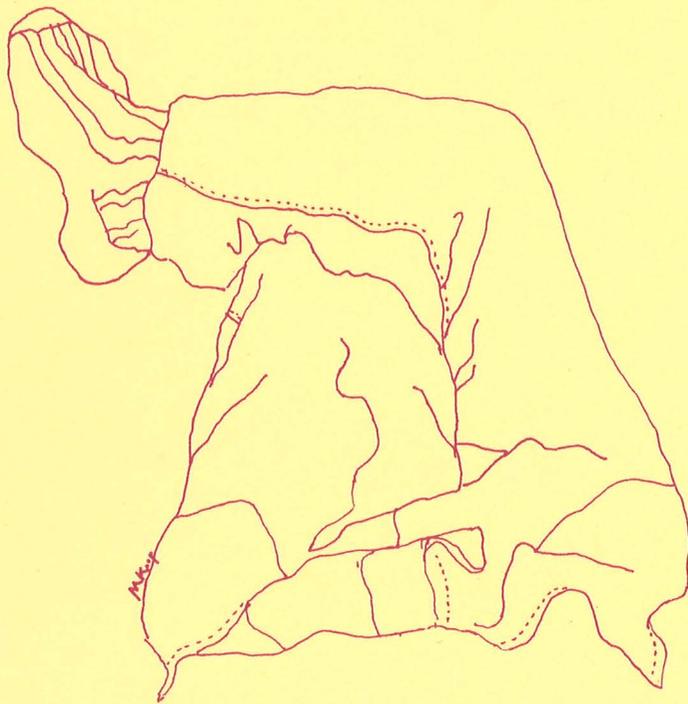


mariposa folk festival



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Thanks to Tony Barrand, Phillippe Bruneau, Bruce Kaplan, Marilyn Koop, David & Linda Siglin and Bill Usher for ideas; Rob Sinclair, Skye Morrison and Leigh Cline for footwork and especially Estelle Klein for more than I can say.

— Ken Whiteley

The Mariposa Board of Directors is a working Board. The Festival depends on their imagination and perseverance at long meetings after a full day's work. The 1978 Directors are Daryl Auwai, Jamie Bell, Ron Broughton, Buzz Chertkoff, Bill Garrett, Estelle Klein, Judith Laskin, Joe Lewis, Lois Lilienstein, Sherman Maness, Marna Snitman, Terry Stephen and Ken Whiteley.

Thanks Joyce Yamamoto and Caitlin Hanford for checking the schedules.

Warm thanks once again to the Metropolitan Parks Department, especially Tommy Thompson, Sid Nicol and Bob Vanderhoop for all their kindness and cooperation.

Thank you Mark Seasons for drawing the site map and Ian Bell for the T-shirt design.

Thanks to our Thursday Night volunteers, you gracious souls who helped with this and that in exchange for such dubious fringe benefits as a cup of coffee a la Mariposa or an exclusive preview of Joe King's new hit single. Thanks, Mr. Armour.

Area Coordinators: Jim Armour, Judy Bush, Judy Blaney, Leah Cherniak, Ann

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We gratefully acknowledge the assistance of Ontario Arts Council under the ministry of Culture and Recreation.

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.



Walter Blair

introducing this year's festival

Welcome to the 18th annual Mariposa Folk Festival. As the person ultimately responsible for this year's program I want to share with you a bit of the approach I've taken to arrive at the combination of people, workshops, concerts, etc., that make up the program.

To start with, I don't have a single way of tackling the task but, rather, am working with combinations of a number of approaches. Different though these ways of thinking may be, there is a basic premise which runs through them all: folk music and the folk arts are alive and well, growing and changing; they are relevant and speak to us in a 1978 context, and they are exciting, capable of stimulating us in a great variety of ways.

On one level I feel a little like a bookie making bets. Some performers are consistent winners, with a proven ability to communicate and share with other performers and their audience. One also relies on the good bets, people whose particular gifts complement the overall picture. And then for interest's sake there are always a few longer shots — unfamiliar people who've come to your attention with some special quality about them that has stood out. But there's obviously more to it than that. For a festival to make any coherent sense it must have various themes running through it.

One very basic theme is how certain kinds of music have developed. This goes back to our premise of the growth, change and interaction of folk music. Hopefully the developments and changes are implicit in a complementary group of performers who represent the traditions from varying degrees of isolation and different stages of development. There is the element of the young learning from the old, or the importance of geography as a primary factor shaping the music one makes. There is the social milieu or context in which the music is played: music for the family or the crowd in a bar; the backsteps, the altar or the dance floor. These are some of the themes to be approached.

If folk music is alive and speaks to us where we live then we should be able to find it where we live. Toronto is the home for people of many continents, who have brought with them their traditions, and Mariposa tries to reflect some of that. Folk music is alive in the songs and games of our children so we feature them in a special area and attempt to nurture it year round with the Mariposa in the Schools program. Canada has always been a home to fiddling and various other traditions going back to the British Isles and Europe so we try to represent that. At the same time we live in an age where so many kinds of music are accessible to us via radio, records, TV and the airplane. Certain music, rooted in folk tradition, has become an international

hybrid: we can't ignore the profound influence of country music or blues and jazz, for example, on so much of the music we hear. So we are an international festival with a North American outlook, a Canadian focus and southern Ontario/Toronto roots.

There are of course practical considerations too. One could never represent everything, so each year certain aspects are highlighted. An example of that this year is the number of great singers. This whole process takes place in its own historical context. I first attended a Mariposa Festival in 1964 and that was half my lifetime ago. As the music I had heard only on record, radio or television became real people for me, my life was permanently changed. I've been going to Mariposa faithfully ever since and been involved in many ways: audience, performer, staff, board member. My own understanding and feel for folk music has been tremendously influenced by the people I have heard and seen at the festival. In this regard, the work that Estelle Klein has done in providing artistic direction for the length of my involvement with the festival has probably done more than anything else to shape what this Mariposa (and many other festivals) is. When illness prevented Estelle from programming the festival this year, I was able to step in, having already assisted her in programming a couple of years ago.

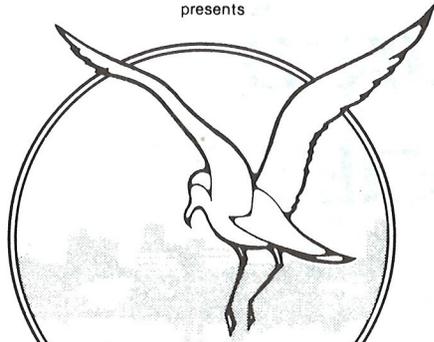
So I pour over old program books, talk to people, and gather ideas with all these factors floating in my mind. The actual work of organising the endless details could not be done without the support and help of Marilyn Koop and Rob Sinclair in the office. I confidently depend on Sheelagh Cappendale and Shelley Fowler and their committee to organize what many have termed the finest crafts area at any folk festival. Lois Lilienstein and Sharon Hampson enthusiastically ensure the vitality of the children's programming. This year Native Peoples was a combined effort of Bettie Liota, Sherman Maness, Ellen Moses and Estelle Klein. The list does not stop there by any means.

