

mariposa folk festival publication

nov '74

editorial

This is the first issue of what hopes to be a long line of informative folk-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.

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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

mariposa presents *folk music in the schools* G.Hayes

Folk music in the schools...not really a new idea since children have been singing folk songs for a long time now, but wait. This is different. Mariposa In The Schools (MITS) presents folk musicians who know how to present workshops in the schools that are fun and informative. It's not an unstructured sing-around but rather a chance for pupils to be exposed to many different themes dealing with a wealth of folk material. Our programs deal with traditions of folk music in numerous cultures (Canadian, American, British, etc.) styles of music (Blues, Country, Jug Band, Ragtime, etc.), children's play parties, instrumental music, song writing and even making instruments.

It's obvious that this program can add extensively to music studies, but there are other places in the school curriculum we can supplement as well. For example, an English teacher looking for some good contemporary material for ballads will find an unending supply in folk traditions; a History teacher will find that folk music often reflects the events and conditions of a certain period of history. The point is that the possible applications of Mariposa In The Schools are many and varied.

From a strictly musical point of view, we can involve children of all ages in singing, making their own music and understanding the basic tools of music through sounds that are closer to their everyday listening. For those students who already have an interest in the field, it gives them a chance to question and interact with performing artists on an informal basis, and a good musical experience.

Mariposa's policy has always been to present workshops of high quality and this is naturally applicable to our MITS program. We offer a chance to work out the specific programs on an individual basis, dependant on grade (kindergarten to college level), topic and purpose. There are bibliographies and discographies available on request after a workshop and we solicit suggestions from teachers and students for further workshops or ways to follow up after the performer has left.

Any teacher, student, or parent interested in the Mariposa In The Schools program is invited to contact the Mariposa office for further information and specifics. Our coordinator this year is Marna Snitman.

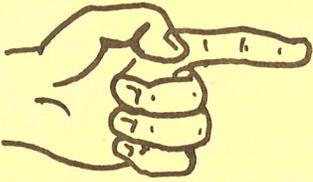
crafts at mariposa: *future plans* S. Carpendale

The Crafts Committee has decided to give as much perspective to Crafts as possible this year; To move in the direction of bringing into view as many approaches as we know of. After some discussion it became apparent that we were talking about four different kinds of Craftspeople and that all of us would prefer to have all of them represented. The divisions we came up with are something like this:

1. Craftspeople like ourselves who have chosen crafts as a way of life for personal reasons.
2. Craftspeople who have taken their self-expression in a medium to an exceptional level and public acclaim.
3. Traditional Craftspeople who are not so visible in our crafts world, but in the original sense of the word, are master craftsmen. People whose crafts have been passed down to them from their culture.
4. Industrial Craftspeople. Super skilled people who are all but invisible today. People who have learned one part in an industrial assembly line to the nth degree.

There was also concern about the size of the crafts area and the availability of craftspeople in the latter two sections. We started to discuss the possibility of being concerned with exceptional quality and broadness of spectrum as opposed to selecting an area and sharing it in as many different lights as possible. Please give us any information, ideas and suggestions that you have that might help us toward these directions. We feel that crafts is a vital part of Mariposa as a whole and that in the past we have offered some interesting and skilled work. We are working on continuing and improving this policy.





DEAR FRIENDS

Being an occasional sampling of questions from our readers dealing with folk music and instruments, where to find same and what to do with it once you've got it. Also a platform for yr. fthfl. srvt. from which to expound, exhort and admonish on these matters. Mirabile dictu and cosmic irreverence at no extra charge.

Our first question comes from Franziska von Rosen. She's curious about the availability of a collection of songs of Ontario. The best list I know of is the bibliography put together by Edith Fowke for the Canadian Folk Music Society. It's called A Reference List on Canadian Folk music and is available from the CFMS at 1263 Bay St., Toronto. Cost is under a dollar.

