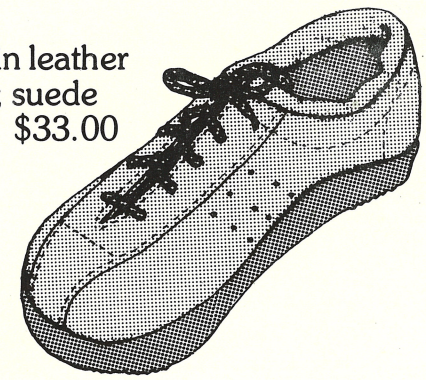
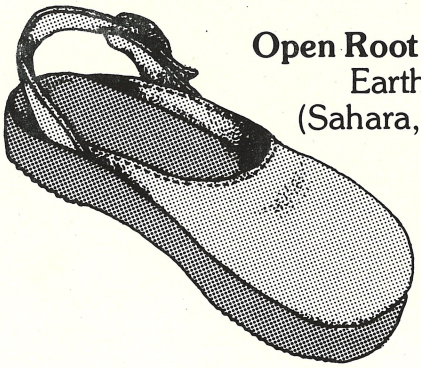
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SPECIAL THANKS GO TO THE VOLUNTEERS who have contributed throughout the year – (Thursday nights would never have been the same without you!) AND to Trudy. Estelle Klein expresses thanks to Michael Cooney, Trudy, Bob, Jim, Steve Paul Hornbeck, Shelley Posen, the Toronto Area Bluegrass Committee and Leigh Cline for their assistance with organizing the programme.

The Mariposa Folk Festival gratefully acknowledges the contribution of the Ontario Arts Council and the cooperation of the Metropolitan Toronto Parks Commission.

Particular thanks go to Tommy Thompson, Sid Nicol & Bob Vanderhoop, Buzz Chertkoff, Ian Tyson & RING MUSIC (for the provision of instruments for the bluegrass workshop). Press tent courtesy of TYSON TEEPEES.

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: Leigh Cline, Gary Hayes, Paul Hornbeck, Enoch Kent, Estelle Klein, Joe Lewis, Sheila McMurrich and Marna Snitman. Advisory members are Shelley Posen, Ken Whiteley and Ray Woodley.

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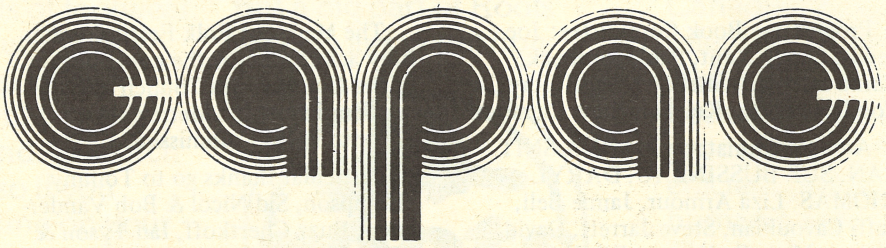
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Message from the Board

Welcome to the 14th annual Mariposa Folk Festival.

It is a difficult task to describe in a welcome message all that we would like you to know about Mariposa. A tremendous amount of year-round work goes into producing the summer festival – let these three days and the expanse of activities presented speak for themselves. What does require explanation is what happens the other 362 days of the year.

Certainly the summer festival is the main impetus for other activities. Philosophically, we strive to integrate all other festival-endorsed programs: folk music in schools in the province, programming assistance to individuals and groups endeavouring to present workshops / concerts, folklore research and the development of a resource centre for publications and general information related to the folk arts. Financially, our administrative costs are substantial and are rising. In setting ticket prices for the summer festival, we had to build in an allowance for keeping our office in operation all year. Costs of the Mariposa In The Schools program were offset last year by a grant from the Ontario Arts Council and we have been advised that we will receive a similar grant this year for which we are grateful.

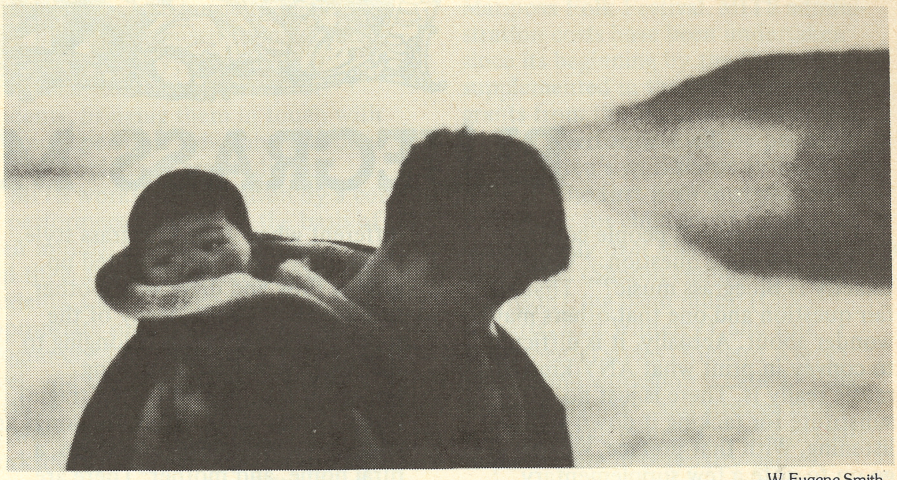
Plans for the coming year are: to keep the office going with a particular focus on laying the groundwork for collecting publications, records and tapes (perhaps some day we'll have a library of "folk music and folklore":); to continue publishing the newsletter on a minimal yearly subscription basis so that it will pay for itself; to reconstitute in-year workshops / concerts and of course to plan for next year's festival which involves research in all areas.

We are definitely expanding: attempting to develop some of the potential of an organization devoted to research and live presentation of folk music, dance and crafts. But we also have to face the financial realities and that means making certain priority commitments. You can help us to establish some of these priorities. Let us know what you think, areas that you would like to see developed. For those who organize it is sometimes difficult to keep an objective perspective. As observers you can make it easier.

Enough said – have fun at the festival!

Gene Smith said it:

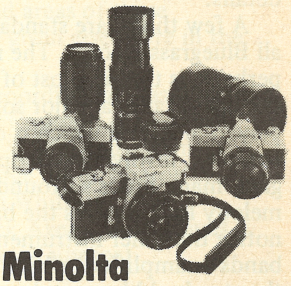
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BLUEGRASS MUSIC

I have had several people come to me with the same question: "What Exactly is Bluegrass music?". That's a fair question and one that others may wonder about. Actually, it is difficult to convey in print what ANY kind of music really is. There is just no substitute for tacking it down and listening. With that preface, we can go on to note a few supplementary details.

A few things are standard in almost all Bluegrass records. The most striking, perhaps, is that in most of the tunes the banjo takes a major solo role. It is played in a style which is quite complex, involving syncopation and a great many notes surrounding the melody line. Besides the banjo, you notice the other instruments (in most bands unamplified) which comprise the standard bluegrass band: guitar, mandolin, fiddle, string bass, and sometimes dobro (that sliding guitar sound that reminds you of Hawaii). Each instrument seems to have a specific job. Banjo, fiddle, mandolin and dobro play solo "breaks" in between the singing, or else back up each other and the singing with melodic or rhythmic accompaniment. The guitar and the string bass provide the basic rhythm, with the guitar doing little short runs of notes between chord changes.

Bluegrass music also entails a very distinctive kind of singing, whether solo or group. The voices are high and tense, the harmonies very close. Often you only get a hint of what the words are because the singers emphasize vowel sounds in the middle of words, but tend to obscure or even omit final consonants, especially at the ends of lines. The voices and the instruments alternate – in fact, the instruments seem to be just as important, if not more so, than the voices. The instrumental breaks, though they follow the melody line of the song, sound like they are being made up on the spot (because they are), and in many cases they have a lot of bluesy notes in them that remind you more of black music than the hillbilly music of which Bluegrass is a part.

Third, there are songs you may be familiar with from other areas of music, but you notice that they sound different when done bluegrass style. Often they have been speeded up, given a flow and drive which other styles may not have. Many of the songs you recognize as belonging to the Anglo-American folk song tradition: love ballads (often tragic), lyrics, dance tunes. Often the songs are concerned with close family ties, a rural home, and mother. There are also a lot of religious songs on the records, usually at least one per side, and sometimes whole albums are devoted to them. In general, the songs are frankly sentimental, though the style in which they are presented makes them sound somewhat detached, and you have to listen again to realize the conviction and sincerity with which they are sung.

Finally, the overall impression you get from the records is one of professionalism, sometimes "down home", sometimes "slick", and always exuberant and exciting. This makes a unique form of hillbilly or country music with an often strong, old time, "traditional" flavor. That, my friends, as best as I can put it in print, is what you hear, and it's what they call Bluegrass.

Bluegrass music was an outgrowth and development of the hillbilly music of the 1920's, '30's, and early '40's. The Bluegrass style of singing, playing, and presenting a song were originally the sound of one band, Bill Monroe and the Blue Grass Boys. Monroe, a Kentuckian and virtuoso mandolin player, put together this "original" band in 1945. It consisted of Monroe himself, Earl Scruggs (banjo), Lester Flatt (guitar), Chubby Wise (fiddle) and Cedric Rainwater (bass). One of the group's first recordings, a 78 featuring "Kentucky Waltz" and "Footprints in the Snow", was a terrific success, and led Monroe on to further recordings, radio broadcasts, and concert tours throughout the south. Many of the country string bands which were playing at the time or which formed soon afterwards liked and copied Monroe's sound. In subsequent years, musicians who played with Monroe left to form their own bands (Flatt, Scruggs, the Osbornes, the Stanleys, and others), but continued to sing and play much as they had while with the Blue Grass Boys. Eventually this musical style became known as Bluegrass. Many songs, especially those in Monroe's repertoire, have been identified with this style of performing them, and they are often referred to as "bluegrass songs". Monroe is generally recognized today as the father of Bluegrass music.

Bluegrass was essentially a southern, rural music. However, during the late 1950's and early '60's, northern city "folkies" were attracted to Bluegrass. In learning how to play it, they changed the music somewhat, adapting it to their own voices, accents, musical tastes, and songs with themes which were familiar to them. Many southern Bluegrass musicians, trying to break into the growing County and Western market, also altered their style to make it more attractive to a broader range of audiences and record buyer. (A good example of this is the Osborne Brothers who have amplified their instruments and are now playing songs from the popular hit parade, in addition to the "old standards" which they have played for the past 20 years or so.) These newer ways of playing Bluegrass are lumped together by some people into a broad category called "Newgrass". There is also a category known as "West Coast" or "california" grass, to distinguish the playing and singing styles of groups from the California area. (In many ways, what Crosby, Stills, Nash and Young are to old rock and roll, California Grass is to Bluegrass.)

This has been an all too brief and necessarily oversimplified view of Bluegrass music. The best thing, of course, is to listen to records and go to Bluegrass concerts and festivals if you get the chance. Interest in Bluegrass is growing in Canada, and there may be people in your own area who have collections of Bluegrass records, or who are musicians themselves, interested in playing the music for you or (better still) with you. Consult your local area Bluegrass group (if you are lucky enough to have one), coffeehouses, concert halls, and bars - Bluegrass makes GREAT bar music.

Shelley Posen

Mariposa In The Schools

The Mariposa in the Schools (MITS) program was begun four years ago, and presents workshops on folk music to students in elementary, junior, senior and secondary schools. The chief aim of MITS is to impart to students an awareness and appreciation of folk music in many forms. Each workshop tries to give the participants an informative, challenging, and enjoyable musical experience.

MITS workshops may take either of two basic approaches. The first is to focus on and demonstrate some aspect of folk music itself. These workshops treat such areas as instrumental and singing styles, specific topics in folk song, old and new song-making techniques, folk songs from one or several traditions, how folk songs travel and change, and traditional roots of contemporary music.

The second approach uses folk song as a vehicle for communicating regular school subjects to the students, supplementing and extending the set curriculum. Folk music is used to teach the basics of harmony and rhythm, and to encourage children not only to listen but to make music themselves. Folk music is also used to make such subjects as history, geography and social studies come alive for students, bringing them in touch with the more personal views and reactions of the people they are studying.

MITS workshops are given by a core of performers selected on the basis of their musical knowledge and expertise, and their ability to communicate with students. Care is taken to ensure that appropriate subjects and artists are programmed for each school and grade level, and that workshops are kept small to ensure close interaction between performers and students. The workshops are given singly or in series, at one school or several affiliated with a school board. Though in the past MITS has been able to work only within the metro Toronto area, it is hoped that the program will eventually be extended to other parts of Ontario.

Funding for MITS programs must depend upon individual schools and school boards. However, financial assistance is available through the Toronto Musicians' Association Trust Fund, and in some cases from the Mariposa Folk Festival. MITS administration costs have been undertaken since its beginning by the Festival, supplemented in the past two years by grants from the Ontario Arts Council.

MITS performers will be presenting two children's workshops at this year's festival. The first is an introduction to folk music for children of all ages. It ranges freely over such areas as Canadian folk music (Sharon Hampson, Bram Morrison), jug band music (Chick Roberts, Ken Whiteley), and folk instrumental styles (Richard Avery). The second workshop is called "Folk Fun and Games", and stresses music you can make yourself. Come prepared to participate in playparty games, action songs, and body music. The exact times and areas of these workshops are given elsewhere in the program book.

MITS was coordinated this year by Shelley Posen. Committee members include Sheila McMurrich, Bram Morrison, George Sawa, Sharon Hampson, Ken Whiteley, Paul Hornbeck, Rick Avery, Gary Hayes, and Estelle Klein (advisor).

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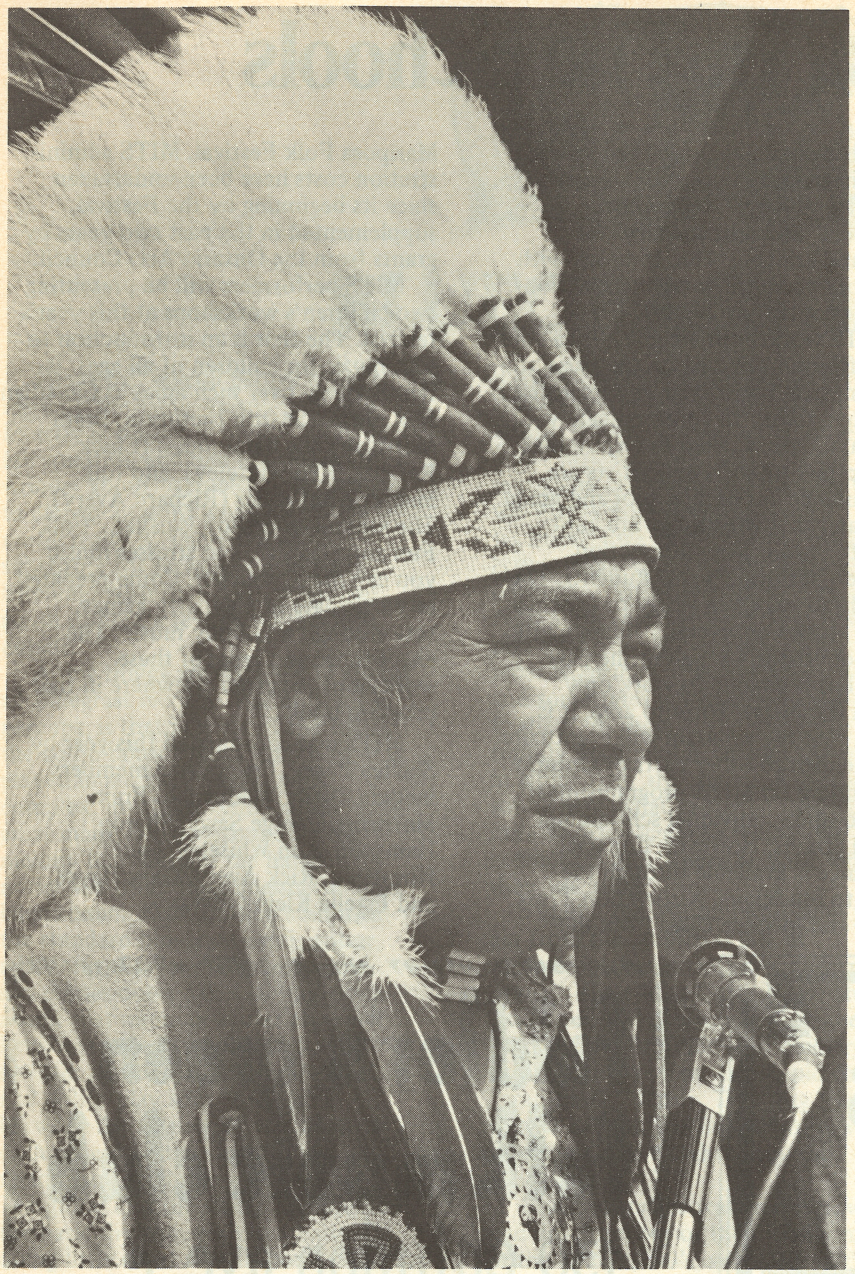
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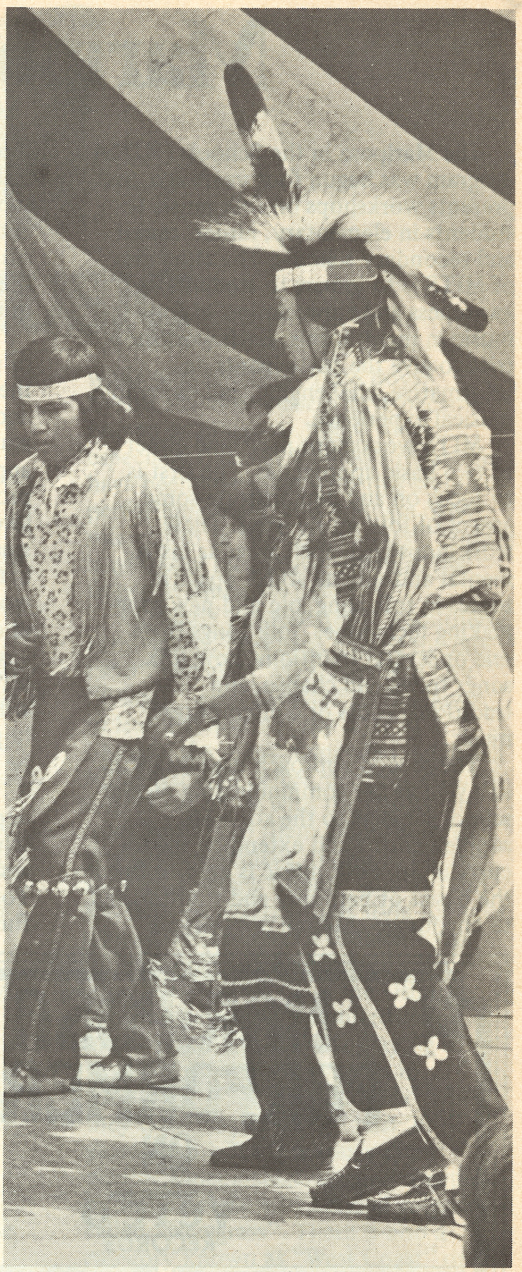
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Programming: Alanis Obomsawin

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Tom & Sarah Kalinek
Elmira Soupay
Kathleen Hanson
Translator: Billy Day

Throat Singers – Innuit
Povungnituk, Quebec
Mrs. Alice Audla
Mrs. Mary Sivuarapi

Mouth Harp Player – Innuit
Povungnituk, Quebec
Mrs. Akalisie Novalinga

Saddleback Family Dancers – Cree
Alberta
Jos Saddleback
Gerry Saddleback
Hilda Saddleback
Angela Saddleback
Rodrigue Saddleback
Celina Saddleback
George Saddleback
Hervay Roasting

Alanis Obomsawin, Singer – Abenaki
Odanak, Quebec
Ruby Denis, Singer – Carrier
Prince George, British Columbia
Duke Redbird, Poet – Chippewa
Toronto, Ontario
Willie Dunn, Singer – Micmac
Montreal, Quebec
Paul Ritchie, Singer – Ojibway
Toronto, Ontario

CRAFTSPEOPLE

Bob Davidson	Carver	Haida, Vancouver, B.C.
Jerome Dube	Sleighmaker	Atigameg, Manowan, Quebec
Donald Gabriel	Lacrossestick Maker	Iroquois, Oka, Quebec
(Two young boys will accompany Donald to demonstrate the game.)		
Raymond Gabriel	Jeweller	Iroquois, Oka, Quebec
Theresa Jimmy & Marna Borgen	Weavers	Salish, Chilliwack, B.C.
Joannasee Kakkee & Peter Salomonie	Ivory Carvers	Innuit, Frobisher Bay
Mme. Coral Landry & Mme. Agatha Kalkush	Beaver Fur Clothing	Montagnais, Cote Nord, Quebec
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Bill Reid	Carver & Jeweller	Haida, Vancouver, B.C.
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Raymond Stevens	Carver & Jeweller	Haida, Montreal, Quebec
Nina Herodier Samuel Bearskin Samson Neacappo Nina Pisiniquon Gerry Sam Josie Sam Margaret Louttit	Storytellers & Craftspeople	Cree, Fort George, James Bay

Grateful thanks to the native peoples' hospitality committee who give their time and energy throughout the weekend.