So combining all these approaches, and only through the hard work of many, many people, the festival finally happens. But the program is only a starting point, a framework for what actually happens. Only when you folks get here Friday morning does the real thing begin. So this festival is for all of us: audience, staff, performers, guests. It's for us to roll around in, question, sing, shout and dance in, learn from, but primarily to enjoy. Enjoy it.

Ken Whiteley
Artistic Director 1978

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Alan Mills (rt.) with Bram Morrison

alan mills

Alan Mills died in June of last year, too soon before the Mariposa Festival to properly recognize his immense contribution to Canadian folk music. On this first anniversary of his death, Mariposa is presenting a workshop of Canadian folk music dedicated to Mills and hosted by his long-time friend and associate Bram Morrison (see schedule for time). As a supplement to that workshop, Bram has put together some thoughts about Alan Mills, his work and musical philosophy, and about their travels together.

"The song is the important thing, not the accompaniment. It is to the song what a frame is to a painting: very nice to have, but not essential. If you want to show your stuff on the guitar, play an instrumental. Don't let a bunch of fancy picking distract the listener from the words and melodic line of the song". It took Alan Mills a long time to get this seemingly simple idea through my head. After all, hadn't he hired me as his accompanist because I was a good guitar picker? At that time, I was so taken with the

guitar that, I realized only later, I was singing folk songs only as an excuse to play the guitar. Al changed all that.

I first met Alan Mills in 1962. He was in Toronto on his way to do a University concert in Windsor. Merrick Jarrett, who was accompanying in that concert, invited me up to Al's hotel room to meet him and to sit in on one of their rehearsals. I thought this very kind of Merrick as I had long known Al's work and had admired him as a CBC radio personality. What I didn't know was that Al was

looking for a guitarist who was free to travel, and this this was a plot to get Al to hear me play. Apparently he liked what he heard, because shortly afterwards he engaged me as his accompanist for concert tours away from his home, Montreal.

"When the personality of the singer overpowers the song you are doing folk music a dis-service. Use your musical and dramatic skills as a bridge between past and present, between the original singer of the song, and today's audience. If you want to make like Tom Jones, get into Pop Music."

I travelled with Alan Mills from the Spring of 1963 to the Summer of 1967. In every Province, from St. John's to Vancouver, we did shows in community halls, Universities, schools, service clubs, folk festivals, radio and TV studios — and always Canadian folk songs, both English and French. Al was in demand throughout the U.S. as well: in schools and Universities he presented Canada in song to people who knew next to nothing about our country, but were eager to learn. A month-long tour of the Eastern Arctic in July of 1967, Centennial Year, was our last adventure together. By airplane, canoe and dog-sled we visited Eskimo settlements along the Western shore of Hudson Bay and on some of the islands of the Arctic Archipelago. We were both fascinated with the country and the wildly different attitudes and life-styles of the people, both native and immigrant, whom we met there. In every community we visited, the entire town would turn out to meet our plane and to make us feel comfortable and welcome. The response to our music was always enthusiastic. We returned to Montreal bearded and booted, and full of an exuberance that only such a once-in-a-life adventure could produce.

"Use your intelligence and musical taste to construct an accompaniment that gives a song a 'costume' that is appropriate to its time and place. Sure, 'Greensleeves' and 'The Tennessie Waltz' are both ¾-time dances, but you've got to think Renaissance lute for the one and Boom-chink-chink flat pick for the other."

Alan Mills was born Albert Miller, of a Jewish family, in Lachine, Quebec, and grew up during the depression in Montreal. He was a police reporter for the Gazette as a young man, but spent much of his time singing bass for many groups around Montreal: synagogues, churches, operatic productions. His first tour was with a group of English folk and art-song singers "John Goss and His London Singers". Singing folk songs of the British Isles with Goss awoke Alan's interest in folk music in

general, and later in Canadian folklore in particular. One morning on tour, while vocalizing with his powerful, rumbling bass voice, Al cried out, panic-stricken, "My God, I've lost my low C!" Bert Whitehead, a member of the group and a Yorkshireman, replied, "Pity the poor bugger what found it!"

"Sing it the way you'd speak it. Don't let the rhythmic pattern of the accompaniment impose on the words stresses and false phrasing that distort the language of the song. For example, in the song "The Water is Wide", if you use a regular accompaniment, as most people do, the guitar forces you to sing: 'The water is wide, I can't cross o'er, and neither ha-a-a-ve I wings to fly. . . ' with the word 'have' stretched many beats longer than it needs to be. And that word is not even an important one in the line. Better to emphasize 'wide' and 'wings'. The only way to do this is to throw out the regular rhythm of the accompaniment altogether and use the guitar freely, to emphasize the natural flow of the words and to fill in gaps. It's much harder to sing and play that way, but worth the effort to learn".

When I first heard that Alan Mills was Jewish, before I met him, I presumed that he, like many others, had put that aspect of his background well into the past, and had forgotten it. Not so with Al; he spoke Yiddish, performed Yiddish and Hebrew songs, and made a delightful recording of Jewish folk songs with Raasche, a singer from Los Angeles. Al delighted in Jewish culture; songs, tales, humour both bitter and sweet, good food, and tea in a glass.

Al was the first performer in Canada to popularize our folk songs in both English and French, and is the only Anglophone I know of who has been accepted by Francophones singing their own songs. This was because of the obvious love and respect he had for French-Canadian musical culture. He had a weekly programme which was heard all over Canada for 13 years over the CBC Radio Network. He made dozens of records of folk songs for both adults and children in English and French, and published a number of books on the subject. His song 'I Know an Old Lady' (Who swallowed a fly) is known by everyone in North America and probably throughout the rest of the English-speaking world.

"A song that has lasted for years and has been passed down from parent to child for generations must have something about it that speaks to us in a significant way right now. Poor songs just died along the way-side, and we'll never know about them. This oral process of transmis-

sion is a very subtle and sensitive editing technique although the people who take part in it do so for the most part totally unaware of their role in the process."