J.M. informs me that he's just bought his first guitar and wants to know about care and feeding. There are several rules but most are pretty cheap. Canada is notorious for extremes in humidity from season to season and this makes for some problems of action and intonation. Winter is much harder to deal with. Guitars (and other wood instruments) can dry out drastically and there is a very real danger of cracking. You need some kind of humidification. The best help I know of is a little thing called a dampit (see article by Grit Laskin in this issue). It's a long tube-like device that fits inside the guitar. Get one and use it all winter long. It will save you about forty to fifty dollars a winter in repair bills. By the same token, you should avoid exposing any instrument to extremes of temperature insofar as possible. Don't leave your guitar leaning against the radiator; don't leave it in a car that's locked and sitting in the sun; don't use it to stir paint, etc. And don't wait too long to change strings. Even if you don't play much, your strings cease to do the job well after a couple of months. They'll get hard to tune and will feel generally icky. And when you change strings, clean the fingerboard of the instrument with some boiled linseed oil. It's easy to find in hardware stores and doesn't cost much and it will help seal the wood against

changes in humidity.

That's all the questions we have now. Feel free to write in with any questions you might have and I'll try to help. No marriage proposals or lost pets, please.

P. Hornbeck

record reviews  tam kearney

OWEN McBRIDE PHILLO 1005 STEREO

This album has one great fault: lack of audience. Owen is an audience man and without it he tends to come over a bit nervous and restrained.

The songs are great songs on their own but the album could have been paced a lot better. Owen has a far greater repertoire than is shown here. Songs in a lighter vein could have been included along with the more dramatic and outrageously funny ones, for a more balanced record. Having two out of ten that are not in a slow ballad style is not really showing Owen at his best.

Maybe the humorous songs could have had more accompaniment, perhaps something in an old music hall style would have suited better than the lone guitar. I think we can all agree that Owen is the best singer of Irish music in the area and has great stage presence; unfortunately his personality does not seem to get through on this album. The record has a wealth of great Irish songs on it and I know Owen has learned a lot from making it. It has sold well and he will be making a second one. I know that this time it will be made with a live audience and there is a possibility that it will be made in Toronto.

UTAH PHILLIPS: GOOD THOUGH PHILLO 1004 STEREO

In complete contrast is "Good Though" by Bruce "Utah" Phillips. Here is an

audience man, with his audience, and it comes off the way it should. They have even added train sounds just to keep up the atmosphere and it works. Anyone who has seen Utah Phillips will have heard it all before but that doesn't seem to matter. We would probably buy it anyway to hear these outrageous stories again. The one thing that stands out is that Utah is a great singer in the Woody Guthrie, Jimmy Rogers style and his song writing fits right into the idiom. Again he was accompanied on the album by a whole group of his friends and that helped the atmosphere considerably. It was well put together with a great cross-section of Utah's repertoire. Getting a chance to hear some of the songs all the way through without being interrupted for a joke makes the album a worthwhile buy. It could have done with more notes on the songs and the way of life that they portray and a little less about Utah Phillips. I believe that he has made a second album, and if it is anything like the first, well who knows, buy it and see.

A WORD ABOUT PHILO

They are just about the only record company that allows the artist full control of the album so there is no one to blame but the performer. They have put out records by Owen McBride, Utah Phillips, Jean Carignan, Phillipe Bruneau, Jim Ringer, Mary McCaslin, Louis Beaudoin.

Look out for more, they are the best quality folk record that I have heard in a long time. Write to Philo Records, The Barn, North Ferrisbug, Vermont, U.S.A. for complete listings.



FOLK INSTRUMENTS ? BY GRIT LASKIN

For all lovers of folk instruments, have I got a column for you! Right here we hope to have articles, questions and answers, interviews, etc. all about folk instruments from guitars to concertinas.

To start it all off, being a guitar maker, I decided to answer a few of the

hordes of questions I'm constantly asked. If anyone has any other questions regarding folk music instruments, I'll do my best to answer them myself or find somebody else who can and we'll print a slew of them from time to time.

I should point out that when we're talking about theoretical situations in or on musical instruments, please don't consider my opinion the last word on the subject. Every instrument maker has his own sets of theories which may overlap from one person to another or be based around accepted traditional ideas but until, they'll vary.

So anyhow, on with the questions...

How long does it take to build a guitar?
This is one of the most asked and hardest to answer of any questions I get.