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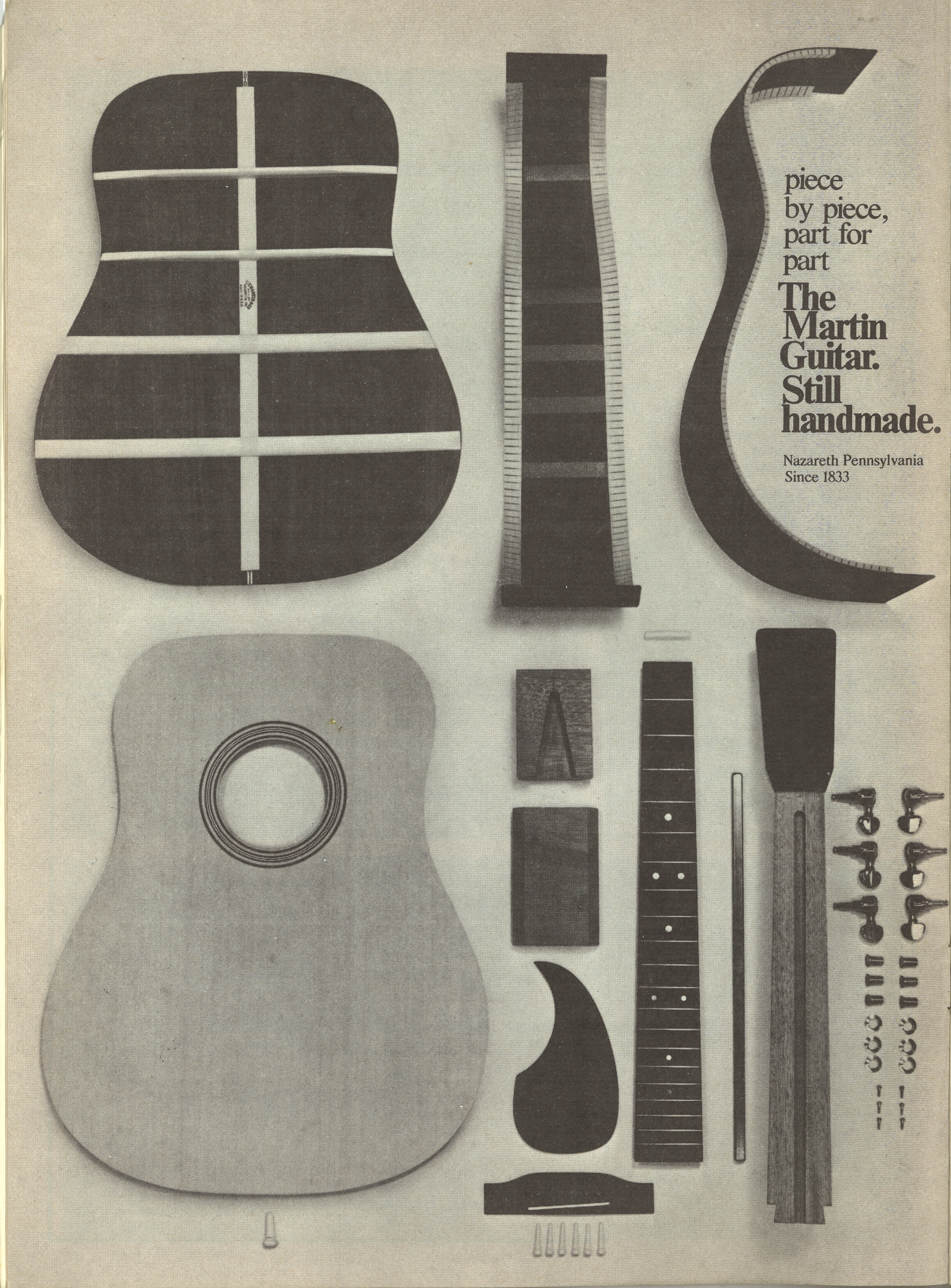
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NOTES ON ACCOMPANIMENT

I. THE FUNCTION OF AN ACCOMPANIMENT

The British folk music tradition has been largely an unaccompanied one. The human voice, most versatile of all musical instruments, has been unhampered and the melodies have developed complicated rhythmic and linear structures, inflections, decorations and similar subtleties easily drowned out or levelled off by accompaniment. Addition of accompaniment should, therefore, be approached cautiously so as not to rob the song of its fundamental characteristics or independence. Keeping in mind that the song is more important than the accompaniment, the latter may then have several basic functions: to complement the song (without dominating it) with a background against which it may freely play; to emphasize the harmony and/or rhythm of the song; to bring out the potentialities of the melody in a way impossible for the voice, that is, by improvisation on material found in the song. Accompaniment may also serve to give the singer rhythmic support and to aid synchronization in group singing.

II. THE INSTRUMENTS

The traditional instruments most commonly used in accompaniment of British folk music are the fiddle, flute, pipes, concertina and melodian. Guitar and banjo, so recently become widespread in Britain along with jazz and popular music techniques, are foreigners to this tradition. Generally speaking, the traditional instruments above named accompany by following the song-melody, occasionally offering sporadic chordal comments. Only when they accompany in ensembles do they even begin to approach the block-chordal type of accompaniment characteristic of guitars and banjos. However, these latter two instruments *can* be moulded stylistically to suit British tradition but must be used carefully, with an eye to preserving both their own integrity and that of the songs.

III. THE CHORDS

The Chords should be kept as simple as possible, using either the harmonies outlined within the melody itself or those common to traditional usage. The chords given in this book will indicate better than a lengthy explanation (for which there is no space here anyway) what the editors mean by "simple" and "traditional" chord usage. There are no diminished, augmented or non-triadic forms (other than 7th-chords) advised as they belong to other musical idioms and often draw attention away from the song. Even 7th-chords should be used sparingly as they are extremely lush and need thoughtful placement.

"Barren harmonies" are often desirable, especially in freely-sung songs—barren either in the sense that some element of the chord structure is omitted or that a limited number of chords are chosen and played infrequently.

Modal chords are used widely in British folkmusic, both in major and minor songs. As the scales are usually noticeably altered in songs needing such chords, it is easy to detect spots where such chords are desirable.

The type of chords chosen and their placement varies considerably from song to song, but simplicity remains the rule of thumb. Change chords as infrequently as possible, moulding the instrumental harmony to the vocal without trying to follow the melody too closely.

IV. APPROACH TO A BASIC ACCOMPANIMENT

If the singer is accompanying himself, it is beneficial to learn to sing the song first without any accompaniment at all, save perhaps that of foot-tapping to keep the rhythm. If the player is accompanying another singer, he should hear the song through at least once before embarking upon an accompaniment. If occasional chording or picking out of the melody on the instrument aids in either case, use such crutches by all means, but discard them as soon as possible. Sing or hear the song first as an independent entity. It is often a temptation to attempt accompaniment while learning the song, with the result that the instrument tends to take over.

When the song is firmly fixed in your mind, add the accompaniment little by little, element by element. (a) Add strummed *chords,* but only where chord changes are indicated. This will give you a perspective on the harmonic phrasing and general structure of the song. (b) Then add them at the beginning of each measure as well, and at points of emphasis, giving *rhythm* to growing accompaniment. (c) Finally branch out into more elaborate techniques and rhythms

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Freely-sung songs need very little in the way of background support. A combination of steps (a) and (b) above will usually suffice, interspersed with single or dual-note "chords" (barren harmony) and bits of improvised phrases borrowed from the melody. These extras, as well as supplementary chord strums, fit in very well at long held notes, rests, or at the ends of lines and verses. Take care that such accompaniment is not too busy or overdramatised, that it does not cut across the basic free rhythm of the song. If the player is really paying attention to the song, his accompaniment should fall easily into place.

Freely-sung songs may also be accompanied by a continual pattern of background notes. The slower subjective song-rhythm and the faster, machine-like objective rhythm of the instrument will be free of one another, yet held together by the still-constant chords, which are changed just as they were in the free strumming techniques.

Rhythmically regular songs are easier to accompany tastefully. Some such songs need a strident beat, others a gentle, reminding one, but there is always the beat as a pillar of support for the changing harmony and flowing melody. In approaching rhythmic accompaniments, it is best to begin with the simplest plucking styles and proceed, as familiarity with the song increases, to the more elaborate techniques. Stick to one, or (at the most) two, styles throughout one song, as constant shifting from one to another becomes somewhat distracting. Remember that an over-simplified accompaniment is always better than an over-complex one.

V. ELABORATIONS ON THE BASIC ACCOMPANIMENT

So far, only chords and rhythms have been used in the evolving accompaniment, the song providing the only moving melodic line. The accompaniment can, however, enhance the song by itself embarking upon a melody or snatches of improvisation on the song. *Bass runs* will help make the changes from one chord to another more fluid, as well as provide occasional interludes between lines and verses. *Motifs* taken from the melody, however long or short, may be played behind the song, at the ends of lines or during long held notes and rests. Or a full *countermelody* may be woven into the harmonies behind the song. A countermelody is a new melody built up on elements taken from the tune and parallel with it—it is free of the tune, may start and stop when it wishes, distort the rhythm, in short be as independent as desired, provided it follows the same harmonies as the song and does not distract the singer.

In constructing a countermelody, it is best to commence simply. (a) Begin by experimenting with varying the bass notes within the fundamental technique you have chosen. (b) Then graduate to bass runs between chords. (c) Then try small motifs either behind the melody or in between lines and verses. (d) After these preliminaries, connecting the bass runs and motifs into a fluid countermelody should not be difficult. Needless to say, it is indispensable to pick out the song melody itself on single strings prior to improvisation of any sort.

A countermelody will often clash with the basic rhythm of the song, or may alter the normal chord structure. That is, it may "conflict" even as any melody "conflicts" with rhythmic or harmonic bonds. Every note in a melody phrase need not fall neatly into the chord system chosen to cover the phrase. A certain amount of clash due to syncopation, altered chords, and so on, is desirable, but as it is usually the tendency of a competent instrumentalist to use to full capacity his skill and imagination, take care that such improvisation does not overbalance the voice-instrument equilibrium.

VI. ENSEMBLE ACCOMPANIMENT

Appropriate ensemble accompaniment is as much an accomplished art as that of the individual player. The accompanist co-operates with and defers to the song. In an ensemble, this principle must expand beyond an attitude to the song and become also the co-operation and respect of the players towards one another. Guitars and banjos, or flutes and fiddles: all are capable not only of retiring rhythmically behind a song but also of assuming competently the leading role and indulging in flights of improvisation. There should, however, be an understanding that one, or perhaps two, instruments fly at a time, with the others supporting and complementing it, even as the whole group is supporting and complementing the song. An ensemble is, after all, a combination of distinctive musical textures and it is a shame to drown their individual capacities through lack of understanding or through the natural eagerness to shine.

* * * * * *

This, perhaps, is the basic problem underlying the accompaniment of folkmusic by instrumentalists whose musical background lies outside the traditional field. Naturally, any skilful artist takes pride in his abilities and wishes to display them to full capacity. But *taste*— a sense of what is fitting— is the master achievement, and no amount of technical or imaginative skill can compensate for the lack of it. In accompanying folkmusic, taste is synonymous with simplicity (or unobtrusive complexity!), without which the whole purpose of adding musical instrumentation to the voice is defeated.

The Mariposa Folk Festival wish to thank Mills Music Ltd., 20 Denmark St., London W.C. 2, England for their permission to reprint this article from their excellent publication "The Singing Island." A collection of English and Scots Folksongs, compiled by Peggy Seeger and Ewan MacColl. The work of Ewan and Peggy being a good example of singer and accompanist performing correctly.



Listen to: FOLK CIRCLE SATURDAY NOON
ECLECTIC CIRCUS MONDAY TO SATURDAY 10 AM

Mariposa Performers...

The following performers' names appear in no special order.

GLENN OHRLIN

Working cowboy, traditional folk-singer and rodeo rider Glenn Ohrlin has gathered 100 songs into his book 'The Hell-Bound Trail' presenting an introduction to range and rodeo life as well as cowboy music. Ohrlin's years on ranches and 'back of the chutes' were times of hard work,constant travel, close friendships, frequent injury, and rough practical jokes, all of which are illustrated in his songs and performances. He now operates a small ranch near Mountain View, Arkansas. He performs at festivals, and has four albums out in addition to his cowboy songbook.



GEORGE SAWA

George came to the University of Toronto to study Ethnomusicology from Alexandria, Egypt, in 1970. He is a member of Mariposa's Ethnic Committee and helps research various ethnic music and performing groups in Toronto. He has written papers on Arab and Western music, and he performs on an Arabic instrument called the KANUN.





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SHELLEY POSEN

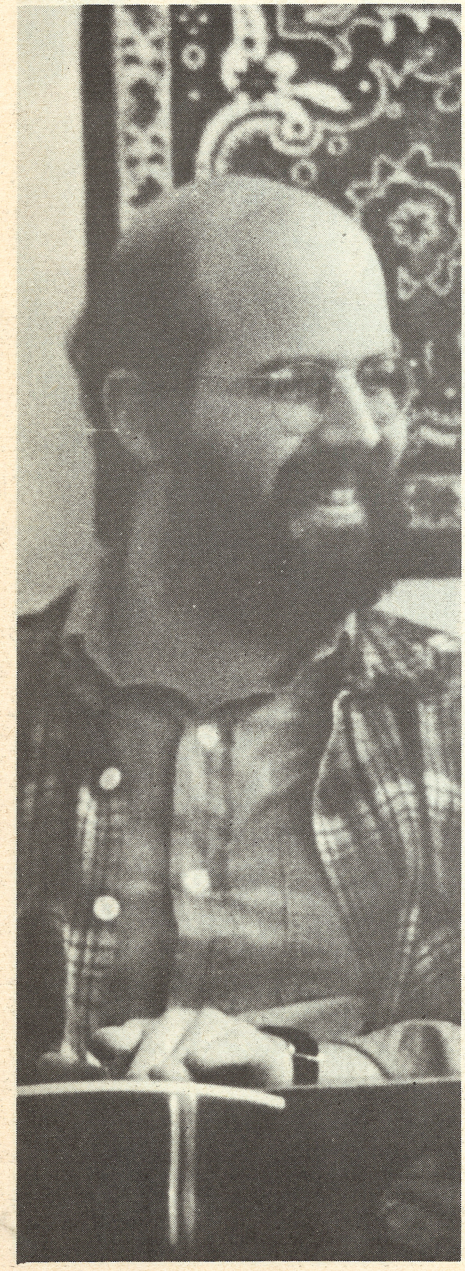
Currently working on a graduate degree in folklore from Memorial University in Newfoundland, Shelley is an adviser to Mariposa. He is currently a co-ordinator of MITS (Mariposa in the Schools) and has been involved in organizing the Sacred Harp singing group. He plays guitar, banjo, autoharp, dobro and concertina and has recently been playing bluegrass music with two different bands.