One of Alan Mills' frequent companions in concert was fiddler Jean Carignan. Although Al knew that Johnnie would steal the show with his fiddle, he felt strongly that the public deserved to hear this little man play the traditional tunes of French Canada, Ireland and Scotland which he plays like no other person alive. Alan was angered that Jean, the greatest traditional fiddler in the world, had to drive a taxi in Montreal in order to live.

Al was totally dedicated to folk music, and had little patience with people who used it only as a way to break into 'Show-Biz'. I remember, during the 'Folk Boom' in the mid-60's, expressing my admiration for a folk group who were becoming popular: Al said, "I guess they're pretty good performers, but they don't care much about folk songs. When this wave is over, they'll get into whatever becomes popular next, probably country and western." I didn't believe him at the time, but he proved right.

Al was a 'square'; he knew it and never tried to change it. He came into folk music by a different route from that of many of us in the field today. That is, as a trained singer with a background as a serious concert artist. Most of us come via the musically semi-literate strummer's route, and build from there for better or worse.

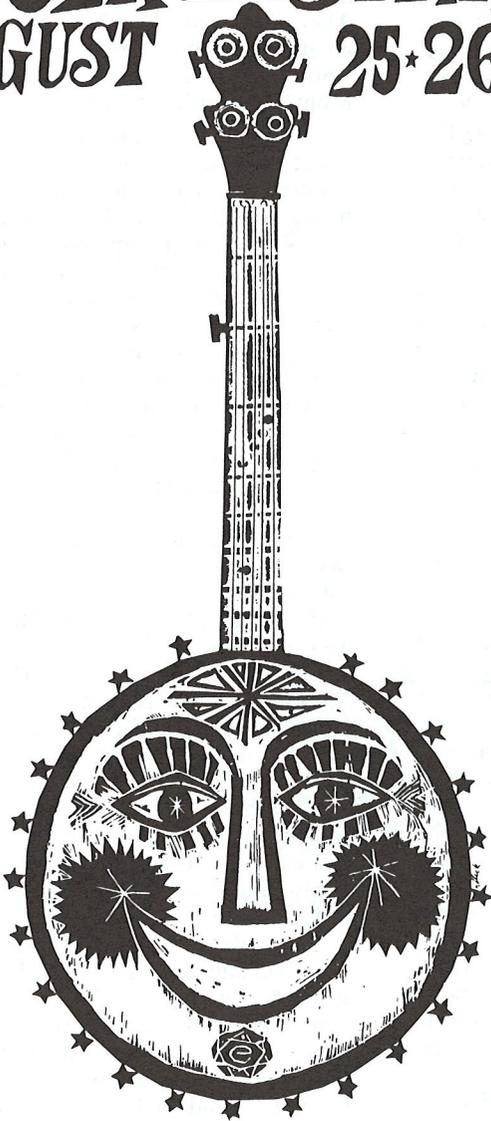
Alan Mills loved a good joke, could curse with the best, enjoyed a drink, smoked only cigarettes. He took life and work seriously, and was devoted to his wife, Bernie, one of the warmest people I know.

I am indebted to Alan Mills both professionally and personally, I learned a lot about music and song from him, as well as about life and people. My feelings toward him are a mixture of apprentice to master, friend to friend, and in some subtle ways, son to father. He is a permanent member of my internal Board of Advisors.

Al had an expression he used when confronted with stupidity, bungling or dubious motives: "I won't put up with this; life is too short." He never had any children ("Not for lack of trying," he'd say) but he left a large legacy of printed and recorded material as well as many people whom he inspired and guided. I am honoured to have had a small part in that life, too short, but well used.

Bram Morrison
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an old immigrant remembers

Maryann Morrison, now in her hundred-and-third year, lives in Montreal. The apartment building in that huge, busy city is a far cry from the tiny "taigh dubh" or "black house" in which she was born and where she spent her first thirteen years on the windswept shores of the Isle of Harris, Scotland. Gaelic was the only language they knew, and crofting (or subsistence farming) was their way of life. Maryann clearly recalled the little thatched cottage which was home for them during her early years. Basically the same as that of all crofting families in the 1860's and 70's, it had stout stone-built walls, two tiny windows, a central chimney opening, and a door at the front. As you entered the door, you could turn to the left or to the right in the little entrance hall; the one way took you to the family quarters, while the other way led in to the part in which the animals were housed, usually one or two cows and their young.

In broadest daylight the house was only dimly lit by light through the tiny windows, and visibility was cut down even further by the smoke from the peat-fire, daily built on a small circle of stones in the centre of the room, on the compressed mud floor. As Maryann remembered the swirling smoke "going up and down and out and where-ever it wants to go", with little of it aiming for the hole in the thatched roof, she remarked: "No wonder my eyes is bad! But it didn't hurt then!" Although not everyone would agree, it may be because everything inside the house became so blackened by this continuous smoke that these little houses got the name "taigh dubh" or "black house".

Furnishings in the house were most modest — two home-made wooden box-beds with high posts; a table and benches; a simple dresser for dishes and utensils; a few low chairs; a spinning wheel, and a loom. The chairs were exceptionally low so that the family could avoid most of the rising smoke, and see more clearly as they sat in the evening lamp-light spinning, or working at some other craft. The

beds were covered by heavy double-width, folded blankets that had been home-spun and woven, and topped by home-made patch-work quilts that were valued more for their function on chilly nights than for their various designs.

Theirs was a hard life, scarcely subsistence level on their little plot of land, with only one cow and a calf, and a small boat to go out fishing for their daily protein. And there was no prospect of any improvement. It was because of this poverty that Maryann's family decided to follow an uncle and his family who had left Harris for Quebec some years before.

In 1888, Maryann left Harris at the age of thirteen, and sailed with her family in a little steamer from Tarbert to Glasgow. There they joined an immigrant ship called the "Siberia", and in twelve days sailed the Atlantic. They landed at Levis, Quebec, and then made their way to Lac Mégantic by train. There her uncle met them with his horse and cart and took them to his own home in Marsboro which, in those days, was a thriving settlement of Scots Gaels in the Eastern Townships.

