



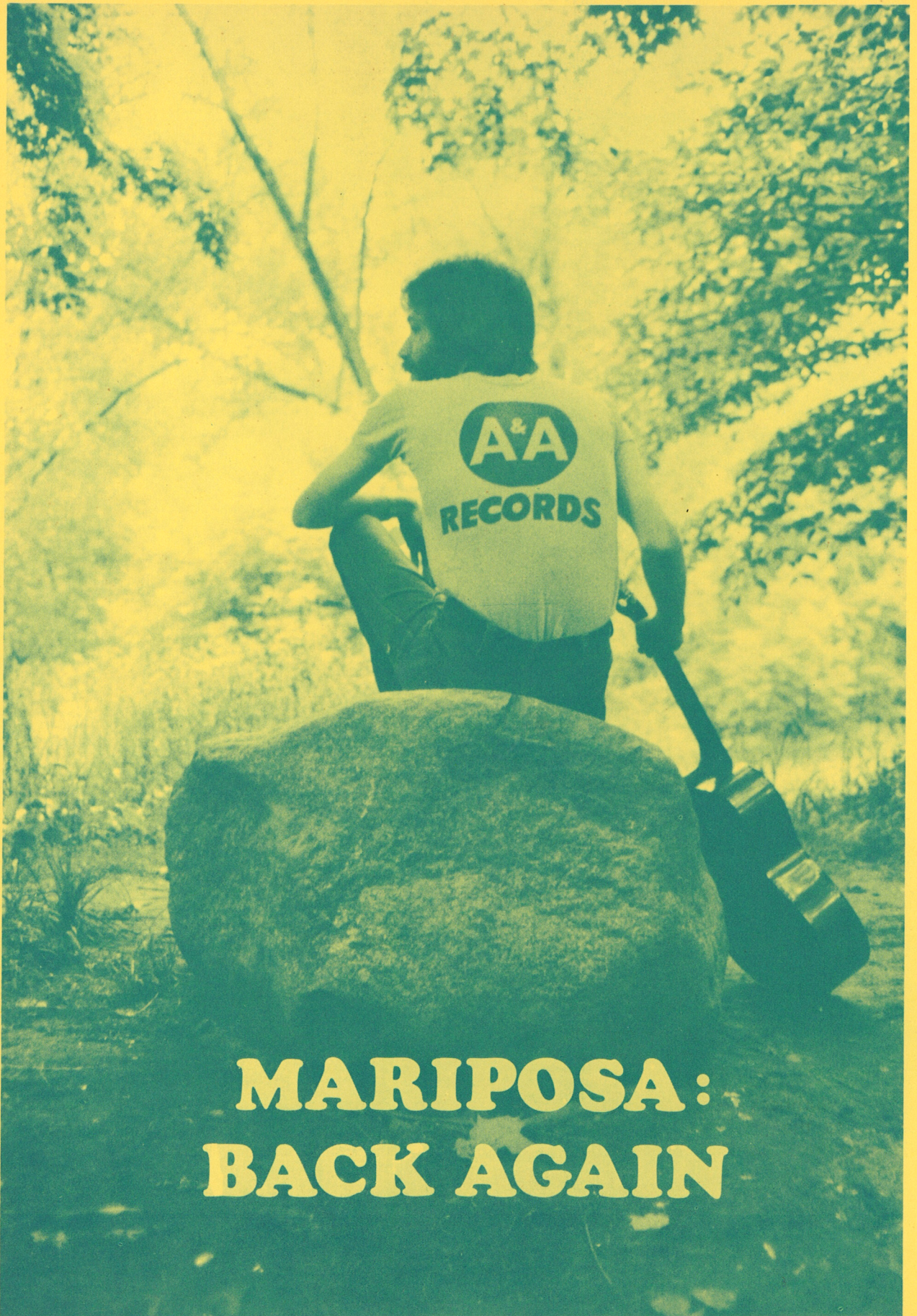
MARIPOSA

FOLK FESTIVAL AT TORONTO ISLANDS



Official
Programme
July 6, 7, 8
1973

25
cents



**MARIPOSA:
BACK AGAIN**

At
Toronto
Islands



Mariposa
Folk Festival

Artistic Director	Estelle Klein
Managing Director	Sheila McMurrich
Technical Director	Leigh Cline
Assistant Technical Director	Gary Hayes
Public Relations	Richard Flohil

Site Coordinator	Lynn Bussineau
Special Coordinators	Sue Bussineau, Marna Snitman
Crafts Coordinators	Skye Morrison, Halina Kantor, Mildred Ryerson
Audio Consultant	John Dildine
Sound Equipment	Activated Air Audio Services Inc.
Security	Ray Woodley, Rob Mingay, Daryl Thomas

Native Peoples' Programming	Alanis Obomsawin
Ethnic Programming Coordinator	Flo Hayes
Office Assistant	Marilyn Koop
Hospitality	Chick Roberts, Madge Legrice
Mariposa Programme	Richard Flohil, Marna Snitman
Legal Counsel	Chertkoff, Somers, Levitt and Kronis
Auditors	Clarkson, Gordon & Co.

Area Coordinators: Jim Hale, Marilyn Carley, Marilyn Koop, Gary Fink, Steve Jarrett, Pam McConnell, Jamie Sherman, Bob Janzen, Donna Wagg, David Keshen, Janet Pollack, Stan Dueck, Gay Speigel, Ken Whiteley, Al Koop, Michelle Kesten, Rosemary Sidgwick, Jim McConnell.

Technical Assistants: Don Connolly, Cliff Ford, Chris Sheehan, Sy Potma, Bill Bryans, Allan Duffy, Jim Field, Bob Bernecki, Bob Bauer, Mike Milne, David Bowen, Allan Paul, Doug Keeley, Mike Ninacs, John Naslen.

Special thanks go to the countless volunteers who licked stamps, addressed envelopes, ran errands, distributed brochures, pasted posters, and helped in a hundred different ways. They know who they are, and the Festival couldn't happen without them. ■ Estelle Klein expresses thanks to Michael Cooney, Shelley Posen, Paul Hornbeck, and Bram Morrison, who assisted her in organizing the programme. ■ Particular thanks go to the Metropolitan Toronto Parks Commission, Tommy Thompson, Sid Nicol, and Bob Vanderhoop, who help us all walk on the grass. ■ And to Trudy, next door.

The Mariposa Folk Festival is organized by the Toronto Guild of Canadian Folk Artists, incorporated under the laws of Ontario as a corporation without share capital. Its directors are Leigh Cline, Richard Flohil, Gary Hayes, Paul Hornbeck, Enoch Kent, Estelle Klein, and Sheila McMurrich. The Festival's advisory board consists of Lynn Bussineau, Sue Bussineau, Buzz Chertkoff, Isla Chertkoff, Halina Kantor, Adam Mitchell, Alanis Obomsawin, Paul Reinhardt, Olga Sandolowich, Marna Snitman, Klaas Van Graft, and Ray Woodley.

Welcome

This is year number 13 for Mariposa. For some, this is an unlucky number, but for Mariposa it's been a good year — lots of hard work, more than balanced by productivity and good feelings.

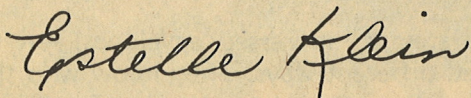
Five winter and spring programmes, each totally different from the others, were designed as an extension of many aspects of the summer festival, and for the first time folk and square dancing and a crafts day were integral parts of the programmes presented.

The "Mariposa in the Schools" project was more intensive than ever. In addition to working with the Toronto Musicians Association, the Festival worked with school boards and the Inner City Angels to bring more than 80 presentations of folk music to young audiences.

All these activities have involved a great number of people, as committee members, and volunteers. And all these activities, and all these people, bring added depth and interest to the summer festival itself. The festival, of course, remains our best-known effort, but we regard our other activities as equally important.

This year's Mariposa festival, as always, includes a very large number of fine artists, and is enriched by performers from even farther afield than usual. Bai Konte comes to Mariposa from west Africa, the Boys of the Lough from Britain, and Martin Carthy from England. We have a number of performers from California, the Ardoin Family from Louisiana, and a large contingent from Canada's Maritime provinces. Indian and Eskimo peoples have joined us from the prairies and far beyond the Arctic circle.

Many of you have come long distances to enjoy Mariposa too. To everyone — whether from Scarborough or Detroit, Willowdale or New York, Toronto or Boston, Ontario or New England — a very warm welcome. You make Mariposa possible.



Estelle Klein
President and Artistic Director



good folk to know

CAPAC is the Canadian performing rights society that represents the interests of composers, lyricists, and music publishers. The main job we do: Collect licence fees from the users of music (radio and TV stations, concert halls, folk festivals, night clubs, restaurants, and even dentists' offices!).

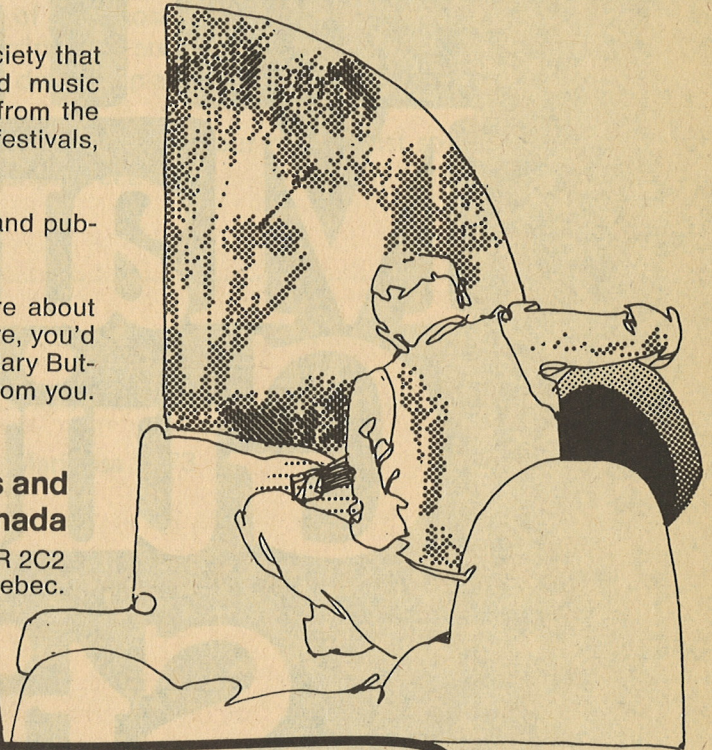
And then we distribute the money to the *composers* and publishers of the music that's being played.

So, if you're a composer, and you want to know more about **CAPAC**, how we work, and what the financial benefits are, you'd better talk to us after the festival's over. Best bet: Give Mary But-terill a call at (416) 924-4427; she'll be pleased to hear from you.



**Composers, Authors and
Publishers Association of Canada**

1240 Bay Street, Toronto, Ontario M5R 2G2
1245 Sherbrooke St. W., Montreal, Quebec.



you might also find out more about performing rights by talking with the CAPAC members who are playing at Mariposa this weekend — or with performers who are members of foreign performing rights societies affiliated with CAPAC.

**edith butler • murray mc lauchlan
jean carignan • vera johnson
willie dunn • malvina reynolds*
dave essig • alanis obomsawin
owen mc bride • rosalie sorrels*
steve goodman* • richard and
marie-claire seguin
jack schectman***

*members of ASCAP
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How you can help the Festival

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

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

Name

Address

Comments on Mariposa 1973

(Please use additional paper if you want to)

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

AUDITOR'S REPORT

To the Members of
Toronto Guild of Canadian Folk Artists:

We have examined the balance sheet of Toronto Guild of Canadian Folk Artists as at December 31, 1972, and the statement of operating fund for the year then ended. Our examination included a general review of the accounting procedures and such tests of accounting records and other supporting evidence as we considered necessary in the circumstances, except as noted in the following paragraph.

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

In our opinion, subject to the limitation in the scope of our examination referred to in the preceding paragraph, these financial statements present fairly the financial position of the Guild as at December 31, 1972, and the results of its operations for the year then ended, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Toronto, Canada,
February 16, 1973.

CLARKSON, GORDON & CO.
Chartered Accountants

TORONTO GUILD OF CANADIAN FOLK ARTISTS

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

BALANCE SHEET

DECEMBER 31, 1972

(with comparative figures at December 31, 1971)

ASSETS

	1972	1971
Current:		
Cash	\$27,415	\$10,919
Accounts receivable	736	73
Term deposit	20,000	20,000
Deposits and prepaid expense	674	500
Total current assets	<u>48,825</u>	<u>31,492</u>
Fixed, at cost	3,433	3,065
Less accumulated depreciation	1,196	653
	<u>2,237</u>	<u>2,412</u>
Goodwill	1	1
	<u>\$51,063</u>	<u>\$33,905</u>

LIABILITIES AND EQUITY

Accounts payable	\$ 1,521	\$ 1,327
Operating fund	49,542	32,578
	<u>\$51,063</u>	<u>\$33,905</u>

On behalf of the Board:

Director

Sheila McArthur

Director

Ricardo L. L. L.