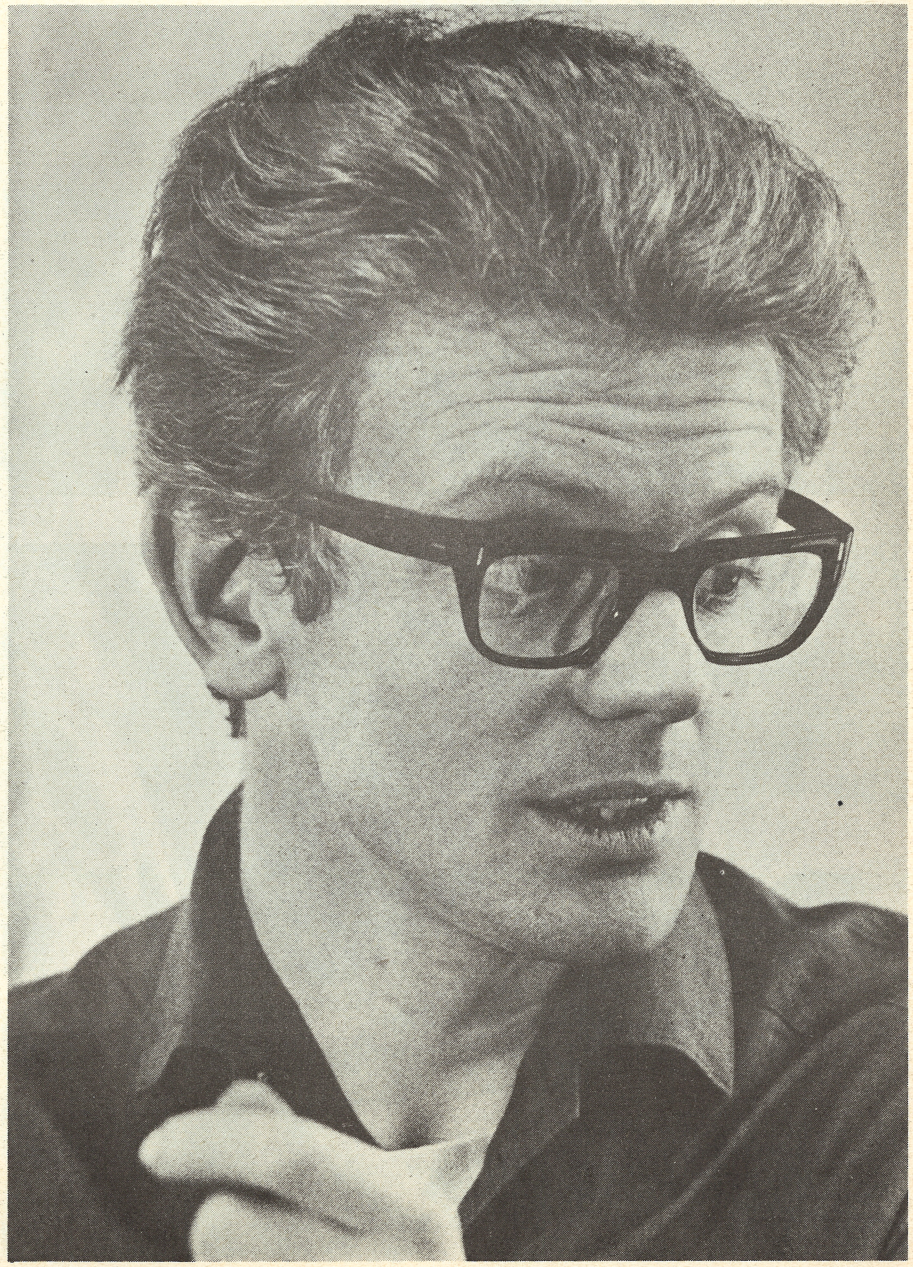
NORMAN KENNEDY

Norman Kennedy first appeared at Mariposa in 1970. He easily handles the dry wit of his native Scotland while both performing and weaving – a craft that has won him as much notoriety as his large repertoire of traditional Scottish material, from bawdy songs to ballads. This past year he has travelled extensively, performing in college festivals, the San Diego Folk Festival, weaving and teaching as he goes.

MALKA HIMEL

Malka is from Israel where she performed in children's theatre and in films. She has presented major concerts at Carnegie Hall, a Royal Command performance in England, major concert halls in Canada, folk clubs and college campus concerts. She sings in several languages and formerly performed with Joso, a Toronto coffee house owner.





JOE HICKERSON

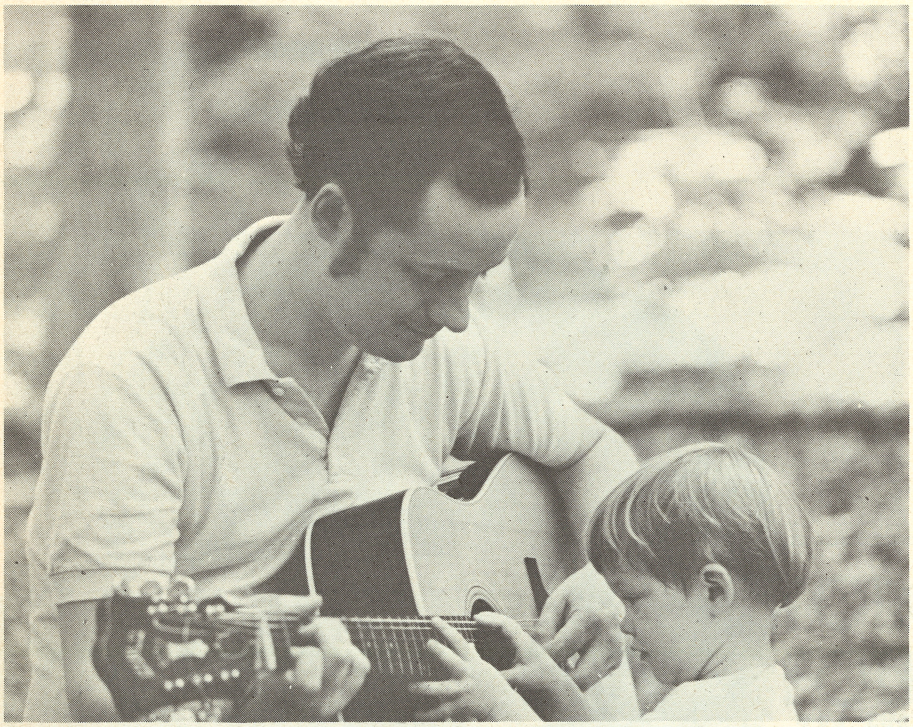
Joe Hickerson's position as a folk-archivist for the Library of Congress gives him access to an unusually broad repertory of songs. He spent several years in the graduate folklore program at Indiana University, and has been involved with several folklore societies. He has published articles in several folklore journals and magazines. Hickerson has made many recordings and is sometimes accompanied by his wife, Lynn, who sings and plays the flute.

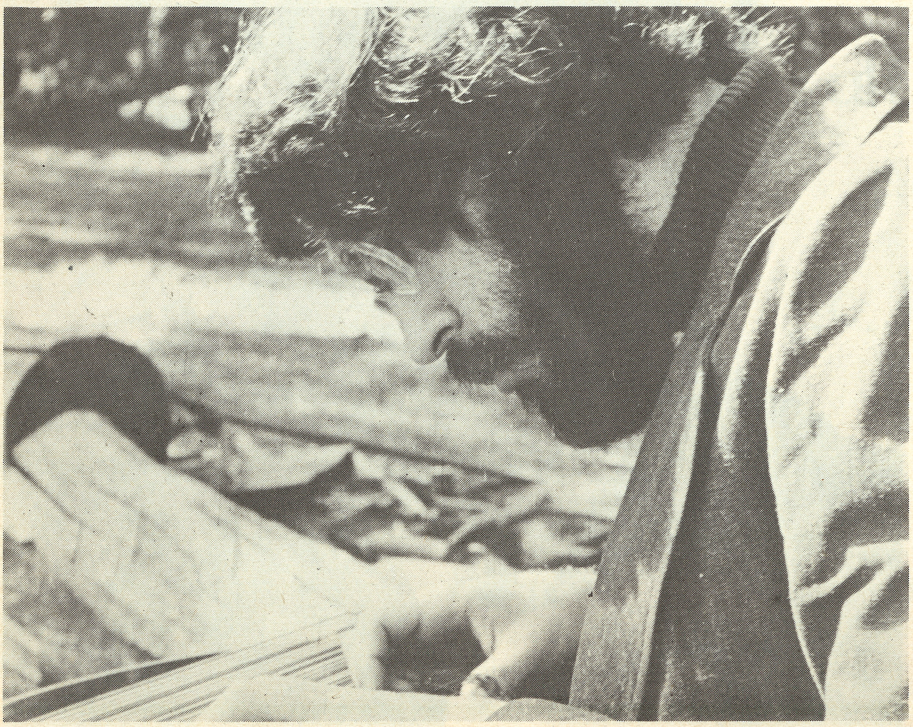
KEN BLOOM

Ken Bloom has spent many years teaching, playing and studying the folk music of the U.S. and other countries. He has worked in country and western bands, Turkish orchestras, Greek dives and old time string bands. He studied Indian classical music with Ravi Shankar and toured throughout Europe playing tenor sax and clarinet in a swing band. He also makes instruments.

MALVINA REYNOLDS

Malvina was born in 1900, received her Ph.D in 1939 from the University of California and has been writing songs since the early 50's. She has had hit songs recorded by Pete Seeger, Judy Collins, Joan Baez, Harry Belafonte, Glen Yarbrough, The Searchers, The Seekers and The Limeliters. Many of her songs are topical, but she also writes on any subject that interests her – love songs, children's songs, ballads and others. She has made several recordings, and many of her songs have been printed in four separate collections.







JOHN ROBERTS & TONY BARRAND

This pair is familiar to past Mariposa audiences. Most of their songs are drawn from the English tradition of ballads, lyric songs, bawdy songs, music hall and sea shanties. Many have choruses and are performed unaccompanied and in harmony, in a way that makes it easy for audiences to join in. Together they play many instruments including guitar, banjo, concertina, mandolin, fiddle, bowed psaltery, kazoo and spoons.

LARRY JOHNSON

Larry made his first appearance during the '73 Mariposa festival. A pupil of the late Rev. Gary Davis, he is better known in Europe than he is on this continent. An interpreter of the work of dozens of forgotten bluesmen of the twenties and thirties his guitar recalls memories of recordings made by Charlie Patton, Ishman Bracey, Tommy Johnson, and many others.

JOHN HAMMOND

John has been performing for over a decade and is one of the best white interpreters of black American music. He 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 performers like Muddy Waters and Willie Dixon.



STEVE GOODMAN

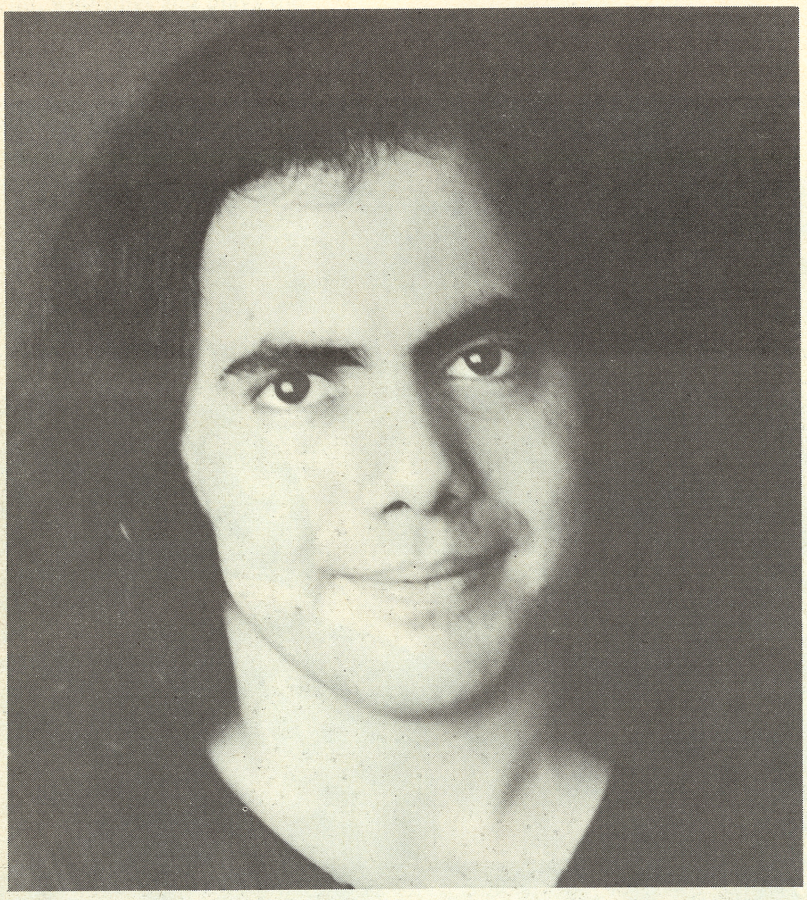
Born in Chicago, Goodman comes from the 'Chicago Gang' of singer-writers – John Prine, Tom Dundee, Bonnie Koloc and others. His songs are country influenced with the elder Jimmie Rodgers being a primal inspiration. Out of his travels by train and bus through the South came two of his best tunes 'City of New Orleans' and 'Yellow Coat'.

ORIGINAL SLOTH BAND

Ken and Chris Whiteley, and Tom Evans play a dozen or so instruments in musical styles ranging from New Orleans Jazz, through blues, big band, old time country, pop songs of the twenties and thirties, novelty and jug band music. They have appeared at previous Mariposa festivals, and at folk clubs, colleges, beer halls, and wherever else. Last year they released their own self-produced album.

BAI KONTE

Bai Konte is from the Republic of Gambia. 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. He is a Marabout – a Moslem Holy Man – and a Jalo, a professional caste musician. He has recorded for Radio Gambia, and for the Gambian Archives, and his tapes are being issued here 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.





LOS QUINCHAMALI

Presenting a panorama of folk music of the Andes, this Montreal based group parallels the traditional expression of the Indians to the songs in the folk idiom being composed by modern South American poets and singers, revealing an awakening and a strong desire for change. They play a variety of instruments that include: the Kena – a traditional flute without a mouthpiece, made from cane; the Pinquillo – an Indian flute with a mouthpiece; the Sikus – panpipes; the Charango – a miniature Indian adaption of the guitar bearing 10 strings; and the Bombo – a drum made from the hollowed trunk of a tree; other percussion instruments and the guitar.

ELIZABETH COTTON

Miss Cotton is a singer of blues and ballads. She first came into prominence as the writer of the well known folk song 'Freight Train.' She is an unusual guitarist, and her gentle voice and delicate songs delight audiences wherever she performs. She first appeared at the Mariposa Festival in 1970, but she appeared in Toronto at a Mariposa sponsored concert the previous fall.

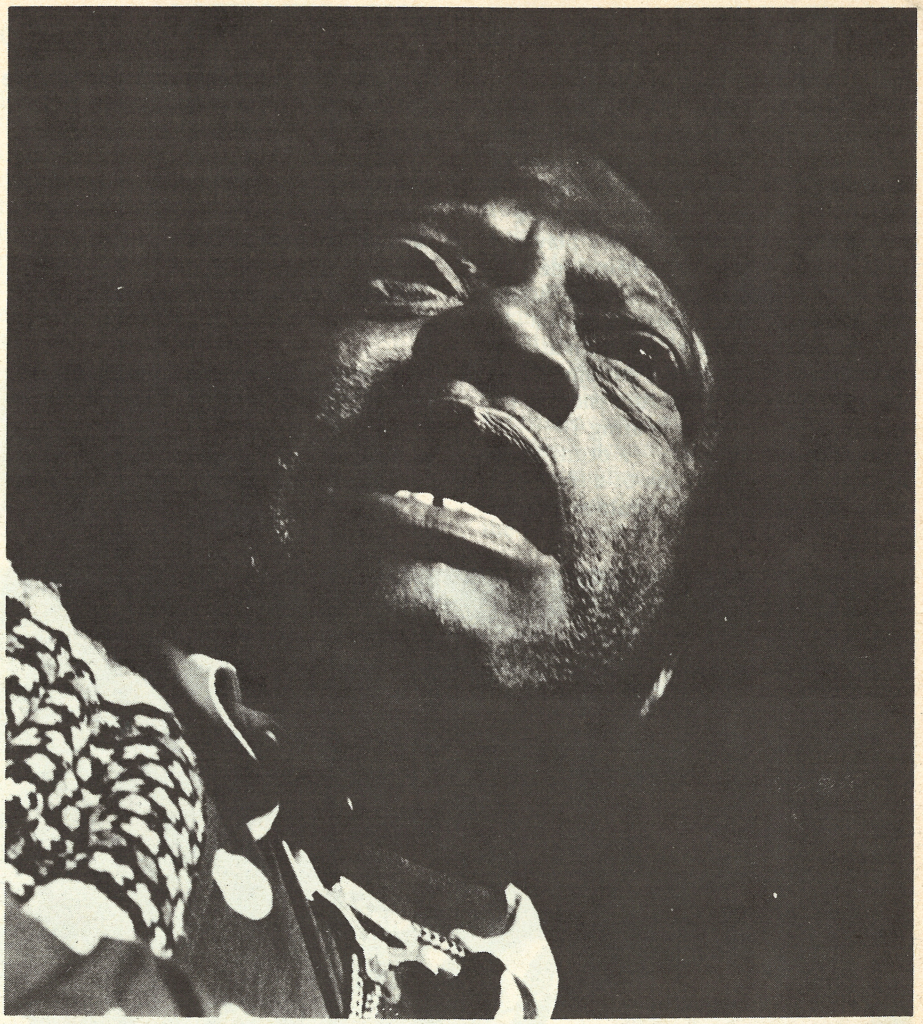
LLOYD & LENNOX GAVIN

Their parents taught these brothers traditional songs and ballads while they were growing up in Chichester, Quebec, in the Ottawa Valley. Lloyd, born in 1908 spent most of his life farming and working in lumber camps, while Lennox, born in 1911 worked in a smelter, and then opened a hotel in Quyon. Other singers in the area also influenced their present repertoire of mostly Irish and music hall songs. Both have been recorded by folklorists, and have sung on CBC radio broadcasts. They will be appearing at the Gatineau Festival at the end of July.



BUKKA WHITE

Booker T. Washington White was born in 1906 in Mississippi. He started playing guitar at an early age and began working in St. Louis honky tonks and barrel houses when he was fourteen. He made his first recordings in 1930 and his repertoire today includes blues, train songs and gospel tunes.



EASY FASHIONS

LE CHÂTEAU

GILLES LOSIER

Gilles Losier comes from New Brunswick and he studied music in Halifax. His first instrument was the fiddle, and he has played for dancers and concerts for many years. Along with Louis Boudreault, Yvan Brault and Phillippe Bruneau he performs the music for Les Danseurs du St. Laurent.



