved*, which I believe was originally a gospel song and then a union song. Often we could sing the songs with no changes whatsoever:

Paul and Silas bound in jail,
Had no money for to go their bail.
Keep your eyes on the prize,
Hold on, hold on.

Hold on, hold on,
Keep your eyes on the prize,
Hold on.

Paul and Silas began to shout,
The dungeon shook and they walked out.

Paul and Silas began to pray,
The dungeon shook and they walked away.

I suspect that this was a gospel song originally--the story comes from Acts of the Apostles, chapter 16--but it's obviously appropriate to any organizers who are likely to find themselves in jail.

Some songs we had to change just a bit. For example, *If You Miss Me From the Back of the Bus*:

If you miss me from the back of the bus
And you can't find me nowhere,
Come on over to the front of the bus
And I'll be sitting right there.

I'll be sitting right there,
I'll be sitting right there,
Come on over to the front of the bus
And I'll be sitting right there.

This was one of our favorite songs--it's simple, but it's very catchy. Bus segregation doesn't exist in New York or Washington, and in any case, we were primarily an anti-war group. So we changed it:

If you miss me from the U.S. army
And you can't find me nowhere,
Come on over to the draft resistance
I'll be working right there.

Other verses to the song we kept just as they were written:

If you miss me from the picket line
And you can't find me nowhere,
Come on over to the country jail
I'll be living right there.

Many of the songs would require just a change in names, as in *Ain't Gonna Let Nobody Turn Me 'Round*:

Ain't gonna let nobody turn me 'round
Turn me 'round, turn me 'round,
Ain't gonna let nobody turn me 'round.
I'm gonna keep right on a walking,
Keep right on a talking
Marching to the Freedom Land.

Ain't gonna let Bull Connor turn me 'round...

Ain't gonna let Lester Maddox turn me round...

Here we simply changed the names to Lyndon Johnson, General Hershey, Robert McNammara, and so on.

Very occasionally we would make major changes in a song. Someone in the group rewrote *Which Side Are You On (Harlan County)* to change it from a mine union song to an anti-war song, but I can't remember a single bit of it.

Never, either in demonstrations or in meetings (which I will discuss next) did we use any of the crop of protest songs written by the scores around that time: *Blowing in the Wind*, *Cops of the World*, *We Ain't Marching Anymore*, and so on. We liked them well enough, but they just didn't work as organizing songs. My favorite of this type, Eric Anderson's *Thirsty Boots*, I didn't even bother to learn until I came to Canada about a year later.

Meetings are another situation in which singing is useful. There are two sorts: meetings within the group for planning and evaluation; and public meetings, where you want to bring new people into the group. In either case, things can get pretty emotional, especially if you've got a good hell-fire and brimstone style leader. Emotion is necessary, but it's dangerous, so to control it, to create a sense of community,

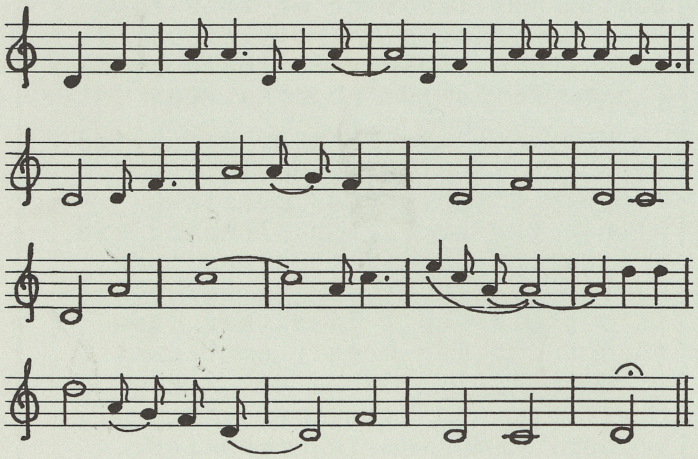
you end the meeting with a song.

There are two meetings that stand out in my memory. Once, when I was still in high school, years before I was a professional myself, a local minister took me to a civil rights meeting in a black church, in a part of town where I'd never been, that I hadn't even really known existed. There were 75 or 100 people there; we were the only whites. I can't remember what concrete issues were discussed--but issues are in any case ephemeral. I do remember the intensity of the experience. These people were doing what few people ever do: they were seizing control of their own lives. It was exhilarating and at the same time frightening. I had certainly never seen anything like it. At the end we all stood and clasped hands and sang *We Shall Overcome*, and as we were singing I suddenly came to feel that I belonged with these people. I'd heard the song many times before, but never before had I understood it.

The second meeting I particularly remember was in the summer of 1967, just after a demonstration we had staged in the Flatbush area of Brooklyn. We had set up a draft resistance information table in the middle of the street, right next to a Navy recruiting station--we weren't suggesting the the Navy recruiter shouldn't be there, just that both sides of the story should be represented. It wasn't long before a hostile crowd gathered, and things began to get pretty rough. People started pushing us around, burning us with cigarettes, one of us was knocked down and kicked in the face. His nose was broken and he spent a couple of days in the hospital. Finally the police figured out that there was something going on and got us away from the crowd. That night we had a meeting to talk about it all. For most of us it was the first time we'd seen action, as it were. The physical roughing up didn't bother us so much as the hatred we felt from the crowd It was a crisis for the group, and if we hadn't been able to somehow come to terms with it, we probably would have split up then. We talked for a long time, calmed each other down,and then at the end we sang

We been 'buked and we been scorned
We been talked about sure as you're born
But we'll never turn back
No we'll never turn back
Until we've all been free
And we have equality.

PAUL AND SILAS_____



Paul and Silas bound in jail
Had no money for to go their bail.

CHORUS

Keep your eyes on the prize, hold on
Hold on, hold on
Keep your eyes on the prize, hold on.

Paul and Silas began to shout
The dungeon shook and they walked out.

Paul and Silas began to pray
The dungeon shook and they walked away.

(No transcription from oral tradition is finally authoritative. Here, for example, I have notated only some of the possible syncopations, which are essential to the style, but which vary from singer to singer and from verse to verse.)

PLEASE WALK ON THE GRASS

by IAN ROBB



With the mummers troup at Mariposa (left) /Photo by Keith Buck

IAN ROBB is one of Canada's most respected folk revival singers. Born and raised in England, he now lives in Ottawa and has recently completed a Folk Legacy album of Canadian folk songs with Margaret Christl and Grit Laskin.

The terms "traditional singer" and "revival singer" tend to be confused. Strictly speaking, a traditional singer's material comes from his own family, community, or workplace, and he usually adheres strongly to the stylistic guidelines followed by the older singers. Traditional singers were generally unknown outside of their performing environment--though highly respected within it--until the advent of such gatherings as folk festivals, which modify or artifically preserve the tradition. It is hardly surprising that many of these singers feel very uncomfortable the first time they set foot on a workshop stage.

The revival singer, on the other hand, is without traditional roots, and taps the roots of others for songs and styles. He usually comes up with a mixture of widely varying influences. There are, of course, many revival singers who come from an established musical tradition, but keep it as only part of their musical world. Also, there are some younger traditional singers who have been so immersed in the melting pot of the folk festivals that they can no longer be strictly classed as traditional performers. Neither of these groups, in my opinion, can be criticized for wanting to overstep the bounds of their own traditions. In contrast, there are some revival singers who believe so strongly

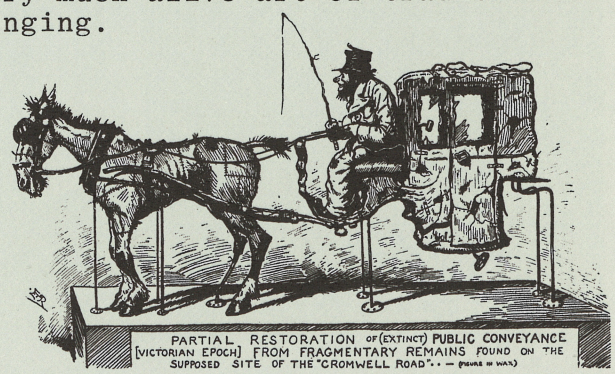
in the mint preservation of traditional styles that they insist on singing in a geriatric voice, apparently not realizing that all traditional singers were once, or still are, young. These people refuse to modify traditional songs, even to improve them. They seem to think that if a song is traditional, it must be good. They contribute less to the folk revival than does a good tape recorder. They should stick to collecting, where their obsession with preservation and documentation would be a valuable asset.

I feel that preservation and documentation should not overly concern the revival singer. His duty to the revival , and indeed to the tradition, is to use the traditional techniques to develop and improve the performance of a song. Keeping the tradition on ice can only lead to mediocrity and stagnation. I believe that the best traditional singers, or at least those who have had the most influence on the revival, have tried to develop songs in this way. It is interesting that in Britain and Ireland, many of the most creative traditional singers come from travelling families: gypsies and tinkers who continually add to their repertoire of songs and styles by moving from region to region. Revival singers also have access to this wide variety of musical learning; it is a terrible waste if we don't put it to use.

Style, of course, covers a multitude of different techniques. Decoration, pace, emphasis, and manner are just a few of the factors in performance. Effectiveness is a very subjective quality; it is important for a singer to read his audience to decide what will work in that particular performing situation. Style must be flexible and adaptable to the many different situations encountered by the revival singer. The traditional performing situations are somewhat narrow and the styles correspondingly strict; unless we can recreate the atmosphere of a Scots bothy, a tinker campfire, or an Ontario shanty, there is little point in insisting on the traditional styles.

What I am am suggesting is really a continuation of the folk process, which is as much a part of the tradition as the songs themselves. I cannot believe that revival singers are not competent to continue the development of our traditions. Some people seem to think of folk music as if it were a pretty lace table cloth, to be brought out only on special occasions and carefully guarded from stains. I prefer to think of it as an old cast iron cooking pot, which improves with each layer of soot and grease. Perhaps The Tradition has been treated with just a little too much reverence; perhaps we singers should be more adaptable. I am not suggesting we all trade in our dulcimers and concertinas for Moog synthesizers, but we should realize that there is more than one good way to sing a song. The revival singer with an audience of several hundred people can't always get away with a farm kitchen performance.

Traditional music, like the grass on Centre Island, is there to be used, not just preserved to look pretty. While I can already hear the shouts of "Heresy!", I hope that the erectors of "Keep off the Grass" signs in our revivals will stop and think what effect their attitudes could have on the still very much alive art of traditional singing.



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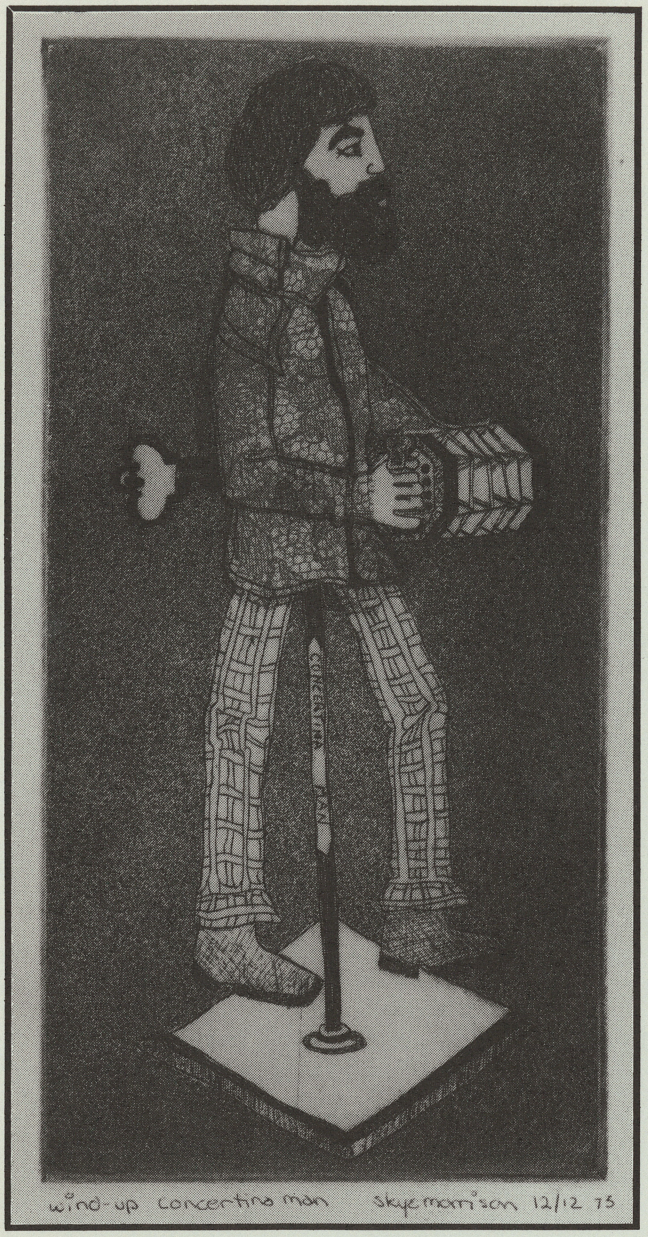
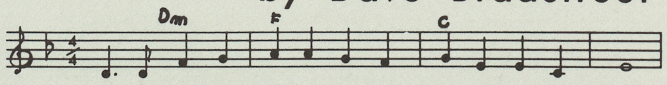
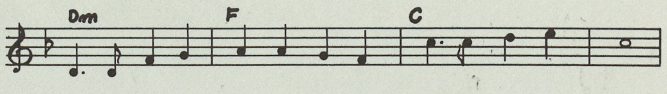


Illustration by Skye Morrison

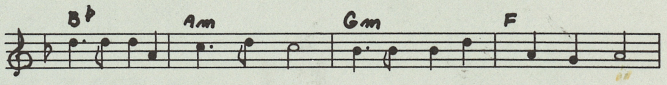
by Dave Bradstreet



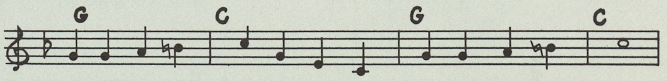
It's 8 o'clock on Beresford Street, the day is gettin dim



The people shed their working clothes the children sing their hymns

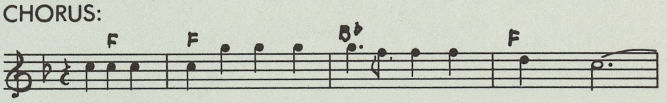


Now's the time to rest the soul; worries go and dreams unfold

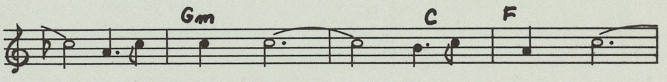


And in the empty twilight street the lamplight looks like gold.