Depending on the amount or type of tools one might own and depending on whether you are working full time on the instrument or only as a hobby, it could take you anywhere from a couple of weeks to a year before it's completed. In professional maker's circles the time spent on one instrument would be anywhere from thirty to a hundred hours spread over two to five weeks.

Most guitar makers however, will constantly have at least two or three guitars at different stages, as in my particular case where I will spend two and a half weeks on a guitar yet on the average I finish three each month.

What kinds of woods do you use?

The woods I use are generally accepted as the best woods to be used in a guitar construction for musical response and strength. However they are not the only woods usable to produce a decent sounding instrument. I have listed some common alternatives for each part of the guitar along with the woods I use. →

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★ If you wish to audition for Mariposa '75, be sure to submit a tape to 329 St. George St., Suite 4, Toronto, along with photo and bio material before February 1, 1975.

★ If you lost something at the festival, check with the office. We still have quite an array of wallets, watches, clothing etc. that people left behind.
↑

<i>Part(s)</i>	<i>Wood I Use</i>	<i>Alternatives</i>
Back and sides	Rosewood	Mahogany, maple, Bubinga (African rosewood), macassar ebony, walnut.
Top	Spruce or cedar	Mahogany
Neck	Honduras Mahogany	Any other mahogany, maple, rosewood, walnut
Fingerboard	Ebony	Rosewood, maple
Bridge	Ebony or rosewood	Maple
Strutting	Spruce	Redwood, mahogany, walnut, cedar.
Inside lining	Spruce on top, basswood on bottom.	Mahogany, maple, walnut, willow
Inside blocks	Mahogany	Maple, spruce.
Outside purfling (binding)	Maple	Rosewood, plastic.



What type of glue do you use?

I use Lepages Bondfast; a white resin glue. White glue holds strong and yet with the correct techniques you can quickly remove or separate parts of the instrument to do any repairs. The only disadvantage I've found with white glue is that it's hard on sharp cutting edges such as router bits and chisels. In this situation I would recommend using an animal or hide glue on the join areas you know you'll be using a tool on. But personally I've found it more trouble than it's worth.

What type of finish do you use?

I spray on a clear gloss laquer made by R&M in Canada. I've found this laquer excellent for its sanding and polishing properties and I've had virtually no laquer cracking problems. It seems to be soft enough to move with the expansion and contraction of the wood yet not so soft that it deadens any vibrations or doesn't provide a good protection for the guitar.

There are countless other types of laquers, shellacs and varnishes that will do anything from just work to producing a beautiful french polish. It's just a matter of experimenting until you find a finish you are satisfied with. But don't let yourself be satisfied until it's as perfect as it can be; I'm still searching for a better finish even though as I said, the one I use is very good.

What causes wood and finish cracks?

On a guitar, any cracks in the wood, unless physically caused are usually results of the tension when wood wants to

contract while it's being held fast at its glued joints. What makes it contract is low humidity which dries the wood.

The guitar can usually expand more than it can contract. For that reason, although over-expansion can cause other problems, cracks are basically the result of shrinkage.

Finish cracks are caused when the movements of the wood are extreme or too extreme too fast for the finish to move with it. An example of the latter would be: bringing a guitar into a house after say, a three hour stint out in the winter cold, and instantly opening the case. The temperature change is sudden and causes the wood to move suddenly and extremely, pulling the finish which is unable to move past a certain point. Result, the finish cracks.

The best prevention of both wood and finish cracks is to keep the guitar damp in the dry winter season with a dampit or equivalent. In prevention of top swelling and various other warping possibilities, keep the guitar dry in the damp summer with silica gel.

What part of the guitar is most important for the sound?

If really pushed I'd say the top is the most important element in sound production.

But truthfully every single aspect of the construction is involved with the resulting sound. Everything from strut heights, thicknesses, locations, to top, sides and back thickness, type of woods, how well they're quarter cut, what humidity they were glued at, if it was the same humidity for each glueing, the type of glue, how clean and accurate your workman-

ship is, where and when the wood was originally cut down, the type of soil and rain conditions the trees grew in, etc., etc.