TORONTO GUILD OF CANADIAN FOLK ARTISTS STATEMENT OF OPERATING FUND

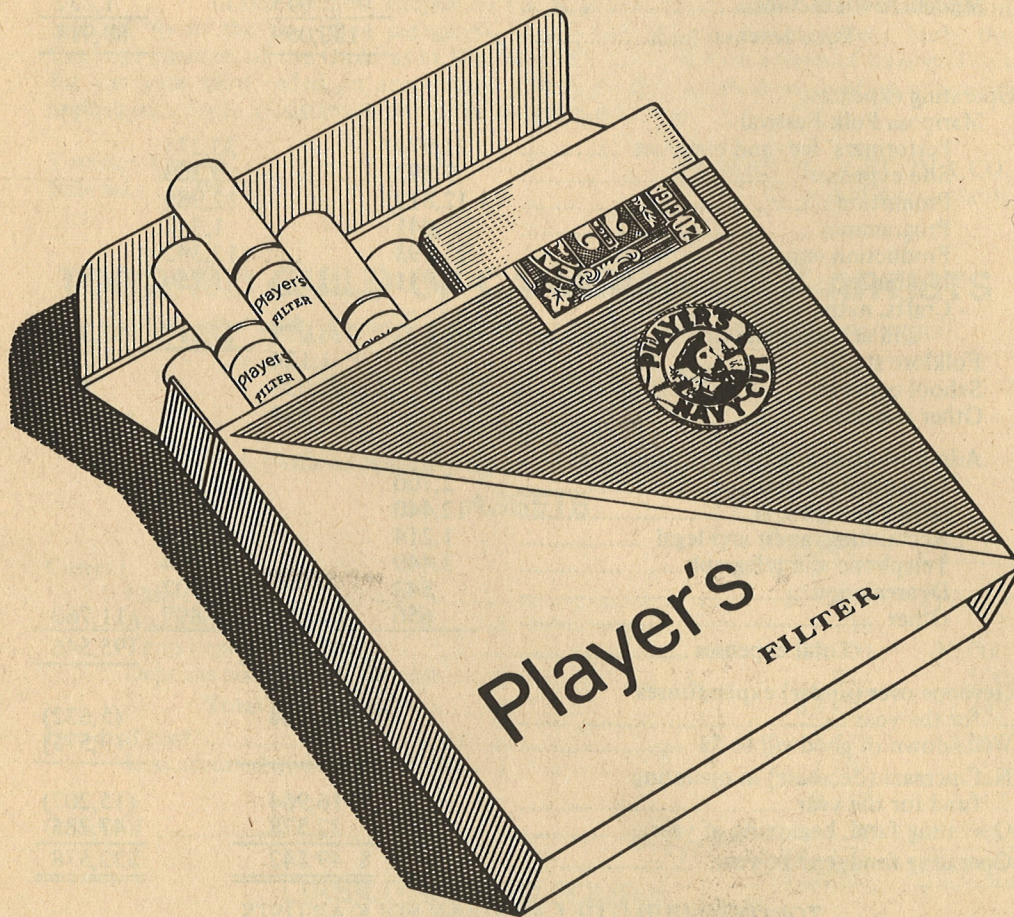
FOR THE YEAR ENDED DECEMBER 31, 1972
(with comparative figures for 1971)

	1972 (note 2)	1971
Revenue:		
Mariposa Folk Festival –		
Tickets	\$ 110,177	\$80,916
Programmes	7,271	2,766
Grants		4,000
Film rights and Yorkdale promotion	1,500	1,000
	118,948	88,682
Fall concert	466	
Miscellaneous income	645	1,232
Total revenue	120,059	89,914
Operating expenses:		
Mariposa Folk Festival –		
Performers' fees and expenses	21,974	33,275
Site expenses	9,892	9,363
Promotion	12,813	12,989
Programmes	7,041	1,347
Production expenses	15,593	12,392
Insurance	1,941	1,950
Crafts, native people's travel and accommodation	8,823	78,077
		11,017
Folklore studies	1,124	1,282
School concerts	1,038	171
Other concerts	1,854	
Administrative and other expenses –		
Executive gratuities	2,700	2,950
Office and general	12,440	4,138
Accounting, audit and legal	1,214	1,124
Telephone and telegraph	3,449	2,144
Depreciation	543	507
Other	656	897
Total expenses	103,095	11,760
Revenue over (under) expenditures for the year	16,964	(5,632)
Write-down of goodwill to \$1		(9,575)
Net increase (decrease) in operating fund for the year	16,964	(15,207)
Operating fund, beginning of year	32,578	47,785
Operating fund, end of year	\$ 49,542	\$32,578

TORONTO GUILD OF CANADIAN FOLK ARTISTS NOTES TO THE FINANCIAL STATEMENTS DECEMBER 31, 1972

1. The Guild as per its charter, is a non-profit organization engaged in the promotion of folk music and is exempt from Federal and Provincial income taxes.
2. Certain comparative figures have been reclassified to conform with the presentation followed in 1972.
3. The Guild has leased office premises to January 14, 1974 at an annual rental of \$2,940.

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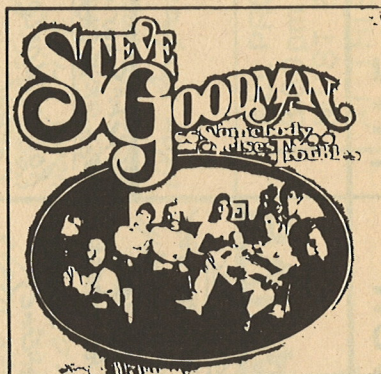
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Sunday 2p.m.



"I get high
with the help of my friends."

Photo: F. De Montigny

Minolta

GATES
OPEN
AT 10.00 AM

MARIPOSA

FRI. JULY 6, 1973

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10.30						
11.00	Slide Guitar (Detailed) Michael Cooney -Host Shelly Posen			Banjo Styles Bill Vanaver-Host Mac Benford Walt Koken Paul Hornbeck		
11.30				Sara Grey	Ulster: Songs and Social History Robin Morton Cathal McConnell	
12.00	Folk ↔ Classical (which way does it flow) John Cohen-Host Bill Vanaver Putnam String County Band	Children's Session Sam Hinton John Jackson Bram Morrison	Step Dancing: Diverse Styles John Allan Cameron -Host Winnie Chate Les Danseurs du St. Laurent	Mandolin Styles Dave Essig-Host Ben Mink Dave Richardson	Cowboy Songs: Different Cultures Jack Schechtman -Host Sam Hinton Adam Mitchell Barry O'Neill Alexander Zelkine	Working Class Heroes & Enemies Enoch Kent-Host Martin Carthy Bruce Phillips
12.30	Concertina: everything you always wanted to know. Michael Cooney	Lanie & Andy Melamed	Ardoin Family		Music of the Andes Los Quinchamali	
1.00		Boys of the Lough	Dildine Family Puppets	Guitar Styles John Cohen-Host Martin Carthy		
1.30	Song Making Malvina Reynolds -Host Gordon Bok Arthur 'Big Boy' Crudup Murray McLauchlan		Concert Edith Butler & Daniel Deschènes Alexander Zelkine	John Hammond Larry Johnson Doug Dorschug Steve Goodman John Allan Cameron	Ardoin Family	Stories Marshall Dodge -Host Owen McBride Donat La Croix John Jackson
2.00		Les Danseurs du St. Laurent			Jack Tar Ashore John Roberts & Tony Barrand -Hosts Margaret Christi/ Ian Robb Barry O'Neill Michael Cooney	Sentimental Songs Shelley Posen-Host Jane Voss Steve Goodman Leon Redbone
2.30				The Fiddle: An Evolutionary Exploitation Ben Mink-Host ALY Bain		
3.00	The American West Bruce Phillips ↓	Acadian Music ↓	Concert ↓			
3.30						

3.30	Rosalie Sorrells	Donat La Croix Edith Butler	Sara Grey John Jackson	Winnie Chafe Jean Carignan Lennie Solomon	Hebrew & Yiddish Songs Alexander Zelnik - Host Jack Schechtan Shelley Posen	Concert Enoch Kent John Prine
4.00	The Maritimes & New England Tony Saletan - Host Irene Saletan Gordon Bok John Allan Cameron Donat La Croix Winnie Chafe	Blues Dick Flohil - Host Arthur 'Big Boy' Crudup John Hammond Larry Johnson Ardoin Family &	Uncle Dave Macon: tribute Paul Hornbeck - Host Putnam String County Band High Woods String Band	Songs of Irish Patriotism Barry O'Neill - Host Cathal McConnell Robin Morton Owen McBride Vera Johnson Bill Vanaver	Jews Harp & Spoons Tony Barrand - Host Margaret Christl Michael Cooney Sam Hinton	Concert Jean Redpath Sam Hinton
5.30	Ballads #1 Sara Grey - Host Margaret Bennett Knight Robin Morton Cathal McConnell Rosalie Sorrells	Jean Carignan Les Danseurs Du St. Laurent Metis Group	Concert Gordon Bok Richard & Marie Claire Sequin	Folk Dance Participation Hosts: Olga Sandolowich Ernie Krehn	Concert Martin Carthy John Roberts and Tony Barrand	Scottish - Gaelic Tradition Jean Redpath - Host Winnie Chafe J.A. Cameron Margaret Bennett Wright
7.00	John Jackson	The Seven Seas: (a compilation by A.L. Lloyd)	Square Dance Boyd Simms Phillip Bruneau Yvan Brault Gilles Losier Jean Carignan	Humorous Songs and Stories Marshall Dodge - Host Barry O'Neill Owen McBride Sam Hinton Adam Mitchell Steve Goodman	Singaround: Love Songs #1 Jane Voss - Host John Prine Jack Schechtman Murray McLauchlan Jean Redpath	The Changing Role of Women Rosalie Sorrells - Host Edith Butler Alanis Obomsawin Malvina Reynolds Vera Johnson Lyn Ungar Abby Newton
7.30	Rev. Gary Davis: a Tribute Larry Johnson - Host John Hammond	Enoch Kent - Host with Friends of Fiddlers Green				
8.00						

VISIT THE
CRAFTS AREA

11AM TO 7PM



DON'T MISS THE NATIVE
PEOPLES' AREA

11AM TO 7PM

ACTIVITIES ALL DAY - SCHEDULES AVAILABLE IN AREA
AND AT INFORMATION BOOTH

ALL PROGRAMS END AT
8.30pm - FESTIVAL SITE
MUST BE CLEARED
AT THIS TIME

Programme subject to change

GATES
OPEN
AT 10.00 AM

MARIPOSA

SAT. JULY 7, 1973

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10.30	<u>Banjoes:</u> <u>What to Look For</u>	<u>Folksongs:</u> <u>A Reflection of History</u>	<u>Fiddle Styles</u>	<u>So!! You Want To Publish Your Song</u>	<u>Do It Yourself:</u> <u>Guitar Adjustment & Repair</u>	<u>Slide Guitar Styles</u>
11.00	Sara Grey Paul Hornbeck	Sam Hinton-Host Tony Saletan John Cohen Robin Morton Cathal McCConnell Jean Redpath	Jay Ungar-Host Aly Bain Jean Carignan Louis Boudreault Winnie Chafe	Dick Flohil Malvina Reynolds Murray McLauchlan	Gordon Bok Jim Hale	Dave Essig-Host John Hammond
11.30	<u>Interpreting Traditional Music</u>			<u>2. Under The Trees</u>	<u>Leadbelly</u> (<u>& 12 String Guitar</u>)	<u>American Mobility</u> <u>An Examination</u>
12.00	Bill Vanaver-Host Shelley Posen Sara Grey Martin Carthy	<u>Gajun Blues</u> Ardoin Family	<u>Children's Session</u>	1. Dulcimer-Tam Kearney, Ian Robb, Bill Spence 2. Fiddle Basics: Gilles Losier	Michael Cooney	Bruce Phillips Rosalie Sortells
12.30	<u>Ballads #2</u>	<u>Traditional Music of French Canada</u>	Bai Konte Malvina Reynolds Bill Vanaver	<u>Pennywhistles, Flutes, Etc.</u>		
1.00	Jean Redpath-Host Owen McBride Bai Konte	Edith Butler-Host Donat La Croix Jean Carignan Louis Boudreault Les Danseurs du St. Laurent	Lanie & Andy Melamed Bram Morrison-Host	Jim Strickland-Host Sam Hinton Cathal McConnell Los Quinchamali		
1.30	John Jackson Irene Saletan		Vera Johnson	<u>String band</u> → <u>Bluegrass</u>	<u>Songs of Tragedy</u> (<u>& Mystery Too</u>)	<u>Cape Breton Traditions</u> J.A. Cameron-Host
2.00	Myles & Lennie	<u>Blues Session</u>		Paul Hornbeck-Host Shelley Posen Highwoods String Band Putnam String County Band	John Roberts & Tony Barrand-Hosts Jane Voss Martin Carthy	Winnie Chafe Marg Bennett Knight
2.30	<u>Folksong Accompaniment</u>	Dick Flohil-Host John Jackson Larry Johnson Arthur 'Big Boy' Crudup	Dildine Family Puppets			<u>New England: Tall Tales, Stories Songs</u>
3.00	Sam Hinton-Host Barry O'Neill Bram Morrison Martin Carthy	John Hammond Leon Redbone Ardoin Family	<u>Eastern European Music</u>	Malvina Reynolds	<u>Singaround: Scotland Sings</u> Enoch Kent-Host Jean Redpath	Gordon Bok-Host Marshall Dodge Tony & Irene Saletan
3.30			Bill Vanaver-Host	An Interview	Stu Cameron Marg Bennett Knight	