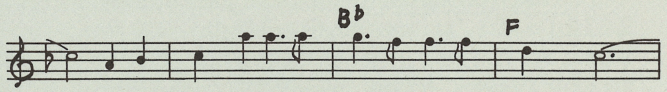
CHORUS:



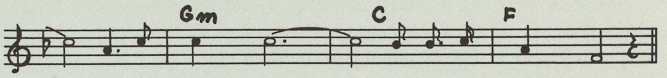
And when they danced along beside him in the moonlight



They were alright. T'was a goodnight



For his concertina laughed away the bad times,



Gave them glad times; forgot the sad times.

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Beresford Street

It's 8 o'clock on Beresford Street, the day is gettin dim
The people shed their working clothes the children sing their hymns
Now's the time to rest the soul; worries go and dreams unfold
And in the empty twilight street the lamplight looks like gold.

Down the block a sound is heard; the old folks turn their heads.
Stories stop before they end; kids wake up in their beds.
Out on the road they stand & wait; whisper to themselves he's late
For they've all been waiting for the Concertina Man.

And when they danced along beside him in the moonlight
They were alright. T'was a goodnight
For his concertina laughed away the bad times,
Gave them glad times; forgot the sad times.

They see him now, his head held high, his squeezebox plays a tune
Stepping to the rythm beneath the rirsing moon
The happiness with which he plays takes them from their worried ways
They follow in his harmonies and dance along with him

No one knows where the song man lives or how he spends his days
No one stops to question him about his gypsy ways
He lives his life without a care, hoping only to be there
To spend a little time to share his song with everyone

Now he's gone into the night; the lampost stands alone
The dogs & cats are quiet now, all the children have gone home
But in their dreams they hear him sing reminding them of everything
That they love and wish to bring them each a little closer



HOBO'S TAUNT
WOODSHED RECORDS

WILLIE P. BENNETT

Hobo's Taunt, just released, is Willie P.'s second album. It boasts an all-star cast. (Sure, you might ask, "Tom who??" but fortunately stars are still in the eyes of the beholder regardless of what AM radio says to the contrary). The group I lovingly refer to as the Woodshed Mafia is out in full force: Chris and Ken Whiteley, Rick and Steve Taylor, Michael Gardner, David Essig and Tom Evans. They're a wonderful group of players who are maturing rapidly as very creative studio musicians.

Willie P. Bennett is as fine a contemporary songwriter as I've heard, with no exceptions at all. And Willie himself seems to have learned a lot about recording since "Tryin' to Start Out Clean", an extremely rambunctious first album. "Hobo's Taunt" is tamer, though not tame. The arrangements are great and Willie singing is giving his best. Why, the record's a very model of sobriety.

-Marilyn Koop

FOGARTY'S COVE
BARN SWALLOW RECORDS

STAN ROGERS

We're beholden to Stan Roger's Aunt June for wondering why Stan didn't write some songs about down East (His mother's family comes from Nova Scotia). The result was Fogarty's Cove, an album of songs--and one recitation--that sound like they have been around for many years. Like the bays and coves, the traps and dories he sings about, Stan Roger's songs are made of enduring stuff. He could introduce "Barrett's Privateers" by saying "Here's a traditional song I wrote." I'd have heard worse lies.

But I can't leave you thinking that the main virtue of Stan's songs is that they sound old. I admire them because they mourn the passing of a way of life and give tribute to good things that do not change.

-Marilyn Koop

THE BARLEY GRAIN FOR ME
FOLK LEGACY FSC 62, 1976

MARGARET CHRISTL AND IAN ROBB
with GRIT LASKIN

This is the first record made by these very popular Canadian performers who got their start singing at Fiddlers' Green and Mariposa. I welcome it as a recognition of the trio's fine singing, and I am glad to note that all the songs on it are traditional in Canada. As Margaret and Ian hail from England it's not surprising that they are attracted mainly to songs that originated in Britain, so all but four are local versions of old British ballads.

I'm particularly pleased that the title song comes from the repertoire of O.J. Abbott, as do also "By the Hush, Me B'ys", an Irish-American ditty from the American Civil War, "The Banks of Newfoundland", an unusual Irish ballad about a shipwreck, and a rare erotic song, "The Weaver". The only Child ballad, "The Banks of Ero", and a lumbering song, "Save Your Money While You're Young", are also from my collection. "Hard Times", "The Crockery Ware", "Oh No, Not I", and "The Foggy Dew" are from Kenneth Peacock's Newfoundland collection; "Campbell the Drover" and "Green Bushes" were collected by Helen Creighton; "Jack the Cowboy", a version of "The Yorkshire Bite" is from Labrador, and Shelley Posen found "The Ten Dollar Bill" in Nicabean, Quebec.

The singing and accompaniments are varied and attractive, and the style is a nice compromise between traditional and revival. The booklet might have given a little more biographical material about the singers, and the headnotes are a little sketchy: more information about the background of the songs would have been useful. However, the booklet does include a bibliography and discography of Canadian songs.

To conclude, I can't do better than quote Sandy Paton: "If my budget permitted the purchase of only one record album of folksongs this year, 'The Barley Grain For Me' would be my choice."

-Edith Fowke

DAVID BRADSTREET
AM RECORDS

Art is an invitation from the artist to his audience. I think that is what James Thurber meant when he titled one of his books My World and Welcome to It. David Bradstreet's world of music is intricate, subtle, sophisticated, and beautiful. This record is highly produced, with an electric band, background vocals and a string section. But these never feel just tacked on. I suspect that even when David was working solo, in his mind's ear he heard a complete arrangement. David himself, of course, is an impeccable musician and the other musicians on the album seem equally good. I'm particularly fond of the clarinet solo on "Cover to Cover" and the guitar on "Main Street Soliloquy." There are too many tasty licks to even begin cataloguing. I like the music more than I like the words. Someone once described poetry as imaginary gardens with real toads. When David says he "searched through all these mountains" or asks for "life on the rolling sea", I don't feel that any real experience lies behind the words. The exceptions are "Beresford Street" and "Renaissance", which seem fully realized. The first of these is already something of a classic, and I won't be surprised if the second becomes a classic quickly. It's about an old couple who dress up, lock the door and do the old dance once more--and as a friend of mine said, they almost appear before your eyes, waltzing.

-Matthew Clark

MAKE AND BREAK HARBOUR

WORDS AND MUSIC BY
STAN ROGERS, BMIC

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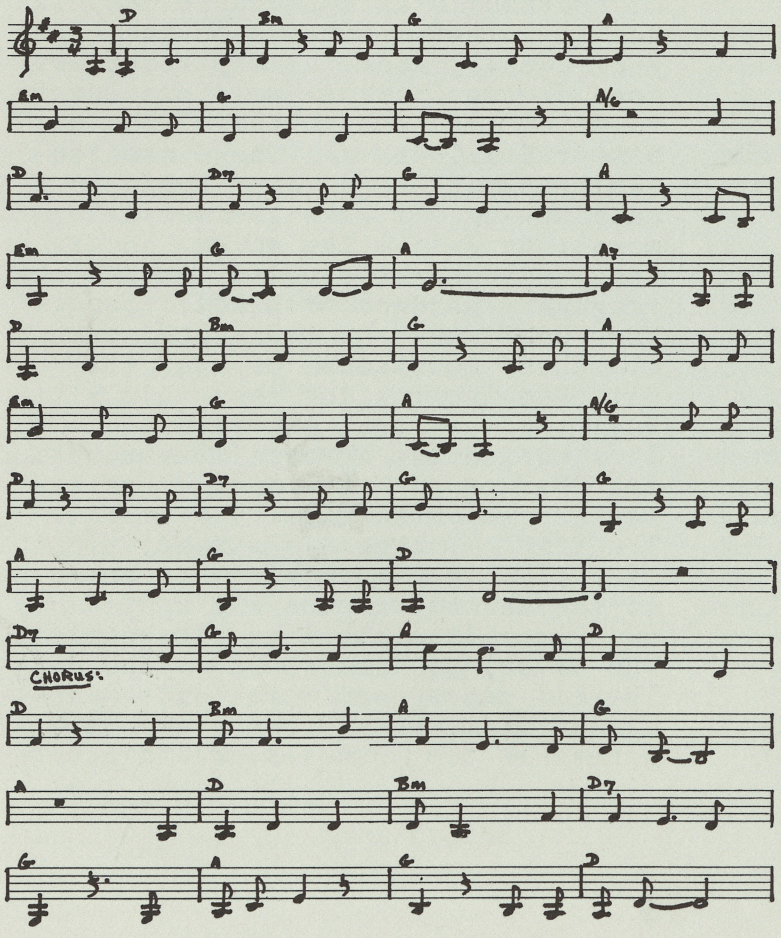
How still lies the bay in the light Western airs
Which blow from the crimson horizon
Once more we tack home with a dry empty hold
Saving gas with the breezes so fair
She's a kindly Cape Islander, old but still sound
But so lost in the longliner's shadow
Make and break, and make do, but the fish are so few
That she won't be replaced should she founder.

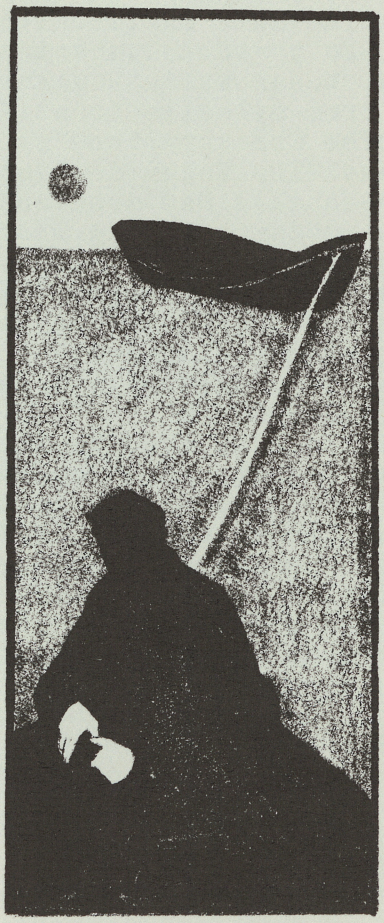
It's so hard not to think of before the big war
When the cod went so cheap but so plenty
Foreign trawlers go by now with long-seeing eyes
Taking all, where we seldom take any
And the young folk don't stay with the fisherman's way
Long ago they all moved to the cities
And the ones left behind, old, tired and blind
Can't work for 'a pound for a penny'.

CHORUS:

In Make and Break Harbour the boats are so few
Too many are pulled up and rotten
Most houses stand empty, old nets hung to dry
Are blown away, lost and forgotten.

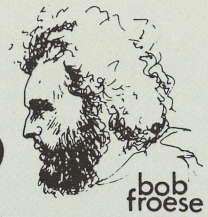
I can see the big draggers have stirred up the bay
Leaving lobster traps smashed on the bottom
Can they think it don't pay to respect the old ways
That Make and Break men have not forgotten?
For we still keep our time to the turn of the tide
And this boat that I built with my father
Still lifts to the sky! The one-lunger and I
Still talk like old friends on the water.





JUNE '77 JKY

Grit's Workshop



bob froese

I've come across people who thought that the curved sides of a guitar (or fiddle, mandolin, etc.) are carved out of a large solid piece of wood. Actually, the sides are thin pieces (2 to 3 mm thick) which are bent into shape. Bending the wood is where the fun starts.

One method is to boil the wood until it becomes flexible enough to force-bend and clamp over a "male" mold (fig. 1).When the wood dries it retains the mold's shape.

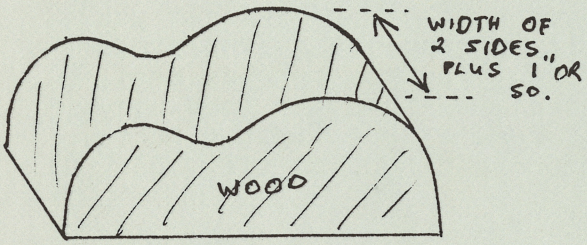


FIG. 1

Makers differ on how long the wood should be boiled and clamped. For rosewood and mahogany, 1 1/2 to 3 hours boiling and a week clamping should do. I suspect maple wouldn't need to be boiled for as long, but it doesn't hurt to be cautious (I said suspect because I don't use this method. We'll get to my method in a bit). When you clamp the wood to the mold, you first pull it down at the waist and then pull down each end (fig. 2) A heavy strong cloth on top of the sides ensures an even pressure over the whole surface.