Thanks to helpful relatives and neighbours, it wasn't too long before the newcomers had their own log cabin to live in. With a house and a sizeable piece of land of their own, they at last had a chance of making a living. But it was a long, hard grind, with enemies they could never have imagined on their rocky, now-distant island — namely plagues of mosquitoes and black-flies in summer, and gigantic snows in winter. They quickly learned about smudge fires to keep the summer plagues at bay; and how to wield an axe and pile up wood for winter fuel; and how to prise out giant stumps as they cleared the land. The hardest lesson of all, however, was how to deal with the anguish of homesickness. Being young and adaptable, it was much easier for Maryann and her sister than it was for her parents, and especially her mother. Maryann remembers how one Sunday

afternoon they went out into a field and sat down under a big tree to make the decision that would set the course of their lives. As Maryann's mother wept with homesickness — "and she was crying for her people all the time, nothing but her people, her people" — her father counted out all the money they had:

"My goodness, that's a long time ago — anyway, my father took out his purse and see how much money he had, and if he had enough money to take them back, we were *going* back. But no, he didn't have money enough; just enough for the passage. "But now," he said to my mother, "when we get there. . ." (he had a boat, and a calf, and a cow when we left — well, he sold all that) . . . "but when I get to Harris again, we can't *live* there. We have no boat; we have no cattle; we have nothing to do." So he decided to stay in Canada, which was better for them, and for us. So that's the way I stayed in Canada."

Thanks are due to Maryann Morrison and her daughter, Eva, who made me so welcome during my visits with them in Montreal, and talked so freely about their family's immigration, and about many other aspects of life in those early days.

Margaret Bennett Knight.

An afterthought — my own mother, Margaret Stewart, was born in a "taigh dubh" on the Isle of Skye in 1919. It still stands on the family croft today, although it now has a corrugated tin roof, and has been used solely for cattle, horses, and fodder during the past fifty years or more, since her father built the present house, which they referred to as the "taigh geal" or "white house."

Margaret Bennett Knight, though not with us this year, is no stranger at Mariposa. She was brought up on the islands of Skye and Lewis in the Hebrides, where Gaelic is still spoken, and learned many of her songs from her mother who knew no English.

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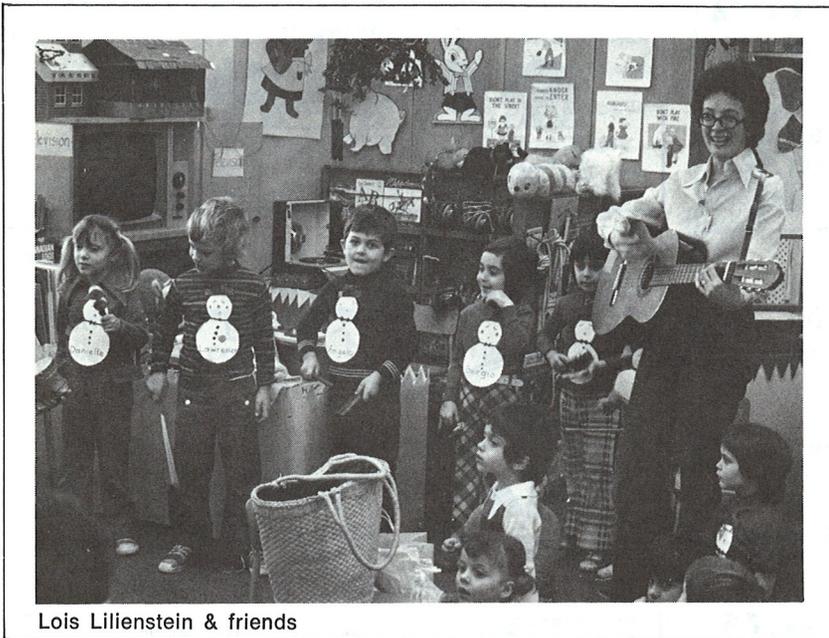
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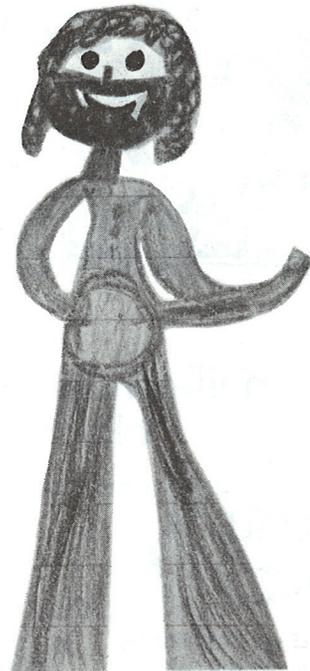
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mariposa in the schools



Lois Lillenstein & friends



Mariposa in the Schools (MITS) is growing up. It's been operating for eight years now under the auspices of the Mariposa Folk Foundation. MITS brings professional folk performers into schools, libraries and colleges of Metro Toronto and environs. This year MITS offered workshops and concerts by twenty-seven performers in over 250 schools.

Performers who work in elementary schools with younger children try to involve the kids as much as possible: they sing along, make up their own dances and games, explore rhythms and sounds.

In junior and senior high schools, special emphasis is placed on the social context and background of the music: identifying common roots of the many forms of folk music and relating other musical traditions such as jazz, pop and classical to the folk tradition.

Teacher workshops — usually held on professional development days — are getting a good reception. A MITS performer goes in to show the teachers how they can present folk music in their own classrooms. The performer is often asked to visit the class first and then the teacher does a series of follow-up lessons.

Bibliographies and discographies are available for this type of program.

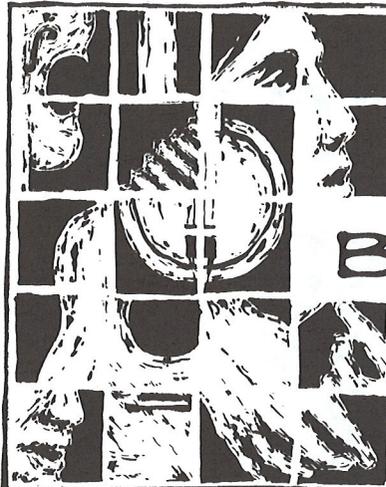
Catalogues describing the MITS program in more detail can be picked up at the Information Booth here at the Festival, or through the Mariposa office (363-4009).

MITS is funded by Mariposa Folk Foundation, the Toronto Musicians Association and the Ontario Arts Council.

— Carol Kehm/MITS Coordinator

I enjoyed your songs they were very good. It was nice of you to invite us to see you play and sing your songs. We all liked it because it put smiles on all our faces.

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the childrens area

In the four years that we have been programming the Children's Area, our pattern seems to be the same; develop old themes and introduce new ones. Last year we introduced the Children's Play Area, which was a resounding success and which will continue to be a permanent part of the Children's Area. This year we are adding children's crafts activities at a tent in the Play Area, so that activities developed specifically for children will all take place in and around Area 4.

The following, then, is a guide to all the activities in the Children's Area:

— *Performing Area*: Scheduled events will take place under the Area 4 tent from 11-5 p.m. daily; these events are listed in the Programme Section of this book. For our programs we draw upon the talents of regular Festival performers as well as those with particular skills in the field of children's music, dance, and theatre. There will be concerts, family folk dancing, storytellers, puppets; there might be 2 people on stage, or 8, or 20; there will be music from England and Ireland, Ghana and Jamaica, in French or English or patois. There will be sun, there will be rain, there will be singing along and dancing along, and there will certainly be wonderful times to share with family, friends, and the folks sitting beside you on the grass.