3.30	<u>Concert</u> Jane Voss Bruce Phillips	Blues' Cont'd "Madiera" Portuguese Dance Group	Zev Feldman Alexander Telkine	by Michael Cooney	Scotland Sings Cont'd.	<u>Disguises !!</u> Margaret Christl -Host Sara Grey Shelly Posen Owen McBride John Roberts & Tony Barrand
4.00			<u>Concert</u> Malvina Reynolds	<u>Concert</u> Tony & Irene Saletan	<u>Comparison:</u> French & English <u>Songs</u> Bram Morrison -Host Barry O'Neill Edith Butler Donat La Croix	
4.30	<u>The Unfortunate Rake</u> Sam Hinton Michael Cooney	University of Toronto Chinese Instrumental Group	Murray McLauchlan	Los Quinchamali		<u>Concert</u> Rosalie Sorrells Bill Vanaret Zev Feldman
5.00						
5.30	<u>Dirty & Bawdy Songs</u> <u>The Difference</u> Enoch Kent-Host Ian Robb Jean Redpath John Roberts & Tony Barrand	"Selyani" Macedonian Folklore Group	<u>The Carter Family</u> <u>A Tribute</u> Irene Saletan -Host Jane Voss John Prime Dave Essig Doug Dorschug & Jenny Clellan	<u>Revolutionary Songs</u> Bruce Phillips-Host Cathal McAnnell Alexander Telkine Robin Morton Owen McBride	<u>Concert</u> Steve Goodman Martin Carthy	
6.00						
6.30		"Nazarre" Portuguese Dance Group				
7.00	<u>Singaround:</u> <u>Love Songs #2</u> Michael Cooney -Host Murray McLauchlan Owen McBride Enoch Kent Edith Butler	<u>Concert</u> Richard and Marie Seguin Les Danseurs Du St. Laurent	<u>Square Dance</u> Boyd Simms Highwoods String Band	<u>Concert</u> Jack Schectman Arthur 'Big Boy' Crudup Ardoin Family	<u>Folk dance Participation</u> Olga Sandolowich Ernie Krehm	Putnam String County Band
7.30						Boys of The Lough
8.00						

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MARIPOSA

SUN. JULY 8 1973

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10.30		<u>Religious Music</u> Tony Saletan -Host				
11.00	<u>Harmonica</u> Sam Hinton - Host John Hammond Stu Cameron Donat La Croix	Irene Saletan Rural Delivery	<u>Roots Of the Far Out</u> John Cohen - Host Bill Vanaver Putnam String County Band	<u>3 Under The Trees</u> 1. Performer's Co-op Bruce Phillips - Host 2. Farming folk Song Societies: John Dildine - Host	<u>Guitar: Dance Music</u> John Allan Cameron Gordon Bok	<u>Squeeze Boxes</u> Ian Robb - Host John Roberts Tony Barrand Phillip Bruneau
11.30		Salome Bey Rosalie Sorrells Bai Konte		3. Using Folk Materials With Groups: Lanie Melamed Livia Drapkin		Alphonse Ardoin Robin Morton
12.00	<u>Concert</u> Michael Cooney	Alexander Zelkine Concert	<u>Children's Sessions</u> Marshall Dodge	<u>Banjo Basics</u> Paul Hornbeck	<u>Unusual Folk Instruments</u> Bill Vanaver - Host Ahmet Candan Zev Feldman Alexander Zelkine	<u>Concert</u> Dave Essig
12.30		Les Danseurs Du St. Laurent	John Allan Cameron John Roberts & Tony Barrand	<u>Clichés In Song Making</u> Adam Mitchell - Host John Prine Jack Schechtman Jay & Lyn Ungar	Dave Richardson Bai Konte Robin Morton Los Quinchamali	Highwoods String Band
1.00	<u>Men ↔ Women</u> (Myriad Ways Of Relating)	Jean Carignan	<u>Dildine Family Puppets</u>			
1.30	Jane Voss - Host Irene Saletan Margaret Christl Sara Grey Salome Bey	<u>Les Chansonniers - an Examination</u> Edith Butler Richard & Marie Claire Seguin Donat La Croix	<u>Play Party</u> Andy & Lanie Melamed			
2.00			<u>Singers and Their Sources</u> Michael Cooney - Host Sam Hinton John Hammond Arthur 'Big Boy' Crudup John Cohen	<u>THE FIDDLE: Canada's #1 Folk Instrument</u> Gilles Losier - Host John Allan Cameron Winnie Chafe Jean Carignan Louis Boudreault	Ardoin Family	<u>Sea Songs</u> Tony Saletan - Host Shelly Posen Gordon Bok Ian Robb Owen McBride
2.30	<u>Good Time Music</u> Leon Redbone Steve Goodman John Jackson Larry Johnson ↓ ↓		Enoch Kent		<u>Mormon Songs</u> Rosalie Sorrells Barry O'Neill	
3.00		Bill Vanaver Zev Feldman in Concert				
3.30						

3.30		Ahmet Candan	Music Hall And <u>Vaudeville</u>	<u>The Songs Of Woody Guthrie</u>	<u>Topical Songs</u> Traditional & Contemporary	<u>Concert</u>
4.00	Mexican, Central and South Am- erican Songs	Fiesta	John Roberts & Tony Barrand - Hosts	Michael Cooney Host	Malvina Reynolds - Host	Bai Konte
4.30	Gordon Bok-Host Bram Morrison Los Quinchamali	Filipina Dance Group	Sam Hinton Ian Robb	Irene Saletan Bruce Phillips Adam Mitchell	John Prine Vera Johnson Steve Goodman Putnam String County Band	Alanis Obomsawin Sara Grey
5.00	<u>Concert</u>	Bai Konte	<u>Concert</u>			
5.30	Jean Carignon Owen McBride Boy Of The Lough	in Concert	Arthur 'Big Boy' Crudup Larry Johnson Salome Bey	<u>Songs of Social Action</u>	<u>Concert</u>	<u>Blues</u>
6.00		Folk Dance <u>Participation</u>		Tony Saletan-Host Bruce Phillips Edith Butler Malvina Reynolds Vera Johnson	Donat La Croix Myles & Lennie Steve Goodman	John Hammond -Host Ardoin Family John Jackson
6.30		Olga Sandolowich Ernie Krehm	<u>Songs of Plucky Women</u>			
7.00	Highwoods String Band		M. Cooney-Host Irene Saletan Paul Hornbeck Jane Voss	Rosalie Sorrells	<u>Songs of Displaced People</u>	<u>Concert</u>
7.30	<u>Square Dance</u>	Stories Come <u>In Many Forms</u>	Scottish Country Dance	<u>Concert</u>	Barry O'Neill-Host Gordon Bok John Prine Murray McLaughlin	John Allan Cameron Bill Kanaver John Roberts & Tony Barrand
8.00	Boyd Simms Putnam String County Band	Marshall Dodge -Host Bai Konte	<u>Ceilidh Band</u>	Adam Mitchell Sara Grey John Jackson	<u>Singaround: Animal Songs</u>	Los Quinchamali
		Alanis Obomsawin	Tam Kearney-Host Boys of the Lough Friends of Fiddlers' Green		Dildine Family Saletans Sam Hinton Gordon Bok Highwoods	

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MUST BE CLEARED
AT THIS TIME

Programme subject to change

MARIPOSA NATIVE PEOPLES' AREA

	FRI. JULY 6	SAT. JULY 7	SUN. JULY 8
11.00	Alanis Obomsawin Introduction into Native Peoples' Area	Regional Games & Dances	
	Dog Rib Indians from N.W. Territories Hand games & Dances.		
12.00	Eskimo Throat Singers & Mouth Harp Player	Six Nations Dancers	Eskimo Throat Singers & Mouth Harp Player
		Dog Rib Indians	
1.00	Six Nations Dancers	Prairie Dancers	Alanis Obomsawin
2.00	Duke Redbird	Stories, Songs & Legends	Paul Ritchie
	Willie Dunn		Metis Dancers
	Ruby Denis & Paul Ritchie		Tom Jackson & Ruby Denis.
3.00	Tom Jackson	Eskimo Throat Singers & Mouth Harp Player	Six Nations Dancers
4.00	Metis Group	Metis Dancers	
	Alanis Obomsawin		Willie Dunn & Duke Redbird
5.00	Eskimo Throat Singers & Mouth Harp Player	Dog Rib Indians	
			Dog Rib Indians
6.00	Prairie Dancers	Paul Ritchie Ruby Denis Duke Redbird Willie Dunn Tom Jackson	Hand Games & Dances
			Prairie Dancers
7.00			Program Subject to change

Canada's native peoples involved with Mariposa

Alanis Obomsawin: Alanis is an Odonak Indian from Montreal. She is largely responsible for contacting the Native Peoples who are participating in the festival this year, and organizing their programmes. Her own traditional Indian songs and stories are a joy to listen to.

Mrs. Alicie Audla and Mrs. Mary Sivuarapi: Throat singers from Povungnituk, Northern Quebec. Stories or dreams told by sounds made from the throat, imitating animals or the wind or other sounds of nature.

Mrs. Akalisie Novalinga: Mouth harp player from Povungnituk, Northern Quebec. Plays beautiful strange sounds of the north.

Prairie Dancers: led by Gordon Tootoosis – Cree, Poundmaker Reserve, Saskatchewan. Gordon is an actor and traditional singer. Other dancers in the group are: Irene Tootoosis, Arsen Tootoosis, Leonard Tootoosis, Eric Tootoosis, Wayne Goodwill, Edmond Bull, Edna Lavallee, Marleen Jimmy, Yvonne Turner and Diane Turner.

Six Nation Reserve Dancers: led by Jim Sky. These traditional dancers and singers are Iroquois from the Six Nation Reserve in Brantford, Ontario. The group of dancers are: Lori Sky, Bonnie Sky, Ted Gordon, Sady Buck, Roy Buck, Sam Silversmith, Reed Harris, Charlene Bomberry and Ron Bomberry.

Metis Dancers: led by Pat Calliou, the fiddler. They are Metis Indians from Edmonton. Mrs. Dorothy Wilson plays guitar, Abe Kohn plays bass for the Red River jig dancers Kathy Karakonti, Carolyn Karakonti, Randy Karakonti and Sidney Karakonti.

Duke Redbird: Chippewa Indian from Ontario – poet and film maker.

Willie Dunn: Micmac Indian from Restigouche, Nova Scotia – composer and folk singer.

Tom Jackson: Cree Indian from Winnipeg – composer and folk singer.

Paul Ritchie: Ojibway Indian from Toronto – composer and folk singer.

Ruby Denis: from British Columbia – composer and folksinger.

Dogrib Indians: from Fort Rae, Northwest Territories. This group plays traditional hand games and dances and sings to the accompaniment of drums. Taking part are Jimmy Dryneck, Johnny Dryneck, Jean Rabesca, Eddie Lafferty, Harry Koyina, Celine Eyakfo, Lisa Koyina, Margaret Ksatchia, Violet Campsell, and Louis Whane.

Saul Williams: Ojibway from Weagamow Lake, Ontario. Saul is an artist and is working in the native peoples area.

Raymond Gabriel: Mohawk from Oka, Quebec – jeweller.

Mrs. Sophia Judge: quiltwork, **Mrs. Joseph Beaucage:** loom beadwork, **Mrs. Edna Panamick:** beadwork on leather, **Mrs. Arnela Jacobs:** black ash basket weaving.

There will be 4 craftspeople from James Bay.

"A thousand hearts beat happily..."



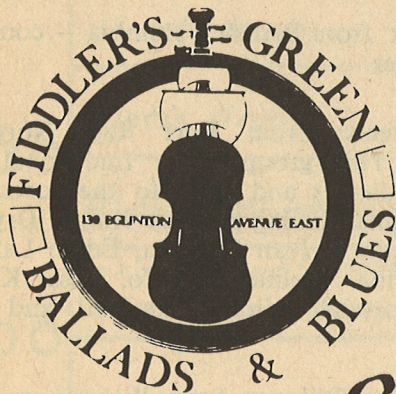
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Bruce Steele • Walt Brealis (of RPM) • Don Dickinson • Eugene Levy • Larry Weber • George McLean

**SUNDAY
8:00 PM**



*Fiddlers Green
Folk Music Club
130 Eglinton Ave. E.
tel- 489-3001*

Coming Events

<i>tuesday july 10: utah philips jane voss.</i>	<i>friday july 20: adam mitchell</i>
<i>friday july 13: the boys of the lough</i>	<i>tuesday july 24: guest night</i>
<i>tuesday july 17: paul mills.</i>	<i>friday july 27: andy cohen</i>

MARIPOSA PERFORMERS

Ardoin Family

A French-speaking family band from rural Louisiana, this Cajun group consists of Morris, Alphonse and Gustav Ardoin, with fiddler Doc Guidary.

Their music reaches back through time to the early 18th century French settlers and their slaves, ultimately to Acadia (Nova Scotia) and the south of France. Their music, however, contains the urgency and poignancy of Afro-American music, although the traditional 12-, 16- and 32-bar formats of the blues are not common in their repertoire.

Alphonse, the senior member of the group is sometimes known by his nickname, Bois-sec (or Drywood), and is a first-rate accordion player. Fiddler Doc Guidary is taking part in a number of fiddle workshops, in addition to his performances with the Ardoins.

Salome Bey

Born in Newark, N.J., Salome Bey spent her early years as a professional singer, working with her brother and sister in the New York area. Andy and the Bey Sisters were phenomenally successful, toured Europe, and made a number of albums.

She's been a resident of Toronto ever since the act came here for a night club engagement — a solo performer since, she has



Salome Bey

played countless television and club dates, always winning rave reviews.

She has recently been appearing in New York in on- and off-Broadway productions, including *Dude, Step Lively Boys* and *Love Me, Love my Children*.

Ms. Bey is currently appearing in *Don't Bother Me, I Can't Cope*, at the Royal Alexandra Theatre. The show, directed by Vinette Carroll, has been warmly received on Broadway, and has won an Obie Award for its music

Margaret Bennett-Knight

A traditional Gaelic singer, Margaret Bennett Knight came to Canada from Scotland in 1967. She is presently at Memorial University of Newfoundland,

writing her MA thesis on the Scottish Gaelic traditions of her new homeland.

She was brought up on the Isles of Syke and Lewis in the Hebrides, where Gaelic is still alive and in use, and learned most of her songs from her mother, who knew no English songs at all.

A three-year period in college in Glasgow brought her into contact with many Scottish folk performers, including Norman Kennedy, who now lives in the United States and who has played frequently at Mariposa.

"Although I am now engaged in folklore studies," she says, "I used to be on the other side of the fence, with my songs collected by folklorists from Edinburgh, Norway, Germany and even the United States. I must admit that on most of those occasions I was completely mystified as to why anyone would wish to record something so commonplace as songs I had heard since my earliest childhood!"