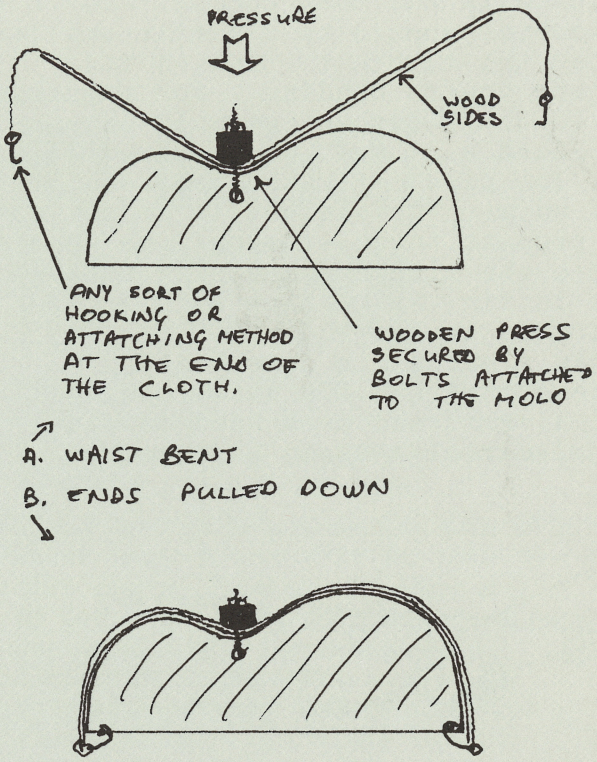


FIG. 2.

A second method involves a heated cast mold. An aluminum or copper half shape of the instrument is lined with an electric element that heats the entire mold. Some makers say the wood should have been soaking for a while before bending, others say just dipping it under the tap is sufficient. For rosewood I've found that just a surface wetting is fine, but mahogany needs to be soaked for an hour or two (water temperature doesn't matter). Once wet, the wood is bent as in the first method--i.e. waist down first and then the ends.

A third method, the one I use, is to bend the wood freehand over a heated pipe. I feel this is the best method. The wood retains its shape so you can work with it immediately after bending. Also, you can bend any shape of instrument without having to make up new molds. It is hard to

get smooth curves and symmetrical sides, but you can do it with practice. Copper or aluminum piping is the most common, and it's diameter should be a little smaller than the tightest curve of the shape you're bending. For a guitar, 3 to 3 1/2 inches is small enough to handle a tight waist curve.

The pipe can be heated a number of ways. The easiest is to set up a propane torch so the flame shoots into the pipe and keeps it hot as in fig. 3. I have an electric element inside the pipe (fig. 4). It's a porcelain cone heating element with a 660 watt coil, similar to the ones used in old semi-circular space heaters.

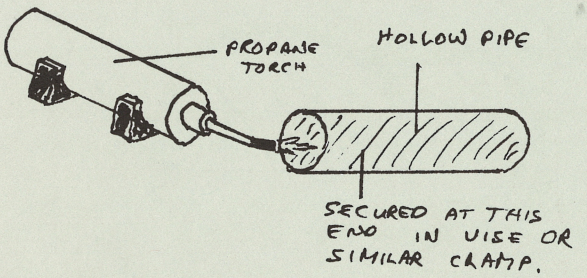


FIG. 3

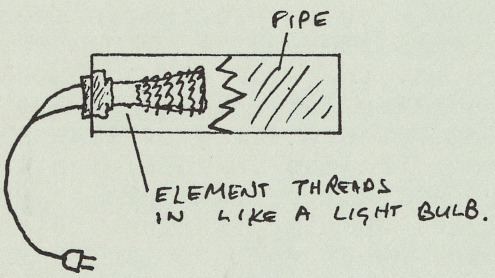


FIG. 4

People have asked me how hot I make the bending iron and the truth is I don't exactly know. If it's too hot the wood will be scorched. If it's too cool the wood might crack before it bent, if it bent at all. I got a good level of heat by stretching out the coil to just before the point where it would burn itself out.

Once the iron is hot (your spit should ball up and bounce off) you should dampen the wood. From my own experience, rosewood and maple need only a surface wetting. Mahogony needs to soak for about an hour. Ebony needs a lengthy soaking and even then its a very slow careful process to bend it without cracking--but it can be done. Softwoods like spruce and basswood need to be soaking for at least an hour. Then you'll have to clamp them in a mold for a couple of days so they won't spring back.

Once you've wet the wood, start bending it at one end, placing it on the iron and applying gentle pressure while moving the wood slowly and constantly. In some sections I also use a rocking motion. The motion is a necessity: if you rested the wood in one place and waited for it to bend you'd get a bump or a kink. Keep the wood damp by re-wetting occasionally and work slowly, checking the bend against your mold or template as you progress. If you find you're over bent in a section, turn the wood over and bend it out lightly in the opposite direction (fig. 5).

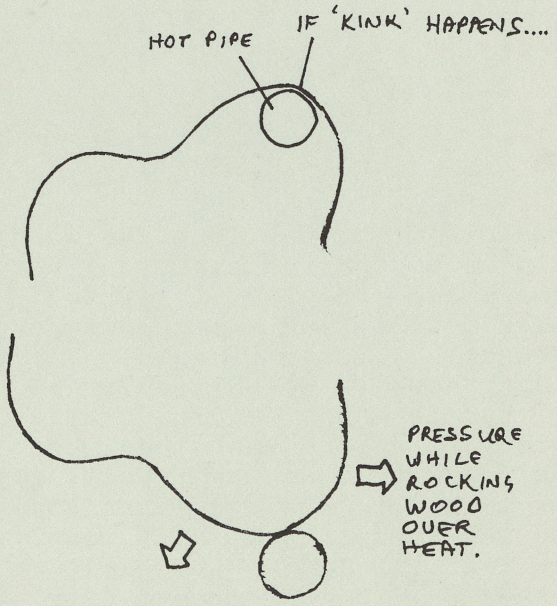
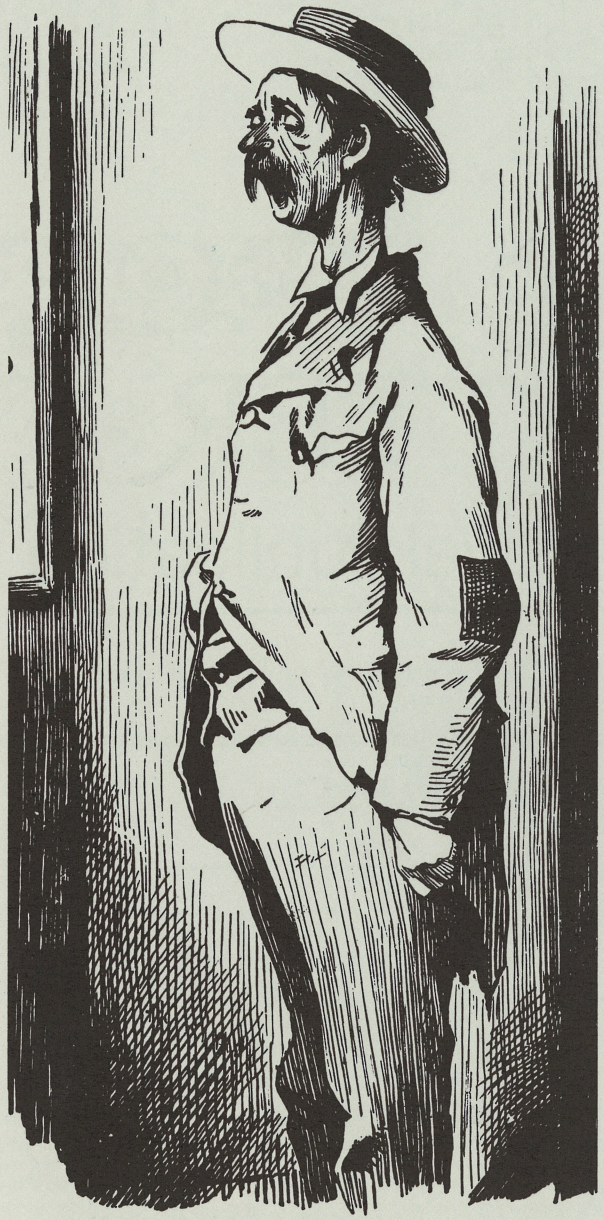


FIG. 5

These are the methods of bending wood that I know of. There are also ways of steaming wood to bend it and there are chemicals I've heard of that can loosen wood fibres--both methods I know little about. This brings to mind a story of an African tribe that can bend solid ivory tusks to a 90 degree angle with some sort of liquid concoction. I have every reason to believe its true, so if anybody out there happens to know anything about it, give me a call.



"GRIT!!!"

NO DEPOSIT NO RETURN

Thank you for the recent edition of "The Newsletter" which I read with interest and will pass on to my two co-editors when I see them.

I was particularly interested in this issue since I have felt for some time that one of the most important and, as yet, relatively unexplored audiences and sources, is the schoolchild. Logically the pupil is tomorrow's folk club attender but is also more important than that since the folk club is an arbitrary thing. The pupil, if one can get to him early enough may be persuaded that his own culture is just as important as the imported culture he sees displayed, often distorted, in the mass media. At the very least he may be shown another standard against which to value his society in terms of its history, sociology and music and even dialects. All this could be achieved if the powers that be would realise that the great white chiefs of classical music and the pieces they wrote are not absolute and should not be used to judge anything else by.

Anyway that is my pet theory. Whether or not it is sound is another matter--in fact it may not have even reached the theory stage, it may still be a hypothesis!

Dr. John Barrow
Co-editor/The Broadsheet
Edinburgh, Scotland

Very special thanks go to contributing writers.

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OUR FALL ISSUE
WILL INCLUDE A LIST OF
RECORD RELEASES BY
MARIPOSA '77 PERFORMERS

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Grit Laskin & Joyce Yamamoto.

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A Mariposa Folk Festival Publication

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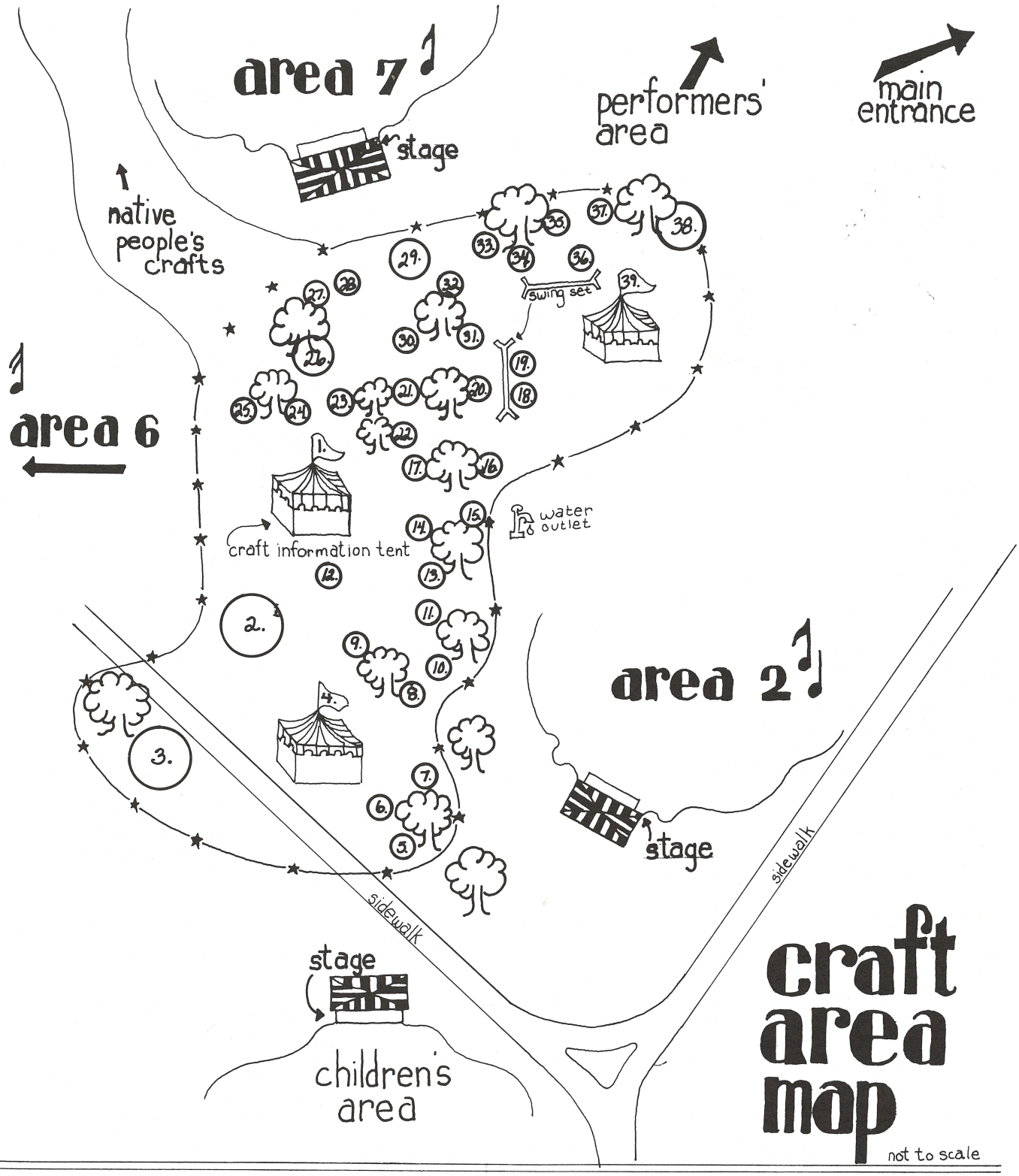
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3. children's craft area—loet vos
4. newfoundland community
5. han reijerse—hardwood toys
6. iona reynolds—jewellery
7. barbara holzmark—leather shoes
8. das puppenspiel—puppets
9. diana meredith and doug bamford—ceramics
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33. jesse saunders—snowshoes
34. mark wilson—dog sleds
35. harry jensen—metalsmith
36. rene petitjean—ceramics
37. al stein—stained glass
38. drum workshop site
39. instrument makers' tent

MARIPOSA CRAFTS WORKSHOPS * 1977

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THE CRAFTS AREA IS OPEN FROM 11:00 AM TO 7:00 PM. DURING THAT TIME MANY CRAFTS ARE BEING DEMONSTRATED CONTINUOUSLY.