— *Play Area*: Adjacent to the Performing Area at the west end of the Festival site, the Play Area is a large grassy site in which children are free to play along or with others, from 11-6 p.m. daily. Last year the Area swarmed with children throughout the three days; children playing quiet games such as marbles, jacks, and cat's cradle, transforming picnic tables into graffiti boards, building towers and forts out of empty cartons, dressing up and acting out, improvising puppet shows, reading books under the shade of a picnic table, enjoying a clown or a "cranky movie", or mastering the techniques of hula-hooping. This year the Play Area will offer a similar range of activities and will again be staffed by experienced adults — we even managed to include a cat's cradle pro amongst our staff. Every hour or so the staff will initiate a different activity (a riddle swap, a limberjack lesson, a play party), but it will be up to the children themselves to decide whether they want to join in or go off on their own.

PLEASE NOTE THAT WE ARE NOT PROVIDING CHILD CARE FOR CHILDREN WHO ARE TOO YOUNG TO BE HAPPY WITHOUT THEIR PARENTS.

— *Children's Crafts*: Set under a tent in the Play Area, children's crafts will run from 11-6:00 p.m. daily, and will be staffed by students and teachers from the North York Board of Education. The staff will be there to guide and assist, but the children are free to choose their own projects, from co-operating in an ongoing group project to creating a labour of love to take home and enjoy, to drawing on tables, scrubbing it off, and starting again.

You'll have no trouble finding the Children's Area; thanks again to the inspired work of many North York school children, the Area will be decked with texture, shape, and colour in many forms. The children are particularly proud of their 6' papier maché dinosaur, and so are we.

When you visit our Area this weekend, you are sure to find as many adults as children; so much so that we were tempted to re-name the entire area the Family Area. But we decided that it was, indeed, a Children's Area, for who is to say that age must obliterate innocence. So come to Area 4, watch the young, join the young, and be young.

**Sharon Hampson
Lois Lilienstein
Caroline Parry**

The following students and staff of the North York Board of Education deserve special mention for their outstanding efforts on behalf of the Children's Area:

—For the animals and objects which grace the area: BANNOCKBURN P.S. — grades 5, 6, and Special Ed. students; Liz Dees, school project co-ordinator, and Janet Heagle, principal.

—For all that goes on in the Children's Craft Area over the weekend: SHOREHAM P.S. — students who worked on the project and who will staff the area on Friday;

Yvonne Simpson, school project co-ordinator and Peter Bosham, vice-principal, who will together direct Friday's staff.

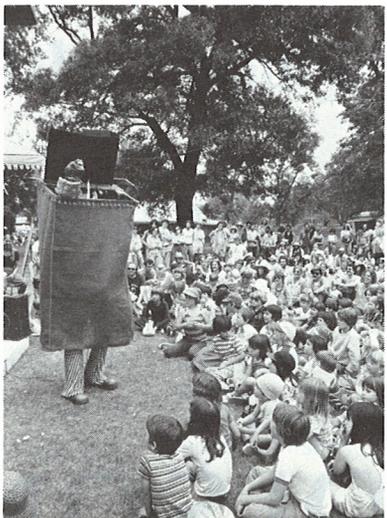
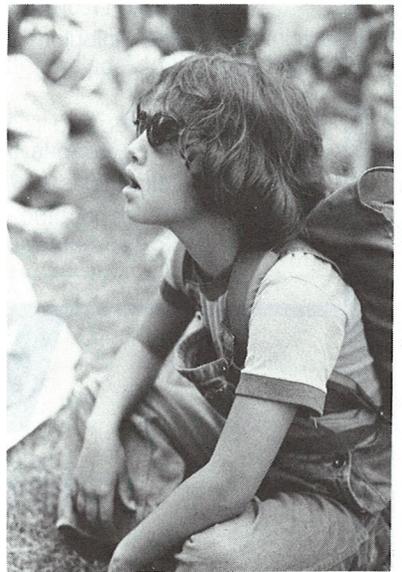
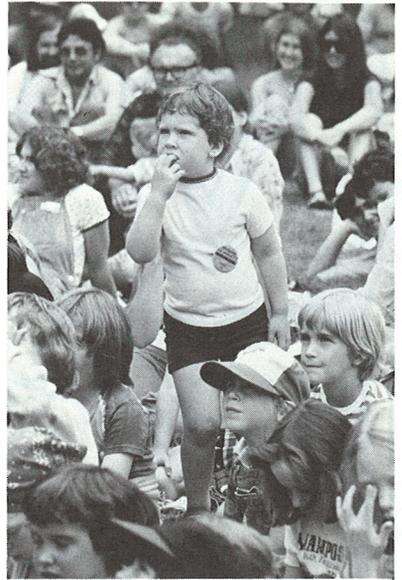
—G. B. WARREN JR. HIGH — grade 9 students who prepared project materials and who will staff the area on Saturday and Sunday; Don Dale and Grace Petrucci, school project co-ordinators.

—Administrative staff of the Board who gave full support to students and staff for this project: Ed Tossell, Ass't. Supt. of Curriculum; Charlie Fick and Bob Matheson, Ass't. Supts. of Schools.

—Finally, to Gerrie Wilson (Program

Leader, Visual Arts), for her cheerful willingness to supervise all the crafts activities and the site adornments — our special thanks and appreciation.

