

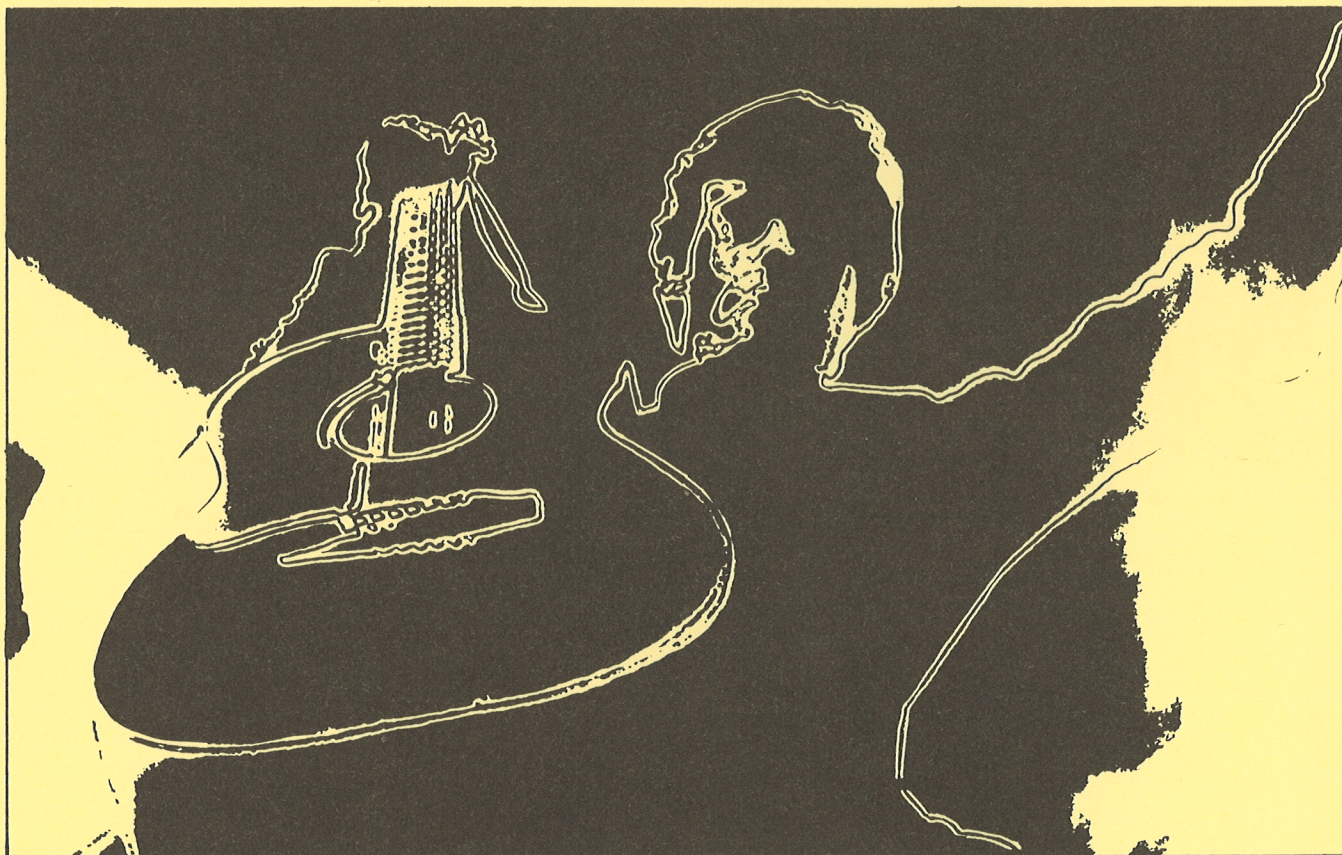


Mariposa79



Folk Festival at Toronto Islands/1979

The Changing Face of Folk Music



The definitions of "folk music" have changed over the years. Once the term described traditional songs and dances passed down from generation to generation; a transitory, ever-changing reflection of times and people, places and events.

Radio, the movies, records and television have changed all that. Of course, the old traditions are preserved, especially at festivals like this one. But "folk music" today is often composed by individual writers with their own sense of time and place.

This new "folk music" belongs to the people who created it; they share it with their audiences, big and small. And under the copyright laws of Canada — and of most other countries in the world — the creators of music are paid when their music is performed.

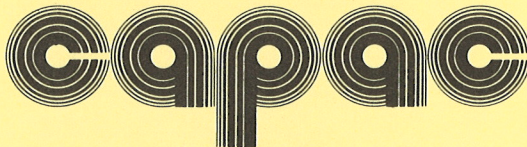
That's the role of CAPAC, the Composers, Authors and Publishers Association of Canada. CAPAC collects royalties from the organizations which use music (this festival included), and distributes them to the composers and publishers who own the music that's performed — on radio,

in films, in concert halls, in bars, clubs, and on television. Last year, CAPAC members shared more than \$6 million in royalties.

If you write music — or know someone who does — you should know more about CAPAC. All you have to do is write or phone any of CAPAC's three offices; you'll find friendly, helpful people there, ready to explain your rights and help you with your musical career.

Meanwhile, relax and enjoy the music you're hearing now.

The Canadian Performing Rights Association



1240 Bay Street, Toronto, Ontario, M5R 2C2
Mary Butterill (416) 924-4427
Richard Flohil (416) 925-3154

1245 ouest rue Sherbrooke, bureau 1470,
Montréal, PQ, Michel Paré (514) 288-4755

1 Alexander Street, Suite 401, Vancouver, BC,
V6A 1B2, Kent Sturgeon (604) 689-8871

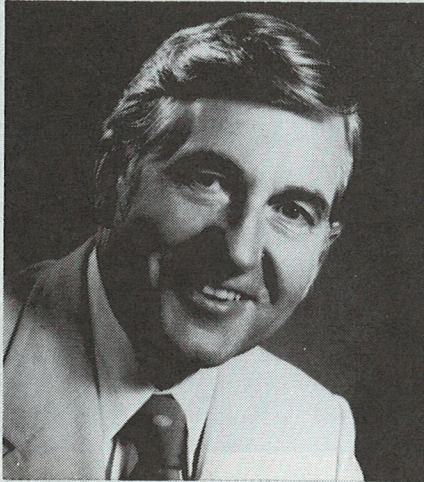
with the
compliments of

June 1979

The Honourable Reuben C. Baetz



Minister of
Culture and
Recreation



I am very pleased to have this opportunity to extend greetings to the Mariposa Folk Festival on behalf of the Ministry of Culture and Recreation. I know that this annual event is anticipated far in advance by thousands of people and that it always proves to be an enriching and enjoyable experience.

The Ministry of Culture and Recreation, through the Arts Division and the Ontario Arts Council, encourages the pursuit of excellence in all Ontario's artistic and cultural endeavours. We provide support, advice and financial assistance to individuals, groups and organizations. At the same time, we promote greater awareness and participation in the life of the province.

There is a multitude of cultural and recreational opportunities available for all. These opportunities become evident through events such as the Mariposa Folk Festival. Best wishes to all.

Reuben C. Baetz
Minister

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Phone — 1 (204) 284-9840

WHO'S COMIN'

Scott Alank
Alstar Anderson
Eric Anderson
Bardie
Peter Bellamy
Tony Bird
Gordon Bok
Roy Bookbinder
Blind Jim Brewer
Rodney Brown
Alex Campbell
Cody
Andy Cohen
Laurie Conger
Elizabeth Cotton
Don Cullen
De Danann
Danseurs de la Riviere Rouge
Ed Desjarlais
Diamonds in the Rough
Honey Boy Edwards
David Essig
The Cathy Fink & Duck Donald Band
Flying Mountain
Alice Gerrard
Bob Gibson
Brian Glow
Gospel Jubiliators
Green Grass Cloggers
Wandy Grossman
Peter Growski
Ken Hamm
John Hammond
Tim Harrison
James "Pigmeat" Jarrett
Susan Jeanson & Normand Dugas
David Jones
Norman Kennedy
Klezmer
Papa John Kolstad
Bai Konte
Alain Lamontagne
Ewan MacColl & Peggy Seeger
Debbie McClatchy
Charlie McGuire
Michael, McCreech & Campbell
Bram Morrison
Erik Nagler
New Lost City Ramblers
Lisa Null & Bill Shute
Tom Paley
Pied Pear
Fred Penner & Sundance
Colleen Peterson
Jim Post
Gary Preston
Jerry Rau
John Renbourne
Retaguardia
Patricia Reynolds
Mary Faith Rhoads &
The Dobbs Brothers
Sally Rogers
Sparky Rucker
Nick Seeger
Al Simmons
Pat Sky
Sukay
Tahauntinsuyo
Chaim Tannenbaum
Sonny Terry & Brownie McGhee
Sheri Ulrich
Jay Ungar & Lynn Ungar
Peter Paul van Camp
Village Green Dancers
Sneazy Waters
Whetstone Run
Josh White Jr.
Nancy White
Glenn Zaretski & John Riglin

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written & directed by Alan Guettel

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TOWNFOLK/RICKI YORKE/DONNY & GINA GILCHRIST**

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Queen and Spadina **JUNE 11-30**



Mariposa- an Introduction

When asked to write "something" for this programme book. I found myself desperately searching for a focus.

For the second year in a row I have not done the actual festival programming. Illness prevented it for 1978, and this year my choice was to involve myself differently. Now what else could the Artistic Director possibly write about? A focus begins to emerge; the idea of people (myself included) who work in many different ways for this organization. An obvious "first mention" would be Jeanine Hollingshead, our Programme Co-ordinator for this festival. Previously Jeanine worked as an area co-ordinator (equivalent to stage manager) and with our hospitality staff. It was a great pleasure to ask her to undertake the programming for '79 and equally pleasant to hear her positive response. I made a decision regarding the type of my involvement this year thinking the role would be more of an artistic "backup" to Jeanine. In addition I had my ongoing role as administrative advisor to our office staff. Things didn't work out quite as planned on the "artistic advisor" side. I became more heavily involved in administrative and office concerns and time was diverted

from Jeanine. She has managed well, with some good help from Rob Sinclair and others she will mention personally. Rob Sinclair is our office manager. He began as an "Experience 75" person under the auspices of the Ontario Arts Council, and started that first year processing ticket orders. Subsequently he worked as an area co-ordinator and with our site crew. Here he is now, along with me and a few others—9:00 pm Wed. May 30—trying to finish a typical pre-festival day!

Together with Ron Broughton we have shared committee co-ordination and directed day to day office activities. Ron (who now co-ordinates the Mariposa in the Schools programme) began with the technical crew, subsequently became site and grounds co-ordinator, and at this point, has moved indoors to join the office juggling act. It is my great pleasure to work with the two "R's." We share laughs as well as aggravations!

Sandy Byer, this year's Children's Area Coordinator started out working on hospitality, became a MITS performer, and has gotten thoroughly involved as Executive Producer of the soon-to-be released Mariposa Children's record. I first met Daryl Auwai, our program book producer, in his capacity as Artistic Director of the Afro-Caribbean

Theatre Workshop. We worked together on a number of other projects, he then joined our Board of Directors and now he wields the whip as I attempt to finish this. And so it goes. So many good people come together to learn and grow with Mariposa.

While my main focus this year has not been on festival programming, a little bit of programming crept in. The pleasure of working (via long distance telephone) with Kathi Thompson (Regional Coordinator of the Labrador Crafts Producers Association) will result in some special guests from far afield.

A marvelous chance meeting just this past week—at the Spoleto Festival in Charleston, South Carolina—resulted in my invitation to Brother Blue. Watch for him. Dressed in blue, butterflies on hat, shirt and pants, he carries a "butterfly" inside him—the spirit that encouraged him to grow in mind and spirit. He tells his stories to all of us. It seemed to me, that "butterfly" was the essence of Mariposa, far beyond the simple Spanish translation of the name. That is the "something" I found. Welcome to all of you from the Mariposa Folk Foundation.

Estelle Klein
President & Artistic Director



This Year's Festival

Welcome to the Mariposa Folk Festival, 1979. This year's festival has begun, and as program coordinator, I thought perhaps you would like to know what to expect and to have an idea of some things you may not be expecting.

It is not so much *who* you will see perform here but more that you will have the opportunity to see *how* the various performers and crafts people work and perform together. If you are a long-time festival goer, you are already familiar with this aspect of the festival. If not, we hope you will not be too surprised by what will occur over the next three days.

The concept for this year's

programming came partly from my own experiences in Mariposa's past, and partly from the idea that if one can invite the right combinations of performers, they will find a way to inter-relate and ultimately provide us with a unique and enjoyable experience. The concept of this sharing process is continued as the information is passed on to the audience, and hopefully, then transmitted through you to others with similar interests and concerns.

After searching through a number of old program books, listening to tapes and records of performers, and talking for many months with past programmers and contributors to the

festival, I began to realize that the task of putting together a program is never really finished. The time and space available do not allow for everyone's favourites to appear year after year. But it does allow for a cross-section, a sampling of different folk forms and crafts to be presented. We hope you will find areas of interest, no matter what your personal preference. Needless to say, some of this year's program reflects my own preferences. In fact, some of the people you will be hearing and seeing are personal friends, or people whom I have had the chance to see perform in non-festival circumstances. For instance, a young song-writer from Tennessee, someone I



had heard often at writers' nights at a club in Nashville, is here because I felt that anyone who enjoys Mariposa will enjoy Gove. The inimitable Ken Bloom has spent so many nights in my kitchen, I felt it was only fair to let you all in on just how multi-talented and completely unlikely this one man band is in a workshop situation. Through various musical friends and other festival organizers, I was able to track down people I had only heard of, or had heard on records for years, without realizing that they were both available and willing to participate in something as well-known and highly respected as the Mariposa Folk Festival. The ideas and concepts for the program came from the participants, as well as the audience.

These elements come together magically for the duration of the festival. A feeling that we are all a lot closer to each other than we usually

think seems to develop. Perhaps we don't always take the time to appreciate our neighbours. Or perhaps through lack of information we dismiss other forms of cultural expression as not related to, or not as valuable as, our own.

It is hoped that through the programming, performers and audiences alike will find something to share, and something special to take home with them.

This is your festival, please enjoy it. Take the time to learn a craft, join in a singalong, trade a story with someone sitting next to you, take an interest in someone or something you may not be familiar with. You may be surprised to find out how many friends and neighbours you have here at Mariposa. I would like to add a special note of thanks to all the "Mariposites" who have helped so much in putting this weekend together. The office staff, Rob

Sinclair, Ron Broughton, Caroline Takacs and Sally Garratt, have been invaluable as a source of inspiration. The enthusiasm of our many volunteers on volunteer nights has also helped to make this year's Mariposa a reality. I would also like to add that Ken Whiteley, last year's festival programmer, and Estelle Klein, the Foundation's Artistic Director, who has done the programming for many festivals in the past, have been so supportive and helpful, that I sometimes feel I haven't done anything but put the pieces together. It is through the efforts of people such as these, and many others who are too numerous to mention, that this event has come to pass once again. It is my sincere wish that, for all of us, this Mariposa will be a unique and rewarding experience.

Jeanine Hollingshead
Program Coordinator 1979

Festival Credits

PROGRAM

Artistic Director for the Mariposa Folk Foundation	Estelle Klein
Program Coordinator for the '79 Festival	Jeanine Hollingshead
Children's Area Coordinators: performance area play area crafts Advisors	Sandy Byer, Caroline Parry, Cathy Grogan, Marion Bird, Lois Lilienstein, Sharon Hampson
Labrador Participants: Organization and Resource Assistance	Kathi Thompson—Administrative Coordinator, Labrador Craft Producers Assoc. Miriam Lyall—Secretary
On-Site Coordination	Joanne Vano
Crafts Area Coordinators	Sheelagh Carpendale, Wendy Brooks

PRODUCTION

Technical Director assisted by	Sherman Maness, Roger Viner
Area Coordinators under the direction of:	Daryl Auwai, Jamie Bell, Estelle Klein, Judith Laskin, Marna Snitman
Coordinators: Grounds Security Gates Hospitality	Bill Anderson, Guy Peisley, Gary Rabbior, Kevin Stanish, Maggie Coombs, Madge Legrice, Bettie Liota, Chick Roberts, Kathy Sinclair, Joanne Vano

Information Booth	Trish Short
ADMINISTRATION	
Office: Administration and Production Administrative Advisor Office Assistant	Ron Broughton and Rob Sinclair, Estelle Klein, Caroline Takacs
Publicity Coordinator Assistants	John Armstrong, Sally Garratt, Heather Sibley
Ticket Sales—Outlets—Gates	Leah Cherniak, Pat Munding
Legal Council	Chertkoff, Somers, Levitt & Kronis, Terry Stephen
Financial Advisor Bookkeeper Auditors	Pat Munding, Clarkson, Gordon and Co.
Program Book Editor Layout and Design Ad Sales Coordinator Cover Design Schedules lettered by	Daryl Auwai, Wycliffe D. Smith, John Armstrong, Paul Weldon, Marilyn Koop
Travel	John Austin Travel Ltd.
Sound Equipment	Westbury Sound Ltd.
Tape Recorders	courtesy of Yamaha Audio

Special thanks to: John Armstrong, Paula Ballan, Ken Bloom, Stewart Duncan, David Essig, Dick Flohil, Bill Garrett, Tim Harrison, Colleen Peterson, and Mitch Podolak, for their moral support, and understanding, and for making the improbable seem easy. —Jeanine Hollingshead.