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JENS WENNBERG - BROOMMAKING
HANS REIJERSE - TOYMAKING (HARDWOOD)
ALAN STEIN - STAINED GLASS
IONA REYNOLDS - METALWORKING

SANDRA NOBLE GOSS WILL WORK CLOSELY WITH TWO OR THREE PEOPLE, TEACHING THEM SOME OF THE BASIC SKILLS OF JEWELLERY MAKING. THE WORKSHOP WILL LAST ABOUT TWO HOURS. SEE SANDRA AT THE GOSS' BOOTH FOR PARTICULARS.

FRIDAY

- Peggy Bridgeland Preparation of yarns and fleece for dyeing. (Small fee) 1hr.
- Marta dal Farra Painting on silk. (Small fee)
- Stephen Wohleber Calligraphy - basic strokes and lettering. ½ hr.
- Dawn Van Graft Spinning & Weaving 45 min
- Crafts and Music Norman Kennedy, Terry Fowler and others. 1hr.
- Tien Cao and Jan McKie Workshop on patchwork techniques. ½ hr.
- Arleigh Luckett and Phid Simons Use of the back-strap loom. (Small fee)
- Doug Bamford and Diana Meredith Body Parlour: A group diversion indulging in unexplained frontiers of clay. 1½ hrs.
- Rene Petitjean Raku Workshop: Demonstration and participation (Small fee) 1-1½ hrs.
- David Powell and Ann Powell "The Miller" a puppet play.

TIME 11 12 1 2 3 4 5 6 7

SATURDAY

- Ed Roman: Basic flame techniques in Glass blowing (Small fee). 1½ hrs.
- Peggy Bridgeland Preparation of yarns and fleece for dyeing. (Small fee) 1hr.
- Doug Bamford and Diana Meredith le Cordon Bleu: An exposition of Gastronomique delights created in clay 3/4 hr.
- Tien Cao and Jan McKie Demonstration of patchwork techniques. ½ hr.
- Das Puppenspiel Demonstration of different kinds of puppets
- Rene Petitjean: Raku Workshop, participation and demonstration. (Small fee) 1hr.
- Marta dal Farra Painting on silk. (Small fee) 1hr.
- Lois Schklar Puppet and doll making ½-3/4 hr. In Childrens Area.
- Judy Crossland: Weaving dolls on a loom. (Small fee)
- Doug Bamford and Diana Meredith: Clay Olympics: a brief romp and frolic with clay. ½ hr.
- Dawn Van Graft Spinning & Weaving 45 min.
- Tien Cao and Jan McKie Participation workshop in patchwork ½ hr.
- Marta dal Farra Painting on silk (Small fee) 1hr.
- Doug Bamford and Diana Meredith Body Parlour: a group diversion indulging in unexplained frontiers of clay 1½ hrs.
- Rene Petitjean Raku workshop: participation and demonstration (Small fee) 1-1½ hrs.
- Arleigh Luckett and Phid Simons. Use of backstrap loom (Small fee) 1hr.
- David and Ann Powell - "The Miller": a puppet play.

TIME 11 12 1 2 3 4 5 6 7

SUNDAY

- Doug Elliot Weed Tromp 1hr.
- Ed Roman: Basic flame techniques in glass-blowing (Small fee) 1½ hours.
- Peggy Bridgeland Preparation of yarns and fleece for dyeing (Small fee) 1hr.
- Woodheatin Wonderworks: Make a limberjack (Small fee).
- Steven Wohleber: Calligraphy - basic strokes and lettering ½ hr.
- Das Puppenspiel Demonstration of different kinds of puppets.
- Rene Petitjean: Raku workshop - demonstration and participation. (Small fee) 1-1½ hrs.
- Tien Cao and Jan Mckie - demonstration of patchwork techniques ½ hr.
- Lois Schklar Puppet and doll making ½-3/4 hr. In Childrens Area.
- Drum workshop - making and tuning them. With Earl Wong, Edmond Baldoux and others. 1hr. At drum display area.
- Marta dal Farra Painting on silk (Small fee) 1hr.
- Dawn Van Graft Spinning & Weaving 45 min
- Jude Crossland - Weaving dolls on a loom (Small fee)
- Othar Turner - Fife making At drum display area
- Arleigh Luckett and Phid Simons Use of the back-strap loom. (Small fee) 1hr.
- Michel Seguin ½ hr making & tuning drums
- Tien Cao and Jan Mckie Participation and workshop in patchwork ½ hr.
- Rene Petitjean Raku workshop: demonstration participation (Small fee) 1-1½ hrs.
- Doug Bamford and Diana Meredith Body Parlour: a group diversion indulging in unexplained frontiers of clay 1½ hrs.
- Marta dal Farra Painting on silk (Small fee) 1hr.
- David and Ann Powell - "The Miller": a puppet play.

NEWFOUNDLAND & LABRADOR SECTION OF CRAFTS AREA

	FRIDAY	SATURDAY	SUNDAY
10:30 - 12:30	COOKING	COOKING MAT HOOKING CARDING AND SPINNING	COOKING NET-KNITTING
1:00 - 3:00	MUSIC SONGS STORIES DANCING	MUSIC SONGS STORIES DANCING	MUSIC SONGS STORIES DANCING
3:00 - 4:00	SPINNING BARREL MAKING	WOOD WORKING - SPINNING WHEELS SKIN BOOT MAKING	SKIN BOOT MAKING BARREL MAKING
4:00 - 6:00	COOKING SKIN BOOT MAKING	COOKING BARREL MAKING	COOKING SPINNING
6:00 - 7:30	MUSIC SONGS STORIES DANCING	MUSIC SONGS STORIES DANCING	MUSIC SONGS STORIES DANCING

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J.D. Crowe & the New South
Don Cullen
Jim Donahue
Ramblin' Jack Elliot
David Essig
Ryan's Fancy
Gerry & Ziz
Leon Redbone
No Relation
Reg Gibson
Danny Greenspoon
Peter Gzowski
John Hammond
Paul Hann
Houndog
Humber River Valley Boys
John Jackson
Christopher Kearney
Lily Mae Ledford
Gilles Losier
Walter Lysack
Taj Mahal
Doug McArthur
Debbie McClatchy
Loreena McKennitt
Dale Miller
Rick Neufeld & Prairie Dog
Alanis Obomsawin
The Original Sloth Band
Tom Paxton
Colleen Peterson
U. Utah Phillips
Red Clay Ramblers
Chris Rawlings
Mary Faith Rhoads
John Roberts & Tony Barrand
Sweet Honey in the Rock
Duke Redbird & Winston Wuttunee
Gamble Rodgers
Dale Russell
Mose Scarlett
Claudia Schmidt
Len Udow
Jay Ungar & Lynn Hardy
Steve Wade
Rudy Wall
John Wyne Jr. & Lynn Groves
Village Green Country Dancers
Curly Boy Stubbs
Strange Creek Singers
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Graham Townsend Quartet
Buffy Saint-Marie

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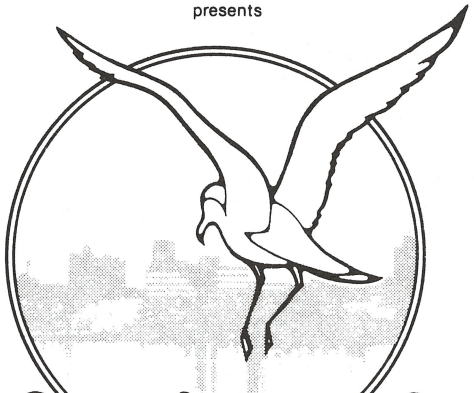
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Mariposa Performers

AFRO-CARIBBEAN THEATRE WORKSHOP

Afro-Caribbean Theatre Workshop is a community oriented theatre company. The six-year-old group is making it's second appearance at Mariposa after a much enjoyed debut at the 75 Festival. This appearance also marks the first performance of the company after a year of inactivity. ACTW has been an independent (free of any external funding) institution which provided free classes in dance and theatre from its inception to its recent dormancy. It remains committed to the development and exposition of the culture of African and Caribbean peoples in Canada, the concept of community theatre, and an enjoyment of its 'folk' tradition.

DAVID AMRAM

David Amram has composed more than one hundred orchestral and chamber music works, written two operas, and done scores for more than thirty productions of the New York Shakespeare Festival. In addition he has conducted, and has been a soloist with many symphony orchestras, and during the '66-'67 season was chosen by Leonard Bernstein to be the first composer—in residence with the New York Philharmonic. David is a multi-instrumentalist—French horn, flute, piano, guitar, and just about any rhythm instrument he can get his hands on. In recent years David seems to be actively engaged in tearing down the walls that separate one musical world from another. With David this year are Ray Mantilla (percussion) and Mantila Nyomo (guitar).

TOM ANDERSON

Tom Anderson began learning fiddle from his Grandfather and Uncle at the age of eight in the Shetland Islands. He is now an authority on traditional fiddle of those islands and spreads his knowledge through broadcasting on radio, teaching for the Shetland Education Authority, and performing. He is founder of the Shetland Fiddlers Society and President of the Traditional Music & Song Association of Scotland. He has many recordings and has adjudicated at fiddle festivals and competitions for the last ten years in Scotland. Accompanying Tom will be Willy Johnson, also from the Shetland Islands. As well as being at home with traditional Scottish music, Willy is also an accomplished jazz guitarist.

EDMOND & QUENTIN BADOUX (SUKAY)

Edmond Badoux learned to play South American folk instruments by listening to records, reading books and meeting other musicians. As a member of "Los Quinchamali" he performed music of the indigenous people of the Andes mountains. His wife, Quentin, who had been studying the flute, joined with him in 1974 to form a duo. Since Christmas they have made four appearances in Costa Rica and have been researching and performing in Central and South America. The two flautists currently live in Montreal.

ALY BAIN

Aly Bain is originally from the Shetland Islands and has been playing the fiddle since the age of twelve. He has studied with Tom Anderson and is one of his most successful students. He joined with Mike Whellans in the sixties and performed in the United States. He is presently a member of the "Boys of the Lough". He will be appearing along with Tom Anderson at the festival this year.

THE BALFA FRERES

The Balfa Freres are performers of traditional and modern Cajun music. Their instruments include violin, accordian, harmonica, petit fer (triangle) and spoons as used by their Acadian ancestors and electric violin, bass & guitar, pedal steel and drums. They have performed across the United States, at festivals and have recorded in the States and in Europe. The group is carrying on a musical tradition which has been handed down from generation to generation by the families of the Bayou. Grand Louis, in Southwestern Louisiana.

BALLET DE COLOMBIA

This troupe was initiated by the Columbian Cultural Association of Toronto to help propagate the culture of the Colombian people in Canada. Among past performances has been the successful "Ballet Folklorico de Columbia" at the Carnaval de la America de Sol. The choreographer of the Ballet, Mister Ignacio Veilla has been a dancer since early age, learning his art in Columbia. He has a wide experience of performing.

TONY BARRAND

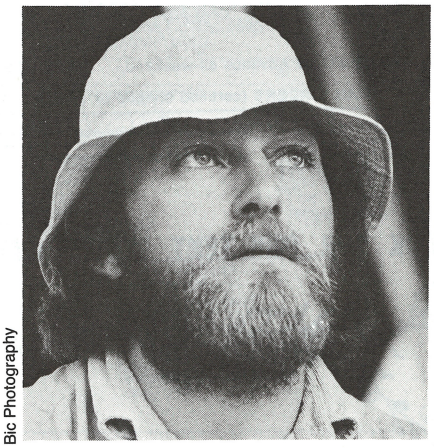
Tony hails from Lincolnshire, England. He has appeared extensively in Canada, U.S. and England. For the last several years he has been working with John Roberts. His songs are from the English tradition: Ballads, lyric songs, bawdy songs, music hall, sea shanties etc. His performances are involving and entertaining and include songs, stories and English vaudeville. Tony plays concertina, 4 string banjo, mandolin, bowed Psaltry, spoons and bones.

THE BANNERMAN FAMILY

The Bannermans specialize in clog dancing, which traditionally is an amalgam of styles—mostly noteably, square, round and contra (facing lines of dancers) all performed with the metal shoe taps or clogs, from which the style derives its name. This style of dancing has its roots in Scottish, Irish and English traditions, and the clogs on the shoes probably originated in English "step dancing", a style that was commonly performed in local pubs and beer halls.