WAREHAM BROTHERS

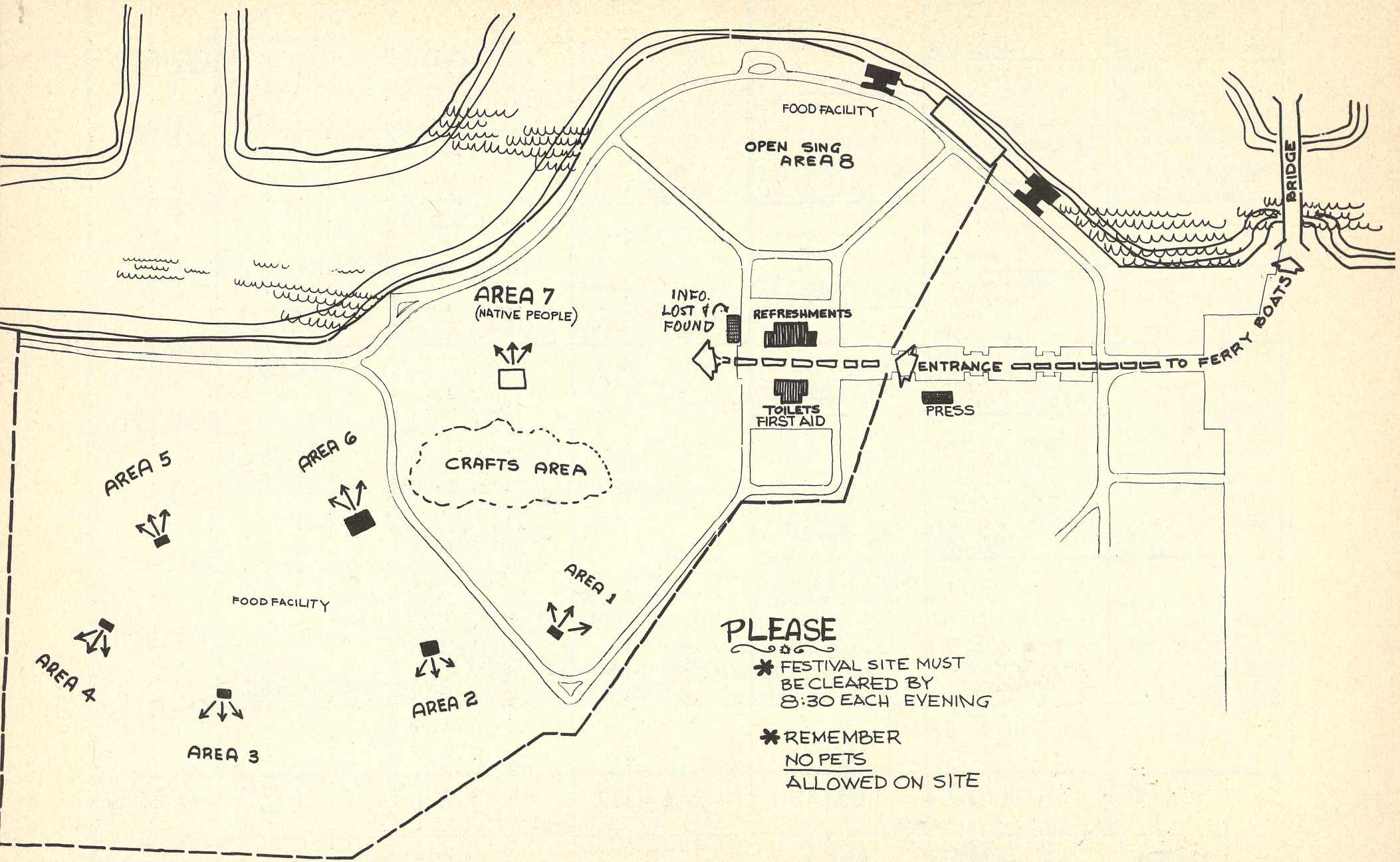
The Wareham Brothers come from Newfoundland. Their father was an active traditional singer and greatly encouraged the boys and taught them to play fiddle, mandolin, guitar and banjo. They play old time Newfoundland music, popular Irish music and old country dance tunes. All of the brothers hold full time jobs in Newfoundland.



LES DANSEURS du ST. LAURENT

This is the fourth year in a row that this fine dance group is presenting itself to festival audiences. They are accompanied by their musicians Phillipe Bruneau (accordion), Giles Losier (bass), and Yvan Brault (piano). The group's inexhaustible energy, radiant good spirits, and deep affection for the dance traditions and music they interpret, have won them many Mariposa fans during their past performances.




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CRAFTS AREA
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AREA 1
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AREA 2
AREA 3
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* FESTIVAL SITE MUST BE CLEARED BY 8:30 EACH EVENING
* REMEMBER NO PETS ALLOWED ON SITE

GATES OPEN AT 10.00AM

MARIPOSA — FRI. JUNE 21 1974

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10,30	VARIED GUITAR STYLES Mary McCaslin: Host Elizabeth Cotton Carlos Vallardares John Allan Cameron	INEXPENSIVE INSTRUMENTS It ain't what you got- its what you do with it. Michael Cooney: Host Pete Seeger "Charlie" Chin John Wright Patrick Judge Jose Zowadski	DULCIMER FAMILY and STYLES Ken Bloom: Host George Sawa Bill Spence: Hammered Dulcimer	TORONTO AREA BLUEGRASS COMMITTEE Why Bluegrass? (Roots & Sources Shelly Posen: Host) Bluegrass Styles Hot Mud Family T.A.B.C. Instrumental Workshop Banjo Mandolin Guitar Bass	SQUEEZE BOXES Ian Robb: Host Philippe Bruneau Baxter Wareham	THE DEPRESSION THE VARIED SONGS John Roberts & Tony Barrand Mike Seeger
11,00						
11,30					GUITAR BLUES & RAGTIME Larry Johnson: Host Sam Chatmon Leslie Riddle	FLUTES, WHISTLES ETC. David Amram: Host Los Quinchamali Richard Hughes Chris Rawlings Patrick Judge
12,00	WHEN DOES IT BECOME A FOLK SONG Shelley Posen Joe Hickerson Steve Goodman Lloyd Gavan Ken Bloom John Roberts & Tony Barrand	STRING BAND EVOLUTION Kyle Creed, Fred Cockerham & Bobby Patterson Hot Mud Family	SCOTTISH DANCING (Participation) Tam & Margot Kearney: Hosts With Friends of Fiddlers Green	AN INTERVIEW WITH JOE HEANEY by Michael Cooney 1:45 GAMBIAN LIFE Bai Konte with Marc Pevar	MOUTH HARP JEWS HARP John Wright: Host Dan Smith Chris Whitely Akalisie Novalinga	Concert LES DANSEURS DU ST. LAURENT
12,30						
1,00		SONGMAKING Adam Mitchell: Host Jack Schechtman Mary McCaslin Angèle Arsenault Kate & Anna McGarrigle	SLIDE BLUES GUITAR Dave Essig: Host John Hammond Booker White		Concert Malvina Reynolds John Roberts & Tony Barrand	INSTRUMENTS AS VOICE SUBSTITUTES (And Vice Versa) Mike Seeger: Host John Wright Ken Bloom Patrick Judge Alicie Audla Mary Sivuarapi
1,30						
2,00	Ballads Old & NEW Alice Gerrard: Host Steve Goodman Jim Ringer Tommy Makem		FIDDLE STYLES #1 J.A. Cameron: Host Van Kidwell Jean Carignan Angus Chisholm Louis Boudreault Perce Wareham	AN INTERVIEW WITH PETE SEEGER by Joe Hickerson 2:45 Concert Kate & Anna McGarrigle		
2,30						
3,00	BLUES Michael Cooney: Host Leslie Riddle Sam Chatman	Workshop: SONGS & DANCES OF THE ANDES Los Quinchamali Sikuris del Titicaca Carlos Vallardares			BALLADS Variants (Britain U.S. Canada)	ENGLISH CONTRA DANCING Learn How to Do It
3,30						
3,30	Larry Johnson Booker White John Hammond	Concert Diana Marcovitz David Amram "Charlie" Chin	CHILDREN'S CONCERT David Amram George Sawa Bessie Jones & Family (Play Party)	Banjo Mike and Pete Seeger: Hosts Kyle Creed Fred Cockerham Bobby Patterson Walter Scott	Joe Hickerson: Host Ray Fisher Lloyd Gavin Jack Nissenson Joe Heaney Almeda Riddle	Andy Spence: Host Fennig's All Stars
4,00	THE JUGBAND An Examination					Concert LES DANSEURS DU ST. LAURENT LOUIS BOUDREAULT
4,30	The Original Sloth Band		Concert Elizabeth Cotton Leslie Riddle		COWBOY SONGS (Real & Celluloid) Glen Ohrlin: Host Jim Ringer Adam Mitchell Jack Schechtman	ESKINO DRUM DANCERS
5,00	Concert Tommy Makem Jean Carignan	Concert Bruce Cockburn	ANATOMY OF GROUP SONGS AND CHORUSES Joe Hickerson John Roberts & Tony Barrand	LITTLE BOXES (Comments on Life Styles) Malvina Reynolds: Host Steve Goodman David Amram Michael Cooney Angèle Arsenault		Concert Bai Konte John Wright & Catherine Perrier Fennig's All Stars
5,30						
6,00	Walter Scott & Richard Hughes				STORY TELLING Pete Seeger: Host Bai Konte Almeda Riddle Patrick Judge Joe Heaney Louis Boudreault	
6,30	Concert Ray Fisher Glen Ohrlin	Concert Hot Mud Family	Sam Chatmon	Concert Booker White Kyle Creed, Fred Cockerham & Bobby Patterson		Los Quinchamali
7,00			THE SEVEN DEADLY SINS (Sing a round) J.A. Cameron: Host John Roberts & Tony Barrand Ken Whitely Tommy Makem Michael Cooney	A NEWFOUNDLAND KITCHEN "TIME" Wareham Brothers Patrick Judge	Concert Dan Smith Bessie Jones & Family	Concert Angèle Arsenault Les Danseurs du St. Laurent
7,30	FOLK DANCE PARTICIPATION Olga Sandolowich & Ernie Krehm Hosts.	RED NECKS, WHITE SOCKS & BLUE RIBBON SONGS (Country Classics) Alice Gerrard: Host Adam Mitchell Larry Johnson Steve Goodman Jim Ringer				
8,00						

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

AREA 7 NATIVE PEOPLE
11AM TO 7 PM
SEE ADDITIONAL PAGE FOR DETAIL SCHEDULE

AREA 8 OPEN SING
1 TO 7 PM EACH DAY
IF YOU WISH TO PERFORM:
SIGN IN AT AREA WITH HOSTS
RICK FIELDING AND BOB JANZEN

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

GATES OPEN AT 10.00AM

MARIPOSA — SAT. JUNE 22 1974

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10,30	OLD TIME AND COUNTRY GUITAR STYLES Dave Essig: Host Dave Edmundsen Bobby Patterson	AUTOHARP Mike Seeger	FOLK REMEDIES & RECIPIES Norman Kennedy Almeda Riddle Bessie Jones Alanis Obomsawin	TORONTO AREA BLUEGRASS COMMITTEE Putting together a song Bluegrass Style T.A.B.C. Hot Mud Family	GUITAR (Accompaniment) Bruce Cockburn "Charlie" Chin Adam Mitchell	WHAT IS IT? Unusual Instruments Ken Bloom: Host
11,00						
11,30	HARMONICA SOUNDS (From the Delta to Chicago)	PIANO WORKSHOP David Amram: Host	12 STRING GUITAR Michael Cooney	Instrumental Workshops Banjo Bass Guitar Fiddle Mandolin Dobro	Elizabeth Cotton	
12,00	Larry Johnson: Host Chris Whiteley John Hammond Dan Smith	Diana Marcovitz Kate McGarrigle John Arpin	FOLK SONGS AND MUSIC IN TRANSITION Joe Hickerson John Roberts & Tony Barrand Jack Schechtman Tommy Makem Shelly Posen Walter Scott & Richard Hughes	MAC MASTERS: The World And Songs of a Traditional Newfoundland Singer Wilf & Baxter Wareham	TOPICAL / PROTEST SONGS Pete Seeger: Host "Charlie" Chin Malvina Reynolds Angèle Arsenault Renato Trujillo Ruby Dennis Chris Rawlings & Gilles Losier	INTERNATIONAL MUSIC & DANCE University of Toronto Chinese Orchestra Os Paulitieros de Miranda (Portugal) Selyani (Macedonian)
12,30	HAMMERED DULCIMER Bill Spence 1:45	Jim Ringer				
1,00		BLACK⇄WHITE Cross Cultural Influences				
1,30	ELIZABETH COTTON: An Interview by Alice Gerrard	Mike Seeger: Host Original Sloth Band Leslie Riddle Larry Johnson	CELTIC SURVIVALS Norman Kennedy: Host Lloyd Gavan Jean Carignan Tom McCreesh J.A. Cameron Walter Scott & Richard Hughes	MUSIC: A Common Language Bruce Cockburn Ken Bloom	IMPROVISING LYRICS David Amram "Charlie" Chin Steve Goodman	
2,00	MONOLOGUES & RECITATIONS Tony Barrand: Host Joe Hickerson Baxter Wareham	Kyle Creed, Fred Cockerham, and Bobby Patterson				Concert Louis Boudreault Les Danseurs du St. Laurent
2,30					REAL KID'S STREET SONGS & GAMES Tommy Makem Pete Seeger Dan Smith ↓	
3,00	BACK HOME Jim Ringer ↓	THAT RAGTIME SOUND Michael Cooney: Host	Concert Bai Konte ↓	SONGWRITERS (Women's View) Malvina Reynolds: Host		ENGLISH CONTRA DANCING Learn How
3,30						

3,30	Glen Ohrlin	Sam Chatman Hot Mud John Arpin Leslie Riddle	Booker White	Kate and Anna McGarrigle Alice Gerrard Diana Marcovitz Angèle Arsenault	Ray Fisher Bessie Jones & Family	Andy Spence: Host Fennig's All Stars
4,00			Concert		KYLE CREED, FRED COCKERHAM & BOBBY PATTERSON An Interview by Paul Hornbeck	A TRIBUTE TO MERLE HAGGARD Adam Mitchell Steve Goodman
4,30	Concert	BUSTING THE FLOOR BOARDS Step Dancing and Musical Accompaniment	John Hammond	BALLADS Mike Seeger: Host Joe Heaney Almeda Riddle Norman Kennedy Lennox Gavan Glen Ohrlin		
5,00	Jack Schechtman	Andy Spence: Host J.A. Cameron Angus Chisholm Wareham Bros Les Danseurs & MUSICIANS Patrick Judge Norman Kennedy	Concert Bessie Jones & Family Dan Smith 5:45		Concert Bai Konte Jean Carignan Pete Seeger	Concert Alanis Obomsawin Innuit Throat Singers Willie Dunn
5,30	Dave Essig (with Original Sloth Band)					
6,00	DIRTY TRICKS IN THE NAME OF LOVE Michael Cooney: Host Ray Fisher John Roberts & Tony Barrand Joe Hickerson	BLUES Larry Johnson: Host Booker White Leslie Riddle John Hammond Kate McGarrigle	Concert Adam Mitchell Kyle Creed, Fred Cockerham, and Bobby Patterson	Concert "Charlie" Chin Jim Ringer & Mary McCaslin Malvina Reynolds		Concert Les Danseurs du St. Laurent
6,30					Wareham Bros.	
7,00			Concert Sam Chatman Steve Goodman		Concert Almeda Riddle Elizabeth Cotton Alice Gerrard & Mike Seeger	THE MANY WAYS OF TELLING A STORY Norman Kennedy: Host Eskimo Drum Dancers Glen Ohrlin Bessie Jones Josie Sam
7,30	SQUARE DANCE Hot Mud	CEILIDH John Wright & Catherine Perrier Tommy Makem Jean Carignan Walter Scott & Richard Hughes John Roberts & Tony Barrand		Concert Los Quinchamali		
8,00	Stan Dueck: Caller					

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GATES OPEN AT 10.00AM

MARIPOSA — SUN. JUNE 23 1974

AREA	ONE	TWO	THREE	FOUR	FIVE	SIX
10,30	RELIGIOUS SONGS Almeda Riddle Bai Konte Dan Smith Malka Himel Norman Kennedy: Host	FAMILY MUSIC TRADITIONS J.A. Cameron: Host Tommy Makem Wareham Bros. Lennox & Lloyd Gavan Bessie Jones	JEWS HARP John Wright	SACRED HARP SING Under the trees Joe Hickerson: Host	ALL AT ONCE 3 Under The Trees 1. Fiddle Basics Gilles Losier 2. Dulcimer Basics Ken Bloom 3. Guitar Basics "Charlie" Chin	
11,00						
11,30	FOLK SONGS THAT STUCK WITH IT (And became POP) Joe Hickerson: Host Jim Ringer Michael Cooney	11:45 INTERACTIONS: FOLK/CLASSICAL David Amram: Host John Arpin John Roberts & Tony Barrand	FIDDLE STYLES #2 Mike Seeger: Host Angus Chisholm John Wright Jean Carignan Louis Boudreault Fred Cockerham Tom McCreesh	TORONTO AREA BLUEGRASS COMMITTEE Bluegrass Sacred Music T.A.B.C Hot Mud Bluegrass Vocal & Instrumental Workshop Banjo, Guitar, Bass Fiddle, Mandolin Dobro, Voice	M.I.T.S PRESENTS An Introduction To Folk Music For Children Ken Whiteley Sharron Hampson Bram Morrison Rick Avery	ISLAMIC MUSIC WORKSHOP Hosts: George Sawa Leigh Cline With Musicians and Dancers
12,00						
12,30	SOME TRADITIONAL SINGING STYLES Shelley Posen: Host Norman Kennedy Almeda Riddle Joe Heaney Patrick Judge Lennox Gavan	WAKES & WEDDINGS Michael Cooney: Host J.A. Cameron Tommy Makem Ray Fisher			HISTORICAL SONGS & BALLADS VS. HISTORY Joe Hickerson Pete Seeger Glen Ohrlin John Roberts & Tony Barrand Enoch Kent: Host	Concert Chris Rawlings with Gilles Losier
1,00						
1,30	1:45 PLAY PARTY Bessie Jones & Family	2:15 ALMEDA RIDDLE An Interview by Norman Kennedy	SONGS of CHILE (OLD & NEW) Renato Trujillo Alain Montblanch Carlos Vallardares	TUNINGS (Making Them up) GUITAR & BANJO Ken Bloom Mary McCaslin		Concert Les Danseurs du St. Laurent
2,00						
2,30	Concert Bai Konte		Booker White	BALLADS (Found in Canada) Shelley Posen: Host Wilf Wareham Patrick Judge ↓	BICULTURALISM IN FOLKLORE Chris Rawlings: Host Gilles Losier Angèle Arsenault	CLASSIC RAGTIME TO EARLY JAZZ Ken Whiteley: Host John Arpin Sam Chatmon ↓
3,00	Elizabeth Cotton ↓	ENGLISH CONTRA DANCING Learn How To Do It ↓	WORK SONGS Pete Seeger Norman Kennedy			
3,30						