Thanks to the Thursday Night volunteers, without whom...nothing. And, of course, Jim Armour and Joe Liota, dauntless before all adversity, and Pat Munding, for persevering.

Thanks again and again to the ever-helpful Metro Parks Dept., especially Sid Nicol and James Brennan, for treating us as though Mariposa were as important to their parks as the grass and the trees.

And thanks to Kathy, Carmel, and Jack, who would that they couldn't but alas they must.

Area Coordinators: Jim Armour, Kim Beatty, Leah Cherniak, Chris de Corneille, Charlotte Cvetkovich, Michelle Keston, Lawrence Kraus, Sharon Le Blanc, Carolyn Mitchell, Michi Moriyama, Ruth Rayman, Greg Rist, Gail Silverberg, Peter Sit, Gay Spiegel, Shelley Spiegel, Karen Young, Bruce Ziff.

We appreciate the talented contribution of the technical crew—mixer, tapers, and stage hands; Phil Byer, Dave Coombs, and Kent Jones for backing up the hospitality coordinators with effective transportation for staff and performers; the crafts committee—Mary Bromley, Ann Cummings, Esther Levin, Diana Meredith, and David Sugarman; Stew Cameron for T-shirt design; and the close to three hundred staff who help make it all work.

The Sunday Morning Brunch Bunch: the Mariposa Board of Directors: John Armstrong, Daryl Auwai, Jamie Bell, Ron Broughton, Sheelagh Carpendale, Estelle Klein, Judith Laskin, Ralph Lewis, Pat Munding, Ruth Rayman, and Ken Whiteley. Advisory Board Members: Buzz Chertkoff, Bill Garrett, Marilyn Koop, Lois Lilienstein, Sherman Maness, Eugene Newman, David Parry, Marna Snitman, and Terry Stephen.

We gratefully acknowledge the assistance of the Ontario Arts Council under the ministry of Culture and Recreation, and the Office of the Secretary of State.

The Mariposa Folk Festival is operated by the Mariposa Folk Foundation 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.

EDITORS NOTE

Thanks to the following for their contribution to programme book material: Lois Lilienstein, Sharon Hampson, Sandy Byer, Marion Bird, & Cathy Grogan for the Children's Area story; Kathi Thompson for the Labrador material; Jeanine Hollingshead, Errol Townshend, Andrew Johnson & John Armstrong for their help with the performer biographies. Mary Bromley for the Craft Area map; and Rob Sinclair and Ron Broughton, for their endless hours of assistance (and patience). For this collective effort, I am grateful. Daryl Auwai Editor

ALL PARENTS!

Please note that we are not providing child care for children who are too young to be happy without their parents, nor can we provide bathroom assistance.

MARIPOSA NEWS FLASH!

A new idea will be tried this year in the "Children's Play Area": Open Sing, for

people age 12 and under, from 2 to 4 p.m. daily. Meet at the small stage or sign up in advance with Play Area Staff.

MARIPOSA RECORDS

A limited number of recordings of past Mariposa Folk Festivals are available. These unique double albums were recorded live at the 1975 and 1976 festivals and are fast becoming collector's items.

MARIPOSA BOOK

"FOR WHAT TIME I AM IN THIS WORLD" Stories from Mariposa, a charming collection of Mariposa memories is also available in limited quantities.

The records can only be purchased at the Toronto Folklore Centre booth at the Festival or through the Mariposa Office.

Craft at the Festival

People attempting to maintain or revitalize a craft tradition within our culture are placed in a curious position. As craftspeople we are often asked why we do what we do or better still "You don't really make a living doing that do you?" It is difficult to merely explain to people our sometimes medieval tools and techniques, or that the handwork often regarded as a hobby has become, for many, a full-time profession. The Crafts Area at Mariposa provides a unique opportunity for insight into craftspeople working and living from their craft.

It is with both excitement and some trepidation that we embark each year on the task of collecting together some of the finest craftspeople in Ontario and abroad to participate at Mariposa. Our task begins in December with application forms and committee meetings. Difficult decisions are made selecting craftspeople. We juggle the traditional and the contemporary; old faces and new. During lengthy meetings our task is eased tremendously by a dedicated committee with a sense of humour. New additions to the craft area this year are papercraft; including bookbinding, papermaking, and calligraphy; and a group of Mennonites from the Kitchener-Waterloo area who will demonstrate quilting, woodcarving, and calligraphy. A group of craftspeople from Labrador are here again. This time with reinforcements. They are accompanied by a group of performers who are involved in workshops in the more musical part of the Festival. We hope you will find time over the weekend to watch, discuss, and participate in the workshops being offered. The Crafts Information tent provides a listing of workshops and a small display of the work of the craftspeople involved in the Festival this year.

BEAR MOUNTAIN CANOE CO. Joan Barrett and Ted Moores build graceful woodstrip canoes combining traditional techniques and style with spaceage materials. The Bear Mountain Canoe Co., two miles north of Algonquin Park, is coming to Mariposa for the first time.

WOODHEATIN WONDERWORKS: Woodheatin Wonderworks are a group of people working together making cloth and wood toys. Year after year they have delighted both young and old at

the Festival. Their workshops will involve teaching children the instruction of simple toys and the proper use of hand tools.

MENNONITES

There will be a variety of activities under the Mennonite tent. Dorothy Snider will be demonstrating egg decorating. Large goose and duck eggs are boiled for an hour in granite pots with natural dyes and then designs are carefully scratched through.

Jesse Shantz carves chains, rattles, pliers, and much more using only a single piece of wood. When visiting Jesse, a man in his 80's, he told me that he had learnt the craft recently so that a younger man would keep the tradition alive.

Elizabeth Eby will be doing fratur art, a form of calligraphy practiced by Mennonites. She will be using feather quills and will be happy to teach children.

Thanks to the help of Sharon Materies and Nina Wider there will be a large quilting display of both modern and traditional quilts. You will be able to see how patterns are pieced together and perhaps try some quilting stitches yourself. Quilters involved in this demonstration and display are; Inez Nash, Pat Schuster, Marie Frey, Isabell Bauman, Hettie Brubaker, Minerva Martin, Corrina Nash, Cathy Schmidt, Carol Thiessen, Janet Newton, Beatrice Martin and Fern Metzger.

SÉAMUS McCLAFFERTY: Séamus is a Toronto based bookbinder who is appearing at Mariposa for the first time to demonstrate different aspects of his craft. He divides his time between teaching at Sheridan College and working in his own studio.

SANDRA GULLAND: Toronto textile artist Sandra Gulland applies her Seminole patchwork technique to large striking quilts and clothes. Arranging and rearranging strips of paper over a background is an effective way to learn patchwork without fear. Come play with colour and shape.

WILLIAM HENRY YOUNG: Carrying tools, sheaves of straw, and endless energy, broom maker Henry Young once again sweeps in to Mariposa from Germantown, Ohio. Henry will spend the weekend making brooms with outrageous speed while giving a running account of what he's doing and the lore and history of his craft.

ANNAGRET HUNTER-ELSENBACH: Annagret Hunter-Elsenbach is an excellent craftsperson working in Toronto with several aspects of paper craft. Here at Mariposa, she is showing several techniques she developed for colouring

and printing paper. Annagret also makes, boxes, does marbling, and bookbinding.

JOHN REINWALD: Come and see John Reinwald, the man of steel, twist and bend hot rods of iron into peanut butter spreaders, knives, toasting forks, spoons, and much, much more. Cutler and blacksmith, John forges his craft in Burnstown, Ontario.

DOUG ELLIOT: Doug Elliot, man about herbs, once more wends his way from Burnsville, North Carolina, to the Toronto Islands. He'll be jabbering at you about herbs, how to find 'em, and what to do with 'em once you got 'em, spinning yarns and reciting 'possum poems, and generally carryin' on with his usual delightful air.

RENE PAUL PETITJEAN: "Raku": that miracle of glowing pots pulled with forcep-like tongs from incadescent flames. René Paul Petitjean brings his pottery, bricks, clay, and equipment down to the Festival from Hillsdale, Ontario, to teach and demonstrate raku to eager aspiring potters.

ANITA HAMILTON: After two years organizing a pottery in Botswana, and two more working in Lesotho, Anita Hamilton has brought her diverse experience to the Ottawa Valley village of White Lake. Anita will be demonstrating the brush work decoration she uses on her pots. She'll be offering workshops for anyone interested in trying his or her hand at brush and paper.

DOUG BAMFORD: Doug Bamford, mud magician of White Lake, Ontario, challenges you to give him an object-idea he can't make in clay! Your ideas plus his skill and chatter will create an opportunity to see some of the sillier sides of clay - unlike those presented in Doug's own quiet, graceful, and functional pottery.

MONICA HARHAY: Magically weaving silver, copper, and brass wire into jewellery, Monica Harhay marries techniques not usually associated with metalsmithing to materials uncommon in textiles. Monica normally works out of a retail shop/studio she shares with two other jewellers in downtown Toronto.

DAVID TROTTER: David returns to Mariposa this year from Bolton, Ontario, with his functional and sculptural work in leather. He'll even take orders for that special belt you've been looking for, and finish it over the weekend. Stop by David's booth and see the techniques used in his craft.

FRANÇOISE STEADMAN and NANCY GOCHAUER: Françoise Steadman and Nancy Gochauer have a vital and exciting partnership in Ottawa, where they create pillows, scarves, and

fabrics that combine batik with textile painting. Their most recent work is an exploration of the more painterly qualities of textile dyes. Françoise and Nancy will be leading workshops in both batik and textile painting, providing an opportunity to learn about wax resist, painting techniques, and dye mixing.

JEAN RUMNEY and ANN GAZE: Graduates of the Sheridan School of Design and working at Harbourfront in Toronto when not at the Festival, Jean Rumney and Ann Gaze share a booth and combine their skills in weaving and natural dyes. Ann will be demonstrating ikat, a traditional Japanese technique for dyeing the weft of the yarn to create subtle patterns and gradations of colour. Jean will have her dye pot simmering on the stove and her spinning wheel in motion for the duration of the Festival; she'll also have a display of some of the plants used in natural dyes. Jean and Anne will be running workshops in both ikat and the use of natural dyes through the weekend.

HAWTHORNE KILPACK: everything you ever wanted to know about wood! Hawthorne tells all. Throughout the weekend he will lead workshops and demonstrate some of the basic cabinetmaking techniques he uses to create his own furniture.

HARRY JENSEN: a Danish-trained metalsmith, teaches at George Brown College in Toronto but spends all the time he can at his studio in Hockley Valley. He is an inspired craftsman whose art extends to a patient willingness to explain the basics or the finer points of his craft to interested observers.

ALEX MULLIGAN: has lived a life of square dancing and step dancing, teaching and performing throughout the Ottawa Valley. He teaches step dancing in Toronto, and makes motorized limberjacks which include dancing turkeys and fiddle-playing foxes. Meet Alex and try your feet at a few steps.

PAUL SIMPSON: a toymaker from Stouffville, Ontario, has long researched folk toys. His toys and puzzles are part of the travelling exhibition 'Toys' mounted by the National Museum of Man. At his booth, Paul will exhibit and demonstrate his toys, as well as explain their backgrounds and fascinating histories.

BARBARA MacDOUGALL and LAANA TAYLOR: work together in downtown Toronto hand lettering and illuminating notes, documents, poetry or what-you-like. If you'd like to try calligraphy yourself they'll have pens, nibs, paper, ink, and style sheets available.

LAURIE ROLLAND: working out of a studio behind her Toronto home, Laurie makes innovative use of oxidation and handbuilding to give life to her

delightful pots. Dancing clowns, colorful squares and stripes grace her elegant work.

MARION and BRUCE AITKIN: card weaving in action may resemble your filing cabinet run amok, but Bruce's glorious belts and sashes with people dancing across them or colourful patterns running through them, testify that his hand holds a royal flush. Marion Aitkin approaches weaving with a long list of uncommon techniques - inkle, rake and finger - resulting in intriguing work. The Aitkins live in the Cambridge-Galt region of Ontario.

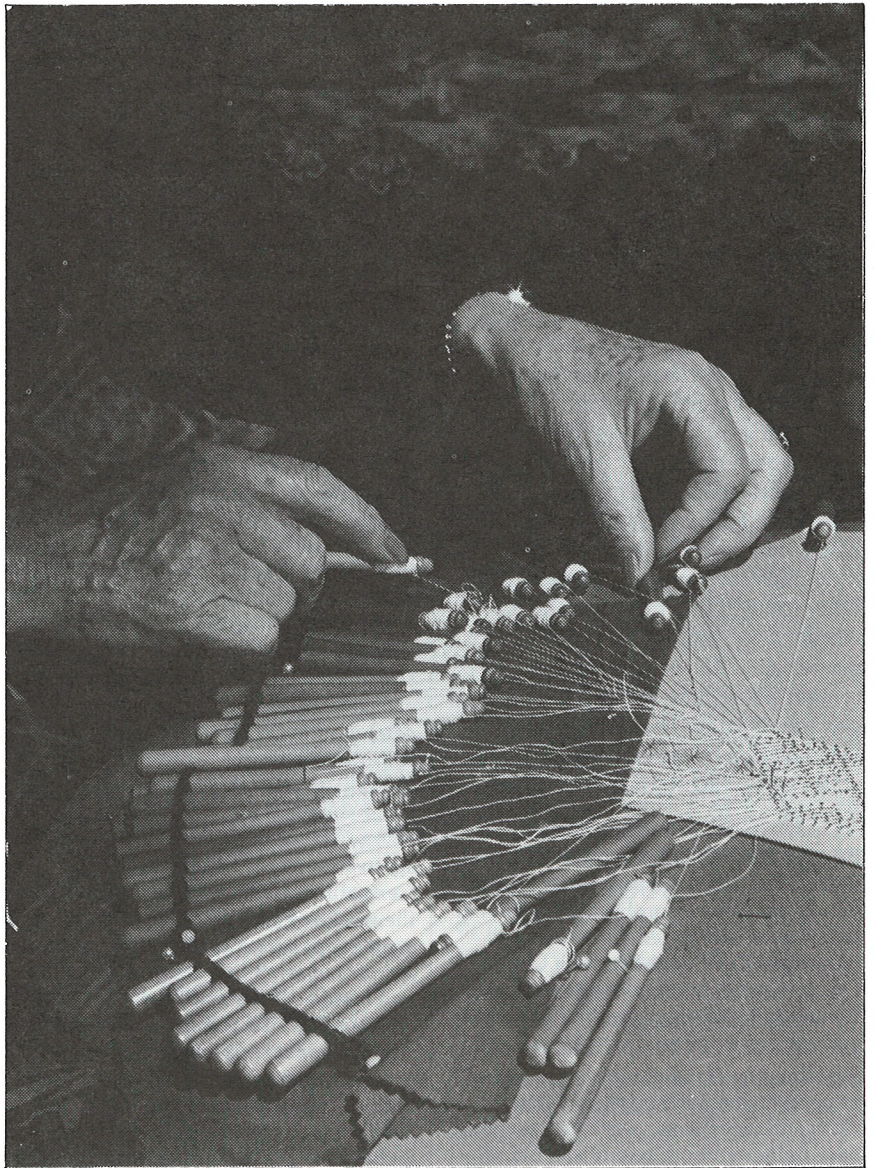
ANDREW SMITH: Originally from Freedom, California, Andrew Smith now directs the Papersmith Mill in Cambridge, Ontario, which produces handmade paper. Andrew has studied and worked as a papermaker for more than fourteen years developing unique processes and approaches to paper-making as a creative medium. Why not find out what makes handmade paper special.