Gordon Bok

From Camden, Maine, Gordon Bok is a man whose trades have kept him on or near the sea for most of his life, either in shipyards or on sailing vessels.

A self-taught musician, his repertoire is varied in both feeling and structure. His music includes unaccompanied ballads

from Maine or the Maritimes, sea songs, Scottish ballads and dances, occasional classical guitar pieces, and stories of sailors and boats from his own experience.

His sea-going career includes service as everything from dishwasher to captain; now, when he's not singing at festivals and concerts, he lives in Maine, builds guitars, draws, writes, and does film soundtracks.



Gordon Bok (photo by Julie Snow)

Boys of the Lough

The Boys of the Lough are Aly Bain (fiddle), Cathal McConnell (flute, pennywhistle), Robin Morton (concertina, bodhran), and Dave Richardson (mandolin, tenor banjo, and concertina). They are, collectively, one of the



The Boys of the Lough

finest folk bands working today, with a wide repertoire of Irish, English, and Scots music.

Cathal McConnell and Robin Morton are both from the north of Ireland; Cathal was the 1963 all-Ireland champion on pennywhistle and flute and is from County Fermanagh, which is famed for the excellence of its musicians and singers. Robin Morton came to folk music via the songs of Woody Guthrie, traditional revival jazz, and skiffle bands.

Aly Bain, a remarkable fiddle player, is from the Shetland Isles in Scotland; he brings a Scottish accent — vocally and instrumentally — to the group. He first began playing when he was three years old.

Dave Richardson, the newest member of the group, comes from Newcastle, in the north of England, and has been with the Boys of the Lough for just a few months.

Pronunciation note: Lough is the Ulster way of spelling Loch: it's pronounced in the Scottish manner!

Edith Butler

A fine singer in the classical Acadian tradition, Edith Butler is from Fredricton, N.B. Columbia has just issued her first album —

more than a year in the making — which includes adaptations of traditional material, and some of the songs she has written herself.

Ms. Butler lives outside Ottawa in a home in the Gatineaus, while her husband — an underwater archeologist — spends his summers under the sea down East.

Her charm and freshness, and the way she interprets the Acadian musical tradition, make her — for the fourth year in a row — a welcome Mariposa guest. She'll be accompanied by Daniel Deschenes, who has written a number of the songs she sings.



Edith Butler

John Allan

John Allan Cameron is from Cape Breton, and his music reflects the Scottish background of many of the early settlers of that part of Canada. He plays both 6- and 12-string guitar, as well as fiddle, and is familiar with Gaelic material. He's also an excellent step-dancer.

John Allan is also a first rate entertainer, able to bring his music to almost any kind of audience without adulterating it. In recent months, he's been appearing in concert with Anne Murray, and has just returned from a trip to the North West Territories.

Stu Cameron

Stu Cameron, born in Scotland, came to Canada when he was very young, and learned most of his Scottish material from his parents. One of the few traditional singers to appear consistently at Grumbles, the now-gone coffee house in Toronto, Cameron is a commercial artist, and a regular member of the Friends of Fiddlers Green.

Martin Carthy

Martin Carthy is one of the best-known names in the folk music scene in Great Britain. A brilliant guitarist and an excellent singer, he is making his first visit to Canada to appear at Mariposa.

He has been involved with a number of major British folk groups, including the Thameside Four, the Three City Four, and Steeleye Span. For many years, he had a well-earned reputation as a fine accompanist — and it took some seven years of this kind of “background” work before his status as a solo performer became recognised.

Martin Carthy has been a major influence on British folk music and folk musicians and

played an important role in the revival of traditional music in Britain.

Winnie Chafe

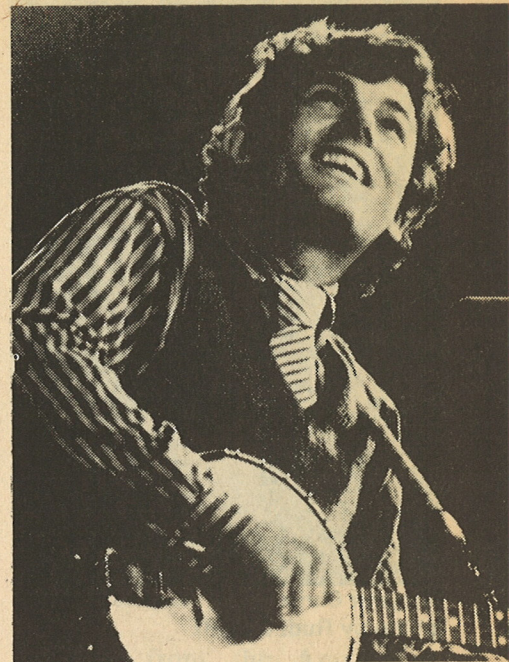
Classically trained, Winnie Chafe is an excellent violinist who came to know and love Scottish music from her father, a first-rate fiddler himself.

At 16, she was playing with the now-defunct Cape Breton Symphony Orchestra. After her marriage, she travelled extensively in Canada and the United States, and played with a symphony orchestra in California, but eventually returned home, and, continuing her interest in Scottish music, formed a dance band which played at many gatherings in Ontario and Nova Scotia. In 1964, she entered — “just for fun” — the International Old Time Fiddling Championships in Pembroke, Ontario, and won first prize, beating 52 other contestants from all over North America.

Mrs. Chafe has three children, is a full-time schoolteacher, leads a five-piece band which appears throughout the Maritimes, appears regularly on *Ceilidh* (a Halifax-based television show), and will appear at the National Gaelic Mod in Ayr, Scotland, in October.



Winnie Chafe



Michael Cooney (photo by Julie Snow)

Michael Cooney

Someone once called Michael Cooney a one-man folk festival, and they came pretty close. The one thing that distinguishes this perennial Mariposa performer is his versatility — he can sing material from dozens of different folk traditions, and he can (with wit and understanding) explain why the songs were important to their times, and why they are still important to our times.

He plays many instruments (six and twelve string guitar, banjo, concertina, harmonica, autoharp, pennywhistle, and ukelele are just some of them) — and a Cooney concert is likely to include a mixture of old ballads, ragtime songs, blues, cowboy songs, country material, work songs, and kids' songs.

Margaret Christl

Born in Scotland, Margaret Christl moved to rural Wales when she was still a child — and was winning prizes in Eisteddfods by the time she was 12.

She can sing bawdy sea songs or tender ballads with equal



Margaret Christl
(photo by Rudi Christl)

authority, and has a powerful and melodic voice. Since she came to Toronto – she’s married to an excellent commercial photographer – she’s become a familiar member of The Friends of Fiddler’s Green.

Arthur “Big Boy” Crudup

Perhaps best known as a blues songwriter, Arthur Crudup came north to Chicago from his home in Mississippi in the mid-’30’s – and lived for some time in an abandoned packing crate under the 39th St. “L” station. During that time, he played on street corners, desperately trying to raise the money to return home.

He finally succeeded – when Lester Melrose, the A&R man for RCA Victor heard him on the street and signed him up. During his recording career he made several classics, including the original versions of *Mean Old Frisco*, *Dig Myself a Hole*, and – his biggest hit – *That’s All Right Mama* (which was, incidentally, the first single ever recorded by Elvis Presley).

In the early ’50’s, Crudup disappeared from the recording scene, but worked for a while in Helena, Ark., with Elmore James

and Sonny Boy Williamson. He started recording again in 1967 for Delmark, Bob Koester’s Chicago label, and since then has appeared at a number of clubs, colleges, and festivals. He has also toured Europe.

Les Danseurs du St. Laurent

That fine dance group, Les Danseurs du St. Laurent, is returning to Mariposa for the third year in a row, with their fine accompanists Phillipe Bruneau (accordion), Gilles Losier (bass) Yvan Brault (piano).

The group’s inexhaustible energy, radiant good spirits, and deep affection for the Quebec dance traditions and music they interpret so well, have made them firm favourites with Mariposa audiences.

On their part, they insist that Toronto audiences are the best they have ever appeared for; if this is true, perhaps this accounts in part for the mutual admiration society they form so easily with the people who see them.

The Dildine Family

The five Dildines – John and Ginny and Scott, Debbie, and Connie – are regular guests at Mariposa, performing for children and adults with a combination of live traditional music and puppetry.

Their puppets include everything from two to three foot high marionettes to large rod puppets which are manipulated from within.

The family has performed for the past six years at major folk festivals in the eastern United States, as well as at Philharmonic Hall in New York and the Smithsonian in Washington.

John Dildine makes his living in the film and sound recording business, and is working increasingly in television. He also assists Mariposa – he’s the festival’s audio consultant, a role he has undertaken for many years.

John, in addition, is active as a board member of the National Folk Festival Association, and the Fox Hollow Festival.



The Dildine Family

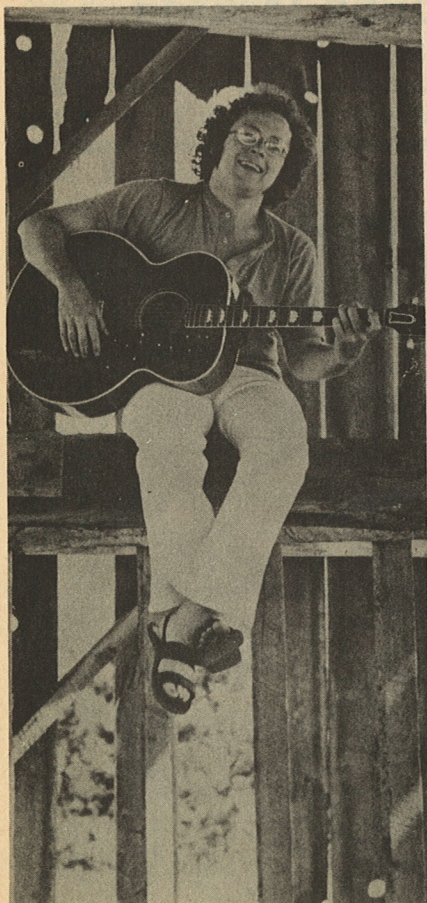
Marshall Dodge

Mariposa has rarely, in the past, presented folk story tellers (although several "regulars", like Michael Cooney and Owen McBride, do occasionally tell folk tales). Marshall Dodge, however, is a story teller *par excellence* — with most of his stories set in New England.

Dodge quotes Daniel Boone thusly: "You can always tell a State of Mainer, but you can't tell him much!"

In fact, Marshall Dodge is a native and long-time resident of New York City, but acts and thinks like a down-easter. By the time he was in college he was telling State of Maine anecdotes before large audiences, only having briefly set foot in the place twice in his life.

Make a particular point to hear him at some point during the Festival; he is a unique — and highly amusing — performer.



Dave Essig

Dave Essig

Dave Essig came to Canada from Washington, D.C., three years ago, and lives in the Muskoka area, making frequent trips to local clubs and to recording studios, where his instrumental skill is in growing demand.

A brilliant guitar and banjo player with a wide repertoire of material from a number of traditions (he's a fine slide player, too), Essig is writing some excellent material of his own.

Steve Goodman

Making his Mariposa debut, Steve Goodman is — like his friend John Prine — a graduate of the Chicago folk scene. Like Prine, he prefers to talk about other singers rather than himself (among the names he'll list are Mike Smith, Eddie and Fred Hostein, and Kris Kristofferson).

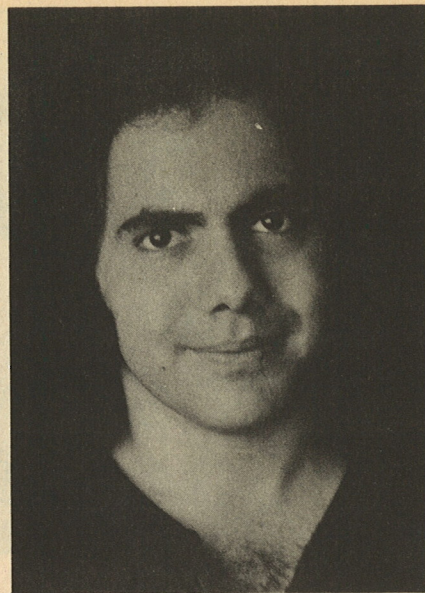
No matter. Goodman needs to take a back seat to no-one. His songs are country influenced, and he has all the credentials (along with Leon Redbone) to head up the Jimmie Rodgers Appreciation Society.

His material varies from the hilarious (*Turnpike Tom*) to the tender (*Yellow Coat*). In between are songs like *City of New Orleans*, which Prine calls "the best damn train song ever written", and *Somebody Else's Troubles*, which he recently recorded with Robert Milkwood Thomas (alias Blind Boy Grunt) on piano.

Sara Grey

A regular visitor to Mariposa for many years, Sara Grey has a rich repertoire of traditional material, recently expanded by her residence in England, where she has had the opportunity to learn new songs, and different versions of material she's known for years.

Accompanying herself on banjo, autoharp, or dulcimer, Ms. Grey is perhaps at her best with



Steve Goodman

material from the Appalachian Mountains, but she is equally at home with New England, Scottish, and English-based songs.

John Hammond

One of the first — and certainly the best — white interpreters of black American music, John Hammond is a brilliant harp and guitar player with an enormous repertoire of blues material, ranging from the compositions of Robert Johnson and Willie McTell up through the Chicago singer-writers like St. Louis Jimmy, Muddy Waters, and Willie Dixon.

Since he cut his first album, 10 years ago, Hammond has matured as both a singer and performer, but his commitment to blues remains as strong and constant as ever. On his latest album, he collaborates with Michael Bloomfield and New Orleans pianist Mac Rebennack (Dr. John).