Tom Anderson



Bic Photography

Tony Barrand



Edmond & Quentin Badoux (Sukay)



Keith Buck

Afro-Caribbean Theatre Workshop



Ballet de Columbia



Balfa Freres



Jeff Moss

David Anram

ANDREW BEDDOE

"Drummer, singer, dancer, "ranconteur"—Andrew can give a stage performance that encompasses and demonstrates the multifaceted nature of Caribbean and particularly Trinidadian folklore of which Andrew is not only its prime exponent but its best representative". His family came to the West Indies from Granada and formed ties with African societies—the Yocuba in particular. Andrew is connected with the origins of the steel band and is excellently informed on calypso.

LOUIS BOUDREAULT

Louis Boudreault comes from Chicoutimi Québec, and has been fiddling for over fifty years. As a young boy he would travel long distances by foot, through the bush, and across the ice to hear other fiddlers, and to play with them. In many ways he is truly a traditional performer, in that he didn't learn his tunes from records or from the radio, but directly from other fiddlers. Two of Mr. Boudreault's main sources were Mr. Pius Boudreault of Bathurst New Brunswick; and Mr. Thomas Vaillancourt of The Lac St. Jean region of Québec. As well as being a fine fiddler Mr. Boudreault is also a storyteller, and tells great stories of the early days, hardships, and good times experienced in rural Quebec.

HANK BRADLEY AND JODY STECHER

Hank Bradley comes from the U.S. West Coast with songs in many different styles. Having studied mediums such as jazz, blues, bluegrass, mountain music and traditional music of Yugoslavia and Bulgaria has added much color to his playing and compositions. Playing fiddle as well as guitar and clawhammer banjo, through most major folk clubs and festivals around the country, Hank is well equipped to provide a great performance.

Jody plays several North Indian classical instruments as well as guitar, mandolin, banjo, and fiddle. His vocal talents are obvious on two previously released albums, one recorded with Hank. He has performed everywhere from street corners to Carnegie Hall and brings his music to us this year enriched with experience. Welcome.

FRED BREUNIG

Fred Breunig's visit to Mariposa is in response to cries for more dancing at folk festivals. In his young career he has taught traditional English and American dance and pursued the fiddle tunes and dances of New England, going to the small N.H. and Vermont towns where they still exist. He has also travelled to England to bring us the authentic Sword dance and English Morris dance (first learned from the Country Dance and Song Society of America.) Fred now teaches and calls at dance camps and workshops for the CDSSA in Brattleborough, Vt., his current residence. Fred plays fiddly and button accordion. He is accompanied this year by Tom Kruskal.

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.

DAVID CAMPBELL

Originally from Guyana, South America, David sings, writes and rhymes about his heritage. Having travelled extensively throughout various parts of North and South America, David has appeared at many native and other festivals as well as having found time to record five albums. He recently represented Canada, along with four other artists, at the Literary Events of the second world Black and African Festival of Arts and Culture in Lagos, Nigeria. If you are not familiar with David's talents through his frequent appearances on C.B.C.'s "Morning Side" program then be sure not to miss him this year as we welcome him to Mariposa.

JEAN CARIGNAN

Jean Carignan is without doubt, one of the finest fiddlers you will ever hear. Not only is he a master of the French Canadian style, but he is equally well versed in the traditional styles of Scotland and Ireland. Jean plays with great spirit and excitement and usually leaves his audiences on their feet and applauding for more. Jean currently records for Philo Records.

MARGARET CHRISTL

Margaret can sing a bawdy sea song or tender ballad with equal authority. She has a powerful and melodic voice that breathes new life and vigour into the traditional music she sings. Born in Scotland, Margaret's family moved to Wales when she was a child. She worked for a time in Germany and now resides in Toronto. Margaret has just recently released her first album with Ian Robb and Grit Laskin on the Folk Legacy label entitled "The Barley Grain For Me".

COMHALTAS CEOLTOIRI EIREANN—TOM RYAN

Chris Langan, Kevin Finnegan, Margaret Kelly, Kieran Wade, Denis Lyons with dancers Marie Finnegan and Anne Lyons. Comhaltas was founded in Dublin in 1951 to preserve Irish music, songs and dance in their traditional forms. Since then 350 branches have been formed, four of which are located in Canada. The Toronto group leads a monthly Ceilidh and plays the music as you might expect it to be played in any pub in Ireland, free from any commercialism.

DENIS CÔTÉ

Denis Côté is twenty-seven years old and already is regarded by many, as one of the best diatonic accordion players in eastern Canada, today. He learned his first piece from his grandmother at the age of four, apparently to subdue his havoc making activities around the house. In his own words, he was "un enfant très agité".

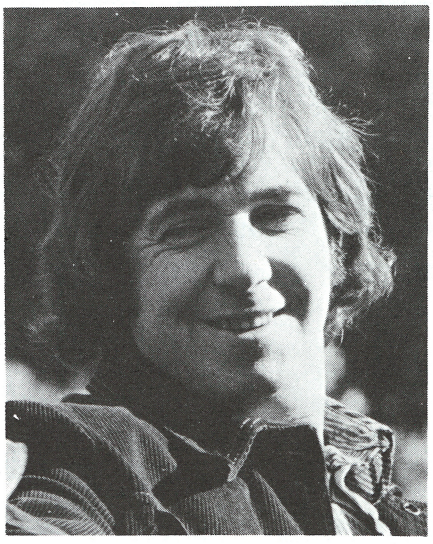


Jean Carignan



Dee Dee

David Campbell



John Allan Cameron



Rudi Christl

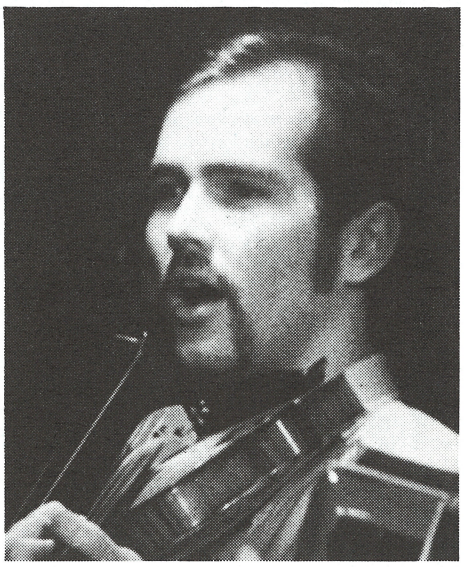
Margaret Christl



Comhaltas Ceoltoiri Eireann



Hank Bradley & Jody Stecher



Fred Breunig

When he was twenty-two years old, he met Philippe Bruneau who cast a major influence on him. For the past three years Denis has been featured regularly on the Montréal TV show "A la Canadienne" and he has been playing with "Les Gens de Mon Pays" dancers for the past year.

Denis currently makes his home in Village Jacques Cartier in Portneuf Co. near Québec City.

STAN DUECK

Stan Dueck got his first taste of folk dancing at Ukrainian weddings in Manitoba, "where a good fiddle player had to be able to keep in time in spite of heavy doses of home brew." He was introduced to old time music by Rural Delivery, and became a caller by necessity. "We had a square dance date to play; I managed to pick up a few calls from Boyn Simms and haven't looked back since." Stan is also an excellent cook.

LEONARD EMANUEL

Leonard Emanuel comes from Sampson Country, No. Carolina. He will be demonstrating the almost lost art of hollerin'. Hollerin' is the art of communicating with others through bush and across fields, and its use has been found in several different rural areas in the United States. The uses of hollerin' are as diverse as expressing how one feels when getting up in the morning, to calling in cows or hogs, or calling for help when one is lost. Mr. Emanuel can be heard on Rounder Records "Hollerin' ".

ARCHIE FISHER

Born in Glasgow, and raised in a musical family, Archie Fisher brings us a fine blend of traditional Scots ballads, dance tunes and bagpipe music, mixed with his own, more contemporary material. An interpreter of songs, old and new, Archie adds traditional tales of magic and puts them to his own melodies. We welcome him back to Mariposa.

THE FRIENDS OF FIDDLER'S GREEN

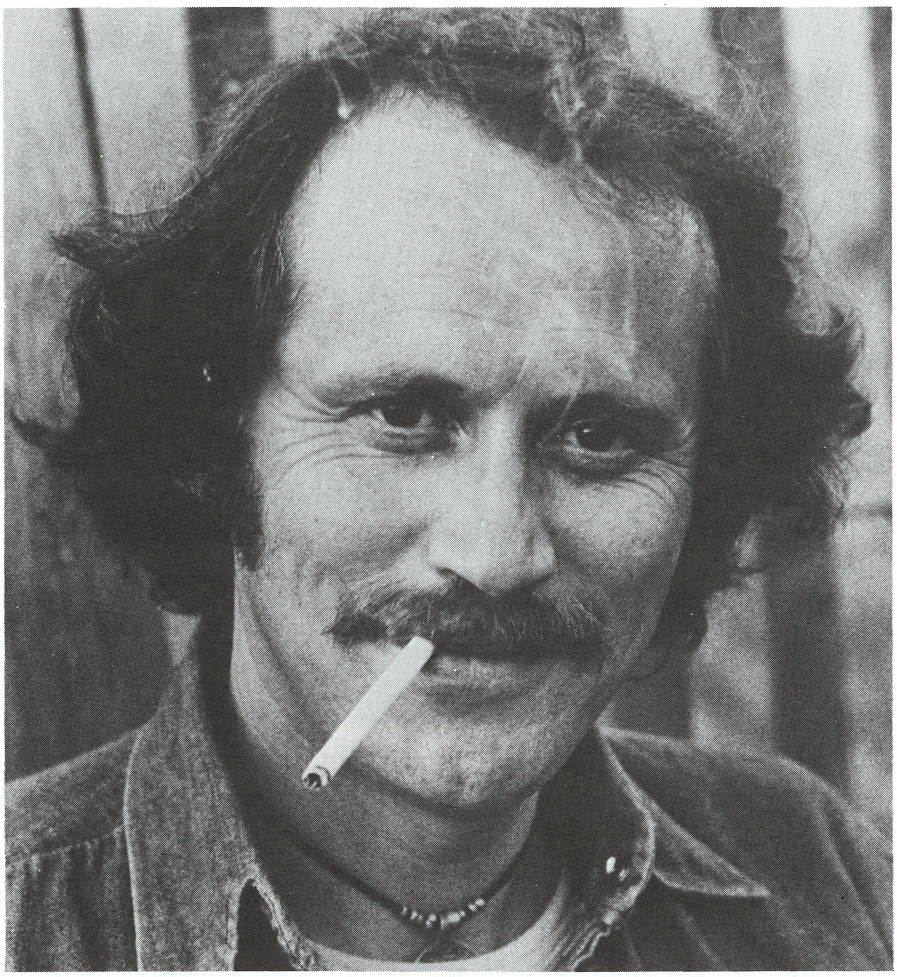
The Frields of Fiddler's Green—Tam Kearney, Jim Strickland, Dave Parry, Grit Laskin, Ian Robb, and Alistair Brown—is an informal conglomeration of musicians and singers associated, one way or another, with the folk club Fiddler's Green in Toronto. As a band they perform British traditional music, and in addition they put on Mummers plays, which have to be seen to be believed. Their spontaneity is matched only by their skill.

LES "GIGUEURS" DES GENS DE MON PAYS

Les "Gigueurs" are all members of the well-known Montréal-based folk dance group "Les Gens de Mon Pays" who were present at Mariposa in 1976.

These six dancers were selected on the basis of their vast knowledge of various Quebec clogging styles and techniques which they will demonstrate and teach this year. The dancers are Ginette Dubois, Sylvain Caillé, Connie-Ann Gagnon, François Legault, Claude Brochu and Claude Théberge.

Les "Gigueurs" will be accompanied by



David Gahr

Archie Fisher

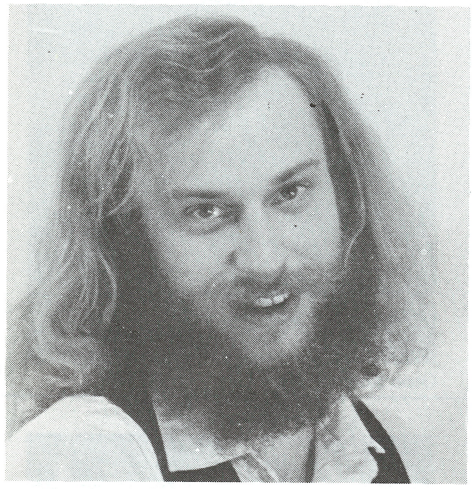


Dave Williams

Friends of Fiddlers Green

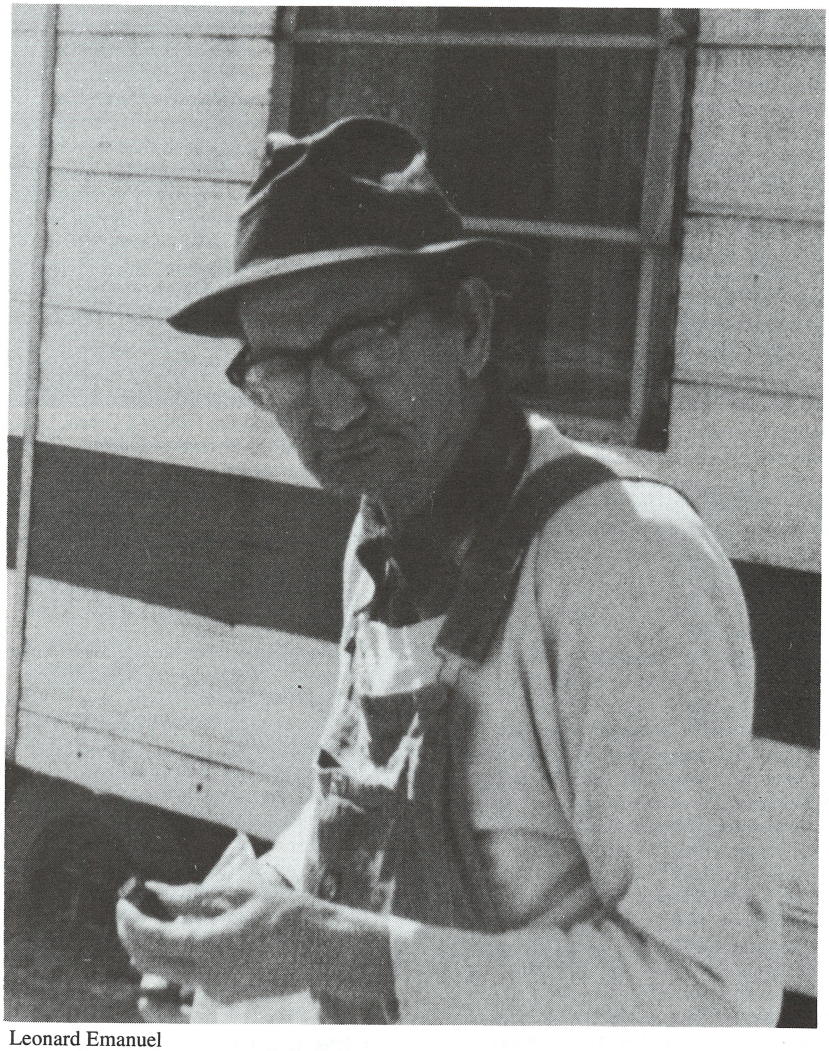


Denis Côte



Michael Harding

Stan Dueck



Leonard Emanuel



Les ''Gigeurs'' de Gens de Mon Pays

Denis Côté and Gilles Losier.