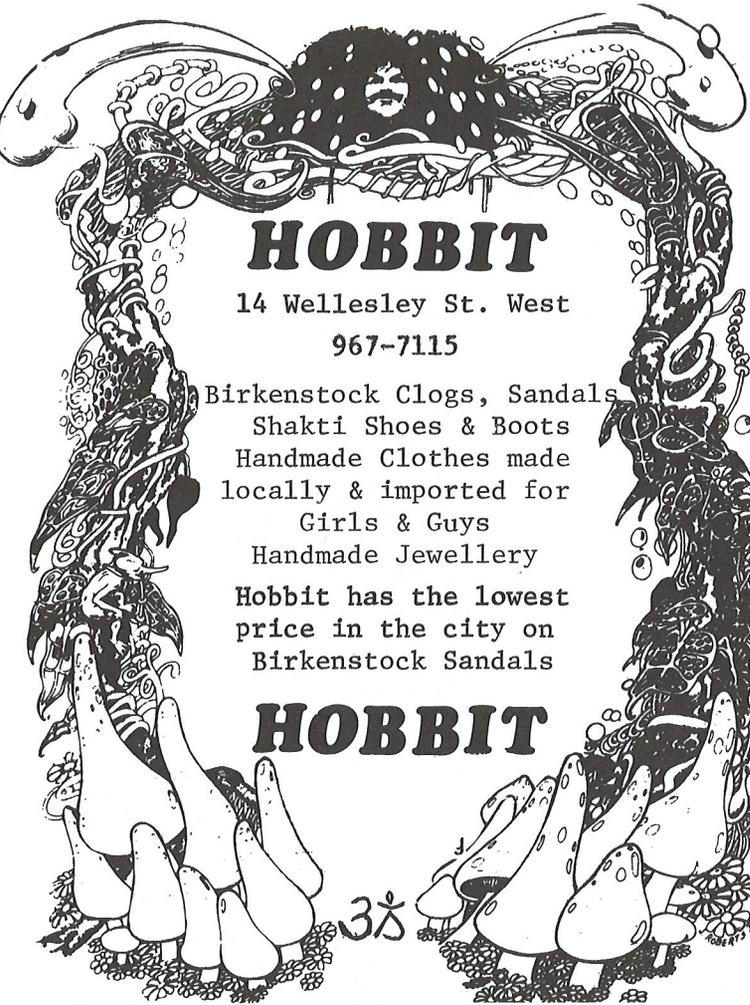
—For the home-made instruments in the Play Area: GULFSTREAM P.S. — Pat Sindholdt and her grade 4 class; BLUEHAVEN P.S. — Nick Ferroni and his Special Ed. class; MELODY ROAD P.S. — Bobbie Nye and her grade 4 class; and Louise Dain-Cullen (Program leader, music), special thanks for co-ordinating this project and for her continuing support of all things musical.





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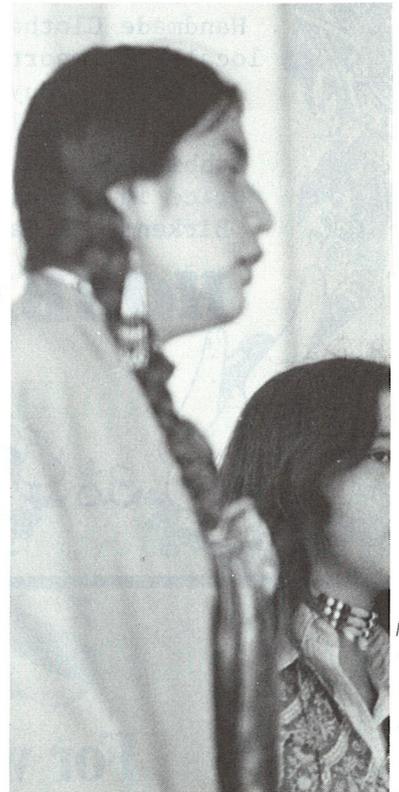
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Hon. Robert Welch
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Deputy Minister

the native peoples



Mary Johnson



Anne Wordsworth

San Juan Indian Youth Dancers

Where's the stage? There isn't one. Look for the tipi that landmarks the Native Peoples' Area. This is the Meeting Place, where elders will talk about traditional ways, where you can see a Red River cart being built, where Native and non-Native herbal remedies will be compared. Where there's smoke, there's a fire — and a hide-tanning demonstration, and bannock being baked.

From the Thunderchild Reserve in Northern Saskatchewan come the Thunderchild Singers, noted for the strong and often piercing quality of their drum-singing. Their dance tradition is highly skilled and energetic.

Mary Johnson, from Kispiox, B.C., a member of the Fireweed Clan, is a lead 'Ksan singer. She will also be talking about the 'Ksan heritage and storytelling.

Ron Evans, who headed the Cultural Division of the Ontario Metis Associa-

tion, and is from Saskatchewan, will be sharing the skills and ways of his heritage.

Mary Mitchell and Elizabeth Jacobs, from the St. Regis Reserve near Cornwall, will show how they craft their baskets entirely by hand — from the ash tree and finely woven sweet grass.

We welcome back Raymond Gabriel from Oka, Quebec, a fine silver craftsman. You may remember his exceptional work from another Mariposa.

Native Craftspeople join the Crafts Area this year, giving both Craftspeople and Festival-goers the opportunity to compare techniques and traditions. You will find Native People in other areas of the Festival and in the Children's Area each day. The Native Peoples' Area this year will be the home base for drawing in and going out — with the sense of sharing.

— Bettie Liota

NATIVE PEOPLES' AREA

Bettie Liota
Sherman Maness
Ellen Moses
Consultant: Estelle Klein

ON SITE NATIVE PEOPLES' STAFF

Laura Cowan
Donna Ciccoritti
Ian Henderson
Nancy Kimura
Kim Kugn
Joe Liota
Joanne Vanos
Nancy Paul Woods

Traditional corn soup and bannock prepared by Verna Johnson.

Anne Wordsworth



North American Indian Travelling College



Anne Wordsworth

San Juan Indian Youth Dancers

Anne Wordsworth



Marcia Colthorpe



Willie Dunn

**MARIPOSA FOLK FOUNDATION
SUMMARY OF FINANCIAL INFORMATION**

	Year Ended August 31, 1977	8 Mths. Ended August 31, 1976
REVENUE:		
Festival revenue	\$197,000	\$193,000
Native Peoples' Grant	5,000	—
Mariposa in the Schools	28,000	11,000
Mariposa Book Project grant	6,000	4,000
Mariposa Record sales	7,000	5,000
Other	5,000	6,000
Total Revenue	248,000	219,000
EXPENDITURE:		
Festival	177,000	136,000
Mariposa in the Schools	43,000	13,000
Mariposa Book Project	8,000	7,000
Mariposa Record Production	11,000	11,000
Other projects	1,000	3,000
Administrative and other	47,000	33,000
Total Expenditure	287,000	203,000
Excess of (expenditure over revenue) revenue over expenditure for the period	(39,000)	16,000
Operating fund, beginning of period	70,000	54,000
Operating fund, end of period	\$31,000	\$70,000

Note: The above information has been extracted from our 1977 Financial Statements audited by Clarkson, Gordon & Co. Further financial information is available on written request to the Mariposa Folk Foundation office.



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how to keep posted on mariposa activities and help the festival.

We're giving our mailing list a major overhaul this year. One thing we know for sure about our audience is that its awfully transitory. Maintaining an address list of a pack of nomads is no easy task. If you'd like to continue getting Mariposa news, you'll have to notify us *each year* or your name will get dropped. 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 '78? We always find them helpful (and sometimes entertaining). Let us hear from you!