Sam Hinton

Sam Hinton presented his first folk music lecture recital when he was still a student at Texas A & M College, back in 1934 — in fact, he was one of the very first



Sam Hinton

professional entertainers to use the term "folk music" to describe his repertoire.

In the '40's and '50's he became active as a teacher of folklore — and still teaches at the University of California, San Diego. He has been a regular performer at all the major U.S. festivals, has recorded extensively, and is said to know more than 1,000 songs.

Folk music has been a secondary vocation for him, however — for 20 years, he was curator of the aquarium-museum at the Scripps Institution of Oceanography; he is presently associate director of the University of California Office of Relations with Schools.

Sam Hinton plays guitar, banjo, accordion, penny whistle and several other instruments. This is his first appearance at Mariposa.

Paul Hornbeck

Paul Hornbeck, the manager of the Toronto Folklore Centre, is an accomplished banjo player with a background of old time country music, and a reverence for nice old Martin guitars and for the records of A.P. Carter and his family.

Last year, Paul appeared at Mariposa with Sweet Evening Breeze; this year, he's playing at

a variety of workshops as a solo performer.

Highwoods String Band

"We have all been playing old-time mountain music for many years — we learned the tunes and styles from old 78's, field recordings, and our own visits and journeys throughout the South. Our concern has been to recap-

ture the intensity and exuberance of old-time music and bring it flowing, alive, and well into the present, rather than viewing the music from an historical perspective as a cute, dated curiosity from the past."

That's the members of the Highwood String Band talking collectively about their music. Mac Benford (banjo), Bob Potts (fiddle) and Walt Koken (fiddle, banjo) had been playing as the Fat City String Band in California, but migrated East in the spring of '72, adding Doug Dorschug (guitar) and Jenny Cleland (bass) to the band.

The group has recently been touring with Roscoe Holcomb as part of the Smithsonian Institute's Touring Performance Department, but the band has played colleges, concert halls, square dances, coffee houses, bars — and even "our share of street-corner pan-handling."

John Jackson

In the strict sense of the word, John Jackson is not a blues singer — although he has a large repertoire of blues material. From the tradition of black



Highwoods String Band



John Jackson (photo by Arhoolie Records)

entertainer-songsters, his material comes from dozens of sources — and his guitar work will remind many of the late Mississippi John Hurt.

He has been recorded extensively on the Arhoolie label, appeared at the Ann Arbor Blues Festival, and toured Europe several times in company with a flock of other bluesmen.

The audiences who discover Jackson, however, never fail to be surprised and delighted by his delicate guitar work, his sprightly sense of humour, and the range of his repertoire.

Larry Johnson

Larry Johnson is a young blues performer still too little known to collectors, folk enthusiasts, or even blues fans. A pupil of the late Rev. Gary Davis, Johnson is better known in Europe than he is in North America — he has made a number of tours and has been particularly well received in England.

An interpreter of the work of dozens of forgotten bluesmen of the '20's and '30's, his guitar work in particular brings back

the memories of records by singers like Charlie Patton, Ishman Bracey, Tommy Johnson and many, many others.

Larry Johnson's following — small though it still is — is growing. He is a very special musician with a remarkably rich talent.

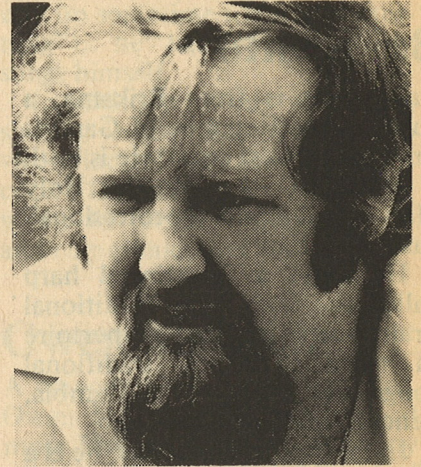
Vera Johnson

Vera Johnson is a remarkable lady who first came to Mariposa several years ago, and won an enthusiastic reception for her wry, funny, and direct songs about everything from Pierre Trudeau to the joys and problems of being a liberated woman. (Her song files list 589 topics).

Ms. Johnson spends about half of each year working in English folk clubs, usually arriving back in Canada just in time for Mariposa (which she always attends, whether or not she's scheduled to appear). Then she works her way across the country to Vancouver. If folk singing opportunities don't arise, she takes an office job for a few weeks — but the need for these

nine-to-five jobs has been, fortunately, getting rarer.

She is a delightful topical singer-songwriter; one of a breed that are by no means as common as they once were.



Tam Kearney

Tam Kearney

Tam Kearney, stubby and Scottish, plays a very important role in Toronto's folk music community as the man who started — and still runs, with a loyal band of friends and relatives — Fiddler's Green.

Fiddler's Green, the only traditionally-oriented folk club in the city, has flourished under Kearney's eclectic direction, with programmes that have ranged from English and American balladry through '50's rock and roll and his own readings of the works of William McGonigle, the brilliant Scots bard.

He plays banjo, guitar, and autoharp, and makes mountain dulcimers with skill and affection.

Enoch Kent

A one-time professional folk singer in Britain, Enoch Kent is a Scotsman who now works in advertising in Toronto.

His range of traditional Scottish material is wide, and he has the fortunate knack of being able to explain his material in its

historical and social contexts.

Kent also writes songs, and the local critic who pointed out that they sounded as well-rounded and as permanent as his traditional material wasn't far from the point.

Bai Konte

Bai Konte is from Brikama, a town in the Republic of Gambia on Africa's west coast. He is both a *Marabout* — a Moslem Holy Man — and a *Jalo*, a professional-caste musician.


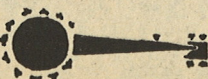
He plays a 21-stringed harp called the kora, sings traditional praise songs, and has a repertoire of more than 300 traditional songs and stories from Gambia, Senegal, Mali, and Guinea.

In his role as *Marabout*, he is a knowledgeable Holy Man in the written and oral traditions of religion, herbal medicine, and ethics. He teaches men to read and write Arabic, instructs classes in the Koran, and serves as a letter writer and general counselor for religious and spiritual problems.

Bai Konte has recorded for Radio Gambia, and for the Gambian National Archives, and his tapes are being issued in the



Bai Konte

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United States by Folkways and Rounder Records. He has also been recorded for the Archives of the University of London's School for Oriental and African studies, the University of Washington Archives of Folk Song, and the American Library of Congress.

His virtuoso playing — which seems at the very roots of so much American folk music — strikes a hauntingly familiar chord to North American ears.

Donat Lacroix

Donat Lacroix comes to Mariposa to sing the songs of the sea, the fishermen and the women of the northern coast of New Brunswick. His songs come from his own family's background — one of them, *Joe Fredric* is about his own grandfather, who returned after being given up for dead in a shipwreck.

His music is that of Acadia, and, with Edith Butler, he has



Donat Lacroix

done much to bring the vitality and life of that little-known part of Canada to the attention of the rest of us. While many of his songs are traditional (“we Acadians know so many songs we can start singing tonight and end up sometime tomorrow morning”), he has written many songs himself.

In addition to his work as a singer, Donat Lacroix is also vice-principal of the Memramcook Institute near Moncton, where he teaches math, science and communication.

Owen McBride

A successful advertising artist, Owen McBride has appeared at more Mariposa festivals than any other performer — at 11 out of the 13 festivals, to be exact.

He sings a wide range of traditional Irish material, including ballads, rebel songs, and bawdy and scurrilous songs it is best not to expose your maiden aunt to.

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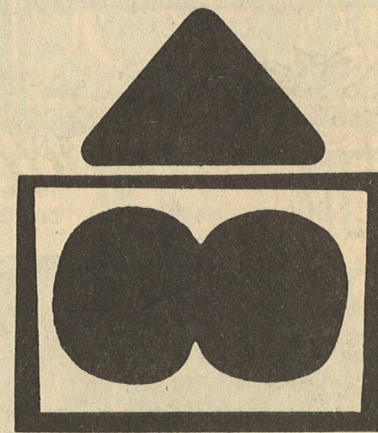
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LE CHÂTEAU

Thank you, Mariposa.

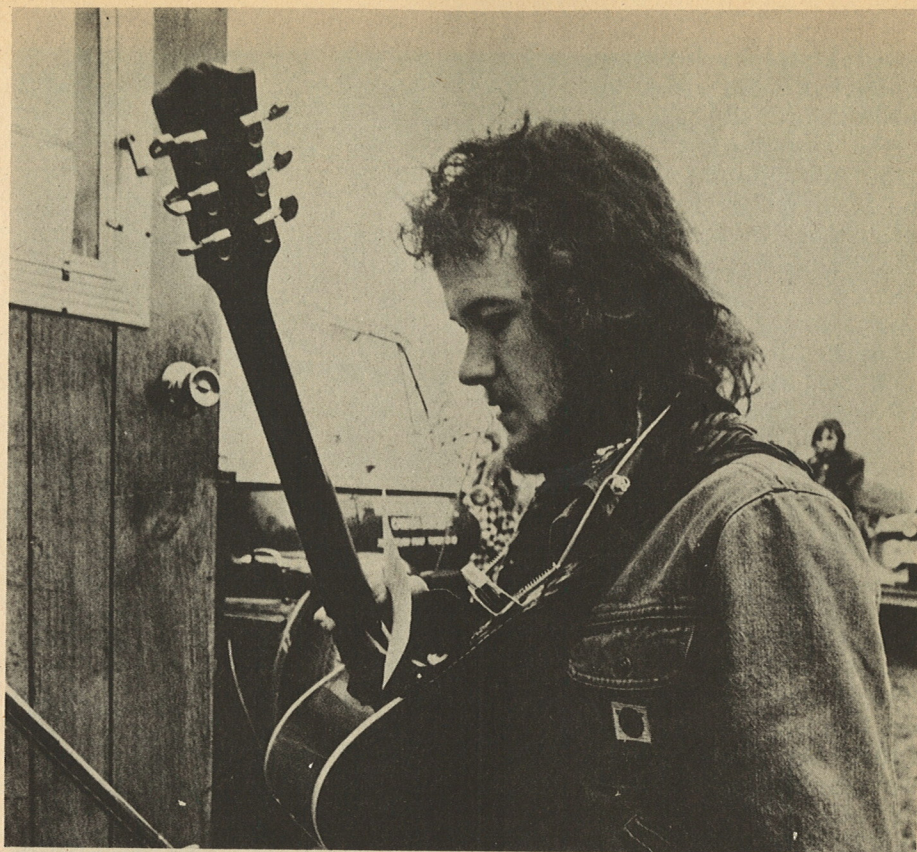
Murray McLauchlan

Murray McLauchlan made his first appearance at Mariposa in 1967 (other "unknown" performers that year included The Staple Singers, Leonard Cohen, Buddy Guy, and Ritchie Havens). Since then his progress — as a writer, and as a recording artist — has continued without let-up, although there have been setbacks and disappointments.

It is these that have given particular strength to his current work, which combines his affection for the ups and downs of city life with his economically unsentimental songs about the people in his day-to-day world.

His current "hit" — *The Farmer's Song* — is a surprise popular success from his second album on True North. It has launched the distinctive McLauchlan voice on the complete spectrum of radio stations across Canada.

Other singers continue to per-

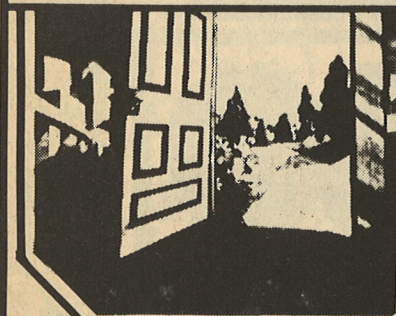


Murray McLauchlan (photo by Art Usherson)

HEAR BRUCE COCKBURN

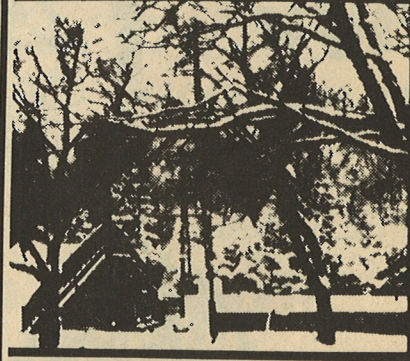
TN. 1 BRUCE COCKBURN

GOING TO THE COUNTRY · TOGETHER ALONE
KEEP IT OPEN · SPRING SONG
MUSICAL FRIENDS



TN. 3 HIGH WINDS WHITE SKY

LET US GO LAUGHING · ONE DAY I WALK
HAPPY GOOD MORNING BLUES · YOU POINT TO THE SKY
TING/THE CAULDRON



TNX. 7 SUNWHEEL DANCE

GOING DOWN SLOW · FOR THE BIRDS
DIALOGUE WITH THE DEVIL · FALL
UP ON THE HILLSIDE



...and his fourth album; *Night Vision*; out in August (tn.11)

on **TRUE NORTH** Records and Tape

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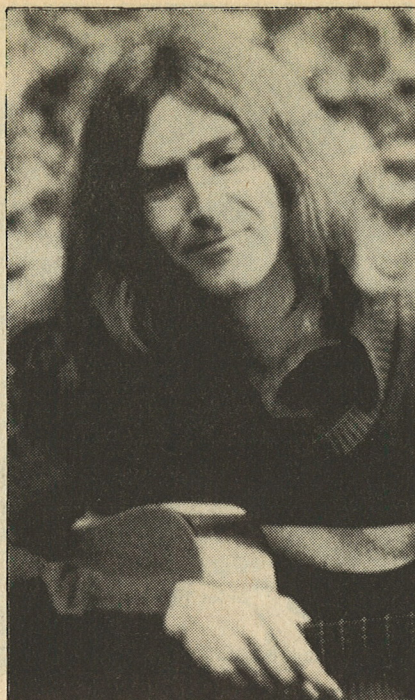
form McLauchlan material, and he is in great demand for college concerts. In addition, his reputation is growing strongly in the United States, and he will appear as a featured performer at the Philadelphia Folk Festival this year.