ANDREA HADDAD AND JANET McNAUGHTON

Andrea Haddad and Janet McNaughton sing French Canadian songs and accompany themselves on the dulcimer, banjo, guitar and French épinette. Andrea Haddad had played the hurdy-gurdy for several years and been a member of a French dance troupe in Toronto before teaming up with Janet. Janet studied the oboe in highschool but found herself drawn more towards folk music. She is hoping to do graduate work in folklore in the future. We welcome them both to their first visit to Mariposa.

JOHN HAMMOND

There is not much one has to say about John Hammond. He is recognized as probably the best white interpreter of Black American music. He began playing the guitar in 1962 and was on the road six months later. It is always a pleasure to have John at the festival.

STEVE HANSEN

Steve Hansen, the Puppet Man, uses an ancient type of walking stage, which covers him like a big yellow bag. His legs and feet are exposed and he wears clown pants and shoes. His half-human stage dances, rocks and turns according to the action on top. Inside the bag is a one-man band. He uses horses to blow whistles, a siren, a duck call, two crow calls, a kazoo, and a puff of smoke for the Devil. He wears a slide whistle around his neck, bells and tamborines on his hips and knees, and bicycle horns between his legs. The story is a traditional Punch and Judy plot, but loaded with topical gags and new characters, including a well known political figure. The Puppetman is classic, crazy, silly, sarcastic, topical, delightful, sardonic, captivating, and totally outrageous.

THE HUMBER RIVER VALLEY BOYS

Thanks go out to whoever is responsible for persuading these four fellows to leave their day jobs and become full time musicians. This band has worked hard and deserves their ever growing popularity in bluegrass and old time music circles. Veterans of many appearances at festivals and clubs throughout Ontario, the band has recently recorded a great album on Woodshed records. Its good to know that we have musicians about who appreciate the tradition of entertaining people as well as providing a tight musical unit. Don't miss them!

BOB JANZEN

Bob Janzen will host The Open Sing area again this year at Mariposa. Bob comes from southern Ontario and is currently in his first year of law practice. He also plays with a stringband called Rural Delivery, playing a mean fiddle, and delivering lines at a great speed. He has been quoted saying "In 1966 I played my first coffee house, and have been looking back ever since".

TOMMY JARRELL

Having recently celebrated his 80th birthday, Tommy Jarrell has raised the old time mountain style music to a fine art, and presents it as such. Having been born in an area rich in culture and music (Blue Ridge Mt.'s of North Carolina) he has developed a natural approach to old time mountain banjo, fiddle and vocal styles that is rare. Tommy has recorded five albums for Country Records since the mid-sixties and has appeared at major festivals several times. He will be accompanied this year by Blanton Owen; a native of Charlottesville, Virginia. Blanton has been playing banjo since about 1962 and has already toured extensively with Tommy Jarrell in '75 and '76. Their contribution to this years festival will no doubt be a memorable one.

MARGOT KEARNEY

Margot Kearney is well known at Mariposa. She has helped run Fiddler's Green, been a member of the Friends of Fiddler's Green and co-hosted the annual New Year's Eve brawl. Margot is one of the Mariposa office coordinators and we welcome her, on her own this year, as the leader of the oldtime Scottish country dance.

KEBREIZ

Gwenaël Moncelet is Breton, Yvon Dumont is from the "Saguenay" in Quebec.

Comedians and musicians, they feel that they can unite the folk music of their two countries and perform as a group that is the image of the past and the present.

Their name means Quebec-Bretagne and their musical roots come from those two countries.

They work with a lot of instruments like the dulcimer, eukaline, bombarde bretonne, Irish flute and they sing in french and sometimes in old Breton language some of the old "Complainte" and songs to make people sing and dance.

GENE KELLY

Gene Kelly was born in Ireland in 1909 and imigrated to the United States in 1927. He has played with several bands in New York and is a member of the Traditional Irish Musicians Association. Gene helped design the button accordian, an improvement on the melodeon, an instrument he learned to play when he was young. He has learned all his tunes by ear and has won many competitions in and around New York.

NORMAN KENNEDY

Norman Kennedy first appeared at Mariposa in 1970, and has appeared at virtually every major festival in North America. As well as having a large repertoire of Scottish and English traditional songs, Norman is an expert weaver, and he quite often performs while working at his craft.

LOUIS KILLEN

Louis Killen, one of Britain's leading folksingers, began his singing career more than 12 years ago. He was one of the leaders in the revival of interest in British traditional music. Louis now resides in the United States and is singing with the Clancy Brothers. He sings songs and ballads, tells wonderful stories and plays the concertina, penny-whistle, banjo and guitar.

ALAIN LAMONTAGNE

Alain is a young French Canadian, born near Montreal in 1952. His first contact



Andy Hurlburt

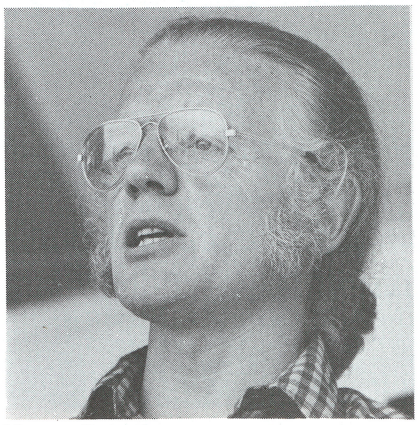
Bob Jansen



Gene Kelly



Tommy Tarrell

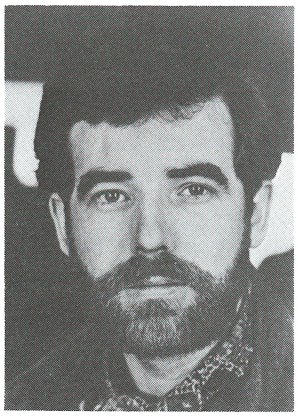


David Williams

Norman Kennedy



Steve Hansen



David Gahr

Louis Killen



Michael J. Jackson

John Hammond



Andria Haddad & Janet McNaughton



Kébreiz



Humber River Valley Boys

with music was with his father who plays piano and harmonica.

His first approach was the blues but he could not forget the Traditional French Canadian sound; so, he adapted fiddle tunes to the harmonica.

Now, with all his heart, his breath and his feet, he performs Folk music, French Canadian and his own compositions.

GILLES LOSIER

Born in Tracadie, New Brunswick in 1936 Gilles has been playing professionally since the age of 16. He has toured in the U.S., Canada, and abroad as well as making many appearances on radio and television. Both he and Jean Carignan played in the opening of the 1976 Olympics. Gilles comes from a rather isolated region where fiddle tunes and dance are a way of life. He is a fine musician on a variety of instruments and is bound to please all who will lend an ear.

RITA MacNEIL

Born and raised in the Village of Big Pond, Cape Breton Island. Rita MacNeil has been writing and singing since 1971. Her songs reflect both the Celtic background of her Nova Scotia childhood and her experiences as a woman in modern society. She had performed in clubs and festivals and is planning a Canadian tour this summer.

TAJ MAHAL

There are not many folk music fans who do not know about Taj Mahal. He has recorded several albums for Columbia and has played all the major festivals at least once. His broad repertoire ranges from blues to country to popular music, and he is a fine guitarist as well as being at home on banjo and bass.

MARIPOSA MORRIS MEN

The Mariposa Morris Men are an amalgam of Morris dancers from the northeastern United States. This year marks their second appearance at the festival. The members of the group this year are: Tim Cavanaugh, Tin Van Egmund, Colin Quigley, Ed Durham and Dennis Harrison.

KATE AND ANNA McGARRIGLE

Kate and Anna are two singer-songwriters from Montreal, who originally played an important role in that city's first folk "boom" in the early sixties. Anna still lives in Montreal, but Kate now lives in New York. They have written—sometimes jointly, sometimes separately—songs for such recording artists as Maria Muldaur ("Work Song," "Cool River") and Linda Ronstadt ("Heart Like a Wheel"). Their in-performance repertoire, however, includes a variety of traditional material—some of it sung in French. Both were raised incidentally, in a French household, and their musical background includes a wide variety of Quebec material. They have completed two albums for the Warner-Elektra-Atlantic people.

LYDIA MENDOZA

Lydia was born in Houston, Texas. She has been singing and playing for 43 years. Mexican music is her life and her knowledge of it began from her mothers teaching. She uses a Mexican/American 12 string guitar which has been suited to her style by the use of chord tunings. Her specialty is songs of a legendary nature. Her knowledge of traditional Mexican music includes corridos, paso dobles, rancheras, valo and tango.

KEVIN MITCHELL

Born in the Northwest of Ireland, Kevin plays songs principly from that region. Now residing in Glasgow, he plays at clubs and festivals in Scotland and England. When not singing Kevin works as an industrial painter.

BARRY O'NEILL

A long-time regular at Mariposa, Barry O'Neill is a Torontonian who has become a recognized authority on traditional folk material from both British and Canadian sources. A fine singer, he also plays concertina; he teaches psychology at Queen's University.

ROBERT PAQUETTE

Robert Paquette is a fifth generation Francophone from Sudbury, Ontario. He spent three years in Germany, two years in Belgium, and returned to Canada, where he attended the University of Sudbury. In his teens he played in both English and French rock bands, then at the age of twenty became interested in folk music. He has appeared at the Northern Lights Festival, Mariposa, the Festival Francophone in Brussels, Liège, and Paris, and Quebec City's Superfrancofête festival, representing Ontario's French speaking people.

PEG LEG SAM

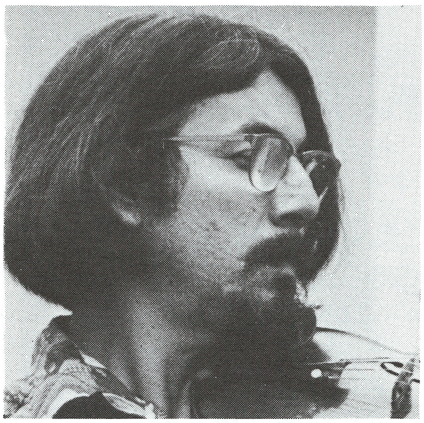
Arthur Jackson, more commonly known as Peg Leg Sam, or Peg Pete was born in South Carolina in 1911. He is acclaimed by many as one of the most accomplished harmonica players to be heard. Playing solo harmonica around the country for the past 40 years has molded him into a great artist. He has recently recorded an album for Blue Labor records called "Going Train Blues". Peg Leg's stage show is a combination of homespun humour and excellent showmanship.

UTAH PHILLIPS

"I have washed dishes in Yellowstone, worked building a hospital on the Navajo Indian Reservation, been to Korea and back, managed a house for migrants and bums, done a stretch as a neighbourhood organizer, and in 1968 I ran either for or from the U.S. Senate on the Peace and Freedom Party ticket, all the time singing and playing my guitar as a kind of diversionary activity. I sing songs about trains, coal mines, factories, working people, lazy people, the old and new west, bums, politicians, and all the different things that happen to you when you're in love. And I tell stories. Sometimes I think that if I could make a living at it, I'd rather tell stories than sing. Between the stories and the songs I like to try to get people laughing and singing together. You know, most of the songs I sing really belong to these people—they just don't know it."