3,30	Leslie Riddle	Andy Spence: Host Fennig's All Stars	Glen Ohrlin John Roberts & Tony Barrand	Lennox Gavan Lloyd Gavan Jack Nissenson	FOLK FUN & GAMES FOR CHILDREN OF ALL AGES Sharron Hampson Rick Avery Bram Morrison Chick Roberts	Larry Johnson Original Sloth Band Kate McGarrigle David Amram Ken Bloom Steve Goodman
4,00	Concert Angèle Arsenault	MUST I GO BOUND WHILE HE/SHE GOES FREE" Alice Gerrard & Mike Seeger Jim Ringer & Mary McCaslin Malvina Reynolds Ray Fisher		SONGS OF THE JEWISH PEOPLE Malka Himel: Host Chayale Luxemburg Shelley Posen		HOOP DANCERS Saddleback Family
4,30	John Allan Cameron		Concert Kyle Creed Fred Cockerham Bobby Patterson			
5,00					Leslie Riddle	FOLK SONG AND DANCES OF THE ANDES Los Quinchamali Sikuris Del Titicaca
5,30	Wareham Bros.	Concert Kate & Anna McGarrigle Steve Goodman	Michael Cooney		SONGS TO SAVE A RIVER Pete Seeger Dan Smith Bill Spence	
6,00	Eminor - A7 How You And Your Friends Can Make Music Together. David Amram (Bring Instruments)		Concert Joe Heaney Ken Bloom	Concert Jim Ringer Mary McCaslin		MEXICAN SUITE by the UNIVERSITY SETTLEMENT DANCERS Followed by Audience Participation
6,30					Concert Jean Carignan	
7,00	Concert Elizabeth Cotton	CEILIDH Ray Fisher: Host Joe Heaney Richard Scott & Walter Hughes Tommy Makem Norman Kennedy J.A. Cameron Angus Chisholm	RIDDLES RIDDLE SONGS RIDDLE STORIES Joe Hickerson: Host John Roberts & Tony Barrand Michael Cooney Bessie Jones Malka Himel	Concert Bai Konte Dan Smith Bessie Jones & Family	Concert Glen Ohrlin Booker White	STRING BAND JAM Hosts: Alice Gerrard Mike Seeger Hot Mud Fennig's All Stars Kyle Creed, Fred Cockerham & Bobby Patterson
7,30	Sam Chatman					
8,00	Larry Johnson					

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

AREA 7
NATIVE PEOPLE
11AM TO 7 PM
SEE ADDITIONAL PAGE FOR DETAIL SCHEDULE

AREA 8 OPEN SING
1 TO 7 PM EACH DAY
IF YOU WISH TO PERFORM:
SIGN IN AT AREA WITH HOSTS
RICK FIELDING AND BOB JANZEN

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

MARIPOSA NATIVE PEOPLES' AREA 7

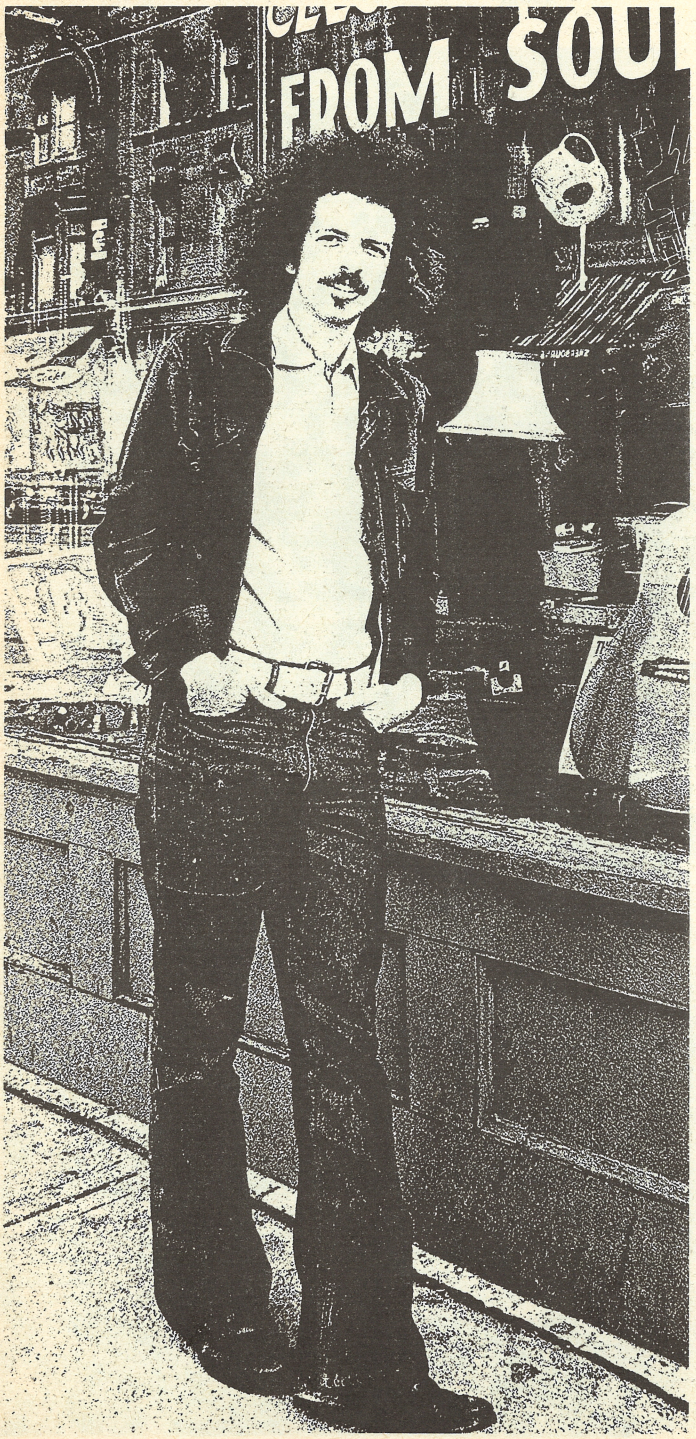
	FRI. JUNE 21	SAT. JUNE 22	SUN. JUNE 23
11.00	Alanis Obomsawin Saddleback Dancers Eskimo Drum Dancers	Innuit Mouth Harp Player & Throat Singers Paul Ritchie	Children's Concert Alanis Obomsawin Innuit Mouth Harp Player
12.00	Innuit Mouth Harp Player	John Allan Cameron & Angus Chisholm GUESTS	James Bay People
1.00	GUEST Jean Carignan Ruby Denis & Willie Dunn	Duke Redbird and Willie Dunn	Bai Konte: GUEST Innuit Throat Singers
2.00	James Bay People: Songs Stories Discussion Innuit Throat Singers	Saddleback Dancers Ruby Denis	Willie Dunn Innuit Mouth Harp Player Duke Redbird
3.00	Duke Redbird & Paul Ritchie Poetry & Song	Eskimo Drum Dancers Paul Ritchie	Alanis Obomsawin Ruby Denis
4.00	Saddleback Dancers	Joe Hickerson: GUEST History of Folk Song Recordings	Dance Saddleback Dancers Eskimo Drum Dancer Les Danseurs du St. Laurent
5.00		James Bay People	Willie Dunn Paul Ritchie Duke Redbird
6.00	Alanis Obomsawin GUEST Les Danseurs do St. Laurent	Willie Dunn Saddleback Dancers	Saddleback Dancers Eskimo Drum Dancers
7.00	Eskimo Drum Dancers	Duke Redbird	

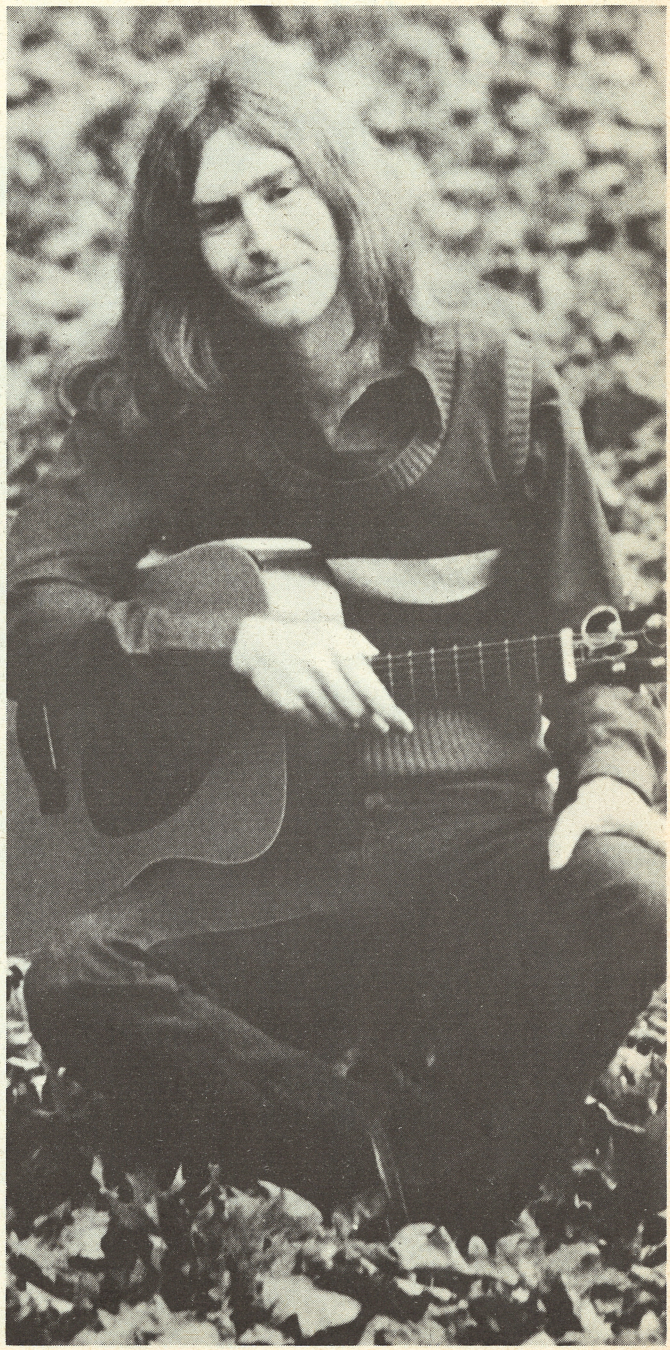
JACK SCHECTMAN

A native New Yorker, Jack has been living and performing in this area recently. He stays 'on the road' part of the year, and his Columbia release 'From Soup to Nuts' has kept him busy with folk clubs and college dates. He spends a good deal of time composing new material from country rock in style to contemplative moody numbers.

ADAM MITCHELL

Singer-composer, record producer, accompanist – and racing car driver, Adam has worked in association with many artists, from Gordon Lightfoot, Ian and Sylvia, Jake Holmes and Linda Rondstadt, to rock groups like Mainline, Fludd and The Paupers. He has been spending more time composing lately and performing his own material. 'Jenner by the Sea' is currently heard frequently on radio stations across the country.



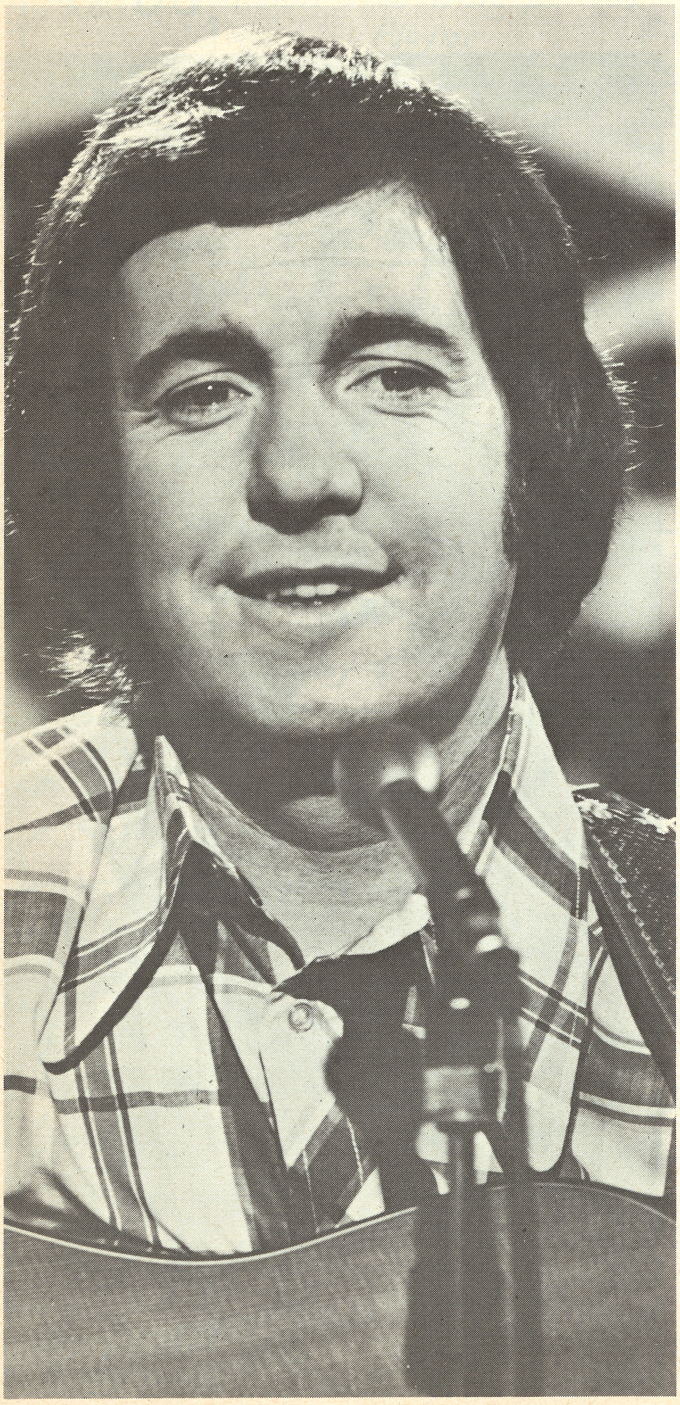


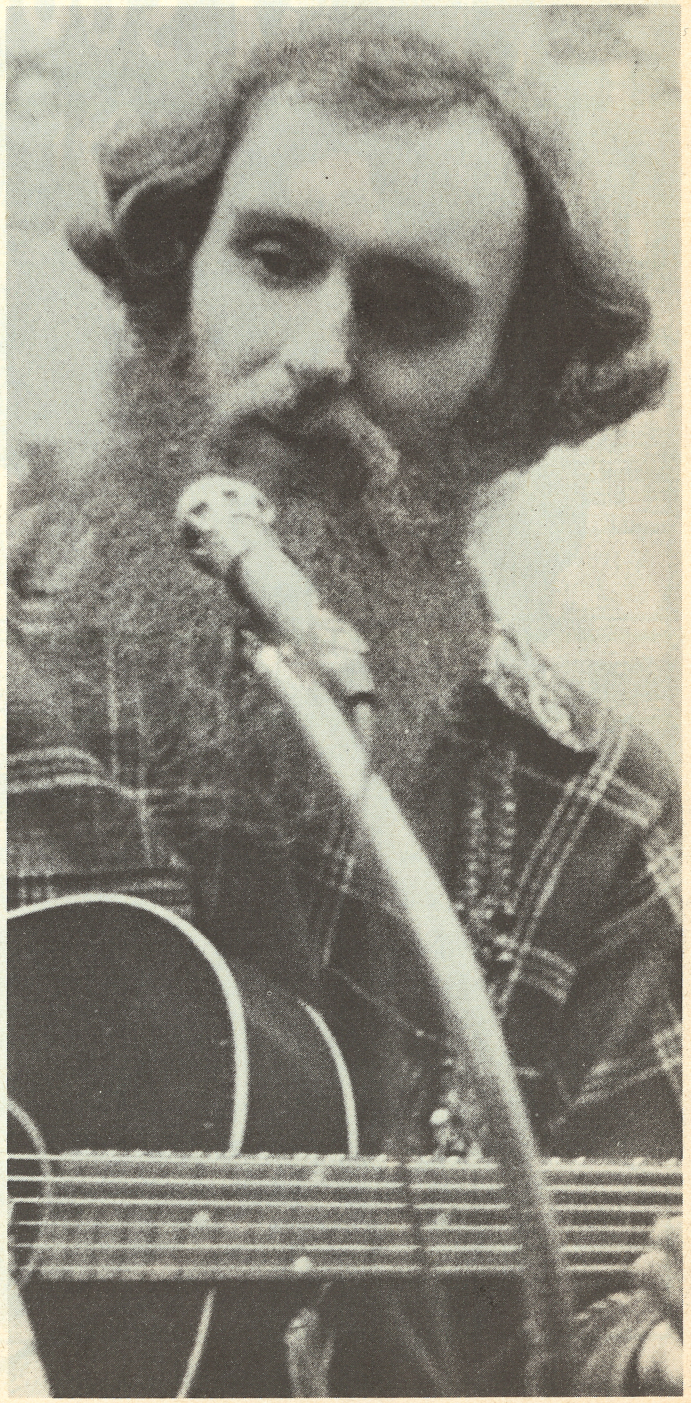
JOHN ALLAN CAMERON

His music reflects his youth amongst the Irish and Scottish emigrants of Cape Breton where bagpipes and 'mouth-music' influenced traditions over several hundred years. He nearly became a priest. While at St. Francis Xavier University he began singing in coffee houses. His first appearance at Mariposa was in 1969 and the same year he played the Newport Folk Festival. He recorded for Columbia, has done a number of major Canadian television shows and has played major concert halls from Vancouver to Newfoundland. He has been referred to as 'probably Canada's foremost ballad singer'.

CHRIS RAWLINGS

Chris started performing in groups and in 1969 went solo, playing most of the Montreal coffee houses and the universities. He played in the New Orleans area for a while and did some composing. He draws upon early poets and delves in classical, jazz and blues music as well as folk.