Adam Mitchell

Record producer and racing car driver Adam Mitchell has slowed down in both those areas this year, preferring to concentrate on writing and performing.

A one-time rock and roller (remember The Paupers?), Adam has a strong reputation as a producer, having worked with Linda Rondstadt, Gordon Lightfoot, Jake Holmes, and Canadian groups like Mainline, Fludd, and James Leroy.

In recent months, however, he has been touring as opening performer with Ian and Sylvia, spending time organizing his own recording career, and writing a



Adam Mitchell

raft of new material, much of which he'll be singing at Mariposa.

Bram Morrison

Bram Morrison has been part of the Toronto folk music scene since the late '50's; his specialty is working with children, and for the last six years he has been teaching music to children with learning disabilities.

He has been making folk music club appearances for many years, singing and playing Canadian and international music. He has adopted a classical guitar approach to his accompaniment work which is extremely unusual.

Myles & Lennie

Myles Cohen (guitar) and Lenny Solomon (fiddle) are a highly unusual, and brilliantly effective, pair of singer-songwriter-instrumentalists from Toronto, who are making their second Mariposa appearance.

Accompanied by bass player Saul Keshen, the duo draw from

HEAR MURRAY MCLAUCHLAN

MURRAY MCLAUCHLAN
BIG BAD CITY. OLD MAN'S SONG
BILLY MCDANIELS. FARMERS SONG
NO TIME TOGETHER TODAY.

TN 9

SONG FROM THE STREET
BACK ON THE STREET. CHILD'S SONG
I JUST GET OLDER. HONKY RED.
JESUS PLEASE DON'T SAVE ME.
(Til I Die)

TN 4

on **TRUE NORTH** Records and Tape

Distributed by Columbia Records of Canada, Ltd.

many influences in their work, but their infectious enthusiasm and their instrumental skill are what's likely to attract you.

Both of them handle a considerable amount of studio session work, in addition to their growing number of appearances in clubs and at concerts.

Barry O'Neill

A Canadian who now lives in Ann Arbor, Michigan, Barry O'Neill is a traditional singer and folklorist with a deep and abiding interest in British, Irish, and Canadian music.

He is a frequent guest at Mariposa, a setting in which he is able to play — and explain — the sources of so much of today's music. He also plays concertina and Uilleann pipes.



Barry O'Neill

Utah Phillips

The Golden Voice of the Great Southwest, U. Utah Phillips (occasionally known by his serious devotees as Bruce Phillips) is back at Mariposa again.

Utah Phillips is indeed a character. He's washed dishes in Yellowstone, helped build a hospital on a Navajo Reservation, been to Korea and back, run for

the U.S. senate, and is a roving organizer for the I.W.W.

He also knows hundreds of songs, some of them which he wrote himself. They are, in his own words, songs about trains, coal mines, factories, working people, lazy people, the old and the new west, politicians, and all the things that happen to you when you're in love.

Utah Phillips still insists, how-

ever, that there are times when he would rather tell stories than sing — and he has several hundred stories to elicit both laughter and groans.

Putnam String County Band

The Putnam String County Band first got together in living rooms and community functions in the vicinity of — where else? — Putnam County, N.Y. Jay and Lyn Ungar had been playing and singing together for years, and bring many original songs, as well as old-time fiddle, guitar, and mandolin, to the group. Abby Newton, who has played with chamber groups and symphony orchestra, plays cello, jews harp.

John Cohen, familiar to Mariposa visitors as member of the New Lost City Ramblers, brings to the band a wealth of songs and folklore and plays mandolin, guitar, and banjo.

The individual members of the band will be playing in a variety of workshop sessions throughout the weekend, and don't miss their country dance sessions.



Putnam String County Band

John Prine

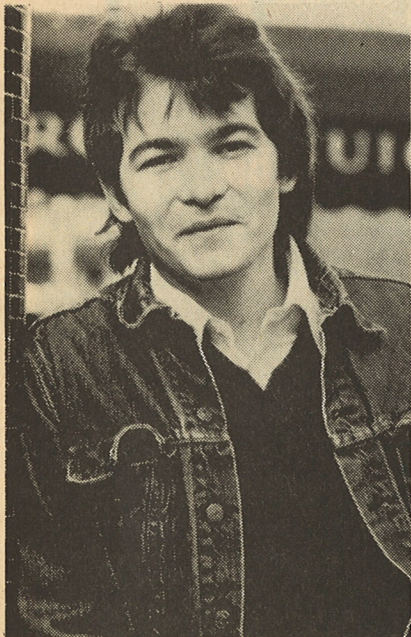
Making his second appearance at Mariposa, John Prine returns with a growing reputation as one of the most moving singer-songwriters of the '70's.

His folks came from western Kentucky, and his grandfather used to play guitar with Ike Everly and Merle Travis, but Chicago is his home-town and home base, and the Fifth Peg and the Earl of Old Town the clubs that nurtured him.

Prine was in the army for two years (inspiration for several of his best songs) and spent five years working for the post office (which gave him time to make his songs up).

His songs sound as though nobody actually wrote them — that they just got handed down through the generations, until Prine came along and made the definitive versions of them. His ideas are expressed with stunning simplicity, warm humour, and great depth.

John Prine has survived the publicity and hype that surrounded his debut back in 1970 — his worth and value as a singer-songwriter has been well proven, and will be proven again throughout Mariposa.



John Prine

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From the N.F.B. Exhibition (Open Passport)



Shelley Posen

Currently working at his MA in folklore at Memorial University in St. John's, Newfoundland, Shelley Posen has widely eclectic tastes in folk music.

He began his career singing at summer camps in the '50's, grew up with the music of Dylan, Paxton, and all the others, and got turned on to traditional music at Mariposa in 1968, when the Young Tradition from England made a great impact on him.

As a result, he learned to play the concertina, and spent a six-month period in Great Britain. Since then, he's learned to love country music, picked up the dobro, and acquired a staggering amount of knowledge about folk music sources.

Leon Redbone

There are so many legends and stories about Leon Redbone (some of which may well be true) that there are times when



Leon Redbone (photo by Skye Morrison)

his musical abilities seem to be ignored.

Redbone is a man whose music is that of the '20's and '30's and early '40's; in fact, at the recent Buffalo Folk Festival, he hosted a workshop with the title "You Should Have Been There."

He is brilliantly conversant

with the work of singers as diverse as Ethel Waters, Jimmy Rodgers, Blind Blake and Willie McTell. He is an excellent guitarist, and, on occasion, has been known to play fiddle too.

He is being accompanied by Brian Bauer, who will be remembered as a member of the South Happiness Street Skiffle Band.

John Allan Cameron

All the intimacy, soul stirring and raucous good feeling of this great performer on his superb second album.

Lord of the Dance



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Los Quinchamali

Los Quinchamali

Renato Trujillo, Alain Montblanch, and Edmond Badoux formed Los Quinchamali in February 1971. Working in Montreal, the three came from diverse backgrounds — Renato is from Chile, Edmond is Swiss, and Alain is of Spanish origin.

Their music, however, is a panorama of the folklore of the Andes, to which they have added some of the most beautiful and characteristic works of a number of South American poets.

Making their first appearance at Mariposa last year, the group won hundreds of new friends

when they preceded Bruce Cockburn's concert appearance.

The group members play a variety of South American instruments, rarely heard in Canada. Among them are the bombo, a drum made from the hollowed trunk of a tree; the charango, a miniature Andean Indian adaptation of the guitar, with 10 strings; the kένα, a traditional flute without a mouthpiece, and made from cane; and the pinquillo, another type of Indian flute.

The fourth member of the group, and the newest to join, is Jose Zawadski.

Jean Redpath

Several years ago, when Mariposa ran evening concerts, Jean Redpath, toward the end of her set, sang an *a capella* sealing song from the Scottish islands — the sort of song fishermen used to sing, it is said, to bring the seals inshore. No seals arrived on

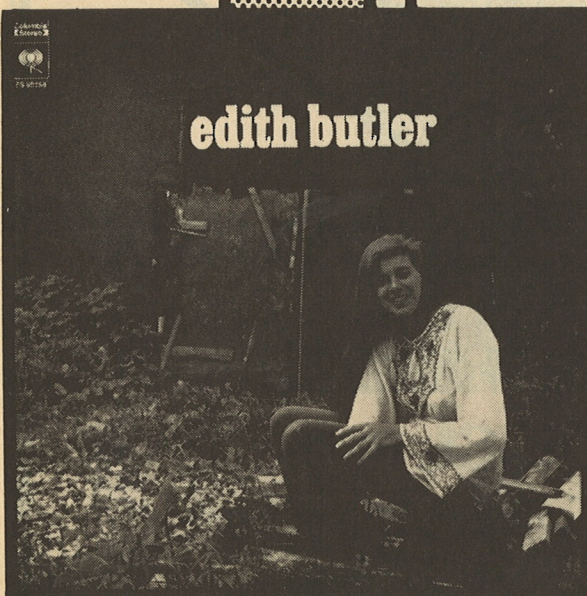
Edith Butler

She carries on the great traditions of the Acadians like a magical musical ambassador on her first Columbia album.



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Jean Redpath
(photo by Susanne Szasz)

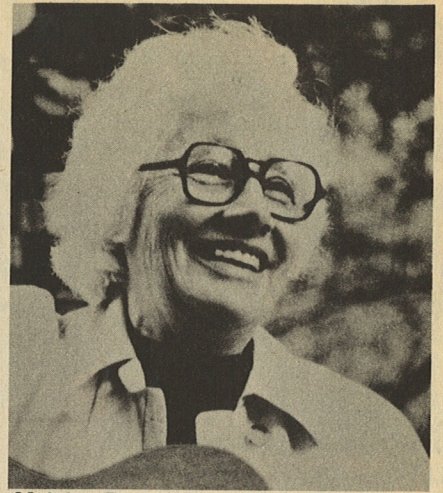
Toronto Island that evening, but as the dusk came down and she neared the end of her song, a hundred seagulls flew in, wheeling around above the stage and the audience — to fly away as the song ended and the applause broke.

It was the sort of memorable moment that Jean Redpath brings with her. A native of Fife, she came to North America with \$11 in her pocket — and became the best-known Scottish singer on an ever-growing circuit of coffee houses, folk clubs, and colleges.

Her repertoire is enormous. "I have no idea, beyond several hundred, how many songs I actually know, but give me a subject and I'll sing you a song about it," she says.

Malvina Reynolds

Malvina Reynolds, whose songs are part of the contemporary songwriting tradition, is making her first Mariposa appearance. This is the lady who wrote *Little Boxes*, *What Have They Done to the Rain?* *Morningtown Ride*, *Turn Around*, and dozens more, recorded by many different artists, including The Seekers, Joan Baez, Harry Belafonte, and others.



Malvina Reynolds

Mrs. Reynolds lives in Berkeley, California, but spends most of her time on the road, appearing at colleges, conferences, church services, festivals, and rallies for peace, ecology, and liberation. She is a songwriter (someone once claimed that she wrote a song every day — before breakfast), but she is also an activist and a conservationist, blessed with a

John Hammond



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dry intelligence, a warm heart, and a sly and ferocious humour.

She has made a number of records (sometimes hard to find, so write to her music company, Schroder Music, 2027 Parker St., Berkeley, Calif. 94704), appears frequently on *Sesame Street*, and is making hundreds of new friends at Mariposa.

John Roberts & Tony Barrand

This wonderful pair of Englishmen (who have, after many years of work and study, finally been allowed to reside permanently in the United States) have been familiar figures at recent Mariposa festivals.

Tony Barrand, from Lincolnshire, came to the U.S. in 1966 for a year at Swarthmore College, where he discovered that Americans expected him to know English songs. He returned to the States in September 1968 to study psychology, and met John Roberts who had arrived on



John Roberts & Tony Barrand (photo by Julie Snow)

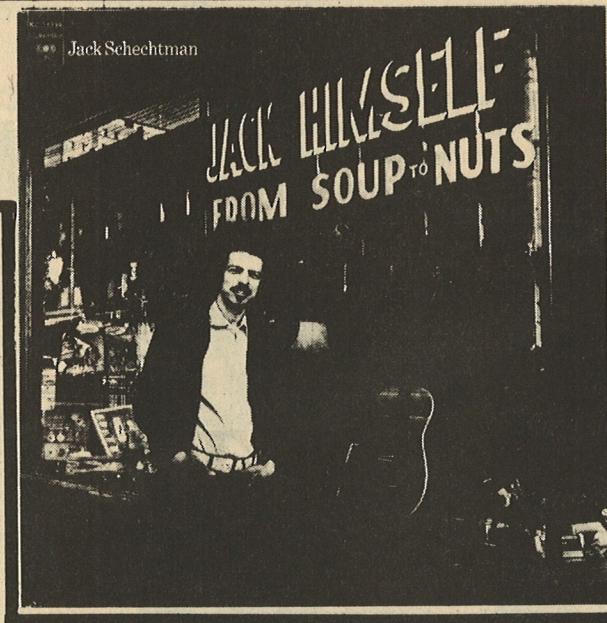
the same day, for the same purpose.

Roberts had spent his early years in Worcestershire, playing skiffle music (all the rage back in those days), but developed his talent, learned a flock of traditional material, and — in partnership with Tony — began to sing ballads, lyric songs, music hall

material, bawdy songs, and sea shanties to audiences at a growing list of clubs and coffee houses and festivals.

Ian Robb

A Londoner who has lived in Canada for three years, Ian Robb was formerly resident singer at a



"Jack Himself"

... sort of a musical Pilgrims Progress, on a long trip home to Canada, on his first Columbia album.