Alain Lamontagne



Gilles Losier



Rita MacNeil



David Williams

Taj Mahal



Mariposa Morris Men



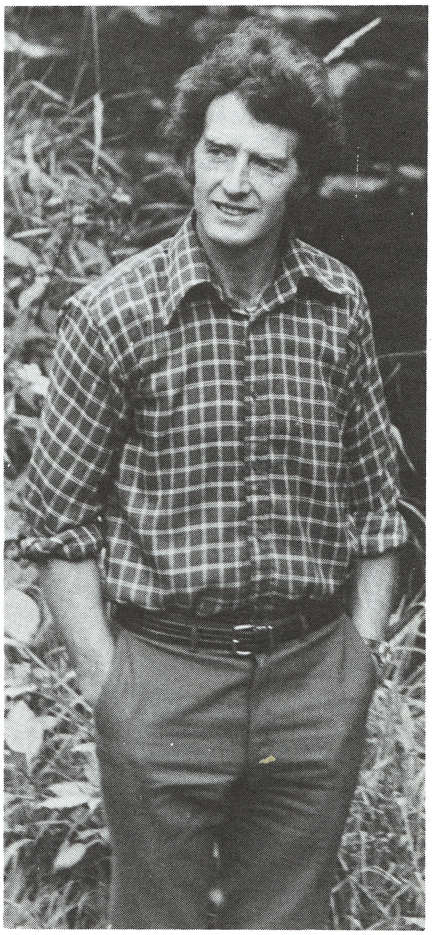
Bruce ''Utah'' Phillips



Peg Leg Sam



Lydia Mendosa



Kevin Mitchell



Andy Rogers

Barry O'Neill



Michael J. Jackson

Robert Pacquette

OTIS PIERCE

Otis was born in Missouri, near the Arkansas border in 1902 and has pursued activities such as mining in Oklahoma, hunting wild horses in Arizona and playing in a variety of country bands such as, Sons of the Golden West, the Missouri Hobos and the Missouri Ridge Runners. Those who know Otis claim that he knows more songs than anybody; Otis himself partly attributes this to the fact that he hasn't had a drink since 1938. He plays banjo, guitar and is considered to be a virtuoso on the jews-harp. Otis now lives in California and continues to play and sing both at his own tavern and on record. Otis Pierce is rich in song and friends.

LONNIE PITCHFORD

Lonnie Pitchford comes from Lexington Mississippi and probably will be the only one string guitar player at the festival this year. Lonnie makes his own guitars and plays delta blues as well as performing blues hollers.

OLA BELLE REED AND FAMILY

Mrs. Ola Belle Reed comes from the mountain region of Western North Carolina and has been performing and lecturing extensively throughout the U.S. and in Canada for forty years. Her lecture-demonstration focuses on the culture of North Carolina as it existed during her childhood. Many songs originate from the Elizabethan era. Her family background is Scottish and Irish. She plays claw hammer style on the banjo. Ola Belle will be accompanied this year by her husband Bud, and son David.

RISING STAR FIFE AND DRUM BAND

The music played by Othar and Bernice Turner and G. D. Young has its roots in West African tradition as well as the military fife and drum groups dating back to the Revolutionary War period. Over the last century, the fife and drum music has been adapted to religious themes and used for funeral marches. Fife and drum blues or "reels" are still a favorite form of dance music at picnics throughout northern Mississippi. (credit: John William, Trad. Arts Booking Service)

IAN ROBB

Ian Robb was born in London, England, and has his introduction to the British traditional music revival at the Goat Inn in St. Albans before moving to Canada in 1970. Ian plays the concertina and has performed with the Friends of Fiddler's Green. He is presently living in Western Quebec and appearing at clubs and festivals.

STAN ROGERS

Stan Rogers was born in Hamilton, Ont. of Nova Scotian parents. He insists that he was raised on a musical diet of Hank Snow and Mozart. Stan is a fine songwriter and his songs seem to have a timeless quality about them. He has just recently released an album entitled "Fogarty's Cove" on the Barnswallow label.

MIKE SEEGER

As well as being a very well respected solo performer, Mike is a member of the Strange Creek Singers and The New Lost City Ramblers. The Ramblers, have the reputation of being the first, and probably the best of the revival string bands. Mike has been a collector and singer of southern mountain music for over twenty years, and has been most instrumental in finding, and bringing mountain singers to perform at colleges and festivals throughout the north. Dock Boggs and Elizabeth Cotton are only two performers he has brought to the public's attention and he has played a large part in making sure a great many others have been recorded.

PAUL SIEBEL

Paul Siebel's songs seem to be spread all over the North American continent. He has a way of writing country oriented songs that sound as if they have been around for years, and there are probably hundreds of young singers with at least one of Paul's songs in their repertoire. Originally a native of up-state New York he now resides in New York City. Paul has two albums released on the Electra label. Accompanying him on bass will be Tony Markellis, and on guitar Bill Garrett.

DICK SMITH AND SYNCONA

Since it's inception in 1972 the musical organization "Syncona" has been working towards an accurate and entertaining representation of Caribbean music. In order to achieve this Dick Smith has assembled artists from the West Indies and elsewhere who are able to express the music of the area through their research experience and ability. As well as performing the music indigenous to the area they can also show you how a steel drum is made.

JOSEPH SPENCE

Joseph Spence is a traditional Bahamian singer who comes to Mariposa this year for the first time. His style has influenced many performers in both the U.S. and Canada and we welcome him warmly.

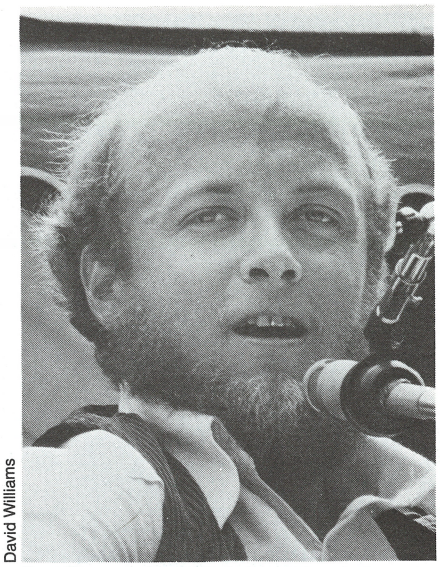
TORONTO AREA BLUEGRASS COMMITTEE

The T.A.B.C. is a group of bluegrass and old time country music enthusiasts that was formed in 1968 by a hard core of 4 or 5 people. The group puts out an informative newsletter, holds regular picking sessions, and sponsers bluegrass concerts and workshops in the Toronto area. The T.A.B.C. will have their own tent at the festival, and will be featuring the following workshop at the tent.

Fri. 4:00—Jam session
Sat. 4:00—Guitar and Mandoline
Sat. 5:00—Jam Session
Sun. 11:30—Gospel workshop
Sun. 4:00—Banjo and Fiddle
Sun. 5:00—Jam Session

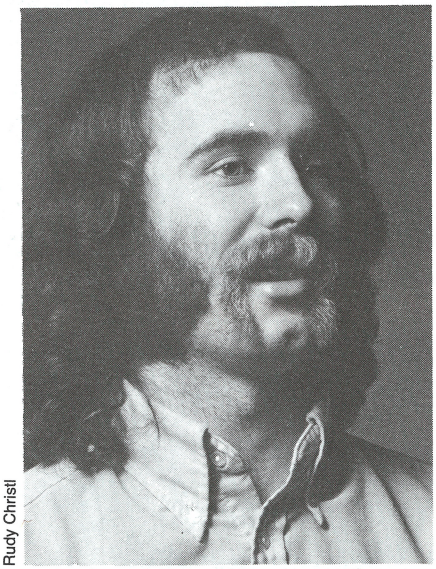
DAN WOMUCK

Blind since birth Dan Womuck went to the Virginia State School so that he could "know how to get along with people, and use the right language". After five years he returned to his farming family and then went on to Richmond for a period of training for the handicapped. For a long period Dan worked in a hotel operating a



David Williams

Stan Rogers



Rudy Christl

Ian Robb



John Gilbert Fox

Dan Womack



Zinser/Appleman

Mike Seeger



Michael J. Jackson

Ola Belle Reed



Dick Smith with Syncona

dishwashing machine. Since his retirement in 1971, Dan has returned to playing his music on guitar, piano, and harmonica. Dan is a very welcome addition to the festival this year.

THE VICTOR JARA FOLKLORE GROUP

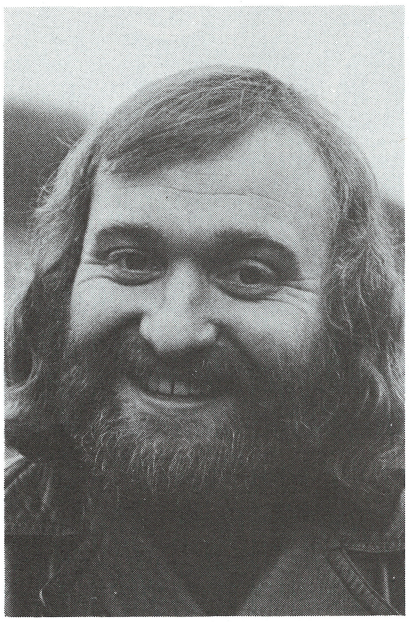
The Victor Jara Folklore Group was formed in March 1974 in Toronto. The group was created as an expression of solidarity with the struggle of the Chilean people against fascism, and was named after the folksinger—songwriter Victor Jara, who was tortured and later assassinated by the Chilean military, after the coup in September 1973. The group presents traditional dances of north, central, and southern Chile, and the songs are contemporary, being primarily those of Victor Jara.

MARTYN WYNDHAM—READ

Martyn Wyndham-Read spent the first two years of his Australian visit on a sheep station where he first heard Australian songs. He became so interested in the music that he travelled throughout the country singing and listening. He returned to England in 1967 and has been singing full-time ever since.

Sincere apologies are extended to the photographers who were not credited in the Mariposa '76 program book. We have done our best to credit where possible this year.

Bill Garrett
Editor

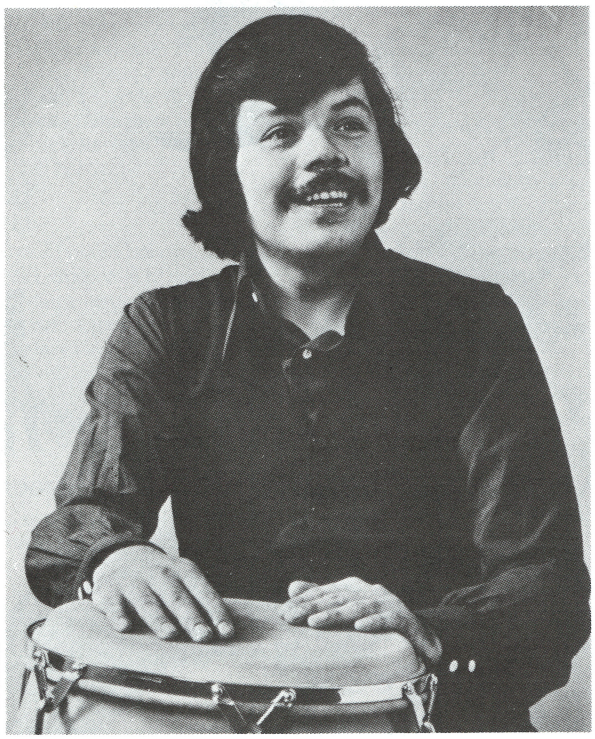


Martyn Wyndham-Read



Mary Stevens

Blanton Owen



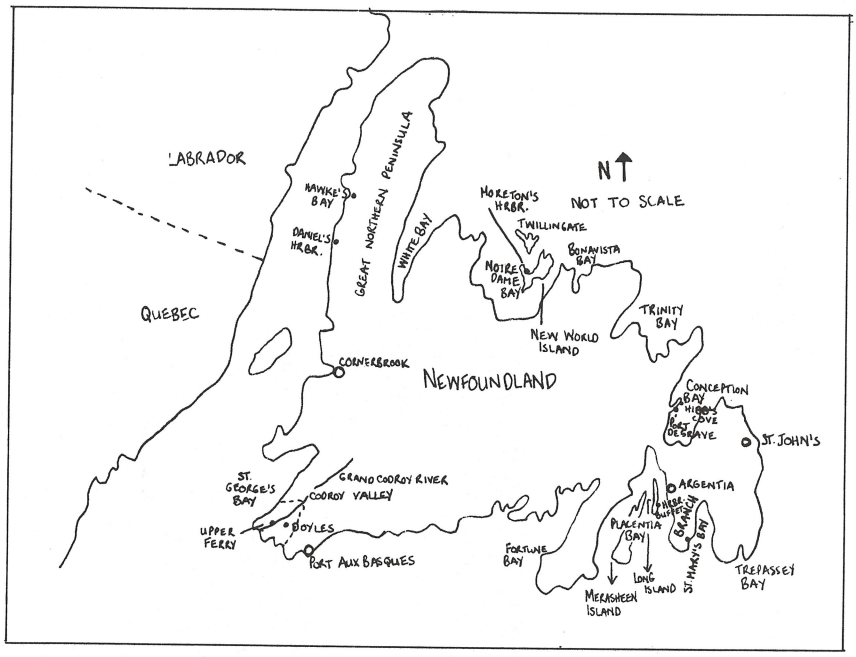
Martin Cohen

Ray Mantilla



Otis Pierce

Newfoundland



NEWFOUNDLAND PARTICIPANTS (includes crafts, foodways, songs, stories, music, dance)

Gerald Campbell
Rufus & Cary Guinchard
Greta Hussey
Frank & Margaret MacArthur
Anthony & Mary Power
Melvin Woolfrey
Coordinator—Susan Shiner

GERALD CAMPBELL

Gerald's great, great grandfather came to Branch, St. Mary's Bay from Ireland and his family has lived there ever since. His father, Henry, is a fine singer and Gerald has learned songs from him. As a child he picked up the mouth organ on his own and 10 years ago started playing the accordian. ''I just learned through practice and I have plenty of that playing for dances and weddings and during the evening in people's houses. I play for people getting engaged and people breaking up! I spend most of my time playing for the fat people to dance to keep their weight down. I'd sooner play when everyone's together—some singing, some dancing—everyone having a good time.''