CATHIE CHURCH: Don't go by

Toronto textile artist Cathie Church without taking a gander at the elegant simplicity of her exquisite silk scarves covered with fish and rushes. Cathie will demonstrate handpainting and is holding a batik workshop for folks interested in wax, dyes, and fabric.

SANDRA NOBLE GOSS and ANDREW GOSS: Andrew and Sandy Goss are demonstrating various techniques of jewellery making, soldering, repoussée, stamping, piercing, and forging. Watch for their workshops (for three or four people at a time) in basic jewellery construction using copper wire. The Gosses are from Chatsworth, Ontario.

PHYLLIS ATTWELL and INA INGRAM: Lacemaking is a fascinating and intricate craft, and Phyllis Attwell and Ina Ingram - both from Toronto - are masters at the techniques of tatting and pillow lace. They'll be giving demonstrations through the weekend, and would welcome any discussion or questions you might have about their work.



THEO JANSON: Follow the conception and birth of a silver heart. Toronto jeweller Theo Janson—a familiar face to Mariposa regulars will be demonstrating the methods she uses to make her silver stars and elegant enamelled faces.

PETER BUNNETT: The entrancing magical sounds of Peter Bunnett's wooden drums persist in startling and delighting listeners of all ages. You won't have any trouble encouraging your five- or seven-year-olds to take a workshop with him.

JIM SMITH: Log houses are still being built in Ontario! In fact you can watch Jim Smith raise an entire building right here at Mariposa. His doll houses are splendid miniature versions of the classic log buildings that grace Ontario's Madawaska Valley, where Jim makes his life building toys.

PEGGY BRIDGLAND: One of the pillars of Mariposa Crafts, Peggy Bridgland is back with us after a year away "baby crafting." Nonetheless, Peggy continues to ply her other craft,

natural dyes and weaving, in Wilno, Ontario. At her booth, you can learn about the preparation of materials for the dye bath, and see Peggy make the illusive, magical hues she weaves into bags, shirts and ponchos.

SUSAN WARNER-KEENE: From the Toronto Islands themselves, Susan Keene brings the ancient craft of felting to Mariposa for the first time. She uses the traditional felting methods to make her own expressive work. Over the weekend Susan will be giving demonstrations and conducting workshops.

DAS PUPPENSPIEL: A puppet troupe based in Westfield, New York, Das Puppenspiel presents a glorious mixture of wit and seriousness. The troupe's performances and workshops always win the hearts of very little people, medium-sized people, and even big people. Das Puppenspiel comprises Pam Moran, Jennifer Klein, and Steve Swank, who have joined forces and talents to keep the magical art of puppetry alive through their dazzling array of puppets.

The instrument makers have collected under one tent to provide a link between the musical and craft aspects of Mariposa. At any time during the day, they'll be talking about construction and repair, materials and tools, and a host of other concerns to those building, or considering the purchase of, a handmade instrument. A varied and interesting group, they include:

DAVID WREN: luthier, who has worked with both John Larivee and Grit Laskin, and is now independently producing some of the finest guitars available in Toronto.

MIKE McNEARNEY: woodwind instrument maker from Ompah (yes, Maureen, there is an Ompah), Ontario, will have a selection of Renaissance flutes, krumphorns, and ocarinas. He will be demonstrating some of the finer aspects of wind instrument construction as well as the tuning and finishing of ocarinas.

TAM KEARNEY: dulcimer maker from Toronto, is well known for his humourous vitality and antics with the Friends of Fiddler's Green. Tam can "talk the knickers off almost anyone", so stop by and have a talk.

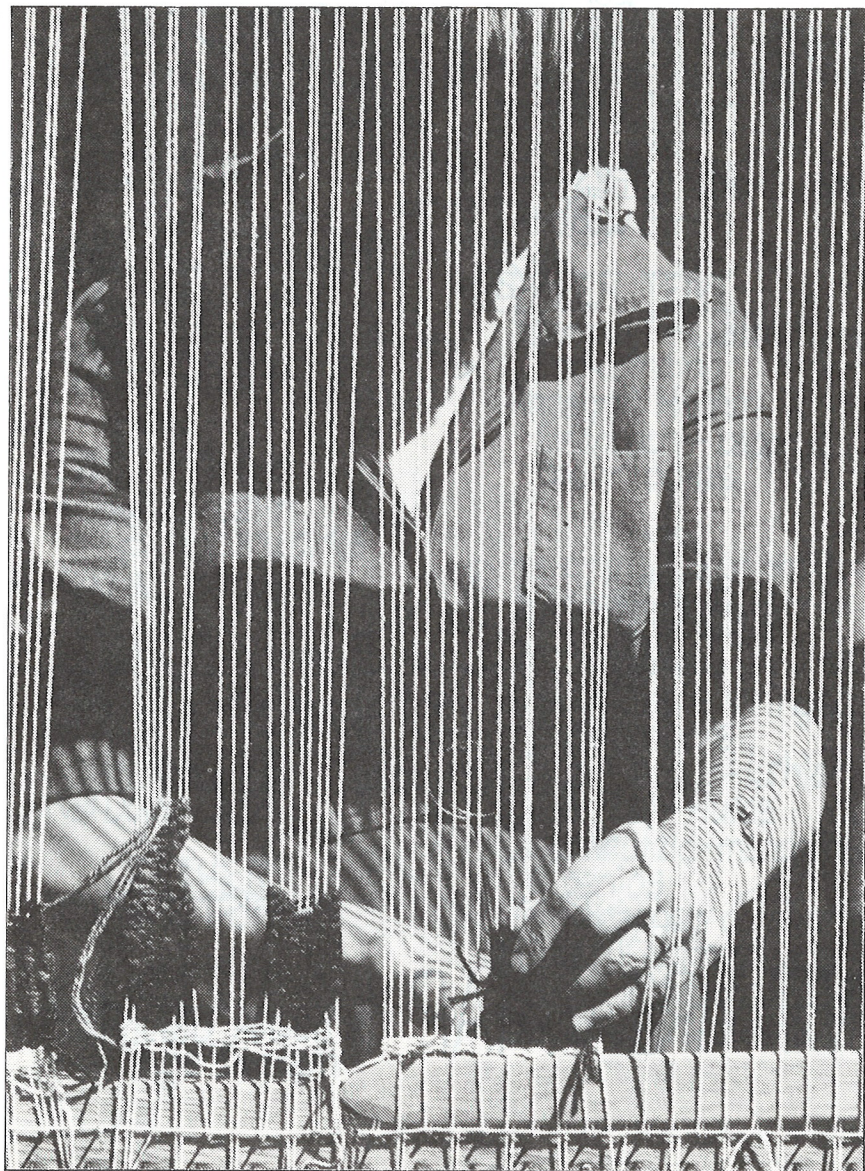
JAKE NEUFELD: mandolin and banjo maker from Arthur, Ontario, will be demonstrating the tuning and carving of the tops and backs of mandolins.

BESS ABEL: from Rochester, New York, has a wealth of knowledge about the construction of simple musical instruments for both children and adults. She also makes more sophisticated instruments such as bamboo flutes. A musician herself, she will discuss and demonstrate the making and playing of her flutes and ocarinas.

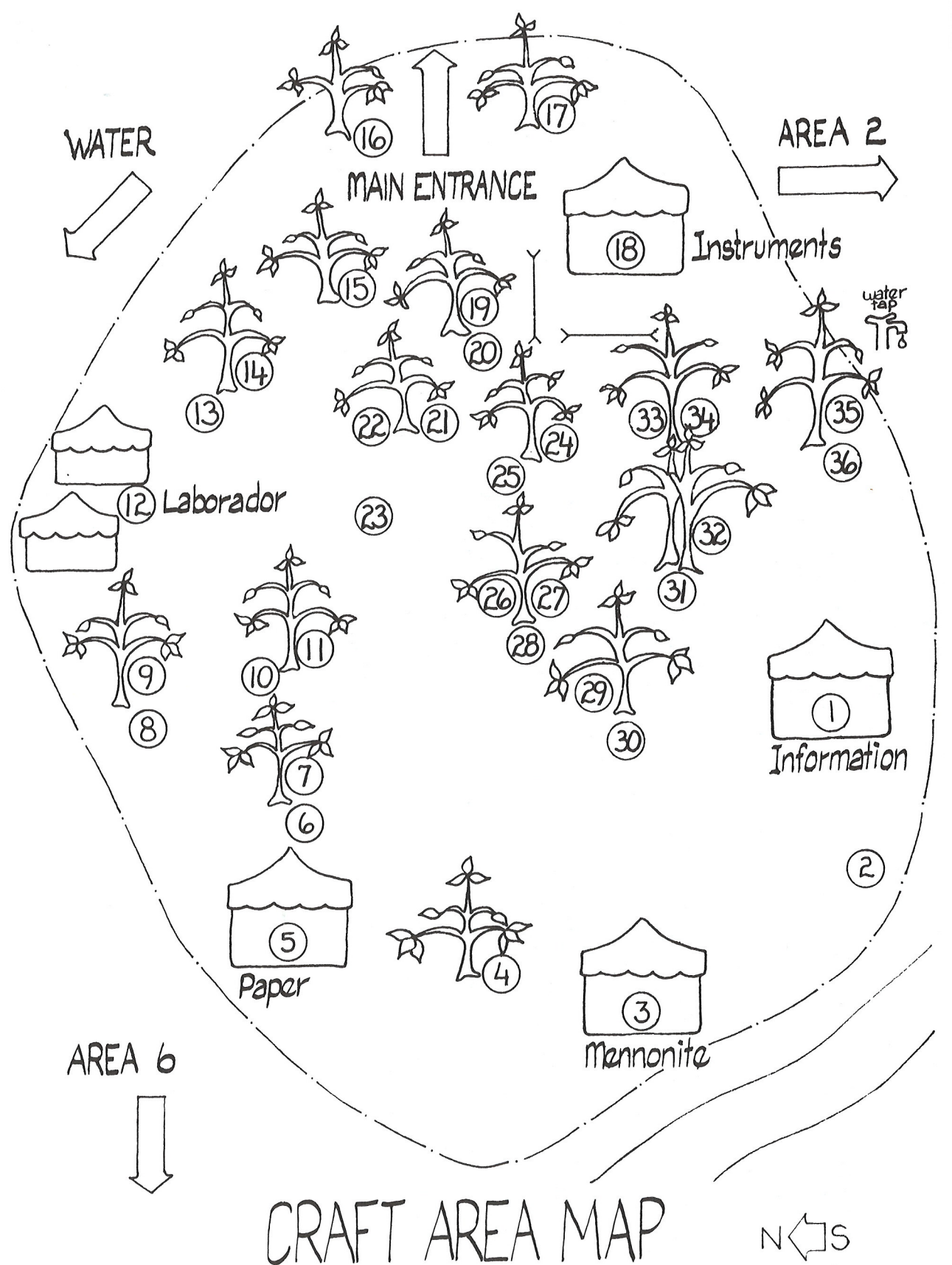
OSCAR GRAF: from Clarendon, Ontario, makes stringed instruments. He will be demonstrating various aspects of guitar making.

LINDA MANZER: joining us for the first time this year, is a welcome complement to the instrument makers. Nine years ago, Mariposa inspired her to create her first musical instrument. She's been making a living at it for the last five years. She started as an apprentice to Jean Larivee and now has her own studio in Toronto.

STEVE DICKENSON: returns from England again this year. Admired and respected for his skill as a concertina maker, Steve will be happy to assist in the repair or tuning of concertinas as well as to explain aspects of their construction.



Wendy Brooks and
Sheelagh Cpendale



CRAFT AREA MAP

PARTICIPATING CRAFTSPEOPLE

- CLAY**
 28 Laurie Rolland
 15 René Petitjean
 36 Doug Bamford
 10 Anifa Hamilton

- METAL**
 27 Theo Janson
 29 Monica Harhay
 31 Harry Jensen
 17 John Reinwald
 11 Sandra Noble-Goss & Andrew Goss

- FABRICS**
 20 Francoise Steadman & Nancy Gochbauer
 33 Marion & Bruce Aitkin
 19 Ann Gaze & Jean Rumney
 34 Peggy Bridgeland
 26 Cathie Church
 7 Susan Warner-Keene
 25 Sandra Gulland

- TOYS**
 35 Jim Smith,
 9 Woodheatin' Wonderworks
 22 Paul Simpson

- BROOMS**
 8 Henry Young

- HERBLORE**
 14 Doug Elliot

- LEATHER**
 2 David Trotter

- LACE**
 23 Phyllis Atwell & Inga Ingram

- WOOD**
 24 Hawthorne Kilpack

- TONGUE DRUMS**
 2 Peter Bunnett

- PUPPET THEATRE**
 30 Das Puppenspiel - Pam Moran, Jenny Klein & Steve Swank

- LIMBERJACKS**
 13 Alex Mulligan

- CALLIGRAPHY**
 6 Barbara MacDougall & Laana Taylor

- PAPERMAKING**
 4 Andrew Smith

- PAPER TENT**
 5 Seamus McClafferty - bookbinding
 Annagret Hunter-Elszbach - paper & paper boxes

- INSTRUMENT TENT**
 18 Steve Dickinson - concertinas
 Oskar Graf - stringed instruments
 Linda Manzer - luthier
 Boss Abel - flutes
 Jake Neufeld - mandolins & banjos
 Tam Kearney - dulcimers
 Mike McNerney - woodwind instruments
 David Wren - luthier

- INFORMATION TENT**
 1 A display of the work of all the participating craftspeople

- LABRADOR TENT**
 12 Hilda Lidd - sealskin
 Mary Adeline & Edward Rich - snowshoes
 Bessie Flynn - sealskin
 Fredrika Terriak - grasswork
 Garmel Rich - grasswork

- MENNONITE TENT**
 3 Dorothy Snider - egg decorating
 Elizabeth Eby - fractur art
 Jesse Shantz - wood carving
 Quilters

- CANOES**
 16 The Bear Mountain Canoe Co. - Joan Barrett & Ted Moores

- PRINTING**
 5 Bill Stonman



4th ANNUAL
OWEN SOUND
SUMMERFOLK
FESTIVAL

Aug. 17, 18, 19, 1979

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| EDMOND & QUENTIN BADOUX | FOREST CITY MORRIS MEN | TEX KONIG | RYAN'S FANCY |
| BARDE | BILL GARRETT | RICHARD KNECHTEL | MOSE SCARLETT
& JIM MACLEAN |
| BOB BASSETT | LUKE GIBSON | MICHAEL LEWIS | RON & TERRY SELLWOOD |
| WILLIE P. BENNETT | STAN GADZIOLA | NA CABARFEIDH | SHINGOOSE |
| TONY BIRD | JAMES GORDON & THE
JEFF BIRD BAND | ERIC NAGLER | CURLY BOY STUBBS |
| ROY BOOKBINDER | DANNY GRAHAM | LISA NULL & BILL SHUTE | TAHUANTINSUYO |
| BOB CARPENTER | WENDY GROSSMAN | MICHAEL O'KELLY | ELLA THOMSEN |
| LARENA CLARK | KEN HAMM | ORIGINAL SLOTH BAND | HAPPY TRAUM |
| BOB DIXON | HANG THE PIPER | HARRY PARKER | MC'S -
(MITCH PODOLAK)
(BRUCE STEELE)
(OWEN SAUNDERS) |
| KIM DESCHAMPS | HONOLULU HEARTBREAKERS | RICK PICHE | |
| MARK ELLIS | | PIGTOWN FLING | |

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A Children's Record
M.I.T.S.
MARIPOSA IN THE SCHOOLS

going
bananas

18 performers from the Mariposa In The Schools (MITS) programme combined their talents and expertise to present 19 songs, games, and dances from a variety of traditions to children of all ages.



Come meet us at our concert on late Sunday afternoon.



Mariposa in the Schools

When the last act of the last show closes at Centre Island on June 17, the Mariposa Folk Festival doesn't simply fold its tents and disappear until another year. Long months will pass while the Toronto islands remain off bounds to fun-seekers and folk-lovers alike. All the while, however, Mariposa lives in spirit—not merely surviving, but positively thriving and, as all involved attest, doing so more abundantly, year after year.