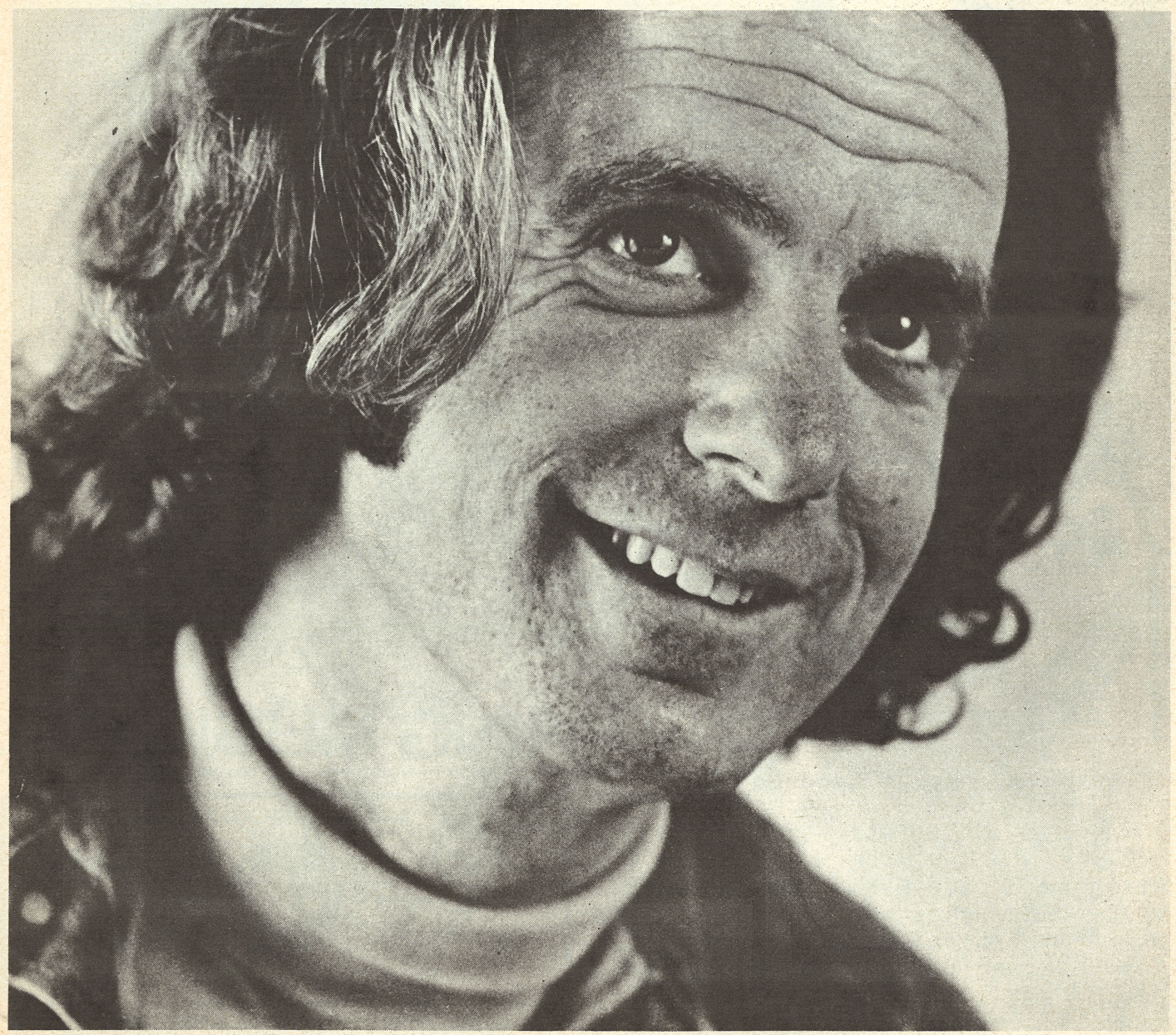
DAVID AMRAM

His engagements in Toronto this year vary from performances in schools to coffee house engagements at the Riverboat and Egerton's, and include concert appearances with the Toronto Symphony at Massey Hall. He records, writes books; he has composed and performed virtually every type of music there is to be made. He plays various eastern flutes, french horn, bazouki, piano and guitar.

Accompanying Amram for this engagement is composer-singer-guitarist Charlie Chin, whose personal philosophy makes him an active member in the Amerasian Movement.

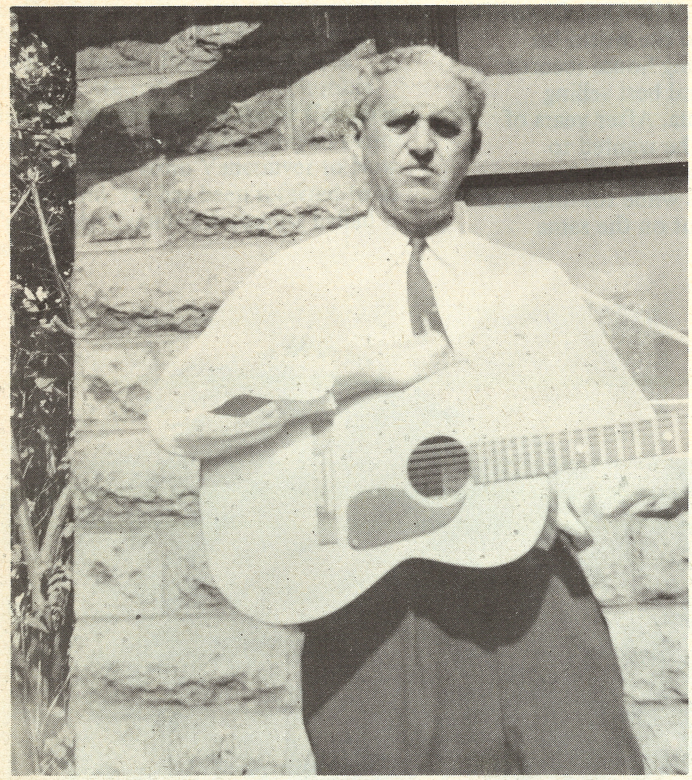
TOMMY MAKEM

Tommy started performing during his teens around the town of Keady, in County Armagh, Ireland. One of the boys he sang with there on occasion was Liam Clancy. Travelling to New York City, he met with Liam and his brothers several years later, and TOMMY MAKEM AND THE CLANCY BROTHERS toured the world for several years breaking house records, and produced several best selling albums for Columbia. After years of success he decided he wanted to experiment on his own, is now writing many songs while touring, and has a solo album out on the same label.



LESLEY RIDDLE

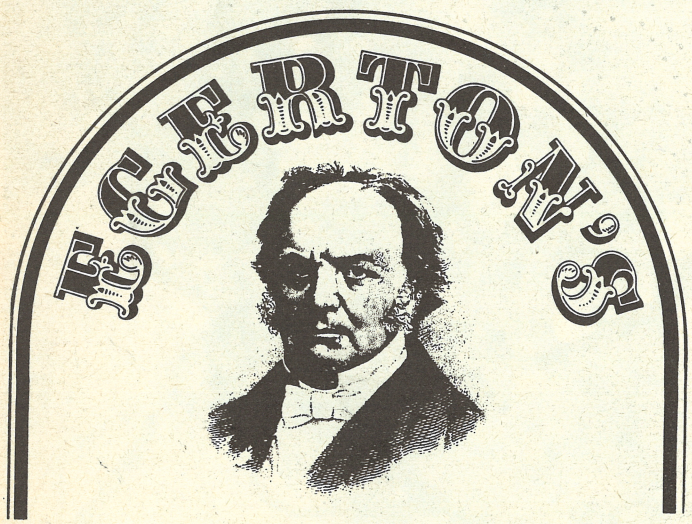
Mr. Riddle has been playing the blues and old rag time songs for over fifty years. He was with the Carter Family over a five-year period and has played with many other artists including Brownie McGee, Son House and Mike Seeger.



BRUCE COCKBURN

One of the major Canadian singer-composers around today, Bruce Cockburn has gained enormous popularity through his concert tours and True North recordings. He played with such groups as The Flying Circus, The Esquires and Three's A Crowd, before going out on his own several years ago. He wrote the music for the Canadian produced film 'Going Down the Road' and has appeared in several Mariposa Festivals.





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DEALERS IN NEW AND OLD INSTRUMENTS

ALICE GERRARD AND MIKE SEEGER

Together they sing and play the traditional music of the Appalachian south, as well as some of the songs and tunes they have written. Between them they play banjo, guitar, mandolin, fiddle, autoharp, mouth harp, jews harp, spoons and fiddlesticks. Their music spans a stylistic period from the earliest unaccompanied singing to duet and string band sounds, and more modern country sounds. Separately, Alice has been actively involved performing with Hazel Dickens for many years, and Mike has made many appearances and recordings with the New Lost City Ramblers.

JACK NISSENSON

Jack has been performing folk music for twenty years. His early influences were Pete Seeger, Cisco Houston and Woody Guthrie. Today his repertoire consists mainly of British, Canadian and American ballads. He is particularly concerned with the state of Canadian culture, and is devoting much of this time to collecting and performing Canadian material.

JOHN WRIGHT AND CATHERINE PERRIER

The Wrights' story is a sort of international musical comedy-romance: in the mid-60's John met Catherine, Catherine met traditional music, and John met the jews harp: it was love at first sight. The pair live in Paris and are currently on their first tour abroad. This is their only Canadian appearance. They perform French and English traditional songs with and without fiddle and jews harp. John is from England where he learned English and Irish ballads, and Catherine is from Angers, France, where she learned traditional French songs from her Grandmother.



FENNIG'S ALL-STAR STRING BAND

Fennig's All-Stars is a band of unusual musical components, combining piano, fiddle and hammered dulcimer into a melodic sound unique among American bands. They draw on a vast collection of Irish, English, Scottish and American fiddle tunes, as well as singing traditional and contemporary folk and country songs.

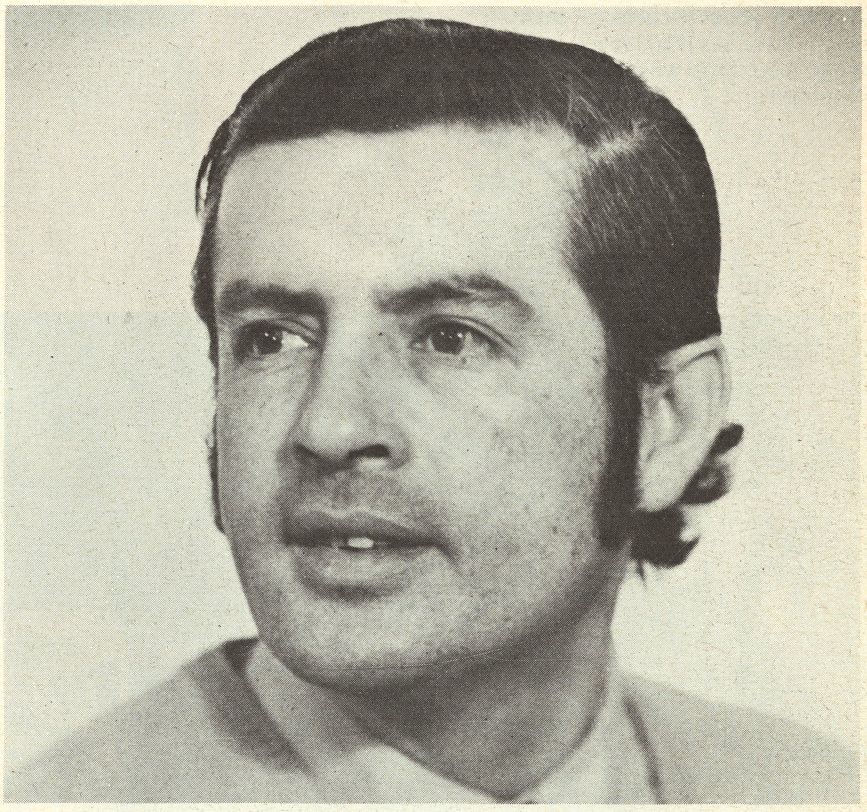
In addition to performing in coffee houses and concerts, the band specializes in English country dancing, a combination of dance forms including the contra, longways, circle and quadrille (square). Andy Spence is the prompter and teaches each dance as the evening progresses, so you don't have to know how to dance, just how to have fun.

DIANA MARCOWITZ

Originally from Montreal, Diana now lives in the U.S. She started her career as a performer playing the blues on guitar, but switched to piano and to writing her own material. She writes of the personal world around her, combining the tragic with the absurd. Her piano style ranges from semi-classical to ragtime, and her singing emulates a cross-section of notables from Ethel Merman to Tom Lehrer.

CARLOS VALLADARES

A Chilean folklorist, Valladares has made more than 100 recordings. He travels extensively to many festivals as a Chilean representative. In 1972 he published a hand-book on an introduction to the guitar as applied to popular songs. He has performed extensively on radio and television in his home country and in Latin America.





PETE SEEGER

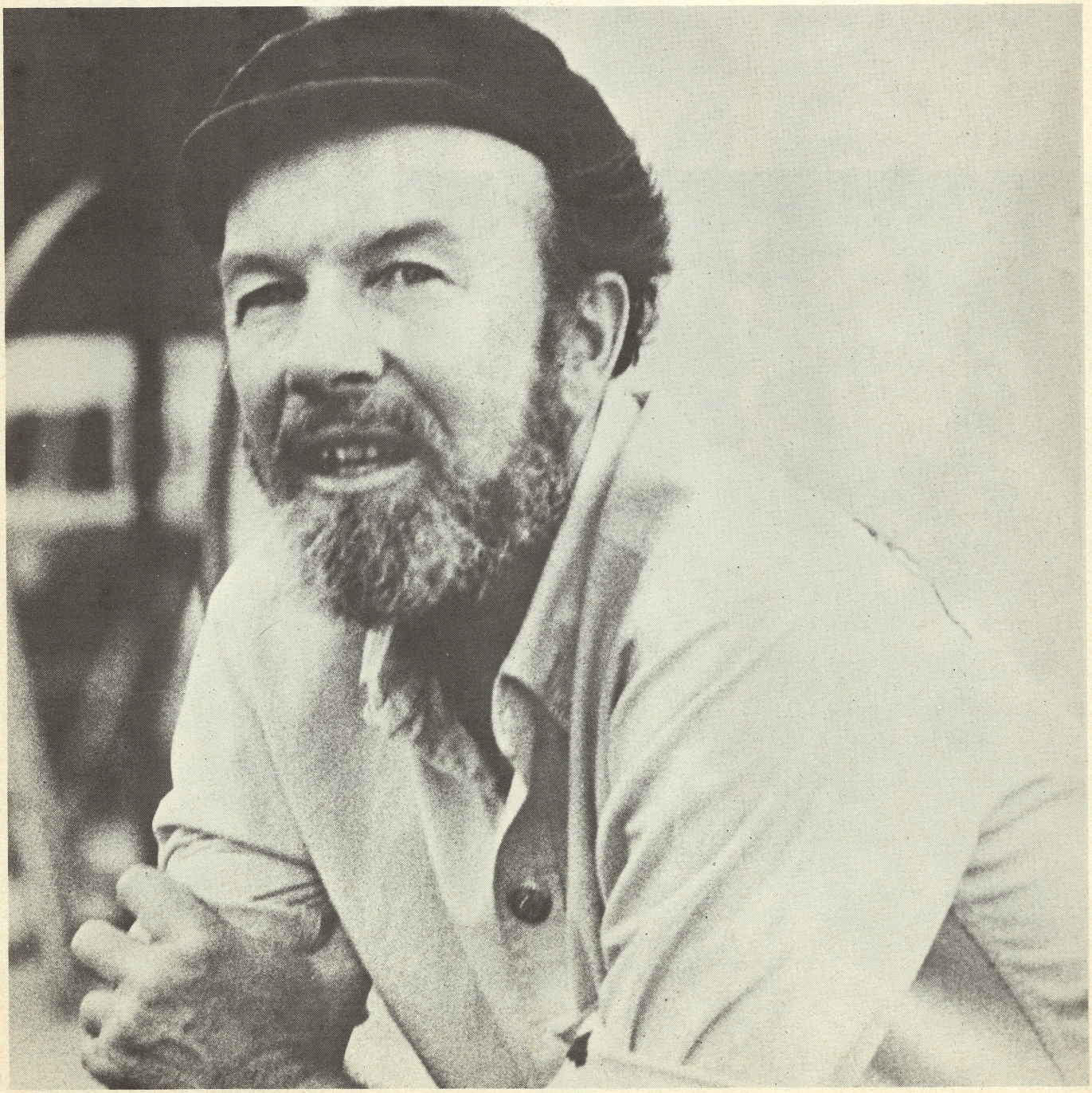
Seeger is credited with influencing greatly the revival of folk music in the early 60's. He has recorded over 60 LP's, and edited various song books and folk music magazines. With his wife Toshi he founded Folklore Research films. He is known all over the world and has been seen by millions in concerts and television performances in over 25 countries. Wherever he performs, Pete's concerts have always featured audience participation. He has written several books and for several years he has been actively concerned with the pollution of rivers, and has long been involved in peace movements. He first appeared at Mariposa in 1966.

RAY FISHER

Ray sings the traditional music of her native Scotland, having moved out from under the early influence of skiffle music popular in Britain in the fifties. She learned many of her traditional songs at home in Glasgow surrounded by the music and singing of her mother. Later she came under the influence of other Scottish singers like Jeannie Robertson, Willie Scott, and Jimmy MacBeath. She has recorded several albums herself and with other performers. She considers herself an interpreter of traditional singers as opposed to being a traditional singer. The difference being that the traditional singers have their songs handed down within the family.

JOE HEANEY

Joe left Ireland as a young man to travel to England and eventually the U.S. He started performing in the early forties at the local feis, out in the open fields. In the early fifties he met Ewan MacColl and Peggy Seeger in England and started singing in folk song clubs. He's a great story teller, and he loves to tell them in Gaelic. He has a great repertoire of Gaelic songs, and many of his stories and songs are about the years of civil strife in Ireland.



JEAN CARIGNAN

Carignan has made several appearances at Mariposa. He is one of the finest fiddlers in the French-Canadian tradition in the country, and his performances are filled with the spirit and excitement of his culture. He has performed at several festivals and 'gatherings' and has toured to different parts of the country stunning audiences with his playing. Often he is accompanied by a clog dancer tapping out the rhythms to his fiddling.