CARY GUINCHARD

Cary Guinchard nee Plowman was born in Port Saunders on the Great Northern Peninsula and lived there until she moved, with Rufus and her three children, to Hawkes Bay in 1957. She is a marvellous storyteller and is well acquainted with the crafts such as spinning, knitting and food preserving that have been such an important part of the life in this part of Newfoundland.

RUFUS GUINCHARD

Rufus is of French and English background. His family have been living on the Great Northern Peninsula for 150 years. He was born in 1899 in Daniel's Harbour and now lives in Hawke's Bay. Rufus has made his living as a fisherman, a trapper, a logger and a carpenter. He has been playing the fiddle for houseparties and local dances since he was 15. He has in his repertoire many tunes that he learned from older fiddlers in the area when he was a boy.

GRETA HUSSEY

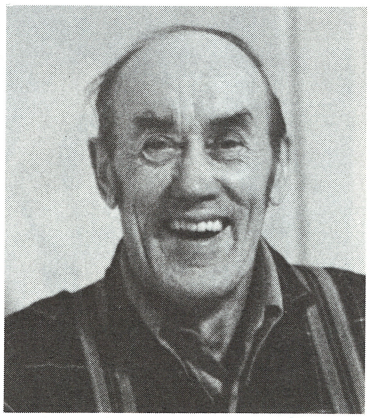
''I was born at Hibb's Cove on the tip of the Port de Grave Peninsula in Conception Bay—the third daughter of Ernest and Caroline Lear. Practically all of my childhood memories are centred at Batteau on the southern coast of Labrador where I spent 17 summers with my family while my father worked as a fisherman and a skipper. I raised my five children alone here in Port de Grave after my husband died 20 years ago . . . What I'm here to do I can give my mother credit for—the spinning; the mathooking, the knitting and the cooking. You name it, I've done it. I put the gyprock up in the pantry, finished off the bathroom and clapboarded the shed.

FRANK & MARGARET MACARTHUR

The MacArthurs live in Doyles, Codroy Valley. Margaret was born in Bay Roberts in Conception Bay. Thirty-one years ago she came to Upper Ferry (Codroy Valley) to teach. Frank's family came to



Greta Hussey



Melvin Woolfrey

Newfoundland from Scotland via Cape Breton and all settled in the valley as farmers. He farmed full time until 1958 when he left to work at managing the local Co-op. In 1966 he went to work for the Dept. of Highways. The MacArthurs still do some farming. Margaret has always helped with the farm work as well as knitting and providing for a family of eight (and making delicious black currant wine!). Frank (brother of Leonard & Sears) appeared at Mariposa last year to step dance and play the accordian.

ANTHONY & MARY POWER

Mary: "I was born in Branch. My great grandfather was from Ireland. Father was a fisherman and mother's family were fishermen and farmers. When I was 12 my mother died so I had to do for the rest . . . From the time I was 11, I've done knitting and some needlework. We've raised 5 children here. I always helped with the hay and the animals and the gardens. We still have 1 horse, 3 cows, 10 sheep and lots of hens. Through my life I've always loved to dance."

Anthony: "I'll be 72 in September. My great grandfather came from Wexford in Ireland and settled here in Branch. I was about 13 when I went fishing and I kept at it 55 or 56 years. I spent 8 or 9 years working at the northern bases and in Argentia. I worked at a part of everything there. My uncles, Henry and Bernard, were good story tellers. I only started telling stories in company 25 years ago. My mother's father came from Ireland. She had all the old songs so I got all my old songs around home. There's a lot of old songs from Ireland. I mightn't have them all but I have most of them."

MELVIN WOOLFREY

"I was born in Moreton's Harbour, Notre Dame Day. My family has been here for around 200 years—since my great great grandfather came from England. I've been fishing all my life. The only break was the 7 years I was an inspector with the Department of Fisheries. I started making barrels about 28 years ago. We needed the barrels so I made them for our own use. Then I started making them for firms. There were herring barrels that held 200 pounds, large fish casks that held 448 pounds and small ones that held 224 pounds. I haven't made a large barrel since we stopped using them ourselves. Nobody is making barrels around here locally. Most of the ones you get now are factory made. I've kept making kegs and bread boxes. I'm not a cooper by trade but I can make a barrel."



Mary and Anthony Power



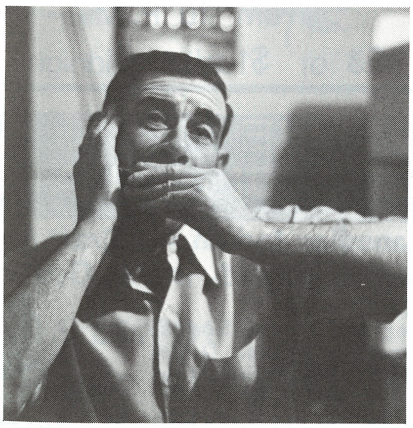
Frank & Margaret MacArthur



Rufus Guinchard



Cary Guinchard



Gerald Campbell

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Condensed Statement of Revenue, Expenditure and Operating Fund

	Eight months ended August 31, 1975	Year ended December 31, 1975
REVENUE		
Festival revenue	$193,000	$180,000
Mariposa in the Schools	11,000	21,000
Mariposa Book Project grant	4,000	—
Mariposa Record Sales	5,000	—
Other	6,000	6,000
Total revenue	$219,000	$207,000
EXPENDITURE		
Festival	136,000	136,000
Mariposa in the Schools	13,000	13,000
Mariposa Book Project	7,000	—
Mariposa Record Production	11,000	—
Other Projects	3,000	5,000
Administrative and other	33,000	35,000
Total expenditure	$203,000	$189,000
Revenue in excess of expenditure	16,000	18,000
Operating fund, beginning of period	54,000	36,000
Operating fund, end of period	$ 70,000	$ 54,000

Note: The above statement is a summary version of the 1976 FINANCIAL STATEMENTS audited by Clarkson, Gordon & Co. Further financial information is available on written request to the Mariposa Folk Festival office.

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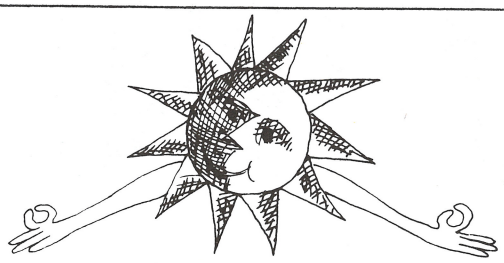
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PEOPLE

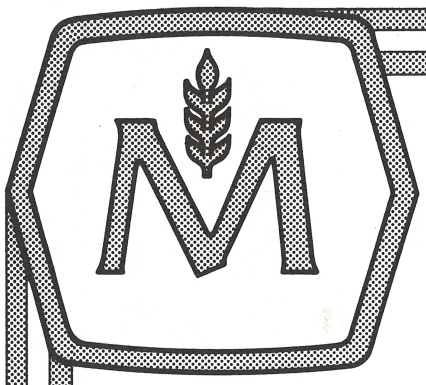
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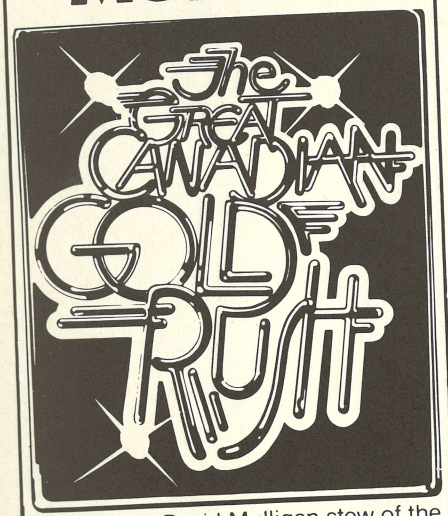


BEST WISHES

MOLSON'S

Good deal: the 8.30 turn on.

MONDAY



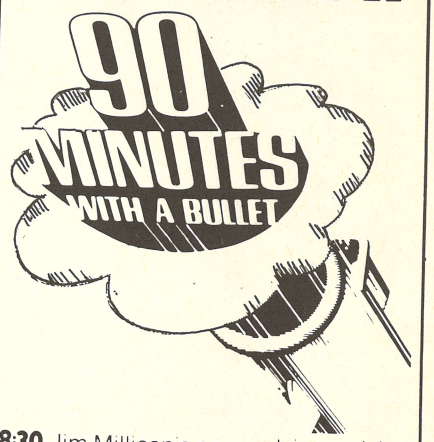
8:30 A Terry David Mulligan stew of the biggest stars and sounds in rock 'n' roll.

TUESDAY



8:30 Earthy, roots music meaningfully parlayed by that Garboesque woman of mystery, Sylvia Tyson.

WEDNESDAY



8:30 Jim Millican's pop rock journal that pushes to expand the parameters of top 40 radio.

THURSDAY



RADIO — CANADA

8:30 Foot-stompin' rhythms, melodic lines, funky soul, 5-4 time and all that jazz.

FRIDAY

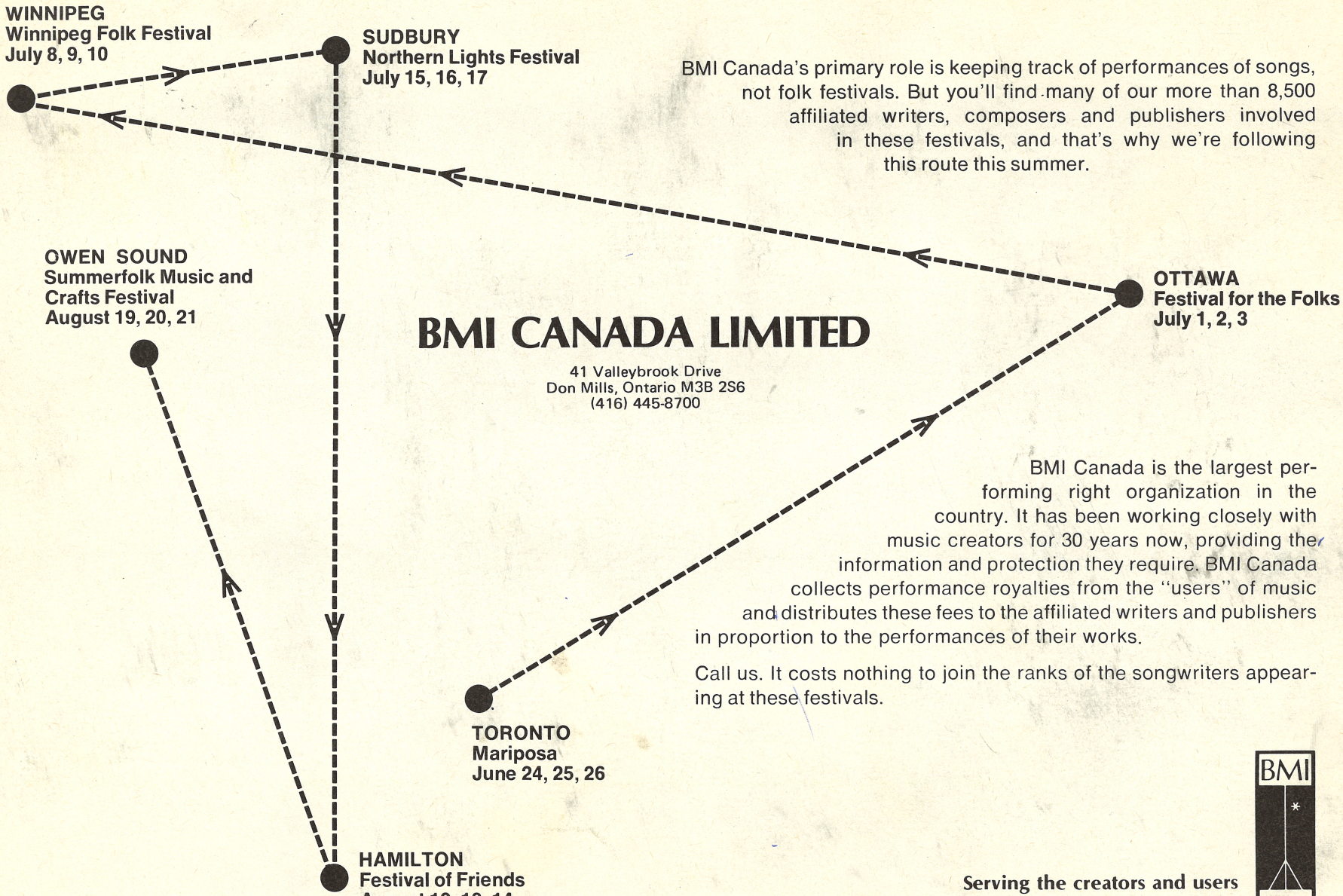


8:30 Country in contemporary context with hee haw barnyard pickin' and great guests.

Pick a night. Any night. And turn on CBC Radio. There's a good deal happening: Canadian pop music. Folk. Investigative rock journalism. Jazz the way it used to be. Country.

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BMI Canada's primary role is keeping track of performances of songs, not folk festivals. But you'll find many of our more than 8,500 affiliated writers, composers and publishers involved in these festivals, and that's why we're following this route this summer.

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