Once workmanship has been perfected, a maker will spend the rest of his/her life experimenting and trying to understand all the varying elements involved that cause the particular sound produced and trying to use what has been learned to control the sound and hence produce a consistently excellent guitar.

Now all this sounds great written down, but as I said, an instrument maker will spend the rest of his/her life at it and still not have all the answers.

Any alternate theories to my own are solicited and will be dealt with in the future. Also, is anyone interested in other aspects of instrument care like repairs, inlay, etc.? Write and let us know.

JOHN BROWN'S DREAM



Old-time music is pretty popular these days. Seems like there are more string bands than you can shake a stick at. But where oh where is there a place to turn for those who are bewildered by all the groups and the people who are afraid to admit that all fiddle tunes sound alike to them. Well, fear no more friends. The Mariposa Newsletter has engaged the services of none other than Dr. Humphrey Possumpaunch (S.T.P., L.C.B.O.) to hold forth on some of the vagaries of old-time music.

Strictly speaking, old-time music refers to that type of music that comes from the Southern mountains of the U.S. and was popular in the 1920's and 30's. A good start, but like everything else, it's not that simple. During the industrial boom of the 20's, people from isolated mountain communities came in contact with many different influences in the city. They changed and so did their music. Their tradition included songs and tunes from British sources. A lot of unaccompanied singing and Irish fiddling. The fiddle was the main instrument and very often the only one. The banjo had entered the music in the latter half of the 1800's but guitar and other such instruments had only been around a comparatively short

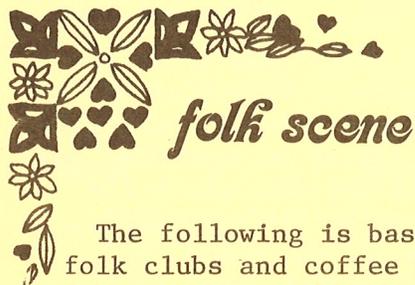
time.

In the mid-20's, record companies released a few examples of this kind of music and it was found that it would sell. This precipitated a boom in recording and many companies sent men into the hills and smaller cities with their portable recorders in search of musicians. As demand grew, many musicians went to the larger cities of the North to try to get recorded. More and more records were cut and the groups proliferated. But at the same time, these rural musicians picked up new influences in their repertoires from black music, tin pan alley, vaudeville, etc.

The difficult thing about old-time stringbands is that there were so many different styles. Instrumentally they were fairly similar, at least at first. The fiddle was the main lead instrument. Some groups used several fiddles. There was often a banjo which provided extra lead work and some rhythm. The guitar was used chiefly for rhythm and to provide a bass line. Other instruments such as mandolin, autoharp and others were sometimes included though this happened more into the 30's. There were few "breaks" as the fiddle was usually in charge of the melody line. Much of the singing was single-voice straight melody. Harmony in vocals became more popular and some groups started including it.

Some bands stayed pretty much with their rural-sounding traditional-based tunes and songs. Others went heavily into popular material with elements of more "serious" music and even jazz. The whole type of music was subject to many different cross-influences and changes. And it continued to sell records until the early 1930's and the depression. By the time people had money to buy records again, tastes had changed and old-time music was no longer popular. However, it did provide some roots and influence for some later types of music such as Bluegrass and Western Swing.

In future chapters of this column, I hope to go into detail on some of the groups, songs and other such meaningful subjects. Write to Dr. Possumpaunch and tell him what specifically you would like to see covered (besides his mouth) and I'll try to oblige. Don't let your deal go down.



folk scene

The following is basically a list of folk clubs and coffee houses in the Southern Ontario Circuit where you can go regularly to hear live folk music. Folk music can also be heard in certain bars and in occasional or regular concert series but that's another story. For this, the first listing, we were just interested in the clubs. The purpose of the list is as much to aid the performer looking for places to perform as it is the listener looking for music. So we've attempted, wherever possible, to describe the kind of music usually performed (or accepted) and whether or not guest sets are possible.

In most cases, specifically for the performer I would suggest going to the desired club one night with no intentions of playing, i.e. to "case the joint" and see how the guest set, audience etc. situation is. Then on the next night you can readily present yourself for execution.