Nine years have passed since Mariposa first went into the schools of Ontario, assuming for this excursion the title "Mariposa In The Schools" or "MITS." And in that time it has realized the quantum leap from an annual to a perennial happening. "It's been phenomenal—quite a shock to me," says Ron Broughton, co-ordinator of MITS who, from his Adelaide St. office, handles the results of the positive vibrations the program has been creating in the schools. "So far this year," he says, glancing at a sheet covered with figures, "we've had \$52,700 worth of bookings."

By every measure, the figures are moving up, up—more performers wanted, more kids hearing them and working with them, more schools taking advantage of the opportunity and more spin-off activity.

The tail may not be yet about to wag the dog, but already the demands of MITS consume three days of Broughton's five-day working week. Basically, and on paper, it looks simple enough. MITS staff put out a catalogue of available performers, distribute it to the schools, and wait for the phone to ring. And has the phone been ringing? Since January over 600 MITS performances have taken place. One highlight of the year's activities was the MITS concert last March for which 24 performers donated their time (and were at one point all together on stage) and 1,500 seats were sold for two shows with no trouble at all. Another spin-off is the MITS album, 'Going Bananas' aimed at the children's market, which the producers hoped to be able to release by mid-year in time for the Festival.

But if everybody involved is sure something grand and exciting is happening in the schools with

Mariposa folk performers, nobody can be sure where it will all end. One of the aims of MITS, as spelled out in the catalogue, is "to make students aware of the possibilities for musical expression outside those offered by modern mass media." This, with its suggestion of an alternative lifestyle in music, would seem to be an attempt to shape kids' tastes towards a down-home, do-it-yourself, more informal and participatory approach to music and performing. The campfire singalong rather than Saturday Night Fever.

In appraising progress in this direction, however, MITS people are cautious. Lois Lillienstein, a self-described old-timer in MITS, notes that the greatest success is among elementary school kids who are "young enough to be open." But it (at least her own act—children's songs, games, rhymes and chants) goes down less well in the junior and senior high schools. Of the turned-on elementary school kids Lois Lillienstein hopes: "Maybe they will seek out folk music when they grow older."

Chick Roberts who works mostly with kids nine to 11 years old thinks it's too early to know if the MITS experience has influenced kids enduringly. But a causal link between MITS and the flourishing growth of the kids' area of the Mariposa Festival is perhaps irresistible. The kids' area has expanded into a full day of activity, covering a fair amount of space, and including not only performances by the kids but also displays of their skills in craft. And even among non-participating kids the Festival enjoys wide word-of-mouth popularity.

All this is the fruit of the work of Lois Lillienstein, Chick Roberts, and a score or more of performers who've been diligently, and with great fun to themselves, working the schools.

"You've got to be blessed with the ability to work with children," Roberts says, describing how he honed his own native gift in this area over nine years of

experience with children. "I've learnt a lot of tricks," he confesses. But mostly he makes it sound like a great, liberating crusade in which he turns kids on to music by showing them how they could both make it and enjoy it without sitting long hours poring over scores and practising the instrument.

Seeing the kids get so turned on, the teachers are not slow to recognize techniques and material they could use for teaching other kinds of stuff that kids have to learn. And so one shrewd aim of the MITS performer is always to get the teacher hooked.

"Teachers have to like our program," says Lois Lillienstein, "and we've grabbed the teachers." Says Chick Roberts: "You've got to leave the teacher something to build on later." So he's learnt to introduce his material about the 20s and 30s, so that teachers could draw on it in teaching the history of the period. The approach which suggests that everybody could be a star simply by letting it all hang out had, in Chick Roberts' experience, some memorable results. He saw alienated kids, like West Indian immigrants, express natural rhythmic flair and make easy rapport with other kids in a way that never happened before.

MITS is into more than relieving the humdrum schoolday life with exotic entertainment, however. The emphasis is on workshops and on teaching kids something about the techniques and the social, cultural, and historical background of the performance they see.

The catalogue offering musical forms from many parts of the world would be a valued reference source for courses in multicultural studies. Ron Broughton has had a fair number of requests for French material. To get those who can handle their material suitably in the school environment, MITS auditions performers and monitors their shows. Outside the MITS classrooms, the performers know it's Saturday Night Fever and not wholesome folk that holds sway. Still, it's less than a rewarding new market except for those who really enjoy being around children.

Lennox Grant

Labrador

this year's special guest

Mariposa welcomes the return of a group of craft-producers from Labrador. This year the group will include: Hulda Lidd and Bessie Flynn, sealskin bootmakers; Mary Adeline and Edward Rich, snow-shoe makers; Fredreika Terriak and Carmel Rich, grassworkers. The group will be demonstrating and talking about the traditional crafts of Labrador through the weekend.

Labrador, a rough triangle of territory between Quebec and the Atlantic, has its base at the 52nd parallel and its peak at Cape Chidley, just below Baffin Island. Its area of 112,000 square miles is slightly smaller than the Yukon but larger than New Brunswick, Prince Edward Island, Nova Scotia and the island of Newfoundland combined. Labrador falls in almost the same range of latitude as the British Isles. Yet even at its southern edge the climate is sub-arctic and the coast is extremely bleak. Much of the barrenness can be blamed on the ice ages. The last glaciers retreated from Labrador scarcely 10,000 years ago, after scouring across the land and bulldozing much of its soil out to sea. Cutting its way 150 miles deep into the interior, Hamilton Inlet and Lake Melville mark the boundary in the distribution of ethnic groups along the coast. To the North are five settlements of Inuits and whites, the latter called "settlers" though they have lived there for generations. Inter-marriage is common and the two races are considerably mingled. A third ethnic group in Northern Labrador, the Naskapi Indians are a very separate people who have only in the last generation abandoned their nomadic hunting existence in the interior, to settle into permanent homes at Davis Inlet. The only other Indian community in Labrador, the closely-related Montagnais Indians, live at Northwest River. There are no Indians or Inuit south of Lake Melville. All who live along the south coast consider themselves and are considered white settlers, who spread out into a multitude of fishing stations

on the bare islands of the outer coast in summer, and for the most part retreat to winter communities set deep in the bays, amid sheltering hills and firewood, at the close of the fishing season. The seven communities linked where the coast turns southwest toward the Gulf of St. Lawrence are permanent year round settlements.

The coastal people have their lifestyles marked by intimate daily contact with the land and sea. Except for his family, the important facts in every man's life are those outside his door—the weather, hunting seals and caribou for their meat and skins, and the changing seasons to prepare for.

Women are intimately sensitive to those seasonal rhythms—smoking fish, sewing the winter's sealskin boots for the family and gathering a good supply of berries for winter.

Crafts were a basic skill, learned as a young child, which fulfilled a need for clothing and tools that would protect a family from the sometimes unforgiving winter months. There was no shop to buy new boots in—one learned to make use of everything around them to survive those stormy months.

Some 200 years ago the Moravian Missionaries came to Labrador, bringing many changes to the coastal people through their German influences. The transition was made from traditional Inuit drums to training in violin, organ and brass instruments and the development of choirs and choral groups in the Church.

The International Grenfell Association brought modern medicine to the people of the coast, by way of doctors and nurses and nursing stations in some of the Communities. These trained, medical people came and still come from England to work in Labrador for a year or two. The language and the culture of the people today has many of the influences which mark the changes. Carried over from "them days" are the traditions of the people of this land—crafts produced, skills passed on to each new generation and songs and stories which fill the air on a stormy winter's night.

Bessie Flynn—a 'settler' woman from the Straits of Labrador, Bessie started sewing sealskin boots at 10 years old to help her mother and the family of 6 children.

Mike Normore—a 'settler' man from the Straits who started telling stories in his porch some 40 years ago, passing on the stories of his grandfather.

Hulda Lidd—Inuit sealskin bootmaker from Nain returns to Mariposa to share her knowledge and skills of this traditional craft.

Fredericak Terriak—Hopedale Inuk who learned to sew grass from a blind aunt when she was a young woman. She brings these skills to share with people at Mariposa.

Garmel Rich—a Rigolet 'settler' woman who picked up grasswork some 25 years ago by watching her mother sew, visits Mariposa for a second time to demonstrate her sewing technique.

Mary Adeline & Edward Rich—Montagnais Indian couple who return to Mariposa to demonstrate their skills making woodland style snowshoes and talking about their traditional lifestyles and some of the modern day changes.

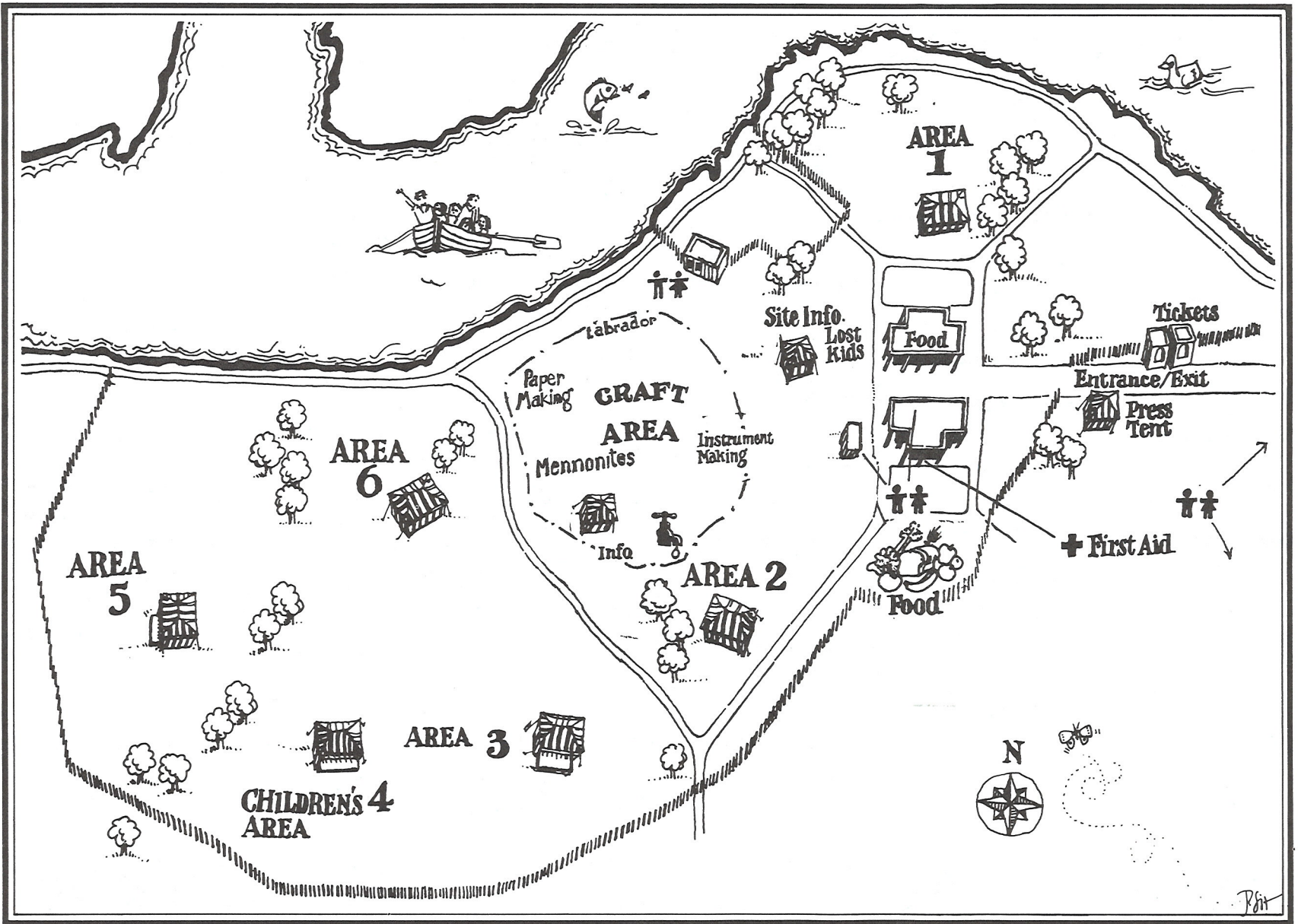
Nellie Buckle—a young Settler woman who started to play music at 12 yrs. old in the Labrador Straits—organ, guitar, mouth organ and button accordion she learned to play by ear alone.

Joas and Susie Onalik—originally Hebron Inuit, now living in Makkovik where music is a part of daily life and their involvement with the Moravian Church.

Nita Hancock—a young woman of Settler background who brings traditional step dances to the festival from the Straits of Labrador.

Bertha Holeiter—Nain Inuit woman taught by her grandmother when a very small girl to do string games. She brings joy to children and adults alike through the art of making faces.

Co-ordinators—Labrador Craft Producers Association
Miriam Lyall—Secretary
Kathi Thompson—Administrative Co-ordinator



MARIPOSA FOLK FESTIVAL

friday

MARIPOSA FOLK FESTIVAL 1979

one two three four five six

11	For Love or Lust Tom Paxton Claudia Schmidt Jim Post Stan Rogers·Host	Flutes & Pennywhistles Sukay/Edmond Bedoux·Host Heather Wood Frankie Gavin Mike Seeger Morris Goldberg	Shuffle 1-2-3 Basic Clogging Steps with the Green Grass Cloggers	Concert Ken Whiteley & the Lazy Day Jugband & Out to Lunch Bunch Singers Song & Game Swap Sam Hinton Bessie Jones Frankie & Doug Quimby	Bluegrass Adaptation Denis LePage·Host Bill Hill Dave Essig Zeke Mazurek Winnie Winston	A Singaround For Strangers Ken Bloom·Host Tony Bird Gove	11
12	Ensemble Playing Making It Move Ken Whiteley·Host Original Sloth Band Clarence Gatemouth Brown	Celtic Origins De Danann J.P. LeChance Louise Breton Royston Wood·Host	Step Dancing For Beginners Gilles Roy	Concert Earl C. LaPierre & Pan Groove	True Blues John Hammond John Jackson	CONCERT Courville & McGee	12
1	How to Start a Vocal Duo, Trio or Quartet Heather Wood·Host No Relation Honolulu Heartbreakers Red Clay Ramblers	Which Side Are You On? Songs of Struggle & Liberation Tony Bird Jim Post Alice Gerrard Tom Paxton·Host Frankie Armstrong	Playing for Step Dancing & Clogging Cloggers' Trio·Hosts Graham & Eleanor Townsend Eugene O'Donnell Mick Maloney	Concert Robert Paquette	CONCERT Dee & Delta Hicks	The Invisible Men (Accompanying Someone Else)	1
2	CONCERT Ken Bloom Claudia Schmidt	CONCERT Sukay	Maypole Dance Andy Barrand Dinah Breunig	Concert Mariposa In The Schools Making Music Together Rick Avery, Sandra Beech & Sandy Buer	CONCERT Rudy Meeks & Station Road	Ken Bloom·Host George Essery David Edie	2
3	CONCERT Ken Bloom Claudia Schmidt	Fiddle Tunes on Other Instruments Roly La Pierre Denis LePage Charlie Pigott Tom Evans Dave Essig·Host	Comparative Dance Steps Townsend Band Les Danceurs Quebecois Green Fiddle Morris Nita Hancock	Concert Bessie Jones with Frankie & Doug Quimby	Fiddle Styles Both Sides of the Border Courville & McGee Mike Seeger·Host Louise Breton Eleanor Townsend	Urban Views John Hammond·Host Sneezy Waters Robert Paquette Gatemouth Brown Ken Whiteley·Host	3
4	CONCERT Ken Bloom Claudia Schmidt	Fiddle Tunes on Other Instruments Roly La Pierre Denis LePage Charlie Pigott Tom Evans Dave Essig·Host	-Labrador Lifestyle- Step Dancing From Labrador Nellie Buckle Nita Hancock	Good Guys & Bad Guys Sam Hinton Andy Barrand Brother Blue	Singing A'Capella Honolulu Heartbreakers No Relation	CONCERT Mick Maloney Eugene O'Donnell	4
4	Coffee Beans & Black Eyed Peas Sukay Courville & McGee	Canadian Fiddle Styles Graham & Eleanor Townsend·Hosts Louise Breton Rudy Meeks Zeke Mazurek	CONCERT The Folk Tellers	Stories & Song Andy Barrand	Frankie Armstrong· Host Beverly, Amy & Hunt	20th Century Folk Hybrids	4
5	Green Fiddle Morris	How to Accompany Yourself While Singing Alice Gerrard Sneezy Waters Claudia Schmidt· Host Gove	Song of Robert Johnson Dave Essig·Host John Hammond	"Birdie in a Cage" Green Grass Cloggers	The Oral Tradition Song From Our Past Sam Hinton·Host Dee & Delta Hicks Marie Whitney·Hare Jim Post	Original Sloth Band Red Clay Ramblers Honolulu Heartbreakers	5
6	CONCERT Les Danceur Quebecois with Graham & Eleanor Townsend	CONCERT Sukay	Old Timey Bluegrass Banjo Mike Seeger·Host Tommy Thompson Brian DeMarcus Denis LePage Willie Winston	OPEN SING Sign in Ahead Bob Janzen·Host	French Canada Jean Pierre LeChance Louise Breton Robert Paquette·Host	CONCERT John Jackson	6
7	Songs of the Sixties Winnie Winston·Host Sam Hinton Tom Paxton Ken Whiteley	Ceilidh Frankie Armstrong De Danann Stan Rogers Robert Paquette Mick Maloney·Host Eugene O'Donnell	SQUARE DANCE Participations Stan Dueck, called Station Road		Cajun Music Courville & McGee Gatemouth Brown Bill Russell·Host	Many Ways To Tell A Story The Folk Tellers·Host No Relation Tony Bird Brother Blue	7
8							8

Watch for special events in the Children's Area

Robin Hood Plays, Kid's Open Sing (between 2 and 4 p.m.), Mime Workshops and Riddle Swaps.