Jack Schechtman

KC31339

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folk club in St. Albans, just north of London. A regular at Fiddlers Green, Robb is possibly the best concertina player in the Toronto area — and his repertoire includes Scottish and English songs, including some from the music hall tradition.

Rural Delivery

Primarily a “living room singing group”, Rural Delivery is made up of young people from southern Manitoba and the Niagara Peninsula. Informally, the group has been singing together for six years, but only recently has begun to appear at church functions, community square dances, and children’s camps.

The group’s musical interests range from ballads to contemporary folk-oriented material and country songs, but it’s gospel harmony singing that brings the group closest together.

Tony & Irene Saletan

Tony Saletan is a folksinger, scholar, music educator, and one of those remarkably versatile performers who seem to shine in the Mariposa setting. A one-time student of Leonard Bernstein, he spent two years in the early ’60’s as a “singing ambassador” for the



Rural Delivery

U.S. State Department, touring Africa and Asia.

He has a long list of television credits, largely for children’s shows for which he has acted as host and performer. He was, incidentally, the first-ever guest performer on the *Sesame Street* TV series.

Irene Saletan made her first appearance with her twin sister Ellen — as the Kossoy Sisters — at the Newport Folk Festival in 1959, but has also appeared at countless folk clubs and coffee houses. For the last two years,

she has mainly been singing for young audiences in schools throughout New England.

Tony and Irene first appeared at Mariposa in 1968; they are appearing this year in a number of workshops and children’s sessions.”

Jack Schectman & Ben Mink

Jack Schectman is a native New Yorker who now lives in Toronto. The best word to describe his music is “easy” — even his up-tempo songs have a softness and delicacy about them.

New York reviewers have heaped superlatives on him: “His incredibly easy music, lyrics a-brim with honesty, deeply touches senses the most cynically hardened don’t believe they possess.”

His first album, on Columbia, has been warmly received; Schectman has been working clubs and university gigs.

Ben Mink, who plays guitar, mandolin, and fiddle with Jack Schectman, is a virtuoso in his own right. Toronto people will be illogically surprised that so talented a musician comes from Downsview.



Tony and Irene Saletan (photo by Ann Meurer)

Marie-Claire & Richard Séguin

Les Séguin, as they are called in Quebec, are 22-year-old twins who have made an enormous impact on the French-Canadian music scene in the last year and a half.

The secret, perhaps, has been their ability to mix the influences of the great Quebec *chansonniers* with the idioms of contemporary folk singer-songwriters like James Taylor, Joni Mitchell, and others.

Their repertoire includes adaptations of material by such well-known Quebec artists as Gilles Vigneault and Felix Leclerc, and a growing number of original pieces they have written themselves.

Richard and Marie-Claire have not performed in Ontario before, but their stunning debut album, *Séguin*, is available on Warner Bros. records. They are, perhaps, the most startling and attractive young performers and writers from Quebec in recent years.



Richard and Marie-Claire Séguin



Rosalie Sorrels

Rosalie Sorrels

This is the second Mariposa appearance for Rosalie Sorrels, the travelin' lady from Boise, Idaho whom they used to call (because she has five kids) "the singing housewife."

Rolling Stone, a more contemporary source, calls her "an updated '50's life-styled legend; warm, funky, hard-drinking, bluesy-sweet; a bruisingly sensitive songwriter, a rodeo-queen bandit lady."

Back in the '50's she studied folklore, recorded long-vanished albums of Mormon pioneer songs and traditional material she unearthed in Utah and Idaho, and began her performing career at hospitals, prisons, and schools.

In the mid-'60's, she began to pick up generous reviews, appeared at the Newport Folk Festival, refused — point blank — an offer to appear at the Woodstock affair, and appeared in concerts and in coffee houses.

The travelling she's done has changed her life, and added new dimensions to her music. Her own songs are personal and intense poetry that she invites you to share; her knowledge and background of earlier American folk traditions are equally fascinating.

Roy Small

Roy Small is a puppeteer who takes his art seriously — although the crowds of laughing children who enjoy his Mariposa performances remain blissfully unaware of his knowledge and background.

"The roots of puppetry in every country go back to the basic needs of the people, and puppetry is influenced by the geography, climate, occupations and political and social conditions prevalent in each locale," he points out.

Roy is not appearing at specific times and stages during the Festival; rather he will set up and perform on an irregular basis wherever the surroundings and the audience seem propitious to him.

Boyd Simms

Boyd Simms, the square dance caller at Mariposa this year, is from a small northern Ontario town called West Guilford, near Haliburton.

He learned calling from his uncle, whom he listened to when relatives got together for Saturday night dances when he was a kid.

Now Boyd Simms drives a truck, lives in suburban Scarborough, and calls for dances at community centres and church functions whenever he gets the opportunity.

Please write

Each year, Mariposa receives hundreds of letters from people who have enjoyed the Festival.

Many of them contain constructive suggestions and criticisms, some just write to say what a good time they have.

If you have ideas or suggestions for making Mariposa better, please let us know!

Write to us at 329 St. George St., Toronto, or complete the form on page 7 of this programme.

All your letters are welcome.



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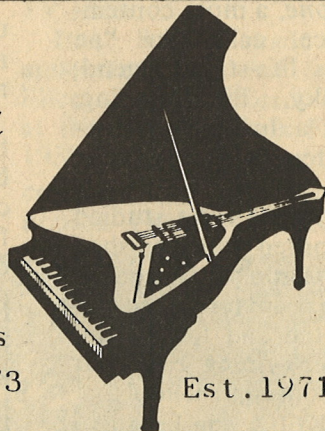
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Jim Strickland

An inveterate singer of Scottish traditional songs, and an occasional pennywhistle player, Jim Strickland is involved – with his friend Tam Kearney – in running Fiddler's Green, Toronto's only traditionally-oriented folk music club.

He works as a medical technologist, but doubles (at the club) as the world's smallest bouncer. His passion for old songs dates from a Ceilidh at the 1962 Edinburgh Festival.



Billy Vanaver (photo by Julie Snow)

Bill Vanaver

Billy Vanaver has been appearing at Mariposa for several years now, in itself a tribute to his versatility and ability to communicate music from many different traditions.

He was last in Toronto a few months ago to appear at one of Mariposa's winter concerts.

He is best known, perhaps, for his Greek, Macedonian, and Cretan music. John S. Wilson, writing in the *New York Times*, says he looks and sounds like the very model of a Macedonian musician – "one expects him to

kick a few sheep out of the way.”

Frequently, however, Vanaver will pick up either guitar or banjo (laying aside, temporarily, one of his exotic instruments from the Balkans) to play material from American country and blues traditions. He also knows many intriguing songs he's picked up from singers in a number of different countries, and has written a few himself.

Alexander Zelkine

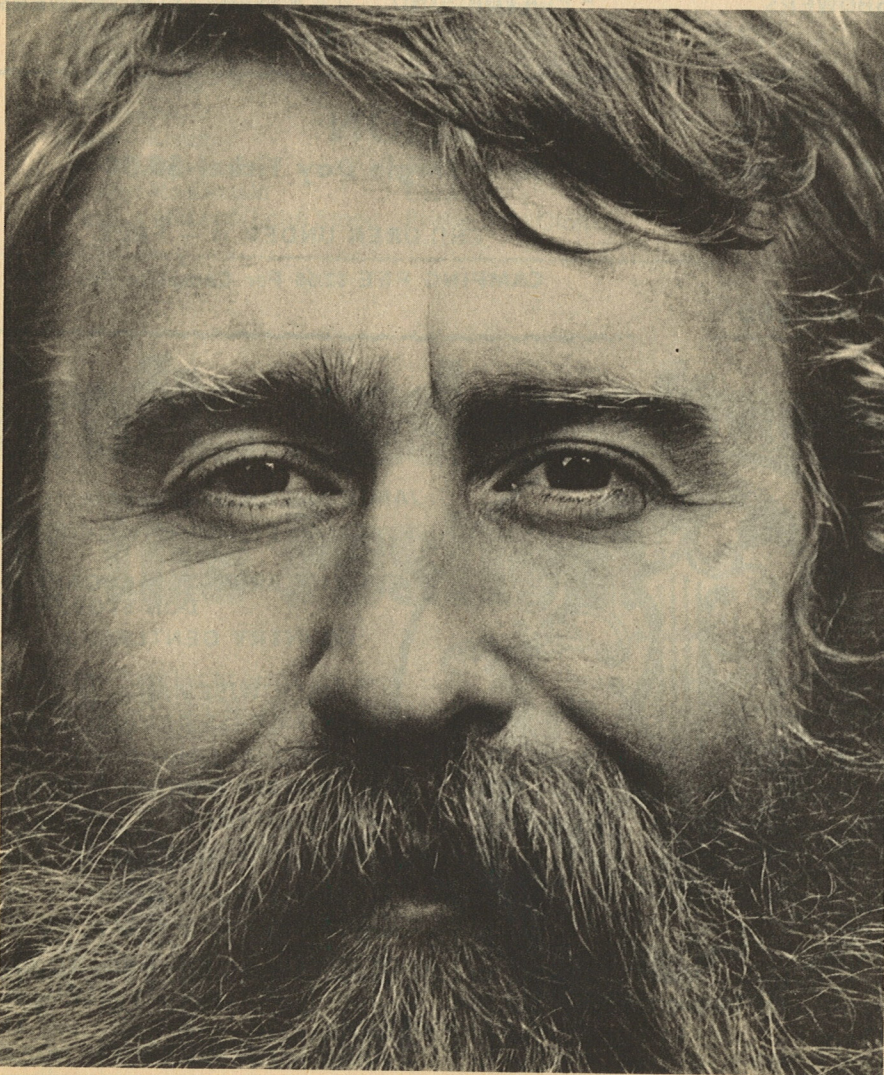
Born in France, Alexander Zelkine is a highly unusual performer with a repertoire based on the folk songs of his two motherlands (his father was Russian; his mother is French).

By the time he was 20, he had

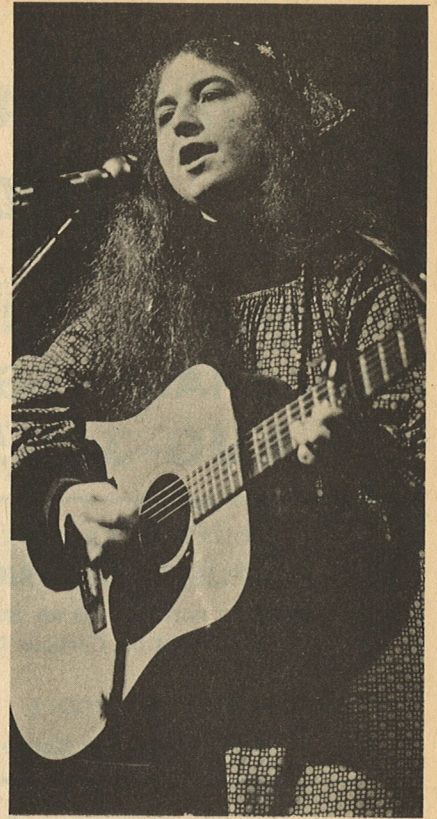
travelled throughout Europe, the middle east, Israel, and Africa. In the mid-'60's he came to North America, making New York his first home, where he worked as a freelance fashion photographer.

After two years there, he moved to Montreal and began to build a reputation as a singer, folklorist, musician and storyteller. He made his first Mariposa appearance in 1970, and since then has toured throughout Canada, the U.S., the Arctic, and even Hawaii. Last year, he was invited to undertake a concert-tour of Senegal.

His distinctive bass voice (he had conservatory training in France) is extremely unusual in folk circles. And his hobby, in addition to photography, is amateur Olympic wrestling!



Alexander Zelkine



Jane Voss

Jane Voss

Jane Voss, still a school kid, was swept away by the commercial folk boom of the '60's, and eventually made the long trip from her home town of Toledo to San Francisco, where she began to sing in any club where they'd pay her a couple of dollars or let her pass the hat.

“It was about that time that it began to dawn on me that the cumbersome, obscure, self-conscious songs I was singing weren't doing me or anyone else much good,” Jane recalls now.

She became involved with the San Francisco Folk Music Club (the nucleus of which, calling themselves the Portable Folk Festival, came to Mariposa a couple of years ago). At about the same time she discovered the music of the Carter Family — and this began her ever-deepening love affair with old-time country music, which has got her involved in all sorts of ways trying to spread it around to people who didn't know it was there before.

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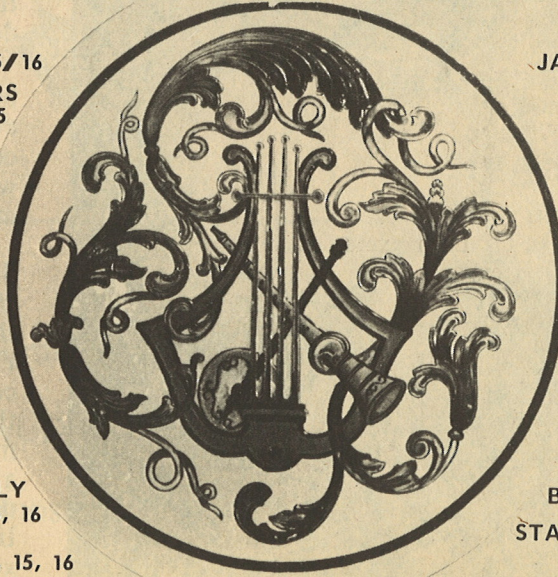
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DON STOVER 4, 5
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MACK WISEMAN 4, 5/16
NEWGRASS REVIVAL 4, 5/15, 16
DOUG DILLARD 3, 4, 5/14, 15, 16
CHARLIE MONROE 4, 5/16
THE DILLARDS 4, 5/15, 16
GRANDPA JONES 15, 16
NEW TRADITION 3, 4/14, 15, 16
BRIAN BOWERS 3, 4, 5/14, 15, 16
STAR SPANGLED WASHBOARD BAND
5/14, 15

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NOTE: List of craftsmen (subject to change and additions) is posted on the Bulletin Board in the Craft Area.