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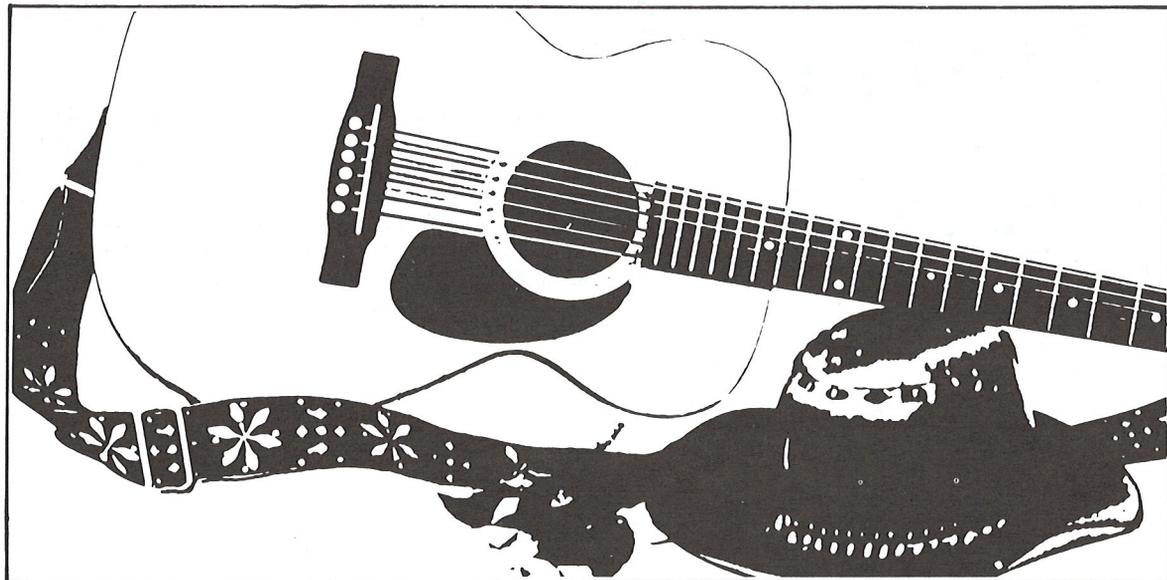
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AMID ALL THE MUSIC, A FEW QUIET WORDS ABOUT BUSINESS....



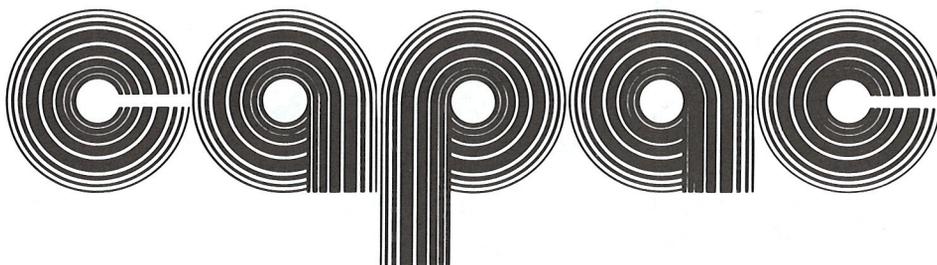
....IF YOU WRITE MUSIC, ARE YOU BEING PAID FOR IT?

CAPAC, which stands for the Composers, Authors & Publishers Association of Canada, is an organization formed and run by almost 7,000 Canadian composers, lyricists and music publishers. To drop a name or two, people like Gordon Lightfoot, Murray McLauchlan, Glenn Gould, Gilles Vigneault, Pauline Julien, Dan Hill.

CAPAC's main job is to collect money from the people who USE music (radio and TV stations, theatres and movie houses, bars, night clubs, concert halls, and even this festival) and distribute the money to the people who CREATED the music that's being played.

Last year, CAPAC distributed more than \$5½ MILLION to its members in Canada. The conclusion is fairly obvious: If you create music, or if you're working with people who do, you ought to know how CAPAC can help you. Just call any of the people listed below; they'll be happy to give you the information you'll need.

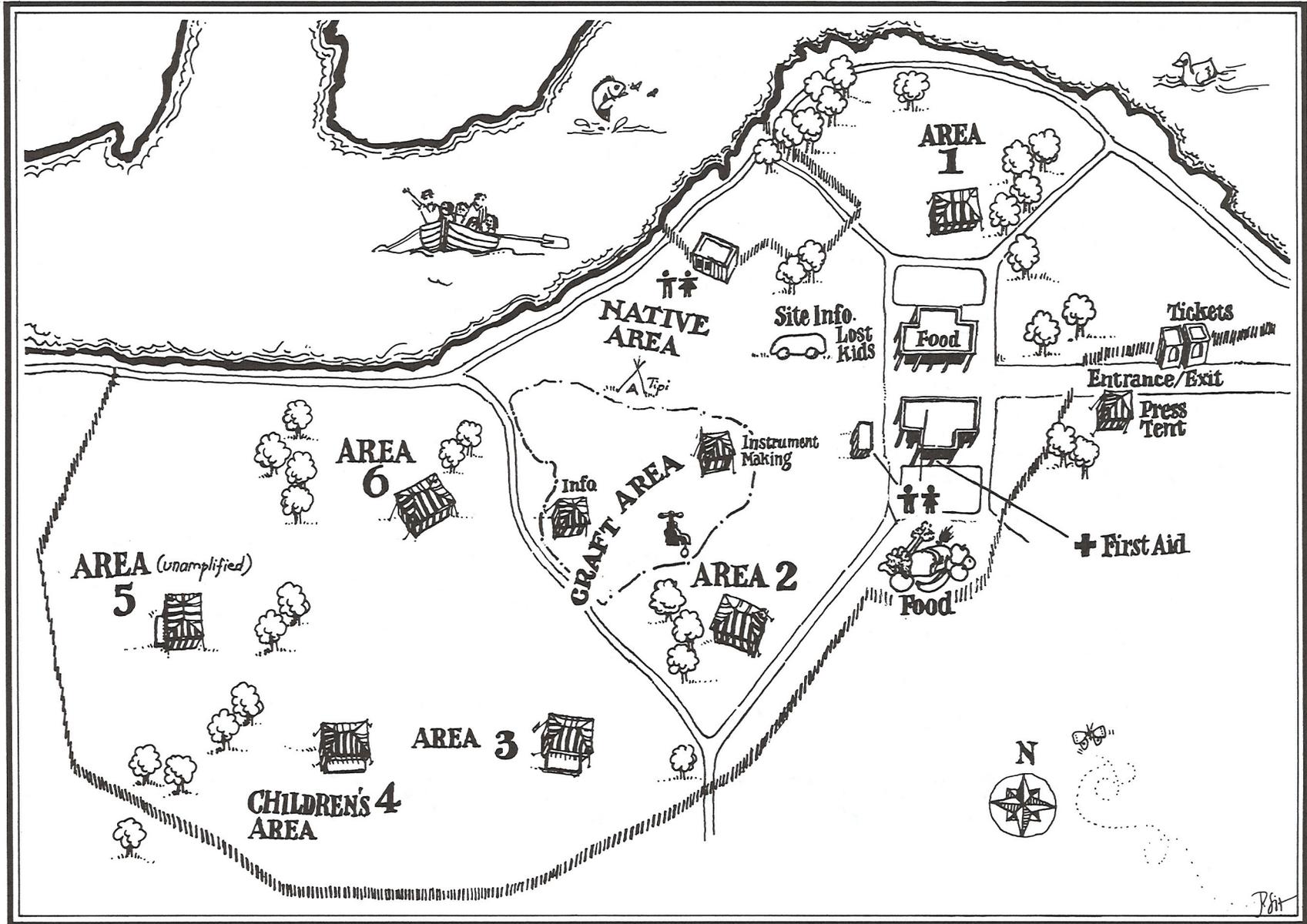
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1 Alexander Street, Suite 401, Vancouver, BC V6A 1B2 (Kent Sturgeon 604-689-8871)