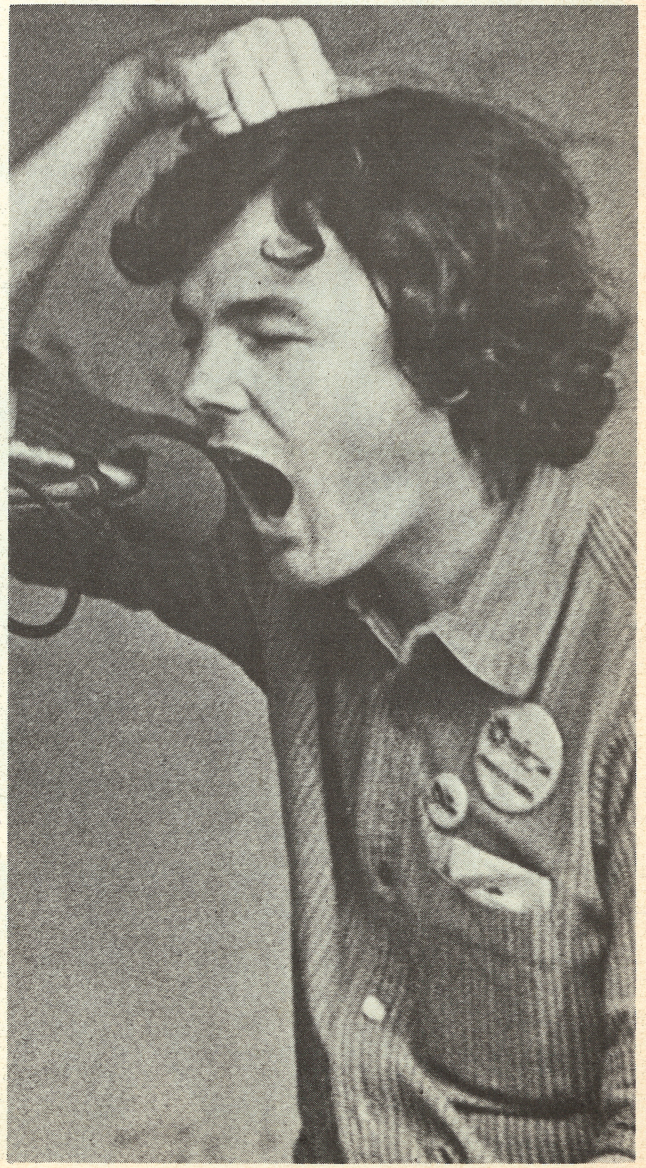
ALMEDA RIDDLE

Born and raised in the Ozarks, 75 odd years ago. Almeda sings classical Child ballads and material so unique that probably nobody else on the continent can match her repertoire. A mother, grandmother, and magnificent quilter, she came from an old style of living where she ploughed the fields with a mule and spent much of her time singing Anglo-American ballads of the Ozarks while doing home crafts.

MICHAEL COONEY

Michael's influence as a musician and a performer will be felt this weekend in many ways. As a special advisor to Mariposa his enormous background in many musical styles creates in him an expertise that he passes along generously as a concerned and interested participant. He plays a dozen instruments and sings in many more styles. He has the knowledge to explain why his songs are important to their times and how their influences are felt today. His wide range of American folk songs numbers into the hundreds.





DAVE ESSIG

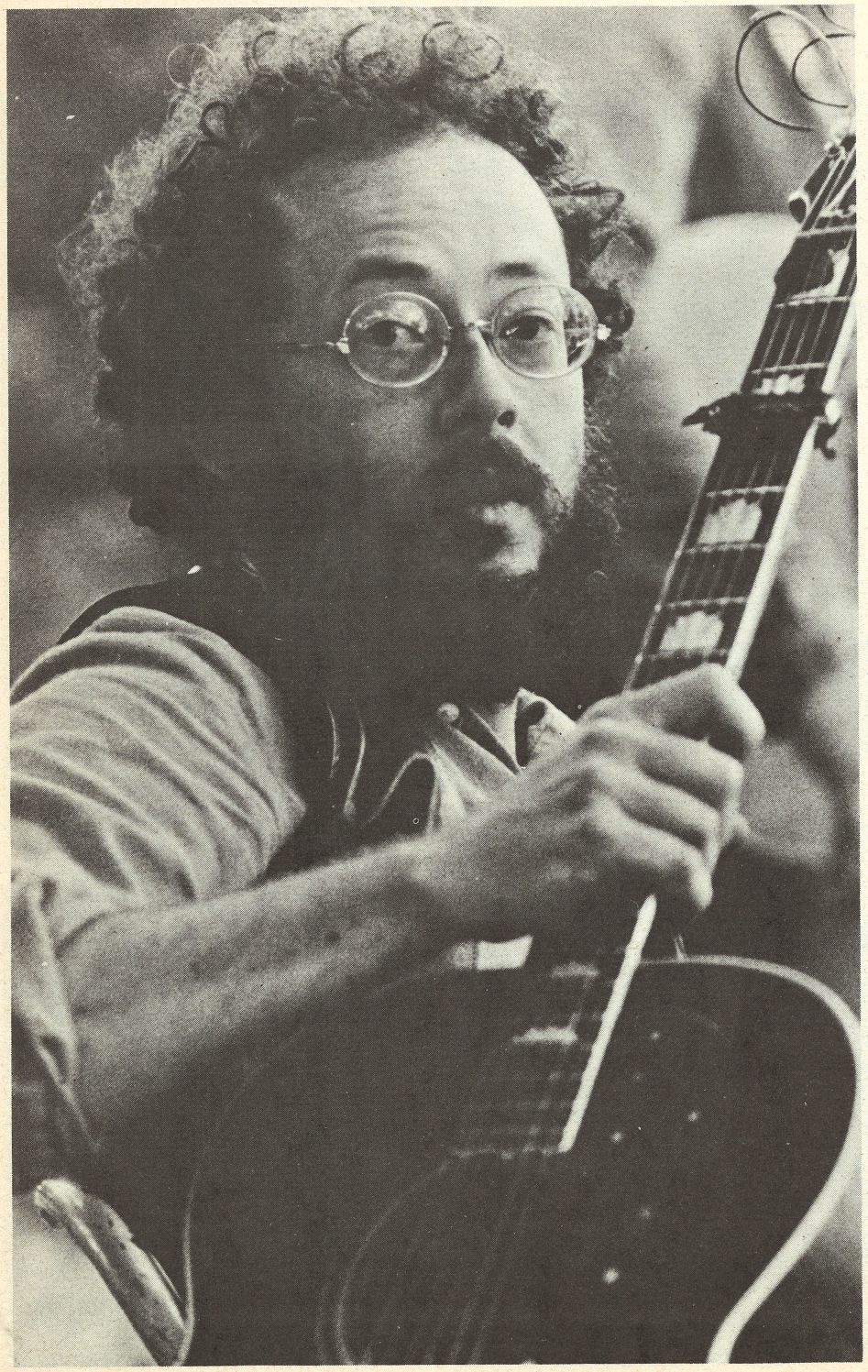
Since appearing at last year's Mariposa, Dave's first solo LP 'Redbird Country' has been released. He has been performing in a number of coffee houses and concerts in Toronto and around the province, and is featured on a number of broadcast recordings made at the CBC. Originally from Washington, D.C., Dave came to Canada four years ago.

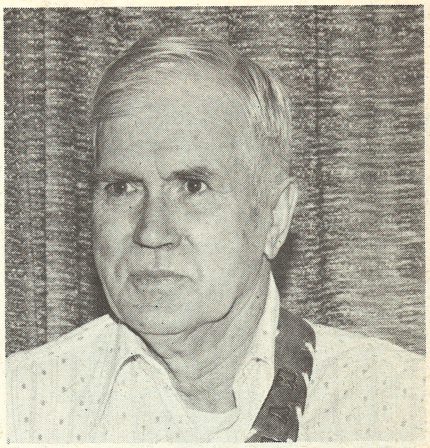
JOHN ARPIN

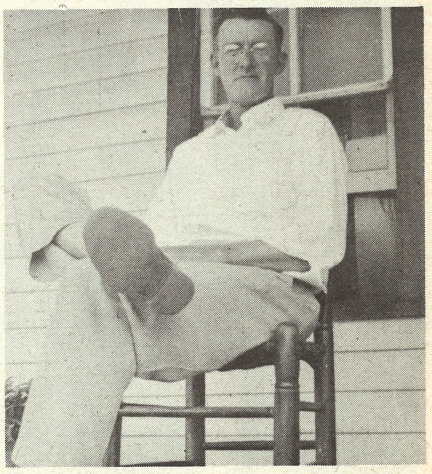
This Toronto musician is probably one of the finest classic ragtime pianists in North America. He plays the music of Scott Joplin (and did long before the renewed interest in Joplin's rags as a result of the popularity of the film score for 'The Sting.'), Joseph Lamb, James Scott and other masters of the 1890's with attack and fidelity. He delves into the work of Jelly Roll Morton and he has created some of his own rags inspired by some of the old masters.

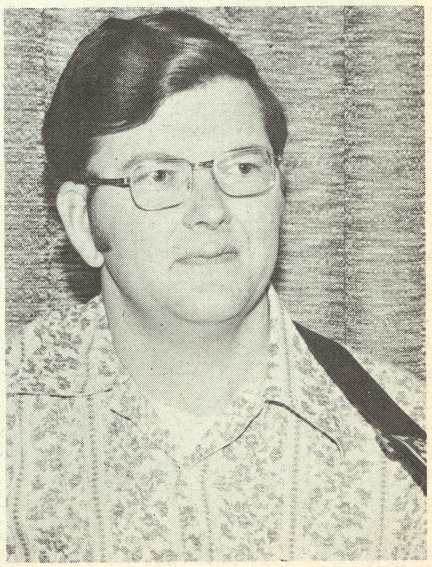
KYLE CREED, FRED COCKERHAM & BOBBY PATTERSON

Kyle Creed and Fred Cockerham were born more than 60 years ago in Surrey County, North Carolina. These two gentlemen both play oldtime fiddle and claw-hammer banjo. Bobby Patterson, 32, plays guitar, mandolin and bluegrass banjo. The three of them have recorded separately and together and have performed at numerous concerts and festivals including Newport and the Smithsonian Folk-Life Festival.









HOTMUD FAMILY & VAN KIDWELL

Instrumentally speaking, the Hotmud Family contains three guitar players, two banjoists, two fiddlers, two mandolin players, one (national) steel guitarist, two autoharpists, as well as dulcimer, spoons and jaw harp. All three of them are capable of performing solo, duet and trio from unaccompanied ballad singing to early bluegrass and country. Mr. Kidwell is a virtuoso violinist who is described as "inexhaustible".



PATRICK JUDGE

Patrick Judge is from the Cape Shore of Newfoundland and is a steward on the MV Cabot Strait. He is 64 years old and the father of a young family. He plays the tinwhistle, sings and is a superb storyteller. He has played many square dances as the 'fiddler' – the man responsible for the music. He also does mouth music.



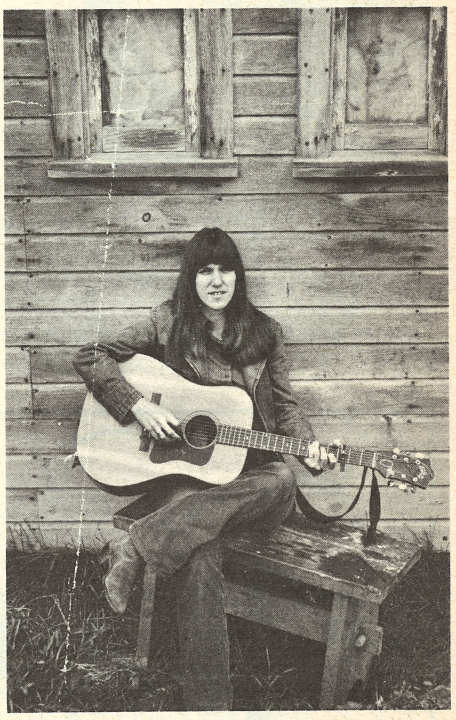
BESSIE JONES & FAMILY

Following a meeting with Alan Lomax in 1959 Miss Jones has appeared at many festivals and concerts throughout the country. Lomax introduced Bessie Jones and the Georgia Sea Island Singers to many audiences on the continent. She has a vast repertoire of traditional Negro shouts, ring games and spirituals learned from her grandparents as she grew up in north east Georgia. She performs at Mariposa this weekend with her family.



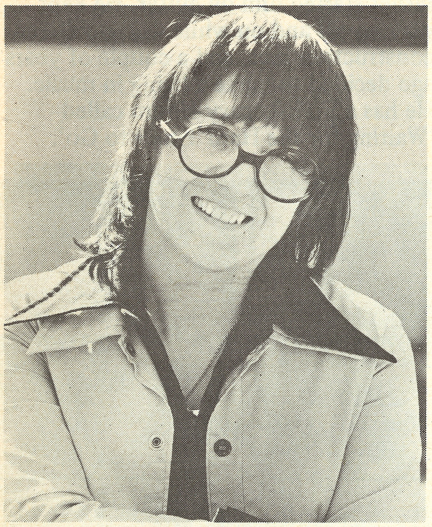
MARY McCASLIN & JIM RINGER

Mary grew up in Los Angeles listening to country and western and rock and roll. On her recent Philo record she has written many of the songs reflecting on her nearby Hollywood upbringing and early western ballad fondness. She is accompanied by Jim Ringer on the album as she is this weekend. Jim was born in the hill country in Arkansas and his parents used to play and sing the old-timey songs around home, and his father started him on guitar. He kept playing off and on while doing different construction jobs, and a couple of years ago decided to make a living in music. He has a Folk-Legacy album called 'Waiting for the Hard Times to Go'.



ANGELE ARSENAULT

Angele is an Acadian singer from Prince Edward Island who now lives in Montreal. She sings in both English and French and has composed over forty songs in French and over twenty in English, along with a large number of traditional style Acadian songs. She covers many topics in her songs from women's lib to reincarnation and spiritualism. She recently recorded several programs for the Ontario Educational Television Network.



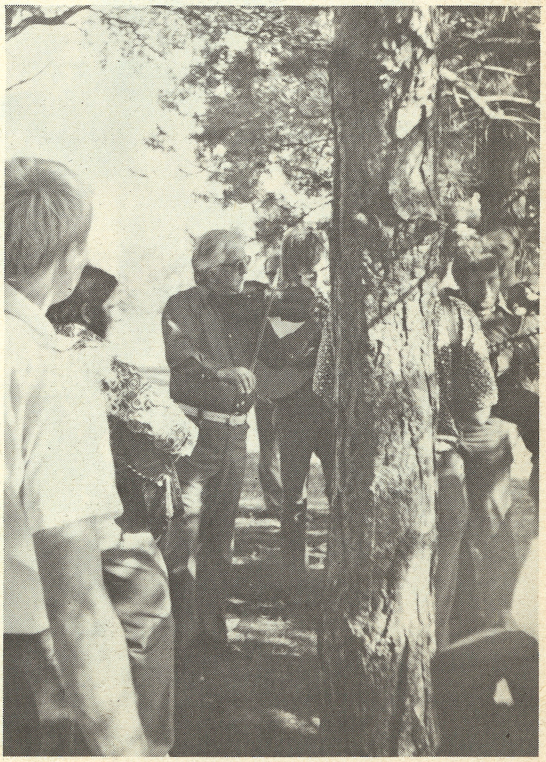
ALANIS OBOMSAWIN

Alanis Obomsawin is an Abenaki from Odonak, Quebec. She has a wealth of songs and stories in her tradition that she has shared for many years at Mariposa. She works for the National Film Board and has recently completed a multi-media kit on the people of Monowan, Quebec. This involves a series of film strips and tapes of the history of the reserve (narrated by one of the people in Cree with French and English translations), a model of the village, toys carved by the people, and a booklet describing the reserve. It is a work of love best summed up by Alanis herself: 'Every time I come back from Manowan, I tell myself: "The children of Manowan! How healthy they are! How beautiful they are!"

She has been involved for some time with Mariposa and has been responsible in large part for providing the excellent Native Peoples programs.

TORONTO AREA BLUEGRASS COMMITTEE

The Toronto Area Bluegrass Committee is an association of bluegrass and country-western music players and enthusiasts. The committee was started in 1968 by a hard core of 4 or 5 people who collected a mailing list to keep members informed of bluegrass events in the Toronto area. Since then the activities of the Committee have expanded to include regular picking sessions, a newsletter, and promotion of bluegrass concerts. The picking sessions are two or more hours of playing and singing with twenty to thirty amateur and professional musicians playing for their own enjoyment. The personnel and songs change from month to month. Sometimes the group splits into two or three sub-sessions; but even in these cases there is very little structure – no Roberts rules of order for instrumental breaks, no auditions, no microphones. In the winter the sessions are held at Fiddler's Green Coffee House on the first Sunday afternoon of the month, in the summer at some outdoor spot such as High Park nearly every Sunday. Recently the Committee has sponsored regular performance-like, open-mike sessions at Egerton's Tavern in Toronto. The TABC participants in the bluegrass workshops at Mariposa are a sample of the personnel at all these sessions; and although many of them are professional performers, they will be demonstrating and teaching a kind of amateur, 'folk' music which is played in small taverns, private parties and living rooms all over North America.



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TORONTO GUILD OF CANADIAN FOLK ARTISTS
(Mariposa Folk Festival)

Condensed Statement of Operating Fund
for the year ended December 31, 1973

REVENUE	
Festival Revenue	$102,006
Ontario Arts Council Grant	7,500
Other Revenue	5,562
Total Revenue	115,068
EXPENDITURE	
Festival Expenditures	87,052
Folklore Studies	823
Mariposa In The Schools	1,446
Other Projects	4,753
Administrative & Other	29,680
Total Expenditure	123,754
Expenditures over revenue for the year	(8686)
Operating Fund December 31, 1972	49,542
Operating Fund December 31, 1973	40,856

Note: The above statement is a condensed version of 1973 Financial Statements audited by Clarkson, Gordon & Co. in April, 1974. Detailed financial information available upon application to the Mariposa Folk Festival office.

