



mariposa folk festival publication

nov '74

editorial

This is the first issue of what hopes to be a long line of informative folky-type survival kits. We have plans to include a number of things in our publication.

First of all, subscribers will get the chance to hear current news about Mariposa as it becomes available. There are a number of projects going on throughout the year and we will cover these as well as festival information. Then there will be regular features: columns on various subjects, record reviews, clubs around Ontario and Canada, interviews, etc. We want to provide an opportunity for people to get information and offer their own views.

All this will have a definite slant on what's happening in Canada but we do not plan on limiting ourselves to only local events. Our articles will cover topics that should be of interest to everyone. And we welcome all comments on ideas you may have for content.

This brings us to the zinger. This newsletter has to be self-sustaining. To do that, we need subscriptions. Below, you will find an irresistible little form that just begs to be filled in. It states that the subscription cost of this newsletter is the ridiculously insignificant sum of three dollars. Ahem. We want to publicly state that this minimum should in no way stifle anyone who feels compelled to send in more than three dollars. We will accept any extra money sent and it will go directly toward the

propagation of the magazine (we have no retirement fund). Earn merit in heaven and help us put out a good newsletter.

The gleeful gang responsible for this publication consists of Stew Cameron, Grit Laskin, Tam Kearney, Jamie Bell and Sharon Case. Marilyn Koop is our managing editor and Paul Hornbeck is copy editor. Our honorary members are John Phillip Sousa, Charlie Poole and The Phantom of the Opera.

Please write and tell us what you like and what you feel we're missing. This publication won't work without your comments and support. And don't forget to check those old coats in your closet for loose change that could help immeasurably in publishing Canada's most sincere folk publication.

MARIPOSA FOLK FESTIVAL NEWSLETTER SUBSCRIPTION

- Enclosed is certified cheque/money order for \$\_\_\_\_\_ (minimum \$3.) for one yrs. subscription to Mariposa publications.
- Please send festival brochure only, which is free of charge.

Please Send To:

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## AFTER THE FACT

On behalf of the Mariposa Board of Directors I would like to thank all of you who took the time to send in your letters and comments.

As always, they make for some fascinating reading. In previous years I have touched on the problems of trying to answer hundreds of letters which cover an enormously broad spectrum of questions, compliments and a few complaints. Some very specific requests for information have been answered individually. But for the most part the comments cover the areas of facilities (i.e. food, toilets, ferry boats), workshops, performances and/or performers and sound. The most challenging part of trying to give answers in these areas to a large number of people in one "lump" is the directly opposing points of view. For example: 1. toilets improved, number of toilets better v.s. go back to the old "johns", need more. 2. performer X is great! Have him/her back v.s. performer X awful, shouldn't be at festival. or 3. sound much improved, noticed no overlap v.s. sound terrible.

These are in no particular order but since toilets seemed to be one commonly mentioned problem, I'll begin with them. Last year we said that the Parks Dept. provided the toilets and we were most grateful to them. Enormous cost is involved in this area and their generosity to us in this respect is quite unusual treatment compared to most other public events. The number and quality in my opinion is equal to or better than most other festivals. Whether the number is sufficient for the audience is indeed questionable. I honestly do not know how many toilets would satisfy the demands of large public gatherings. We presume the Parks Dept. people do register our complaints (we give them copies of your letters) and it seems that attempts to improve are being made. A lot of you suggest "co-ed" situations--this idea seems to be formally unacceptable to the parks people. The fact that a lot of women did in fact use the men's facilities gets a laugh and one receives the impression that what isn't known, won't hurt. The end of all this is that once again we must say that we doubt the matter can be solved to everyone's satis-

faction.

There is no way more ferryboats can be added (there aren't any more) and in fact the majority of comments reflect that the situation has improved in some mysterious way. Maybe you are just getting used to this particular problem. Suggestions have been made regarding incorporating ferry price into ticket price--then having a separate line for those prepaid rides. This of course would only work from the mainland to the islands. Coming back it would be first come first served. We are pursuing this idea--in fact raised it the previous year. The problem is a preferential treatment situation for a segment of the large number of people who come to the islands for many reasons other than Mariposa. We will discuss the idea again.

Thank you for all the suggestions on Performers and Workshop ideas. All will be taken into consideration. Here again is a complex situation. Some of you have come to Mariposa for the first time (or even second or third) and may not realize that particular performers have in fact been at the festival, maybe even more than once. Ditto certain workshop topics. Some of you even asked for a particular kind of workshop which actually did take place. Maybe some of the strange titles fooled you. If so, we apologize.

Workshop topics are a result of the kinds of performers involved in a given festival and what they can contribute. Sometimes certain performers are invited because we want to do some specific kinds of workshops. It works both ways. Input from performers has become a very important part of the planning. They end up doing some things they never have a chance to do elsewhere and you end up seeing a different dimension of someone you think you know all about! Each year some people are involved for only two of the three days. In the case of some of Toronto's ethnic groups they may only be available for one day. In the case of the two out of three people it is often a problem of availability, health (some of the older folks) or simply because they wanted to or could only be used in certain situations. Some of you commented that Pete Seeger should have had a concert. In fact, he did have a concert situation--in other words, time to sing what he wished as opposed to a "topic" situation. The fact that the concert was shared with Bai Konte meant that he didn't have his name all alone in a big square--even though he had his own time. I'm sure you'll all agree that Pete Seeger is probably the