In all probability, especially outside Toronto, I'm sure we've left a number of the smaller clubs off the list so we invite anyone who reads this and knows of any other regular folk music outlets, to let us know of any other regular folk music outlets, to let us know, and when the next listing of this sort comes out they'll be included. We're hoping to eventually cover other areas of the country so any any other information on clubs, coffeehouses outside of Southern Ontario is also welcome.

TORONTO

Fiddler's Green: 130 Eglinton Ave. E., phone 489-3001, open Tuesdays at 8 p.m., Fridays at 9 p.m. Admission \$1. Guest sets every night if you call ahead. Everything from Traditional music to good contemporary is featured. Basically one of the best outlets of traditional music in town.

Shiers: At Don Mills Rd., North of Sheppard. Open Friday and Saturday at 9. Guest sets possible--see Ken Whiteley when you get there. He runs it. Admission \$1.25. This club is also a good outlet for good trad. and contemp.

music and basically exists to try and bring good folk music into the north of the city.

Toronto Folklore Centre Evening Workshops: 284 Avenue Rd. Admission 75¢, 25¢ for kids. Call 920-6268. Runs every second Sunday from 8 to 10 p.m. Workshops cover different folk music traditions, instrument playing styles, crafts, songwriters etc. etc. These are run very informally and the coffee is free. Riverboat: 134 Yorkville Ave. Call 922-6216. Doors open at 8, first show at 9. Admission usually \$3.25 plus cover charge 75¢. Generally you can only stay for one show unless its not too busy. Well known or "name" performers are the usual fare. They range from blues to trad. to contemp.

Fat Alberts: 300 Bloor St. E. in the basement. Open Wednesday nights at 8:30. Egertons Restaurant: 70 Gerrard St. E. Call 868-0036. Music from 9 to 1 every night from Tues. to Sat. Admission \$2. Occasional trad. music but generally contemp. Licensed.

Pizza Patio's Back Room: 210 Bloor W. Call 923-2479. Every night except Mon., from 9 p.m. on. It's free and anyone can go and sing. Licensed.

El Mocambo Tavern: 464 Spadina Ave. Call 961-2558. Music starts between 8:30 and 9 every night. Basically bluegrass and blues are their only venture into folk music. Bluegrass is usually downstairs and there is no cover. Licensed.

Whistle Stop: In an old police station at Main St. and Gerrard. This is all the info. available now.

Glendon College Coffee House: 2275 Bayview on weekends. Usually \$1. Call 487-6137. Music generally contemp., but trad. from time to time.

Bohemian Embassy: At the waterfront. Has stopped for renovations and may reopen during the winter.

HAMILTON

Campbells: 479 York St. Call 529-9555. Open Sat. and Sun. at 9. Admission \$1. Trad. and Contemp. music. Guest sets are possible.

Knight 2: 23 Augusta. Call 527-3317. Admission free, \$1. or \$2. Open Thurs. to Sunday with hoots every second Thurs. You could hear anything from poetry to classical music but it generally leans towards the songwriter types.

LONDON

Cuckoo's Nest: 1144 Richmond St. Open Sunday night, 7:30 to 10:30. Admission

\$1., \$1.50 for non members. Basically trad. music, only outlet in the city.
Smales Pace: 436 Clarence St. Phone 434-9073. Thursday to Sunday at 8:30. Admission 2.50. Usually contemp. music.

PETERBOROUGH

The Commoner: RR #9, right off the campus of Trent U. in a converted farmhouse. Call 742-5200. Open Mon. to Wed. Admission \$1.50 to \$1.75. It's a licensed club but the bar closes when the performer is on. Trad. and contemp. music.

THINGS TO WATCH FOR...

In Kingston there is a club in Queens U. run by Tom Roberts. There is also some regular folk music happening in St. Catharines but for both of these no information could be gotten before this went into print.

-Grit Laskin

errata

(Or, pardon Us, Our Slip Is Showing)

The programme book for the festival this year contained a few errors that really need correction. Mariposa is only possible through volunteers giving long hours throughout the year, so, with apologies, we wish to note the following emendations.