All Programs are subject to change

Gates Open at 10:30

The site must be cleared at the end of the day

saturday

MARIPOSA FOLK FESTIVAL 1979

one two three four five six

11	Percussion Sukay Hosts Tony Bird Johnny Mc Donagh Robert Paquette Bohdan Hlusko	A Bully Crew Song of the Sea & Sailors Sam Hinton Host Stan Rogers Claudia Schmidt	Playing for Step and Clog Dancers Eugene O'Donnell Lobise Breton Bill Hicks Host Dick LePage	DANCE with the Green Fiddle Morris Song & Stories From Labrador Bertha Holter	Pipes & Pipers Na Caban Feidh Ken Bloom Host	Southern Roots & Traditions in Song Ken Whiteley Host John Jackson Bessie Jones Gatemouth Birm
12	Keep on the Sunny Side A Tribute to the Carter Family Beverly Wilson Brian DeMarcus Amy Fenton Mike Seeger Host Alice Gerrard Colleen Peterson	Guitar Workshop Blues & Slide Ken Bloom Host John Hammond Dave Essig Gove	Morris Men & Women Ramblin' & Gamblin' Sneezy Waters Jim Post John Jackson	Make Me Laugh Sam Hinton Tom Paxton The Folk Tellers CONCERT Bessie Jones Frankie & Doug Quimby	CONCERT Na Caban Feidh History in Song De Dannan Stan Rogers Host Marie Whitney Host	Song Recycled Modern Interpretations of Traditional Music No Relation Pierre Bensusan Frankie Armstrong Houston Wood Host
1	CONCERT Winnie Winstow Ken Bloom	CONCERT Dick & Denis LePage	CONCERT Andy Barrand Dinah Brednig	Mariposa in the Schools Making Music Together Chick Roberts Ken & Chris Whitsley Honolulu Heartbreakers	CONCERT Tony Bird	CONCERT Robert Paquette
2	CONCERT Stan Rogers	Music of French Canada Jean-Pierre LeChance Louise Breton Dick LePage Honolulu Heartbreakers	Red Clay Ramblers	Simple Square Dances for Kids The Green Grass Cloggers	Fiddle Styles Mike Seeger Host Courville & McGee Gatemouth Brown Eugene O'Donnell	Traditional Songs Marie Whitney Host Frankie Armstrong Dee & Delta Hicks Claudia Schmidt
3	Pedal Steel Winnie Winstow Ken Bloom	CONCERT Gove	Foot Swap Comparing Step & styles of Clogging & Stepdancing Green Grass Cloggers Les Danseurs Quebec Morris Men & Women	"The Puppetman" Steve Hansen Barnyard Beasts Sam Hinton Sandra Beech	SINGALONG Song with a Chorus Tom Paxton Host	The Hills of Home Sukay Hosts De Dannan Mick Maloney
4	George Essery with vocals & uses Colleen Peterson Alice Gerrard	CONCERT Jean-Pierre LeChance Louise Breton	Specialty Steps Greengrass Cloggers Gilles Roy Morris Dancers	Andy Barrand Singing Games & Play parties Bessie Jones with Frankie & Doug Quimby Lanie & Andy Melamed	Stan Rogers No Relation David Essig	CONCERT Original Slot Band & Honolulu Heartbreakers
5	CONCERT Clarence "Gatemouth" Brown	Black Sheep Jim Post Tom Paxton	CONCERT Robert Paquette	OPEN SING Sign in Ahead Host - Bob Janzen	Swap Song Gove John Hammond	Improvise & Innovate Ken Bloom Host Dave Essig Frankie Armstrong Mick Maloney Claudia Schmidt Colleen Peterson
6	CONCERT Pierre Bensusan	CONCERT Mike Seeger & Alice Gerrard	CONCERT Graham & Eleanor Townsend		Wind Instruments Na Caban Feidh Sukay De Dannan Hosts	
7	Fufolk Ken Bloom Host Robert Paquette Tony Bird Claudia Schmidt Winnie Winstow	Ain't Nothing But the Blues Original Slot Band Colleen Peterson John Hammond Gove Ken Whiteley Host	Square Dance Participation Stan Dueck (caller) Red Clay Ramblers			"No Letter Today" Sentimental Songs Heather Wood Tom Paxton Sneezy Waters John Jackson Jim Post Host Dee & Delta Hicks
8						

Watch for special events in the Children's Area

Robin Hood Plays, Kid's Open Sing (between 2 and 4 p.m.), Mime Workshops and Riddle Swaps.

All Programs are subject to change

Gates Open at 10:30

The site must be cleared at the end of the day

sunday

MARIPOSA FOLK FESTIVAL 1979

one two three four five six

11	<u>Get on Board Little Children*</u> Gospel Music Original Sloth Band Honolulu Heartbreakers Bessie Jones with Douglas & Frankie Quimby	<u>Ensemble Francais</u> Jean-Pierre LeChance Louise Breton Courville & Mc Gee Gatemouth Browns Pierre Bensusan	<u>Sunday Morning Singaround</u> John Jackson Jim Post - Host Dee & Delta Hicks	<u>"Hear the Wind Blow" Instruments that Use Air</u> Chick Roberts - Host Ken Bloom Sukay "The Puppetman" Steve Hansen	<u>Banjo II</u> John Saunders Winnie Winston-H Tommy Thompson	11	
12	I Remember What Mother Said Song with A Moral Stan Rogers - Host Tom Paxton Sneezy Waters John Hammond	<u>Squeeze Me!</u> Nellie Buckle Dick LePage Royston Wood <u>Gospel Singaround</u> Country & Bluegrass Favourites Red Clay Ramblers Alice Gerrard Colleen Petersen Dave Essig	<u>Origins of Dance Steps</u> Les Danseur Quebecoise Green Fiddle Morris Green Grass Cloggers - Hosts Townsend Band <u>Maypole Dance</u> Andy Barrand Dinah Breunig	Cantafables - Stories with Song Sam Hinton Sandy Byer The Folk Tellers Children's Song, Games & Dances from Around the World Lanie & Andy Melamed	Fretless Instruments Frankie Armstrong Eugene O'Donnell Claudia Schmidt-H Mike Seeger European Origins in North American Music Ken Bloom - Host Pierre Bensusan Louise Breton Claudia Schmidt	12	
1	CONCERT Jim Post	<u>Mandolin Styles</u> Tom Evans - Host Dave Essig Randy Hill Jim Watson	<u>Guitar Styles II</u> Ken Whiteley - H John Jackson Lou Moore Gove	Whether the Weather Caroline Perry Rick Avery Andy Barrand Concert Stories with Brother 2 Blue A Tribute to Ruth Crawford Seeger - American Folk Song for Children Mike Seeger & Alice Gerrard	Humorous Songs & Stories Folk Tellers - Hosts Sam Hinton	1	
2	<u>Song of Other Places</u> Tony Bird - Host Pierre Bensusan Mick Maloney & Eugene O'Donnell	Concert Sneezy Waters & His Excellent Band	Concert Frankie Armstrong	Concert Labrador Lifestyles	Wind Instruments Sukay Garnett Rogers Mike Seeger - H Frankie Gavin	2	
3	CONCERT	Concert Singing in Harmony Honolulu Heartbreakers Big Redd Ford No Relations - Hosts Jean-Pierre LaChance Louise Breton	Songwriters Workshop Jim Post Gove	Concert	Concert No Relation	3	
4	Green Grass Cloggers Red Clay Ramblers	De Dannan	Tom Paxton Colleen Petersen Tony Bird	Sam Hinton Playparty Swap Bessie Jones with Frankie & Doug Quimby Andy Barrand	Concert Dave Essig	Blue Suede Shoes Songs from the 50's Gatemouth Browns Ken Whiteley - H Stan Rogers Ken Bloom	4
5	I'll Get Over You If I Have To Build A Bridge <u>Country Song Singaround</u> Chris Whiteley Colleen Petersen Sneezy Waters John Jackson Alice Gerrard - Host Winnie Winston	<u>Fiddle Styles ~ Duets</u> George Essery - Hosts Teke Mazbrek Graham & Eleanor Townsend Courville & Mc Gee	Concert Big Redd Ford	OPEN SING Signs in Ahead Bob Janzen - Host	Concert John Hammond	Chanson Francais Robert Paquette - H Jean-Pierre LaChance Louise Breton Honolulu Heartbreakers Dick LePage	5
6	MIT'S In Concert	Tales & Ballads of The Supernatural Beverley C Wilson Jim Post Dee & Delta Hicks Sam Hinton - Host	No Relation De Dannan Frankie Armstrong Mick Maloney Eugene O'Donnell Heather Wood - Host	Exotic Rhythms Sukay Robert Paquette - Host Tony Bird	Concert Tom Paxton	6	
7	<u>Swing The Thing</u> Ken Whiteley - Host Original Sloth Band Honolulu Heartbreakers Gatemouth Browns Ken Bloom Graham Townsend	Square Dance Stan Dueck - caller with Big Redd Ford	Singaround Song We Don't Sing Enough Dave Essig Stan Rogers - Host Claudia Schmidt Sneezy Waters	Old Time Pickin' Session Red Clay Ramblers Mike Seeger Green Grass Cloggers	Concert Song We Don't Sing Enough Dave Essig Stan Rogers - Host Claudia Schmidt Sneezy Waters	Old Time Pickin' Session Red Clay Ramblers Mike Seeger Green Grass Cloggers	7
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Watch for special events in the Children's Area

Robin Hood Plays, Kid's Open Sing (between 2 and 4 p.m.), Mime Workshops and Riddle Swaps.

All Programs are subject to change

Gates Open at 10:30

The site must be cleared at the end of the day



Children's Area

it's growing stronger

There have always been children's concerts since Mariposa's beginnings, but never on a regular basis until 1974. That was the beginning of what was to be a flowering of activity for children at Mariposa, of a scope and variety unparalleled at any major North American folk festival.

In 1974, Mariposa in the Schools (MITS) presented two children's concerts on Sunday, marking its first appearance at the Festival since its inception in 1969. The following year, pleased with audience response to the MITS concerts, Estelle Klein asked Lois Lillienstein to program the MITS concerts again, as well as daily children's concerts featuring other Festival performers, as she had done herself in the past.

That year there were a total of four children's concerts over the weekend, plus a new feature for children. On the bottom left corner of each day's schedule in the 1975 Programme Book was tucked the following note: "Festival Folk Fun; games and play parties F-5, 2,3:00, Sund. 11:30-12:30 - Under the Trees between Crafts and Area 2".

This "Under the Trees" - as it came to be called - was to become the nucleus of the most innovative of our activities for children, the Children's Play Area (which would open for business two years later in 1977). The best parts of "Under the Trees" - a large space where audiences of all ages could sing or dance or listen to a story, freed from the restrictions of a stage and sound system - were incorporated in the Play Area.

During that first "Under the Trees", Maggie Pierce told stories and played games she remembered from school days in Ireland; Sweet Honey on the Rock led audiences in games from the Afro-American tradition; and Margaret MacArthur sang sweet tales from southern mountains with her mountain dulcimers. The combination of concerts and "Under the Trees" attracted such large and enthusiastic audiences over the weekend that it was decided, in 1976, to devote an entire area for a large portion of the day solely to children's programming.

Now, the Children's area is where parents go to find their kids after a day at the festival and it has also become known as the section of the festival

where audiences of all ages can engage in free play, song and dance and relax away from the more hectic goings on. This year the Children's Area will be organized with last year's experiment in mind, there will be a minimum of "name" performers and much emphasis on whole family participation. Also in 1978, the Children's Area moved to the quieter far western corner of the festival site and the play area became more shady and more clearly delineated. At times there were more people here than at the main performing area of the festival.

THE PERFORMING AREA: This area most closely resembles the other performing stages at the festival. Scheduled events will take place under the tent in Area 4 from 11 a.m. to 5 p.m. daily. These events are listed in the Programme Section of this book. Here you will find performers with skills in children's music, dance, and theatre. Some of this year's festival performers will perform almost exclusively in the Children's Area, while others may appear here occasionally. Play parties and singing games will be led by Bessie Jones and Frankie and Douglas Quimby while Sam Hinton will host a series of thematic workshops. An abundance of concerts, singing, dancing, story-telling, and puppetry will be performed by both children and adults for each other's enjoyment. Performers will include the Lazy Day Jugband, the Out To Lunch Bunch Singers from the Spectrum School in Toronto, Pan Groove Steelband from Westview Secondary School in North York, and performers from the Mariposa In The Schools programme.

PLAY AREA: The emphasis here is on free play for children, but many of the materials we provide are of a structured, traditional nature, such as maypole, hopscotch, tops, picture songbooks (provided by the Toronto Public Libraries), puppets and dressups, with stage areas for improvisation, jump ropes and cat's cradles. There's lots of space to do what you like - even a quiet tent to rest in if you become exhausted. Although our aim is not necessarily to provide child care, Children's Area staff will be in the background at all times. In addition, a few specially hired performers will come to the Play Area at intervals to offer some activity uniquely suited to our non-stage atmosphere. Lorne Brass will do some mime and makeup workshops and the PLS Mummies will perform a Robin Hood play and teach longstaff combat.

CHILDREN'S CRAFT CENTRE: This year we are hoping to make this section even more successful than it was when we introduced it for the first time last year. In an effort to engage children of all ages and backgrounds we are presenting a programme of a multi-cultural nature, blending folk craft of traditional appeal with some more modern, simplistic material. Here are a few of the things you can enjoy: Tie Dye; Its origins are hidden in past centuries but its earliest records point to India and Japan. It is practised by people in various regions around the world. Mini Steel Drums; in this experiment, small food tins will be used as musical instruments in the manner of steelbands from the West Indian islands. Origami; This paper-folding art is well known among children from far eastern countries. Tangrams; Chinese puzzles with origins in the nineteenth century, these are challenging for people of all ages, and provide numerous possibilities in duplicating complex patterns. Of course, crafts employing wood, leather and wool and embodying the Canadian pioneer spirit will not be outdone by the others. There will be many other things to do including shell work, puppets, balloon kites, papercrafts and painting as they relate to various cultures.

CHILDREN'S AREA ACKNOWLEDGEMENTS

We wish to thank the Grade 6 students of the Daystrom Public School, their teacher Steve Smith, and their Principal, Bob Preston, for the homemade instruments which decorate the Play Area. We thank the administrative staff of the North York Board of Education - Western Region and C. E. Fick, Assistant Superintendent, for their continued support. And a special thank you to Louise Cullen - Music Program Leader. The Children's Craft Area would like to acknowledge the help and enthusiasm of Patti Juhase, Trixie Bylsma and the following students of Valley Park Jr. High School: Vanessa Quinn, Sophie Catergos, Rachel Rubenstein, Lynn Webster, Julie Fox, Peter Peligris, Ian Watson, Richard Fofana, and Richard Hydal. Special thanks goes to the teachers and students of Thorncliffe Park Public School and Valley Park Jr. High School for their co-operation. Thanks to the staff of the Play Area: Mary Beaty, Chris Chandler, Camilla Gryski, Ian Kemp, Lainie & Andy Melamed, Val Morse, Reed Needles, Bill Russell and Gail Scala. Sandy gratefully thanks Sharon Hampson and Lois Lillienstein for their ideas and support.