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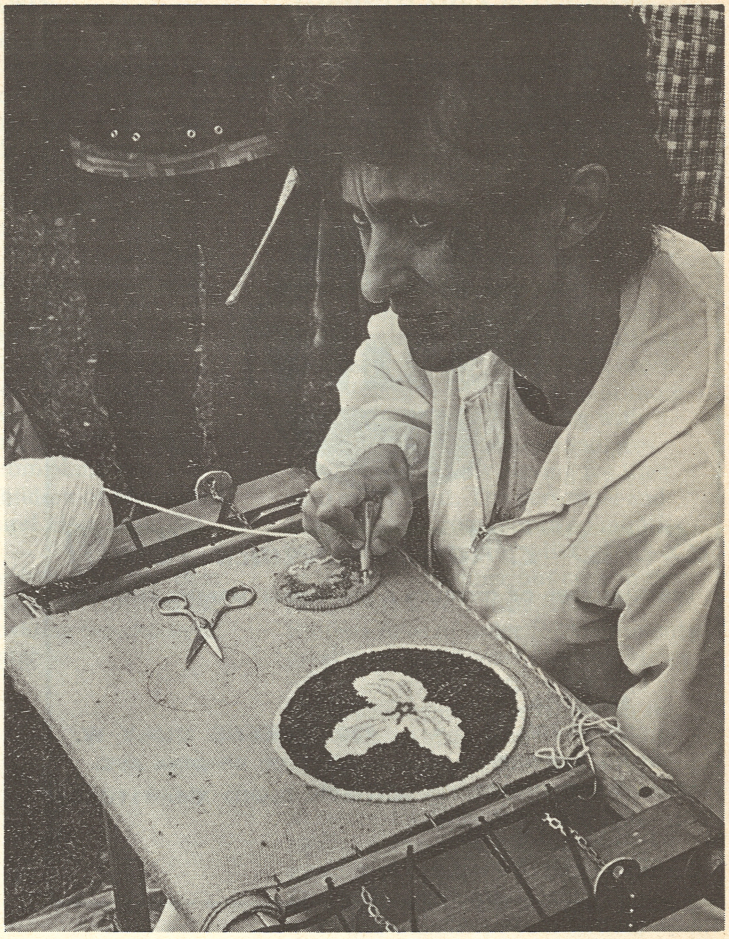
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1000 Vermont Harmony
18th Cent. psalmody
1002 Craig Morton
sea ballads & chanties
1004 U. Utah Phillips
his railroad songs
1005 Owen McBride
Irish songs & ballads
1010 Gentleness in Living
Beers-Nagler family
1011 Mary McCaslin
her own fine songs
1012 Jim Ringer
his own country songs
2000 Louis Beaudoin
Fr. Canadian fiddling
2001 Jean Carignan
virtuoso fiddler
2003 Philippe Bruneau
Fr. Canadian accordion

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DIANE MARKOVITZ

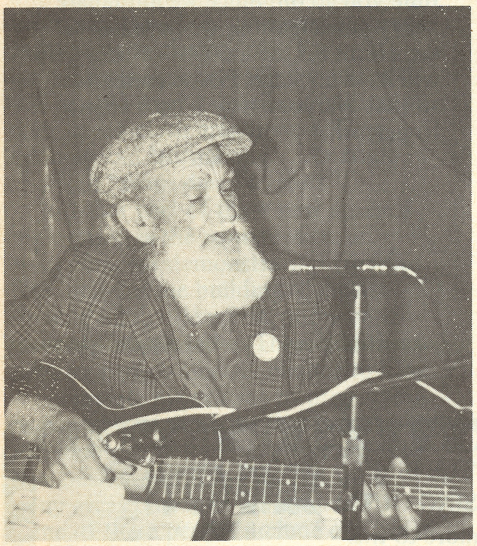
Soon....

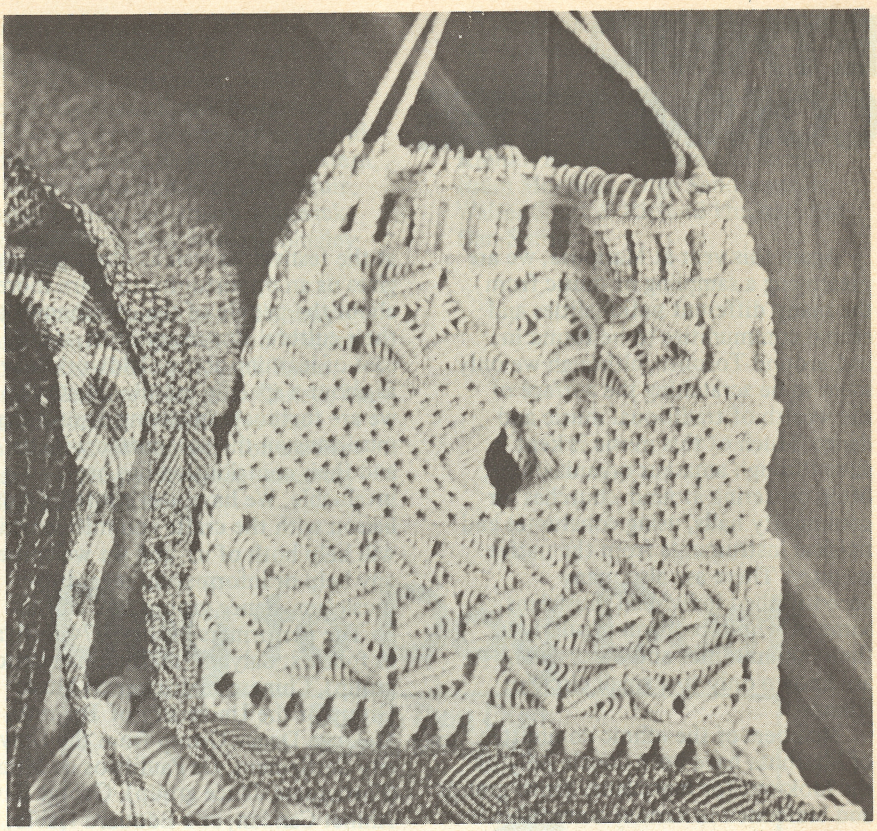


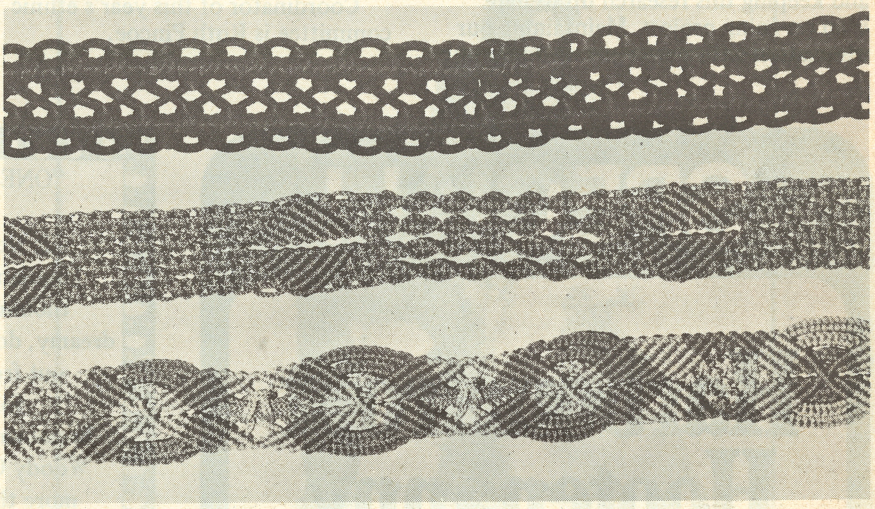
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SAM CHATMON

Born in 1899, he first started playing guitar at the age of six. His mother played guitar and father played fiddle. He is an uncredited co-author (with Lonnie Carter and Walter Vinscon) of well-known blues, 'Sitting on Top of the World'. He played throughout the delta with groups like the Memphis Jug Band and the Mississippi Sheiks. He started recording in the 1920's and played for square dances (foxtrots, blues, rags and two-steps). His half-brother was the well-known delta bluesman Charlie Patton. Chatmon's guitar style includes many influences such as blues, country and ragtime.





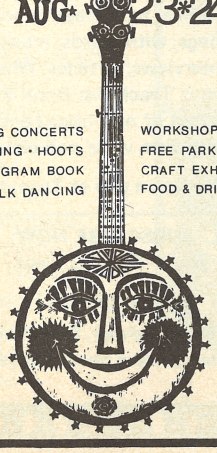


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ETHNIC COMMITTEE

Again this year at Mariposa, we are presenting a sampling of music from the many different nationalities and ethnic communities to be found in and around Toronto, although we only seem to be scratching the surface of the wealth of traditional music and dance. Much of this music is kept alive through amateur organizations, often centering around churches or community halls, using constumes and musical instruments from the native country. There are also many accomplished individual musicians, some of whom perform regularly in their communities and others who are known only to a small circle of friends.

Members of the ethnic committee of Mariposa have been continually on the look-out for musicians, dance groups and craftsmen in various communities and keeping this research up to date is an on-going project. Maintaining our association with performers who appear at the festival, as well as other groups, gives us an opportunity to learn more about the people of the community and their culture. For many of us, it is a case of learning about fieldwork as well as about a specific culture. However, we are fortunate in having some of the musicians on the committee with us and their contribution has been invaluable. We have also started a closer liaison with the crafts committee which will help both of us, and we welcome any help or information regarding musicians, dance groups and crafts.

The performers in the 1974 festival as follows: Salyani (Macedonian dance group), Chinese Instrumental Music Group of the University of Toronto, Mexican Dance Group from the University Settlement, Os Paulitsios de Miranda (Portuguese dance group), George Sawa, Ahmet Candan, and Edouard Habib.

Coordinator of this year's ethnic committee is Ruth Pincoe.

Mariposa Open Sing

For those who wish to try out their stage technique or simply perform for an audience, we have reinstituted the Mariposa Open Sing. It has its own area (see the map elsewhere in this program book) and is hosted by Rick Fielding and Bob Janzen. If you wish to perform, sign in and find out what time you go on. Since we anticipate heavy participation, we have had to set a limit on the amount of time you will have on stage. Please cooperate so that everyone may have a chance to perform.

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CRAFTS AT MARIPOSA

It is exciting to watch the changes with the growing number of participants in all aspects of the craft area at Mariposa. Since last year we have been admitting craftsmen by application with representative samples of their work. This has brought us in contact with many new people who have sent us their portfolios and their ideas. You will be seeing new faces from this group covering new treatments of ceramics, cloth, metal, wood and other materials.

Because of the increase in areas of concentration by craftsmen we have been able to make more complete areas of exploration. For instance, in instrument making there will be people who make guitars, dulcimers, hammered dulcimers, mandolins, harps, autoharps, psalteries and clavichords. The specialists in making each instrument will be able to give details of construction. In the cloth area there will be spinning and lacemaking . . . it could be called "from sheep to shirt".

Another part of these new areas of exploration is the construction of more complex demonstration facilities. This includes the building of a glass-blowing kiln, a raku kiln, and a hand-powered treadle lathe. These additions will give people a better chance to have the complete experience of production.

Our newest dimension in the continuing policy of participation is to have master craftsmen invited from many areas purely to demonstrate. Some of these people include craftsmen from the Mennonite community, Tibetan weavers and painters, and a group of traditional Canadian craftsmen from Quebec and the Eastern provinces. These people represent increased interaction with the Mariposa ethnic committee and a wide search by other craftsmen.

Take some time to meet the craftspeople at Mariposa. They have many things to show you.

Skye Morrison

Craftspeople

Bob Froese
Steven Wohleber
Pat & Henry Young
Tim Hobrough
Tam Kearney
Grit Laskin
Bruce Sexauer
Larry & Sarah Langner
Rex Lingwood
Tish & Jim Smith
David Whalen
Polleen MacDonald
Jan McKie
Betty Hearn
Mr. & Mrs. Tempa Thargay
Andy & Sandra Goss
Jim Helmer
Theo Jenson
Wendy Shingler
Ed Roman
Clark Guetell
Peggy Bridgland
Helga Gauette
Christine George
Len & Kent Graham
Jean Mosher
Shelley Fowler
Jarko Zavi
Emma Barcelo

Area Coordinators: MARNA SNITMAN, SUE BUSSINEAU, DARYL THOMAS, Liza Armour, Jamie Bell, Ellen Bialystock, Frank Bialystock, Raffi Cavoukian, Steve Jarrett, David Keshen, Michelle Kesten, Rik Kestern, Al Koop, Marilyn Koop, Gary Muir, Joanne Potma, Rosemary Sidgwick, Gail Silverberg, Gay Spiegel, Shelley Spiegel.

Particular thanks go to Tommy Thompson, Sid Nicol & Bob Vanderhoop, Buzz Chertkoff, Jack Klein, Margot Kearney, Margaret Christl, Ian Tyson & RING MUSIC (for the provision of instruments for the bluegrass workshop). Press tent courtesy of TYSON TEEPEES.

Mariposa greatefully acknowledges the contribution of other festival participants: Richard Avery, Ahmet Candan, Angus Chisholm, Sharon Hampson, Kevin Knelman, Ernie Krehm, Kate and Anna McGarrigle, Bram Morrison, Olga Sandolowich, Walter Scott & Richard Hughes, and Dan Smith.

Day to Day Dust



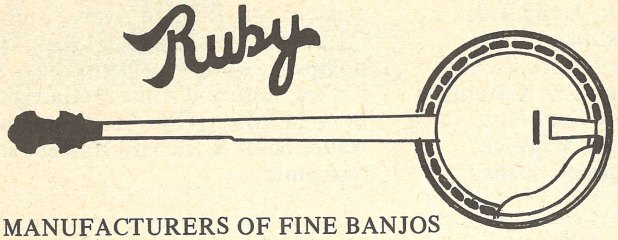
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MARIPOSA FOLK FESTIVAL NEWSLETTER SUBSCRIPTION

In past years we have absorbed the costs of producing and mailing newsletters. Our mailing list has grown tremendously this year. We've had positive response to the two issues of the new-format-newsletter that were mailed this year. So, we'd like to continue producing it and hope to develop the content to respond to requests for information that come from the public. The yearly subscription (effective September 1, 1974) for receipt of newsletters, advance festival information and regular festival mailings is $3.00.

Certified cheque or money order should be made payable to the Mariposa Folk Festival and sent to: MARIPOSA FOLK FESTIVAL – SUBSCRIPTIONS
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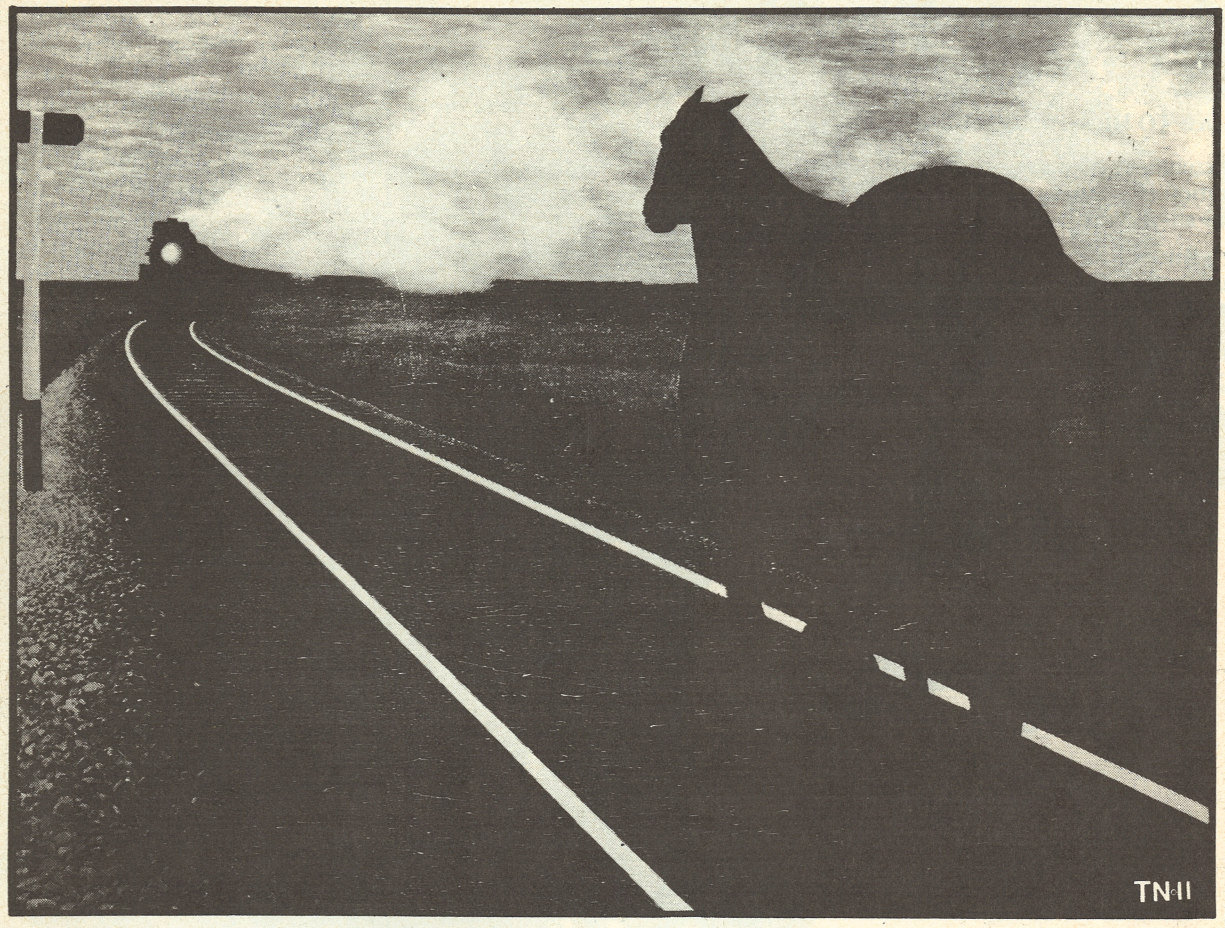
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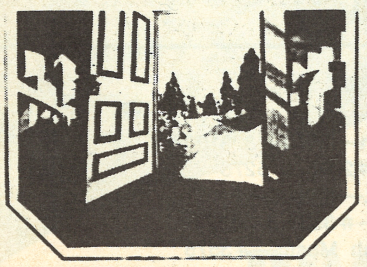
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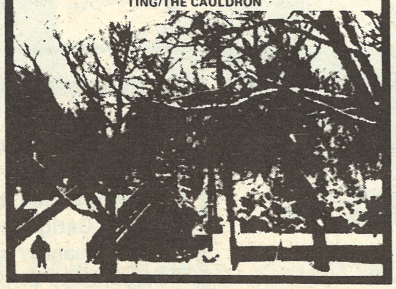
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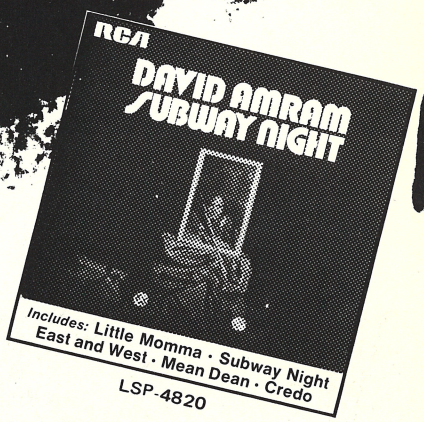
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