The Crafts committee works hard to present a first-rate group of artisans who add an interesting and beautiful facet to the festival. This year's book overlooked some contributors and neglected to identify each crafts person as to his/her specialty. Hopefully you received an insert with your programme rectifying this oversight, but if not, we have more in the office and we can mail you one if you like. The coordinators of the Crafts committee are Hal Kantor and Skye Morrison. There is a report of current projects in Crafts elsewhere in this issue.

Native Peoples hospitality was carried out with the able assistance of Bettie Liota and Janice Pomer.

Hospitality this past year was directed by Chick Roberts, Madge LeGrice and Judy Hoffman. Fran Goldberg was responsible for travel arrangements.

Some of the special thanks were a little jumbled. Estelle Klein noted the help of Michael Cooney, Paul Hornbeck and Shelley Posen, Leigh Cline and the Toronto Area Bluegrass Committee for their assistance with programming.

Special volunteers and life-savers should

have been listed as Trudy, Bob, Jim and Steve.

Finally, the following performers should be identified as such: Richard Avery, Ahmet Candan, Angus Chisholm, Sharon Hampson, Kevin Knelman, Ernie Krehm, Kate and Anna McGarrigle, Bram Morrison, Olga Sandolowich, Walter Scott and Richard Hughes, and Dan Smith. These people performed in various places throughout the festival and their contributions were appreciated.

Thanks again to all the performers and staff who have helped make Mariposa the success that it is.

AFTER THE FACT...CON'T FROM PG. 2

last person to want that situation. One of his great pleasures seems to be in sharing with people of other cultures and traditions. Pete appeared at least three times a day, by the way.

The question has been raised as to Mariposa's position as a "launching pad" for new people, a lot of whom come under the "singer songwriter" designation. Well, Mariposa is a sampling from the whole range of folk music. The intent is to cover a broad spectrum of all the things which are "folk". We are not a new talent showcase. Those people who come under the singer-songwriter category are at the festival because they have a quality which deserves exposure and perhaps because they have other areas of knowledge which can adapt to many kinds of workshop situations. They represent a decent proportion of the field, we believe. Obviously in all areas you ignore someone. Sometimes intentionally, sometimes pure oversight! 'Intentionally' can be construed to mean that they may not be quite ready yet for a festival appearance or because they simply do not come up to a standard which a lot of us take a lot of time to analyze.

Perhaps in a future newsletter I may have the opportunity to enlarge upon this theme.

Site and Sound. We are not moving back to the country, for reasons stated in last year's first newsletter. The festival will be held at Toronto Islands June 20, 21 and 22, 1975. We are doing much more work on the sound planning and hope the sound will improve for the coming festival. Outdoor sound combined with a multiple stage format is a very difficult situation. Those of you who attended for the first time last year can take small comfort in the majority opinion that (suprise) sound was much better than the previous year. This does not mean we are complacent--only that we have to work harder on the problem. →

We will continue the "Open Sing" area and it will be in a better location with the proper protection in case of rain.

Your interest in and response to the Crafts and Native Peoples Areas continues to grow. This has been most rewarding to all of us and especially to those people who work very hard to get these areas organized. More information on crafts is included elsewhere in the newsletter. A few notes continue to ask "Why the separate area for Native Peoples?". Briefly, it is felt by the people themselves to be the most comfortable situation. They want to have the opportunity to meet and be with each other (some have come from very far and different places), to evolve their own special feeling and to be able to give you a more total picture of their cultures. This year certain other artists were invited to participate in the Native Peoples area and certain of the Inuit and Indian groups made appearances on other stages. A nice sharing is beginning to evolve

and we will continue this idea. Essentially though, the area will have its own identity for the reasons described.

Alternate Food will continue to be offered and we are learning more each year as to the groups who can handle these outlets effectively as well as probing the degree to which the outlets can be increased. We have no control over the public food outlets in the parks system. Price, quality, quantity are all matters we discuss each year. You have seen the result. The large food outlet monopolies seem to win.

Obviously I will have missed or by-passed some of your ideas and comments. Space is a problem. If there is a specific question which really concerns you, please write and we'll do our best to answer you.

Happy fall--from all of us.

-Estelle Klein

President and Artistic Director,
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Mariposa
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