Crafts and craftsmen at the Festival

You see this long list of craftsmen and you wonder "What's all this?" "All this" is people building looms, making brooms, constructing and playing instruments, showing you how to make dolls, jewelry, knotting, tying, hammering, firing... you may even walk out with a new pair of shoes!

It is a chance to see how people work and what they think about living as craftsmen. It's also a time for craftsmen from Ontario, Quebec, Nova Scotia, New Brunswick, Ohio, New York and many other places to visit with new people whom they wouldn't normally get to meet.

Each year Crafts at Mariposa expands in different ways. Now we have a steady number of craftsmen who have worked on increased interaction during the year with exciting results.

In April, fourteen craftsmen gathered at Glebe Road United Church to present an afternoon of slides, puppet shows, demonstrations and discussions. All of the people involved in this day found it an enriching experience — to learn from each other and to teach other people.

This phrase describes in many ways
Continued overleaf





Tam Kearney demonstrated dulcimer making at Mariposa crafts workshop. (Photo by Albert Moore)

Mariposa crafts

Continued from page 43

why the Crafts Area is at Mariposa.

Craftsmen, like musicians, have ideas and techniques to share. The emphasis in the crafts area is on demonstration, whether it is planned at a certain time each day or whether it is a continuous process which you can watch in progress.

Each craftsman decides which way he would like to work, and posts on the bulletin board the times he will be around to talk, or teach, or play.

This year we have sent our invitations and applications to many craftsmen wishing to participate in the festival. With a selection committee made up of craftsmen we have tried to choose people who have high quality work, interest in meeting people, and willingness to demonstrate.

We hope that this has explained how the Crafts Area "got together" for Mariposa. We are always looking for suggestions, ideas and people either at the festival or during the year. Please come and visit us; we're looking forward to meeting you.

— Syke Morrison



Puppetry is another living craft. (Photo by Albert Moore)



Photographer Albert Moore took these shots at the Mariposa crafts session, held as part of the Festival's winter and spring series at Glebe Road United Church.

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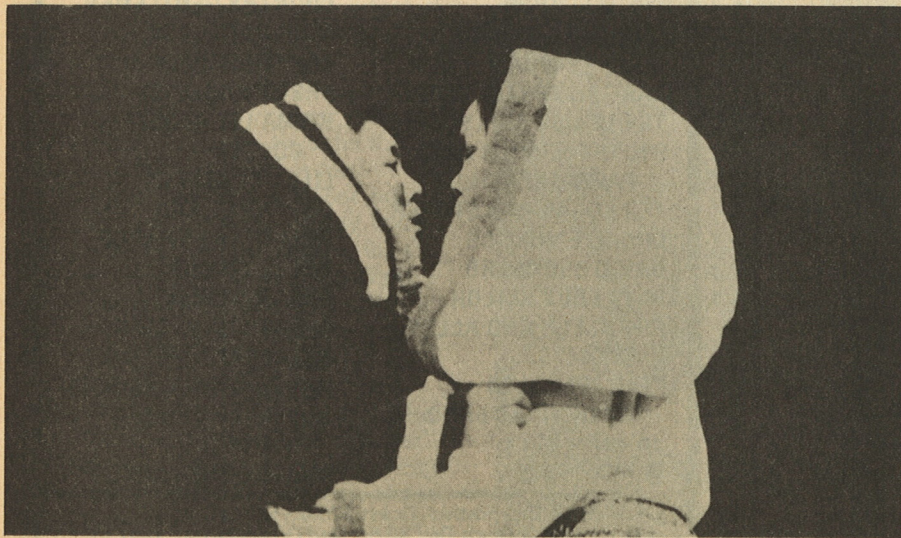
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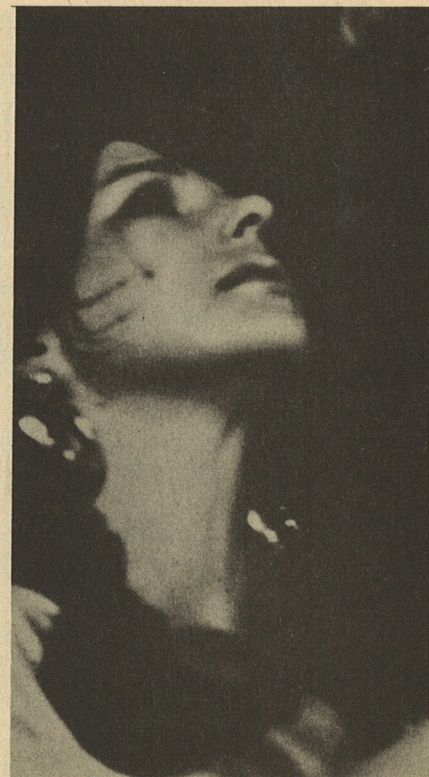


Members of the Prairie Dancers who are appearing at Mariposa. (Photographed by Paleface).

Native peoples at Mariposa



Mrs. Alicie Audla and Mrs. Mary Sivuarapi are Eskimo throat singers from northern Quebec. (Photo by Danielle Arsenault).



Alanis Obomsawin
(Photo by Danielle Arsenault)



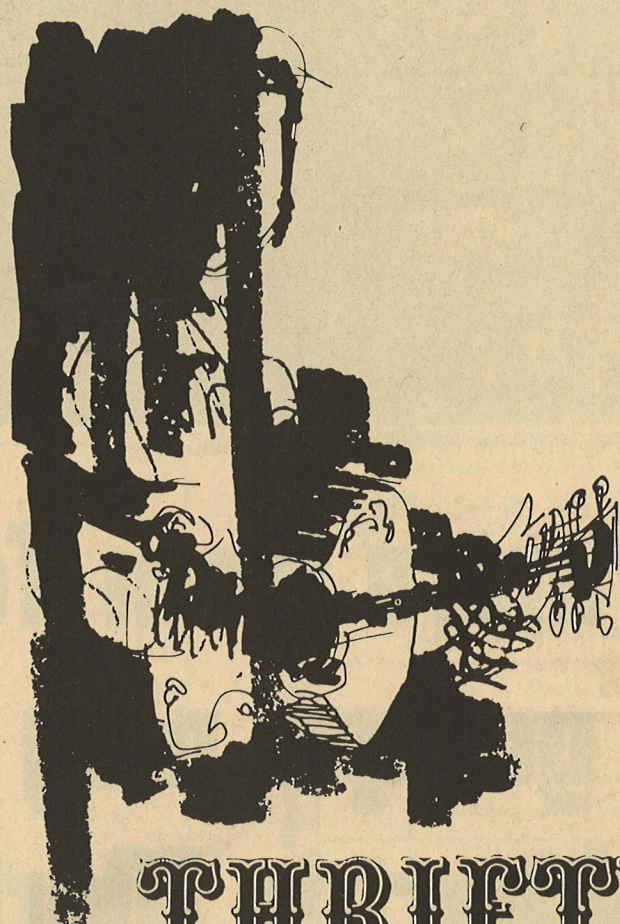
Poet Duke Redbird
(Photo by Danielle Arsenault)



Drummer Gordon Tootoosis
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Selyani, the Toronto folklore group from the Macedonian community.

Performers from Toronto ethnic groups play a special part in Mariposa

Toronto has one of the largest and fastest-growing numbers of people of different nationalities of any city in the world.

At Mariposa for the past few years there has been a growing interest in exploring these various ethnic communities and searching for the wealth of traditional music material that the people have brought here from their homelands.

Much of this music is kept alive through various amateur organizations, often church related, and the participants usually strive to preserve the authentic, traditional aspects of their art through the use of costumes and instruments native to their country of origin.

There are also many accomplished individual musicians, some of whom perform regularly in their communi-

ties, and others who are known only to a small circle of friends and relatives.

Mariposa has tried to present a sampling of these organizations and individuals at previous Festivals as we feel they are an important contribution to traditional music in our country.

This year we have formed a larger committee and established a corps of fieldworkers to go into some

of the many ethnic areas of the city in hopes of finding new talent to present at the Festival.

The job is not an easy one. Often times a fieldworker has nothing at all in the way of contact with a community and must begin, for instance, with the Yellow Pages, calling churches, community newspapers, embassies, travel agents, and so on, all in hopes of finding names of musicians, dancers and folk-lorists.

However, each worker is asked to keep a file of names and phone numbers of all potential "contacts", thus aiding fieldworkers in future years who go into these communities.

Ideally we like to have committee people go into an area in pairs and once they have been introduced to a performer or group and a communicative relationship is established, a series of informal "auditions" ensues, hopefully resulting in a confirmation of the performer for the Festival.

The fieldworker keeps in touch with his or her group regularly after this and acts as host to guide them through the Festival on the day of performance. After the Festival we hope to keep our association with the performers, thus giving us an opportunity to learn more about the people of

the community, their social life, arts and crafts.

As we discover performing groups we often find that singers and dancers must rely upon the use of taped music to accompany them. Occasionally we find that we can help locate musicians of the same background who are willing to play for the group at the Festival, and sometimes this leads to a new working relationship, with both groups aiding the other in the future.

An idea was suggested by the Committee this year that perhaps as soon as next summer we might present — in addition to the international concerts — an ethnic day, featuring a programme of events scheduled in its own area (similar to the Native Peoples area), ranging from music and dance to story-telling, games, crafts and food of one community each day of the Festival. With this goal in mind we will start working for next year's Mariposa as soon as this Festival ends — first re-establishing the committee and looking for fieldworkers to replace those who are unable to continue with us, and to add to our numbers so that we might be able to work in as many different communities as possible. We plan to start in September; each person on the committee will be

studying the customs, history and so on of the people with whom he or she is interested in working. In addition to preparing for the Festival, we are encouraging a greater participation of international concerts and activities in the Winter and Spring Mariposa concert series, and also in the *Mariposa in the Schools* programme.

Fiesta Troupe

Our programme for this year consists mainly of dance groups representing countries all over the world. At the time of this printing we have confirmed groups such as the Fiesta-Filipina Dance Troupe, a group which originated in Chicago in 1965 with a few young, interested Filipinos. George Aguinaldo, the founder and artistic director brought from the Philippines a background of training in physical education and folk dance, and a desire to keep alive the culture of his homeland. In 1966 the group moved to Toronto and over the years it has grown to include twenty-five young men and women, all of whom are amateur performers and work at full-

Continued overleaf

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Continued from page 49

time jobs.

George is not only responsible for the choreography, but also for the design and execution of the costumes. His wife Estrellta assists as production manager, and other members of the group share the responsibilities for the productions. The Fiesta Filipina troupe has been highlighted at Caravan during the past few years, has performed for the United Nations Association in Hamilton, and just recently participated in the Brampton Centennial celebrations. They also perform for many hospitals, nursing homes and homes for the aged. This year marks their first appearance with Mariposa.

Ahmet Candan

Among solo performers appearing this year is Ahmet Candan. Born in Istanbul in 1934, Candan plays Turkish folk and classical music on the saz, a stringed instrument, forerunner of the tambura and bouzouki, and also a goblet-shaped drum, the darrabukah. He is a self-taught musician and does not read music. He left Turkey fourteen years ago and lived and performed in Hamburg, Germany, Austria and several Scandinavian cities, arriving in Toronto five years ago. This is his third appearance at Mariposa.

Anderson Dancers

We have also scheduled a Scottish Country Dance group for this year's Festival — the Anderson Dancers, under the direction of Mrs. Jean

Anderson. Mrs. Anderson has worked with this type of dance in Toronto for about ten years. Although her group concentrates primarily on Scottish Country Dance (essentially a traditional ball-room dance and an ancestor of the North American Square Dance), they also do some Highland dancing.

The Anderson Dancers work with Scottish Festivals and Shows, and have toured with the Edinburgh City Pipe Band, performed at Massey Hall with Andy Stewart and have appeared with the Alexander Brothers. The group does some dancing to "mouth" music, but generally performs to taped accompaniments. For this year's Festival they are teaming up with some musicians from Fiddlers Green to present a unique programme.

Chinese Group

We have the return this year of a group of musicians which performed at Mariposa a few years ago and were very well received by Mariposa audiences — the University of Toronto Chinese Instrumental Group. All of the members of the group are students and most of them come originally from the Hong Kong area. There are forty participants in the entire group, although we will be seeing a smaller selection of these; most of the musicians are self-taught, although since the formation of the group four years ago, some have begun formal training.

These young musicians perform both traditional and more modern classical music on instruments such as the ti flute, the pipa (a type of lute), the er hu, a two-stringed instrument, and yang chin (a type of dulcimer). The group travels outside of Toronto

occasionally to present concerts and has been giving a series of demonstration concerts in the schools.

Selyani

Our programme also includes some performers very well known to Mariposa audiences — Selyani, a Macedonian folklore group under the direction of Olga Sandolowich. Selyani is a group of young people who have been coming together for several years to sing and dance for their own joy and pleasure. Members of the group are second and third generation Macedonian-Canadians and range in age from eighteen to thirty. They are students, teachers, secretaries, chartered accountants, housewives and engineers, and the common bond of the group is their desire to preserve their cultural and ethnic background through song, dance and folk lore, and to see that this is presented to Canadians of all backgrounds. Selyani is a self-sustaining, independent group that has been in existence since 1969.

The women's costumes are the original folk dress of several Macedonian villages. The men's are made locally, but according to the authentic style. Embroidery on the women's costumes tells the region age and marital status of the women wearing them, with red and black being the predominant colours. As well as presenting songs and dances from all parts of Macedonia (which is divided among Greece, Yugoslavia and Bulgaria), the group performs songs and dances of other Balkan countries. This is the group's third performance at Mariposa.

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