MARIPOSA FOLK FOUNDATION

SUMMARY OF REVENUE, EXPENSE AND OPERATING FUND

FOR THE YEAR ENDED AUGUST 31, 1978

(with comparative figures for the year ended August 31, 1977)

	<u>1978</u>	<u>1977</u>
Revenue:		
Mariposa in the Schools -		
Ontario Arts Council grant	\$ 20,000	\$ 6,500
Fees	<u>24,465</u>	<u>21,344</u>
	44,465	27,844
Festival	196,481	196,813
Book and record sales	6,345	6,756
Other	<u>3,341</u>	<u>16,158</u>
Total revenue	<u>250,632</u>	<u>247,571</u>
Expense:		
Mariposa in the Schools	46,628	42,989
Festival	147,596	176,677
Book, record and other projects	6,840	20,324
Administrative and other expenses	<u>48,986</u>	<u>46,741</u>
Total expense	<u>250,050</u>	<u>286,731</u>
Excess of revenue over expense		
(expense over revenue) for the year	582	(39,160)
Operating fund, beginning of year	<u>31,563</u>	<u>70,723</u>
Operating fund, end of year	\$ <u>32,145</u>	\$ <u>31,563</u>

Further financial information is available on written request to the Mariposa Folk Foundation.

AUDITORS' REPORT

To the Members of Mariposa Folk Foundation:

We have examined the financial statements of Mariposa Folk Foundation for the year ended August 31, 1978 and have reported thereon without qualification to the members of the Foundation on December 7, 1978. The accompanying summary of revenue, expense and operating fund has been prepared from these financial statements.

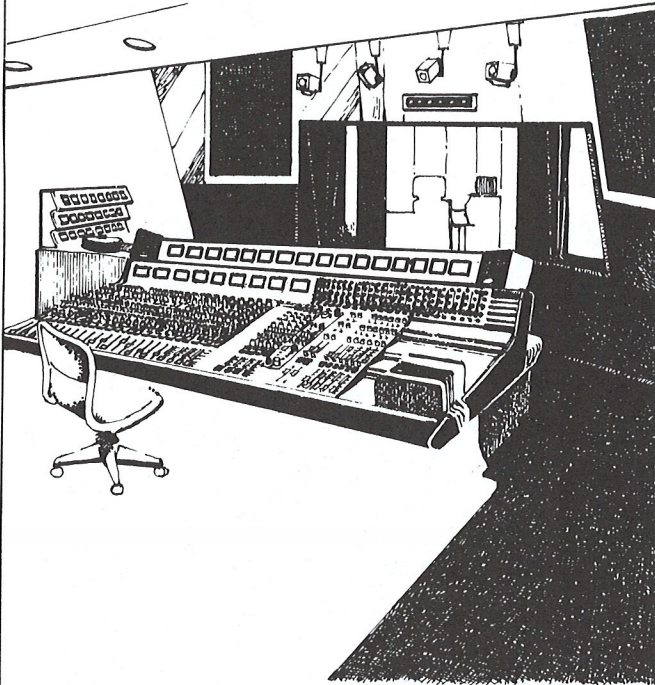
In our opinion, the accompanying summary of revenue, expense and operating fund fairly summarizes the operating fund information contained in the above-mentioned financial statements of the Foundation.

Toronto, Canada,
December 7, 1978.

L. Clarkson, Gordon & Co.

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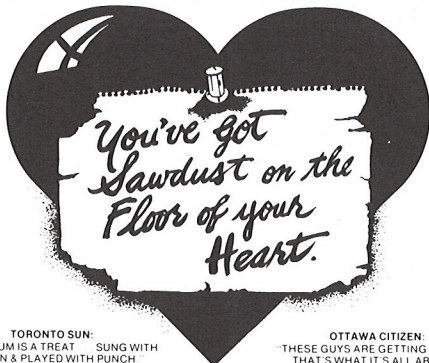
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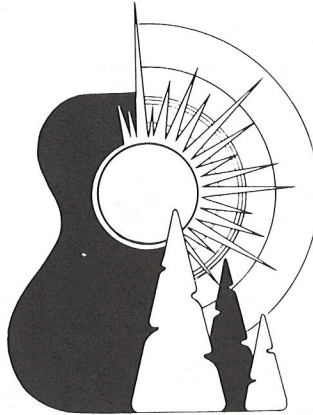
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Poculi Ludique Societas

Poculi Ludique Societas—"The Cup and Game Society"—is a Toronto group specializing in the presentation of Medieval and Renaissance plays and entertainments. Formed in 1965, and based at the University of Toronto, the PLS has regularly toured plays throughout Canada and the United States.

For last year's Mariposa festival, the PLS performed the popular medieval morality play of 'Mankind' from a colourful wagon stage. This year, the group is performing something even

closer to the roots of theatre, and something particularly close to the mythology of our children: a Tudor play of Robin Hood. Plays like this one (often called "may-games" in their own time) always seem to have included such items as morris dancing, singing, and lots of fighting! They played a prominent part of May Day folk celebrations in England right up through the Elizabethan period and beyond. This year's production of 'Robin Hood and the Friar' tries in its own way to bridge the centuries between those folk

festivals of times long past, and our own particular kind of midsummer folk celebrations here on the Toronto Islands. Director: Mary Blackstone; Fight Master: Reed Needles. Cast: Reed Needles (Robin Hood); Allan Park (Little John); David Parry (Friar Tuck); Jamie Beaton, Griff Bowles (Robin's Henchmen); Doug Gies, Todd Heather, John Mayberry (Friar's Henchmen); Beth Crosby (Maid Marian); Rose Chaplan (Musician). Reed Needles appears by permission of Actors' Equity Association.

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for continuing to celebrate
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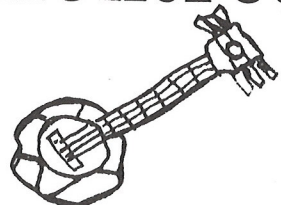
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The Performers



Frankie Armstrong

Tony Bird

Big Redd Ford

Ken Bloom

Pierre Bensusan

Gatemouth Brown

FRANKIE ARMSTRONG

Visiting from Britain this year, with a distinguished reputation and acclaimed vocal and performing equipment, is Frankie Armstrong, balladeer and folklorist. Hers is a wide repertoire of traditional ballads, industrial songs and generally folk material marked with social commentary. She's performed at folk and art festivals in Edinburgh, Aldeburgh, and York in Britain, in the U.S., France, Sweden and Germany. In recent years Frankie has been holding voice liberation workshops in which ordinary people, non-singers are taught and encouraged to sing and feel at ease with their own singing voice. Expect to hear Frankie excel particularly in songs which tell of personal and social relationships, especially those of women. But expect, above all, a richly gifted performer with a rich deep voice that has moved thousands in concert and on record and won warm reviews in the international press.

RICK AVERY

Born in Bedford, England, Rick Avery came to Canada in 1970 and has been working with children, through the MIT5 programme and the Inner City Angels, for the past 4 years. In addition to his work in schools, Rick has performed in coffee houses and clubs in the Toronto area and given concerts and workshops of Folk Music of North

America and the British Isles with Prologue to the Performing Arts.

ANDY BARRAND

Andy Barrand teaches a program of social history through traditional song, story, and dance in seven elementary schools throughout Windham County, Vermont. She also administers an arts program for Brattleboro Followthrough. She has performed at Mariposa for the children's area and at the Brattleboro Folk Festival as part of the Marlboro Social Band (a shape note group) and at the Clearwater Festival as a dancer with Marlboro Morris and Sword. She is foreman for the women of Marlboro Morris and Sword. Andy Breunig who will be accompanying Andy at the Maypole, runs the Country Dance and Song Society of Southeastern Vermont with her husband Fred, and is also a dancer and musician with the Marlboro Morris and Sword.

SANDRA BEECH

Sandra Beech comes to the Festival following a successful round of appearances in the Mariposa in the Schools programme. A hit among the kids, she is no less irresistible to adults to many of whom hers is a familiar face made so by appearances on TV. Sandra also performs with her brothers, Will and George Millar, and they trace their musical roots to Ireland where they were well known as a family group. With a

personality that has won schoolchildren and adults in a variety of settings around Toronto, Sandra is sure to be equally a hit at Mariposa Festival.

PIERRE BENSUSAN

Pierre Bensusan is a new face at Mariposa. Born in Algeria and raised in France, Pierre's musical career began in the early seventies and soon he got introduced to North American bluegrass and traditional music. However, he's also recorded and performed traditional English, American, French, and Irish songs, and his numerous concert appearances include the Montreux Festival. A unique player, Pierre blends the Celtic with the modern and achieves a balance of taste and excellence. Mariposa '79 is Pierre Bensusan's touring debut on this side of the Atlantic, but he's in fact following a fine reputation as a musician which preceded him here and in the U.S. Hear him present the best of what is a highly original movement in French music.

BIG REDD FORD

"Bluegrass with sass" is what The Big Redd Ford promise. And what do you expect when you put together Canada's finest banjo, mandolin, guitar, and bass players? You expect an exciting bluegrass sound, but The Big Redd Ford add a dimension all of their own; verve and flair and the drive to take you along with

them to a good time feeling. Bassist Mike Love, banjo player John Saunders, mandolinist Randy Hill, and Loue Moore on guitar comprise this on-the-move bluegrass group who've cut their first album and appeared on national TV as well as major festivals. Tours, a TV special, and commercial jingles are some of the items currently on the agenda of Big Redd Ford. But their Mariposa stop will undoubtedly mean something special to the Big Redd Ford—and something memorably enjoyable to the audiences.

TONY BIRD

Here indeed is a unique musical expression—such as could come only from a sensitive and talented individual whose destiny cast him in the role of a white man in the black, postcolonial milieu of Malawi, Rhodesia, and South Africa. Born of British colonial parents in Malawi, Tony Bird is a self-taught guitarist and singer whose travels and education took him to Britain, the Mediterranean, the Persian Gulf, and all over Southern Africa. Coming to maturity in the 1960s, he took in the musical influences of rock, rhythm and blues, country, jazz, and blues. Singing and songwriting, he has sought to be true to his particular heritage as a white man with a social consciousness and a musical talent in the context of Southern Africa.

Reviewers of his debut LP in the Fall of '76 were impressed by the poignancy of the lyrics and the sensitivity of the visionary so evident in his work. At Mariposa, Tony Bird will be appearing with Scipio Sargeant from Trinidad and Morris Goldberg from Africa.

KEN BLOOM

Ken Bloom is back: Mariposa can't have enough of him. A native Californian, Ken travels the world, picking up instruments and learning how to play them. He has played in country and western bands, in old-time groups, in Greek cafes, in traditional New Orleans jazz bands, in a Turkish orchestra, and he studied Indian music with the legendary Ravi Shankar.

Ken is also a maker of instruments, and a particular source of pride is his handcrafted set of Northumbrian small pipes. A sort of musical Renaissance man, Ken's knowledge and playing experiences span several countries and cultures. He's taught at a music camp and is looking forward to sharing his knowledge and expertise in workshops.

BROTHER BLUE

He is Dr. Hugh Morgan Hill, but everyone knows him as Brother Blue. Musicians call him a musician, speaking of the melodies, the rhythms and improvisation in his stories, comparing them to jazz. Dancers call him a dancer. Poets call him a poet. He says he plays, he prays his stories out from the "middle of the middle of his soul." He speaks, he sings, he chants, he mimes, he dances his stories out from his soul. He wants his stories to be "bread for the mind, the imagination, the heart, the soul."

Brother Blue tells the traditional stories of western culture, and stories from Africa, Asia, and other parts of the world. In his own original stories, now numbering over 500, he works primarily with themes of brotherhood, kindness, understanding, love.

He brings his stories to homes and schools for the blind, the deaf, and the so-called "slow learner." He tells stories in urban ghettos, in fields, in hospitals, in churches, in convents, in monasteries, in theatres, in trains, in buses, in airplanes, beside the sea. He calls his style of storytelling the true "poor theatre." All he needs is space to stand in, to speak, to sing, to dance in.

LORNE BRASS

Lorne Brass is a mime who has done everything from solo performances at Harbourfront to street miming in Europe. A member of the "Mirror Mime Company," he has studied under such gifted people as Bibi Caspari and Barbara Salsberg. Look for Lorne's special workshops with children, where he'll not only demonstrate his proficiency in mime, but entertain you with his skills in juggling, puppetry, and acrobatics.

LOUISE BRETON & JEAN PIERRE LACHANCE

A folk duo performing mainly Quebec and French traditional music but also including some Irish, American, Cajun, South American songs in their repertoire.

Louise plays guitar, dulcimer, a bit of fiddle, and sings most of the songs. A few years ago she made an extended trip to France and other European countries. Jean Pierre plays guitar, mandolin, harmonica and assorted stringed instruments.

CLARENCE "GATEMOUTH" BROWN

The naturally multitalented Clarence "Gatemouth" Brown began a musical

David Essig

Gove

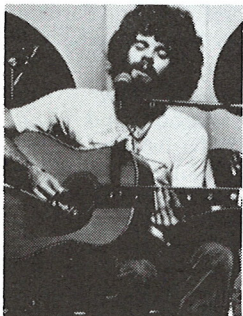
The Folk Tellers

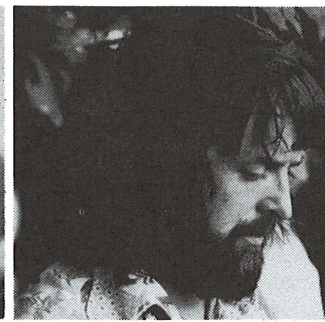
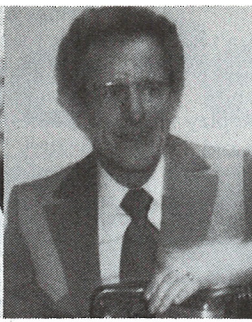
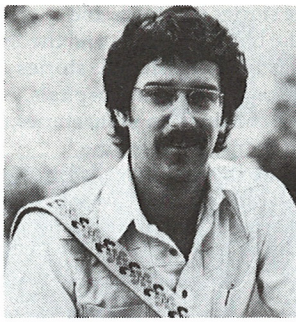
Green Grass Cloggers

John Hammond

Alice Gerrard

Marie Whitmore-Hare





Denis & Dick LePage

Mick Moloney

S. D. Courville & Dennis McGee

John Jackson

Rudy Meeks & Station Road

Na Cabar Feidh

career at the age of 5 by strumming the guitar. In the near half century since then, he has confounded categorization with his ability to excel in a variety of musical styles, ranging from jazz, to jump blues, to Cajun, to bluegrass, to country. He plays the guitar, the fiddle, the harmonica, the mandolin and the violin. It was through singing, however, at the age of 11, that he gained the eternal nickname "Gatemouth." Watching him sing, the choirmaster thought his mouth opened and closed like a gate. Hence came the name by which he has been known. He has built an enviable reputation for himself as a performer on several records, on European concert tours, and in festivals where he has shared the stage with Count Basie, Lionel Hampton, Willie Nelson, Waylon Jennings, and Hank Williams Jr. Gatemouth's band: Yvonne Ramsey, piano, Cal Freeman, pedal steel, Tom Davis, drums, Tim Johnson, guitar, Randy Jackson, bass, and Eric Satee on keyboards and trumpet.

SANDY BYER

Sandy Byer is a native of the Northeastern part of the United States and has been singing as long as she can remember. She is an interpreter of traditional folk songs from the North American, British, and Yiddish cultures, and has appeared in folk clubs and coffee houses in Canada and the United States. Since moving to Toronto, she has combined her love of music with her educational skills as a performer with the Mariposa In The Schools programme. She accompanies herself on the guitar, dulcimer, autoharp, banjo,

and concertina. Sandy is the executive producer of, and a performer on the new family folk music record "Going Bananas!" a collective achievement by the performers in the Mariposa In The Schools programme.

SADY COURVILLE AND DENNIS MCGEE

Cajun music, the French language music of the Louisiana Acadians who were originally early French settlers in eastern Canada comes to Mariposa with Sady Courville and Dennis McGee, 82 and 70 years old respectively. Courville and McGee are coming from Eunice, Louisiana as part of their undying efforts to expose the roots of a fast-disappearing musical heritage. Their sound is based on two fiddles and high-pitched singing. Songs range from ancient French-sounding songs to reels and waltzes reminiscent of the Anglo tradition. Some of the finest of the 78 rpm Cajun recordings cut in the 1920s by this group are now being re-released. Hear them make rare soulful music with their three fiddles, fiddles and accordion and, occasionally, the Cajun triangle.

DE DANANN

Four years ago this remarkable group of vocal and instrumental virtuosos came out of Ireland to make an indelible mark on the international music scene. Versatile performers, they include Frankie Gavin, Alec Finn, Johnny McDonagh, Charlie Piggott and Tim Lyons, the all-Ireland champion singer. De Danann's instruments range from the fiddle, tin whistle, flute to the bone and bodhran, the tenor banjo, mandolin, bouzouki, harmonium, melodeon, and accordion. Hear them do their exciting, high-

powered arrangements of old Irish dance tunes and you'll marvel, as other listeners and reviewers before have done, that such driving energy as they put into their jigs, reels, and flings could not be increased with any electrical plug-in.

DAVE ESSIG

Originally from Washington D.C., Dave Essig's early musical experiences came from working on instruments and being adopted by the hottest pickers in the area at the time. An escapee from academic life, Dave moved to northern Ontario about eight years ago to make his own music. He uses the country and bluegrass influences of his formative years to create his own style. He adopted Canada in music as well as in lifestyle, and he gained a mastery over the mandolin and the six and 12 string guitar. He is also performing his own superb original songs. However, all that is now giving way to a deeper investigation of slide, blues, and the peculiar properties of a custom-built quarter-tone guitar.

THE FOLKTELLERS

Gather round folks, and listen—the Folk Tellers are here. Coming from North Carolina are Connie Regan and Barbara Freeman, a winsome twosome who decided four years ago to direct their energies to full-time story traditions—telling, listening, and sharing. Connie and Barbara are keeping alive and popularizing the ancient and valuable part of our heritage—storytelling. From spine-tingling tales to stories with song, from an old-time story about a blacksmith to a chilling "ha'nt" tale,

they weave a colorful pattern of the American heritage. And whether it's just a handful of children gathered round their pick-up truck or the thousands at the Mariposa Folk Festival, people listen, entranced by a tradition that has almost died out but so obviously deserves to live.

ALICE GERRARD

No stranger to Mariposa, Alice Gerrard has in fact been a regular at the Festival—as well as an invaluable friend to the organization. Together with her husband, Mike Seeger, Alice has collected material on many of the more isolated forms of traditional music of the southern USA, and she brings this knowledge to share in the workshops. She has a strong sense of the need to preserve the original styles. She brings valuable and welcome expertise both in her stories and songs all presented in her inimitably powerful manner.

GREEN FIDDLE MORRIS

Green Fiddle Morris is a group of men and women—who dance traditional folk dances from the Cotswold Hills area of England. Formed in February 1977, this group has performed throughout the summer at parks and street fairs, passing the hat in the traditional manner and frequenting the clubs for refreshment. Watch them closely as they perform: every movement has a symbolic significance, dating back from the 15th century at least. Green Fiddle Morris always delights the Mariposa audience, don't miss them.

GREEN GRASS CLOGGERS

A group of friends from the mountains

of North Carolina decided to get together and learn a few steps from some of the older dance styles in the region. The result is the infectious group of stompers who perform, in addition to square dancing, many of their own dance patterns and steps. You'll see that they obviously enjoy their performances—all those high kicks and swirling skirts. They've charmed audiences at fiddlers' conventions, bluegrass festivals, the National Folk Festival in Washington D.C., and on local and national television. Their return to Mariposa this year will be sure to be as enjoyable for themselves and the audience as it was last year.

JOHN HAMMOND

One of the few younger artists whose repertoire consists largely of interpretations of authentic blues and rhythm 'n blues. The son of a famous recording executive he was exposed early in his youth to a lot of momentous American music. By the time he left high school he had developed a strong urge to play not just the music that he had heard but the stuff it led him to—Chicago blues and Delta country blues. As a solo bluesman John played every major American club and then toured Europe. He is one of the best blues singers and players in America today, with soulful frenetic slide work and aching right-on-target vocals.

STEVE HANSEN

Steve Hansen, the Puppet Man, uses an ancient type of walking stage, which covers him like a big yellow bag. His legs and feet are exposed and he wears clown pants and shoes. His half-human

stage dances, rocks and turns according to the action on top. Inside the bag is a one-man band. He wears a slide whistle around his neck, bells and tamborines on his hips and knees, and bicycle horns between his legs.

SAM HINTON

A man of uncommon warmth and genial good humour Sam Hinton grew up with folk music in Oklahoma and East Texas and the communicating of its joys and insights have been guiding principles all his life. He became a professional folk music lecturer-recitalist at 18 and since then has performed throughout the U.S., in Mexico, Canada, and Europe. He has participated in almost every medium of communication—the vaudeville stage, radio, TV, records, print, the coffeehouse, the university classroom, the folk festival, and the concert stage.

THE HONOLULU HEARTBREAKERS

They are Eileen and Marian Tobin and Dyan Firth. Contrary to popular belief, this trio hails from Sudbury, Ontario and not from the heavenly Hawaiian Isles. Their focus is on three part harmony, and their material covers a wide spectrum including French and English traditional ballads to 30's and 40's swing. They have recorded with Ken Whiteley (of The Original Sloth Band) on his yet to be released gospel album.

JOHN JACKSON

A native of Virginia, John has played all his life throughout the south-eastern U.S. A fine guitarist, with a collection of country and western, as well as blues and original material, he is back this year to share his wealth of musical knowledge.

Les Danceurs Quebecois.

Claudia Schmidt

Mike Seeger

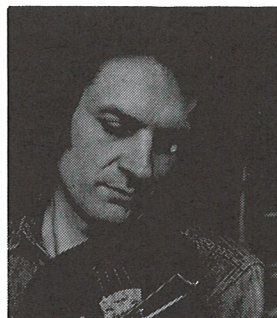
Sukay (Edmond & Quentin Badoux)

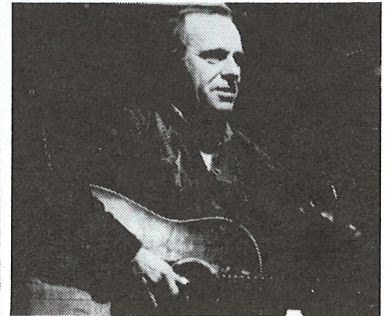
Graham Townsend Band

Winnie Winston

Sandy Byer

Caroline Parry





Rick Avery

Sandra Beech

Sam Hinton

Colleen Peterson

Bessie Jones

Chick Roberts

BOB JANZEN

We welcome the return of Bob Janzen as the host of the Open Sing area. He has had several friends remark on his unusual hosting style and is still negotiating with Mariposa to release some of the tapes of the Open Sing area on a long play album entitled "Hosting Highlights." The album would include some of his more inspired introductions as well as the more run-of-the-mill variety. Plans also call for one dull introduction.

BESSIE JONES

In Bessie's music you can hear echos of the beginning of the black experience in the U.S.; her work chants and shouts, the old-time gospel, the folk tales, and the calling and foot-tapping through which the early black Americans kept their spirit alive in a cruel and fearful new world.

She is a well-spring of songs, games, dances, stories and "plays", recalled from a childhood in the impoverished hills of western Georgia. She lives now on St. Simons Island, off the Georgia coast and is a central member of the Georgia Sea Island Singers whose music reflects the ancestral black culture that still endures.

DENIS AND DICK LEPAGE

Music has always been an integral part of the life of the LePage family and friends from around the Riviere Blue area of Quebec. From this early background and from living in Sarnia, Ont. for a number of years, Dick has developed a fine repertoire of French Canadian and Ontario based tunes on the accordion. He has just completed an album with his sons, Mitch and Denis,

which combines oldtime accordion with mandolin and three-finger banjo styles. Denis, born in Sarnia, first started playing banjo with his father at parties and from him developed a good background in Canadian oldtime music. Since then he has been playing bluegrass and oldtime music with the Dixie Flyers, Rudy Meeks, his father and brother, and is currently with Station Road.

RUDY MEEKS & STATION ROAD WITH DR. DENIS LEPAGE

When Rudy Meeks, Dr. Denis LePage and the three central figures of the fine Canadian bluegrass band Station Road—Bill Hill, Roly LaPierre and Paul Howell—got together for their first rehearsal just two weeks before Christmas 1978, there was an immediate realization of the great potential that lay in this combination of musicians and also a realization of what was in store for both the bluegrass audience and the fans of Canadian oldtime fiddling. Now, for the first time, bluegrass music—normally a very American form of country-mountain music, has been given a truly Canadian identity. Also for the first time in a long time, popular Canadian oldtime fiddling is being played with a completely acoustic backup band. As a result, the music is homogenous and tastefully blended.

LANIE AND ANDY MELAMED

Lanie and Andy led their first play-party event fifteen years ago when participation dancing was first introduced at the Philadelphia Folk Festival. Games, songs and dance have been an important part of their vocational and avocational lives.

Lanie has increasingly been drawn to the simpler ways in which people of all ages can play and "be" together. She is the author of a book entitled "All Join Hands: Connecting People Through Folk Dance."

Andy has been a song leader since learning how to play the accordion by ear, and hearing Jenny Wells and Pete Seeger at a Progressive Party rally in Boulder, Colorado.

He and Lanie first teamed up in 1949 at the World Youth Festival in Budapest. They have worked together leading dancing and games for the past thirty years.

MICK MOLONEY

Mick hails from Limerick, Ireland and learned most of his traditional music in neighbouring County Clare. He played with several groups in Ireland and Britain, including four years with the Johnstons. Since 1973 he has been studying for his Ph.D in Folklore at the University of Pennsylvania and is currently completing his doctoral dissertation on Irish Traditional Music in the United States. He continues to perform a wide variety of Irish and British folk songs and ballads on the mandolin and tenor banjo.

NA CABAR FEIDH

A unique new group performing traditional and progressive Celtic music. A Toronto group, their repertoire now consists of a cross-section of Celtic influences and explorative arrangements of traditional Highland pipe music. Using a large array of versatile instruments, this group is equally at home with the complexities of the Scottish bagpipe or the lyricism of the

Breton bombard and Irish whistle. Four of the group's five members have been involved in the Scottish piping scene for over ten years and were members of the City of Toronto Pipe Band.

NO RELATION

Royston Wood & Heather Wood have been singing together for 14 years and for just as long have never tired of explaining to their audiences that they are not related. They sing, separately and together, English traditional songs, as well as contemporary songs in the same idiom, some of which they write themselves.

Their attitude to their music is irreverent because they feel folk music should be enjoyed not enshrined. They do not pretend to be 17th century farming folk; instead they consider that, like Shakespeare the sentiments and situations are still relevant today. Royston and Heather are former members of the Young Tradition, one of the first long-haired British groups to communicate the excitement of folk to mass audiences. They appeared at the Mariposa Festival in 1968.

THE ORIGINAL SLOTH BAND

Tom Evans, Chris and Ken Whiteley, the nucleus of the sloth sound, have been playing together for fifteen years. Starting out as a jugband, their repertoire has broadened to include a variety of 20th century music with folk roots; from blues and gospel, through jazz standards and swing, to rhythm and blues. They now include a rhythm section of Bohdan Hluszko on drums and Terry Wilkins on bass and between them, Tom, Chris and Ken play guitars, banjo, clarinet, saxophone, trumpet,

piano, accordion, harmonica, washboards, ukelele, mandolin, and fiddle (though not at the same time). In addition to several recordings of their own they have recorded with Leon Redbone, Raffi, Willie P. Bennet, Blind John Davis, Ken Bloom and many others. They have appeared across Canada and recently have been appearing in an expanded form with the Honolulu Heartbreakers.

EUGENE O'DONNELL

Eugene, originally from Derry in Northern Ireland, has been step-dancing since he was four and fiddling since he was eight. Winning an unprecedented six All-Ireland step dancing titles, he has established an almost legendary reputation in Irish dancing circles, which grows with the years, despite his retirement from step dancing at the age of twenty-six. He emigrated to America in '57 settling in Philadelphia, concentrating his energies on the fiddle. His playing is marked by a characteristically Northern ornamentation, remarkable improvisational capacity, and most of all the vibrant playing of slow airs.

ROBERT PAQUETTE

The songs of young folksinger-composer Robert Paquette have been described as pure and refreshing as spring water. They speak of lakes, rivers, forests, fantasies and dreams. And for Paquette they mark the end of a journey of discovery that has taken him through pop, rock, theatre, and a tour of Europe, carrying little more than a rucksack and a guitar.

There is a trace of the troubador in some pieces and generally a reverence for

history and roots. He is regarded as a hero of Franco-Ontario music, if not its pioneer. For two years in a row he placed second in the National Festival of Song at Granby, Quebec and has appeared on several television programs.

CAROLINE PARRY

Caroline Parry likes Maypoles, dulcimers, group harmonies, and obscure nursery rhymes. She is a frequent performer in the Toronto Public Libraries and occasionally elsewhere, where she does seasonal collages of traditional song, poetry, games, and folklore for children of all ages. She is also a Morris dancer and a parent—she and her husband, David, are delighted that their two children are growing up with a 1970's style folk tradition, rating Mariposa "as good as Christmas!"

TOM PAXTON

When the critics wrote of the Greenwich Village Folk Revival of the early '60s the name Tom Paxton was seldom far from those of Dylan, Baez, Judy Collins, and others. Military service brought him to New York City and the Village but in the years since he toured the world headlining its greatest concert halls and festivals. On the Isle of Wight a quarter of a million people stopped the show until he came back for a third encore.

He has recorded 15 albums and appeared on top TV shows in the U.S. Australian TV has done a documentary on his life, songs and socio-political influence. Tom Paxton is unique, honest, and important to our social soul. One hell of a performer.

His secret is power of personality,

Lorne Brass

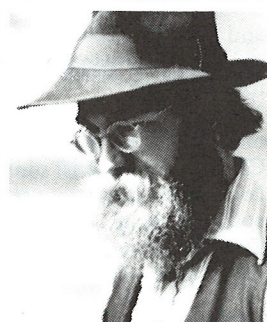
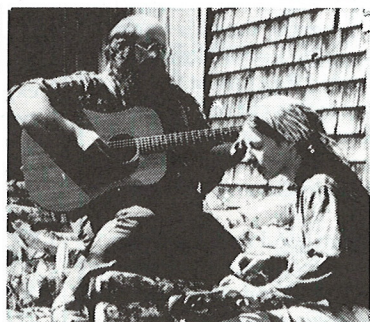
Andy Barrand

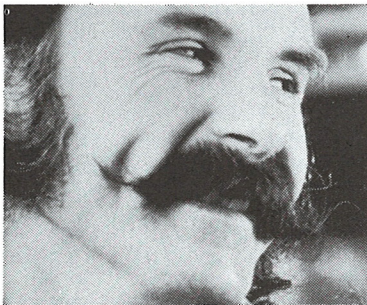
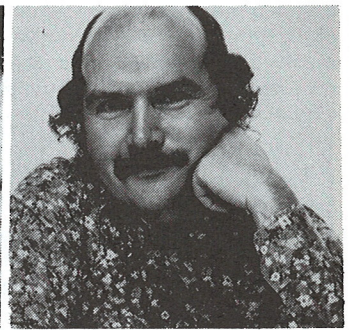
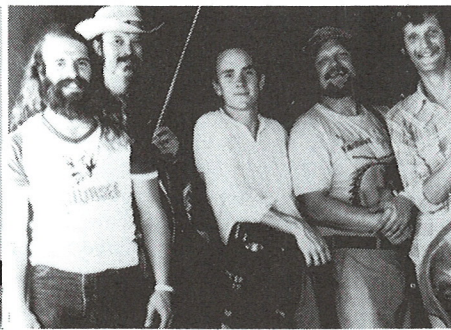
Andy & Laurie Melamed

Green Fiddle Morris

Louise Breton & J. P. La Chance

Brother Blue





Original Sloth Band

Red Clay Ramblers

Tom Paxton

Jim Post

Robert Paquette

No Relation

Stan Rogers

bursting out of a beefy frame; strength of voice and dramatic interpretation; together with lyrics which combine elegance, punch, and often venomous wit.

COLLEEN PETERSON

Hailing from the Ottawa Valley region, Colleen began singing while in high school, eventually leaving studies to join the folk-rock group "Three's A Crowd," which at the time included Bruce Cockburn and David Wiffin. Touring through various parts of the U.S. brought her to the Appalachian region...an area she still returns to whenever time permits. As her interest in Appalachia grew, so did her appreciation and fondness for its country and bluegrass traditions. Colleen has added jazz and blues flavours to her repertoire, but still returns to "Nashville" as a source of material and background.

JIM POST

His energy and vocal style has captured audiences and held them on high plateaux wherever he has performed in the U.S. He is able to reach both the heart and the funnybone with awesome precision. Jim has written most of the songs he sings. He energizes, has you tapping the table, stamping your feet and then digs into his vast repertoire and pulls out a tune that has you reaching for a Kleenex.

This is his first visit to Mariposa. He's originally from Texas but settled in Chicago in the midst of the folk boom. Look for him in songwriters, story-telling, spiritual music, and humour workshops. Don't be surprised if he pulls you into his concert with him—that's his style.

DOUG AND FRANKIE QUIMBY

Doug and Frankie work with Bessie Jones as part of the Georgia Sea Island Singers, and in that capacity have been to Mariposa several times in the past. This year they return to work again with Bessie, but in a slightly different capacity: as specialists in children's songs and games, and southern play parties, they will be found primarily in the children's area.

THE RED CLAY RAMBLERS

A more motley crew it would be hard to imagine. But a colourful and exceptionally gifted bunch from North Carolina. Theirs is not a music that is encompassed easily by brief descriptions, but basically the inspiration comes from the Depression, from the mountains of the American South and oldtime American music in general. Whatever they offer they do so with captivating spirit and fervour. Sharing duties on a dozen instruments the music of Red Clay Ramblers is a synthesis of the spectrum of American music: new music from the old elements.

STAN ROGERS

Born in Hamilton of Nova Scotian parents; most of Stan's life has been spent around music, mostly Hank Snow and Mozart. From the time his uncle built his first guitar out of Nova Scotia birch and handed it to him at the age of five his career was cut out for him. He did his first paid engagement at a coffeehouse when he was 14, playing all night for ten bucks and a bottle of cheap wine.

Stan sings about good times with his friends and family, about this imperfect but still beautiful world. He's a hedonist and it shows in his music.

CHICK ROBERTS

An entertainer, in the best sense of the word, Chick Roberts has been performing solo for a number of years. He was a member of the now disbanded Dirty Shames from its inception, but continued to delight audiences as a genial host and performer on his own wherever time permitted.

Chick is also an actor in film, theatre, and television. Chick is one of the founding fathers of the Mariposa In The Schools programme and works during the year as a part of that on-going programme.

CLAUDIA SCHMIDT

She's not just a musician, she's an experience. The joy she gets from her music transforms an audience from a group of listeners to one of friends, singing and enjoying along with her. Claudia began her pro singing career only a few years ago in Chicago yet she has already built an outstanding reputation and enthusiastic following throughout parts of Canada and U.S. Her rich expressive voice is her primary instrument, soaring high and sinking low as she interprets a wide variety of music including traditional British ballads, blues, standards and her own compositions.

Watching Claudia wring beautiful and expressive sounds from her pianolin, a sweet-sounding bowed and strummed instrument invented by a man from her native Michigan, is as much fun as listening to her.

GOVE SCRIVENOR

A dark deep voice, unusually expressive. A masterful guitarist, a virtuoso of the 12-string guitar. That's Gove Scrivenor,

originally from Atlanta, Georgia, but now working out of Nashville, Tennessee. Gove also brings with him a history of acclaimed performances in coffeehouses across the deep south and campus concert halls of the United States, and competence on the auto harp and blues harmonica. A first-timer at Mariposa, Gove will be sure to do justice to the considerable reputation that has preceded him here.

MIKE SEEGER

Music has always been in the blood. His father was a professor in the music department at Berkeley and his mother studied composition and was very much interested in folk music. Mike was raised on all kinds of rural music from Library of Congress recordings because his parents wouldn't allow a radio in the house. They felt the music on it was so much junk. He started playing the guitar under subtle pressure from his parents in the early 50s.

Mike derived a certain amount of political awareness from his father's influence. Art music is beautiful, he says, but it's removed, quite often from some of the realities. People music is in touch with the here-and-now.

SUKAY

History has it that the advanced civilization of the Incas in the high Andean Altiplano of Peru, Bolivia, and Ecuador was smashed by the onset of the Spanish conquistadores. True, the peoples and the region fell under the domination of the European invaders, but the essence of the culture remained intact and still today finds vigorous expression in many forms. Sukay, a remarkable quartet of musicians and folk researchers, has made an international name as an exponent of the Quechua and Aymara musical forms of the Andean Altiplano.

The group, consisting of Edmond and Quentin Badoux, Javier Canelas, and Gonzalo Vargas, use both the pre-conquest instruments and others introduced by the Europeans in performing the Altiplano music. Instruments such as the quena, sikus, rondador, choquellas, tinya and ch'ullus combine with the Spanish guitar and harp. Sukay brings to Mariposa the story of the resilience and magic of an indigenous New World cultural form. You'll be sure to be as moved by it as many other audiences have been throughout the United States and Canada.

GRAHAM & ELEANOR TOWNSEND

He's won so many fiddle contests he no longer competes, appearing now as a featured guest performer inspiring new contenders to do their best for Canada's great folk art. Graham has won the North American Championship at Shelburne

four times, recorded 28 albums, toured Canada and Europe and appeared regularly on national TV with the late Don Messer.

His wife Eleanor also won four national titles at Shelburne and in 1975 was the first woman ever to break into the top three fiddlers in the all-male open class, placing second. They will be accompanying Les Danceurs Quebecois as well as participating in traditional country and fiddle styles workshops.

MARIE WHITNEY-HARE

From Strathadam, New Brunswick, Mrs. Hare is well-known in the Maritimes as a great contributor to the Miramichi Folksong Festival in Newcastle. The songs she sings are traditional, handed down through generations and represent a preservation of folk-life that is fast disappearing. Her voice is clear and strong; her style is superb.

WINNIE WINSTON

Born and raised in New York he started playing the guitar at the age of 10. When he saw Pete Seeger at the age of 13 he was blown away and began to play banjo immediately. He got sucked into the

bluegrass idiom and away he went, down south as soon as he got his drivers licence. He was at Mariposa in 1964 and between then and 1968 his New York Ramblers won the contest every year at Union Grove, North Carolina. In 1970 Winnie became interested in the pedal steel. Four years later he wrote a book on how to play it. He has played with Steve Goodman, Jim Ringer, Mary McCaslin and Rosalie Sorrells. He's an associate professor of design at the Philadelphia College of Art. The instrument he plays is one he made himself.

THE WORD WEAVERS

Debbie Bojman & Nicholas Power are skilfull performers with an ability to develop a rapport with the children with whom they work. They create a comfortable environment in which children feel able to participate fully in an unselfconscious manner and the stories they use provide an excellent format for their workshops. This Toronto pair tell stories old and new. Debbie is sensitive and creative, while Nicholas teaches like a poet.

In Memoriam

Members of The Mariposa Folk Foundation express their deep sorrow at the recent loss of some of folk music's very special people. We know that many festival goers would want to join us in extending sympathy to the families and friends of:

Will and Rodney Balfa
Maybelle Carter
Sara Carter

Lester Flatt
Carl Martin
Charles Seeger

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cheesecake, yogurt, soups,
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DINNER + SHOW - \$9⁰⁰
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(next wk - June 20-23)
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Howie Mandel (comedy)
with Marla Lukofsky
Stringband July 5-8
Mose Scarlett/Jim McLean
World's Best Commercials
Priscilla Herdman
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922-9876/967-4542

Discography

The following is a partial list of artist's discography. Please contact the artist for additional listing.

FRANKIE ARMSTRONG: Lovely on the Water (*Topic 216*), Songs and Ballads (*Topic 273*), Out of Love, Hope, and Suffering (*Bay 206*); **THE BIG REDD FORD:** The Big Redd Ford (*Snocan 515*); **PIERRE BENSUSAN:** Pres de Paris (*Cezame 1004/Rounder 3023*), Pierre Bensusan 2 (*Cezame 1040*); **TONY BIRD:** Bird of Paradise (*Columbia 34988*); **KEN BLOOM:** Ken Bloom (*Flying Fish 051*), **CLARENCE "GATEMOUTH" BROWN:** The Blues ain't Nothin' (*Black & Blue 33.033*), Blackjack (*American*), Down South...In the Bayou Country (*Barclay 90023*); **DeDANAAN:** Selected Jigs & Reels (*Shanachie 79001*), **DAVID ESSIG:** Redbird Country (*Woodshed 001*), High Ground (*Woodshed 002*), Sequences (*PWS 012*), Stewart's Crossing (*Woodshed*); **ALICE GERRARD (SEEGER):** Alice & Hazel (*Rounder 0027*), Won't You Come and Sing for Me? (*Folkways 31034*), Who's That Knocking? (*Folkways 31055*) **Hazel Dickens & Alice Gerrard** (*Rounder 0054*); **GOVE SCRIVENOR:** Shady Gove (*Flying Fish 048*); **JOHN HAMMOND (JR.):** Best of (*Vanguard 11/12*), Triumvirate (*Columbia 32172*), Solo (*Vanguard 79380*), **BESSIE JONES:** Bessie Jones (*Rounder 2015*); **JOHN JACKSON:** John Jackson (*Arhoolie 1025*), John Jackson Volume 2 (*Arhoolie 1035*), **SAM HINTON:** The Songs of Men (*Folkways 2400*), Wandering Folk Songs (*Folkways 2401*), I'll Sing a Story (*Folkways 7548*); **MARIE WHITNEY-HARE:** Marie

Whitney-Hare (*Folk Legacy FSC9*); **DENIS & DICK LEPAGE:** The Doctor is In (*Boot BBG 6003*), Larger Than Life (*Boot BBG 6001*); **MICK MOLONEY:** Mick Moloney & Eugene O'Donnell (*Innisfree/Green Linnet SIF 1010*); **EUGENE O'DONNELL:** Eugene O'Donnell (*Innisfree/Green Linnet 1015*); **ORIGINAL SLOTH BAND:** Whoopee After Midnight (*Troubadour 005*), Hustlin' and Bustlin' (*1978 Troubadour 006*); **ROBERT PAQUETTE:** Prends Celui Qui Passe (*Kebec Disc 920*), Au Pied du Courant (*Kebec Disc 959*); **TOM PAXTON:** Outward Bound (*Elektra 74043*), Number 6 (*Elektra 74066*); **COLLEEN PETERSON:** Beginning to Feel Like Home (*Capitol*), Colleen (*Capitol*), Takin' my Boots Off (*Capitol*); **JIM POST:** Colorado Exile (*Fantasy 9401*), Looks Good to Me (*Fantasy 9451*), I Love My Life (*Mountain Railroad 52784*); **RED CLAY RAMBLERS:** Red Clay Ramblers (*Folkways 31039*), Merchant's Lunch (*Flying Fish 055*), Twisted Laurel (*Flying Fish 030*); **STAN ROGERS:** Fogarty's Cover (*Barnswallow*), Turnaround (*Barnswallow*); **MIKE SEEGER:** Old Time Country Music (*Folkways 2325*), Tipple, Loom and Rail (*Folkways 5273*), Music From True Vine (*Mercury 1-627*); **GRAHAM TOWNSEND BAND:** The Fiddle/Le Violin (*Rounder 7002*), The Great Canadian Fiddle (*Springwater 56*); **SNEEZY WATERS:** You've Got Sawdust on the Floor of Your Heart (*Sneezy Water Records SW5*); **WINNIE WINSTON:** Steel Wool (*Philo*).

We have given our mailing list a major overhaul this year. One thing we know for sure about our audience is that it's awfully transitory. Maintaining an address list of a pack of nomads is no easy task. If you'd like to continue getting Mariposa news, just fill in this form and leave it at the Information booth or mail it to us after the Festival. While you're at it, why not send along your comments and suggestions on Mariposa '79? We always find them helpful (and sometimes entertaining). Let us hear from you!

Name

Address

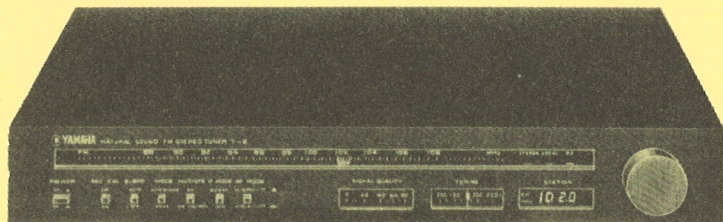
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T-2 tuner: simply the best

Audio Scene magazine described the Yamaha T-2 as "the finest tuner we have yet had the pleasure of reviewing. Our attempts to measure THD and noise were unsuccessful. They were well below the distortion level of our equipment—0.2 percent in the stereo mode."^{*}

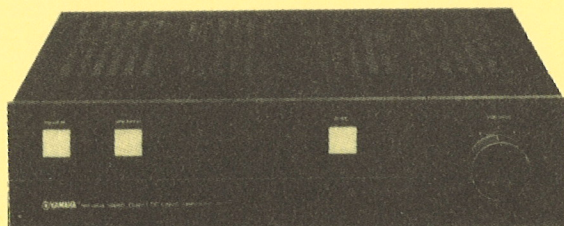
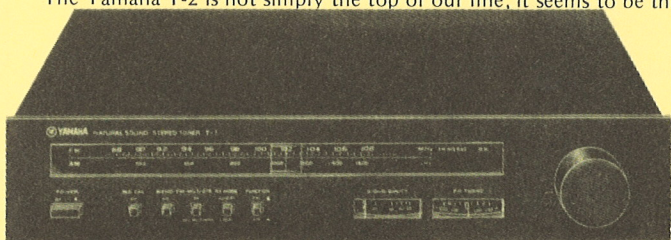
Accolades like that are not easily earned. The T-2 incorporates hitherto unheard-of technology to produce a strictly FM tuner, compatible with today's most advanced amplifiers.

Not surprisingly, such perfection doesn't come cheap. The T-2 costs \$929.95.**^{or less}

The T-2 employs the world's first RF mode switch, offering a choice between high sensitivity or high selectivity. Another first—an AUTO DX circuit for FM IF—detects interference and automatically switches from LOCAL to DX modes at a prescribed interference level.

The result, as Audio Scene put it, is "the cleanest sound we have ever heard from an FM tuner," as well as "the lowest distortion yet seen."^{*}

The Yamaha T-2 is not simply the top of our line, it seems to be the top of everyone else's, too.



T-1 AM/FM tuner: simply phenomenal

Like the T-2, Yamaha's T-1 AM/FM Stereo Tuner uses Yamaha-developed technology to produce sound of incomparable quality.

The FM MPX demodulator, which determines the FM sound quality, holds distortion to below 0.05 percent, with a signal-to-noise ratio as high as 84 dB. And an advanced FM pilot canceller enhances frequency response to an astonishing 18,000 Hz.

The T-1 also features an AUTO DX circuit for superb interference-free audio performance with up to 95 dB selectivity.

For the surprisingly reasonable price of \$449.95,**^{or less} the T-1 offers state-of-the-art technology and performance that can only be called phenomenal.

A-1 amplifier: simply unique

The Yamaha A-1 DC Stereo integrated Amplifier looks deceptively simple. But behind its neat fold-down control panel resides some of the most sophisticated technology ever built into an amplifier.

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^{*}Audiolab report for AUDIO SCENE CANADA

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AUDIO **

Helping Songwriters Since 1947

You strum your guitar, hum a few lines, and dream there may be a place for you in music . . . and there may be. There is, however, a business side of the industry to get to know. A serious world of copyright, publishing, mechanical rights, promotion, recording, distribution . . .

And performing rights. That's where we come in. The Performing Rights Organization of Canada Limited collects license fees from the USERS of music — such as radio and television broadcasters, night clubs, concert halls, arenas, etc. — and in turn distributes these performance royalties to the people who created the music in the first place. We are a not-for-profit Canadian society, collecting no fees or dues from the 10,500 Canadians who have affiliated with P.R.O. Canada since 1947.

Operating from offices in Toronto, Montreal and Vancouver, we supply personal counselling; the magazines *The Music Scene* and *La Scène Musicale* to publicize your activities; national composing competitions; workshops and seminars; annual songwriters' awards. Without charge!

All songwriters started somewhere. You can begin by tearing off the form below.



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Yes! Send along your free pamphlets. It's a beginning.

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