the programme



mariposa '78 FRIDAY 23RD

Gates
Open at
10:30

one two three four five six

(Unamplified)

11	<p><u>Songs I Don't Sing Enough</u> Enoch Kent - Host Chris Whiteley Huxtable, Christenson Hood Willie P. Bennett</p>	<p><u>A Ballad for the Players</u> Using traditional music in different media. David Panny - Host Tony Barrand Pelter Bellamy The Watersons</p>	<p><u>Ghanaian Dance Participation</u> Freeman Donker Yaa Johnson Abraham Adzinyah</p>	<p><u>Family Folk Dance</u> Greengrass Clappers Hotmud Family.</p>	<p><u>The Dulcimer</u> Cathy Fink</p>	<p><u>Great Canadian Fiddle Tunes</u> Graham Townsend Philippe Bruneau Emile Benoit Kelly Russell</p>
12	<p><u>The Banjo - Different Styles</u> Rick Good - Host Hedy West Michael Cooney Wade Maine Cathy Fink.</p>	<p>Paul Geremia</p>	<p><u>Maypole Family Participation</u> Andy Barrand.</p>	<p><u>Children's Concert</u> Jean Redpath Joe & Antoinette McKenna.</p>	<p><u>Guitar Made Easy</u> with Michael Cooney</p>	<p><u>Canadian Step Dancing</u> The Gilchrist's Graham Townsend, Philippe Bruneau.</p>
1	<p><u>The Banjo - Different Styles</u> Rick Good - Host Hedy West Michael Cooney Wade Maine Cathy Fink.</p>	<p>Jay McShann Claude Williams Paul Gunther.</p>	<p>Thunderchild Dancers & Singers</p>	<p>The Folktellers</p>	<p><u>Step Dancing Basics</u> Ginette Roy, Claude Brochu.</p>	<p><u>Mandolin</u> Duck Donald Yank Rachel Dave Edmundson</p>
	<p><u>Passing it On</u> Enoch Kent - Host Yank Rachel & Paul Geremia Emile Benoit & Kelly Russell Donegal Gilchrist & Gina Gilchrist.</p>	<p><u>Guitar Styles #1</u> Dave Edmundson - Host Martin Carthy Mary McCaslin Chris Whiteley.</p>	<p>The Zion Harmonizers talk and sing.</p>	<p>Black Theatre Canada The Ensemble West Indian songs & games.</p>	<p><u>An Introduction to the Harmonica</u> Chris Whiteley</p>	<p><u>Open Picking Session</u></p>
2	<p><u>Passing it On</u> Enoch Kent - Host Yank Rachel & Paul Geremia Emile Benoit & Kelly Russell Donegal Gilchrist & Gina Gilchrist.</p>	<p><u>Guitar Styles #1</u> Dave Edmundson - Host Martin Carthy Mary McCaslin Chris Whiteley.</p>	<p><u>Women about Women</u> Hedy West - Host Huxtable, Christenson & Hood The Folktellers</p>	<p><u>Making Music in French & English</u> Bram Morrison Bill Russell</p>	<p><u>Bluegrass</u> Open Picking Session</p>	<p><u>Peter Paul van Camp</u> John Roberts & Tony Barrand</p>
3	<p><u>Music of Greece</u> T' Aidonia Tis Elladas</p>	<p>Peter Bellamy</p>	<p>Thunderchild Dancers & Singers</p>	<p>Thunderchild Dancers & Singers</p>	<p><u>A Medieval Play</u></p>	<p>Joe & Antoinette McKenna.</p>
	<p><u>Music of Greece</u> T' Aidonia Tis Elladas</p>	<p>Jean Redpath</p>	<p>Native Stories for Children</p>	<p>Native Stories for Children</p>	<p>"Mankind" The Pocoli Ludique Societas</p>	<p><u>Singing in Harmony</u> Cathy Fink & Duck Donald - Hosts The Watersons Zion Harmonizers</p>
4	<p><u>Music of Greece</u> T' Aidonia Tis Elladas</p>	<p>Jean Redpath</p>	<p>Whole Loaf Theatre "Judy Show"</p>	<p>Whole Loaf Theatre "Judy Show"</p>	<p><u>Ghanaian Drumming</u> Closeup</p>	<p>The Watersons Zion Harmonizers</p>

4	<u>Step Dancing</u> Tony Barrand - Host Emile Benoit Greengrass Cloggers with Hotmud Family Donegal: Gina Gilchrist with Graham Townsend Phillipe Bruneau Sinette Roy, Claude Brochu.	<u>Native Peoples</u> with Mary Johnson & Ksan singer	Enoch Kent	Green Fiddle Morris Morris dance participation	with Abraham Adzinyah	<u>Blues #1</u> Paul Geremia - Host Yank Rachel Chris Whiteley Leon Redbone
5		<u>In Concert</u>	Jim Ringer ; Mary McCaslin	<u>OPEN</u> <u>SING</u>	<u>Ceilidh Under</u> <u>The Trees</u> with the Friends of Fiddlers Green.	
6	<u>Ghanaian Drumming</u> ; <u>Caribbean Drumming</u> - (Comparisons) Ghanaian Drumming Ensemble Upe Farley ; Ensemble	Steve Goodman.	<u>To Fan the Flames of</u> <u>Discontent</u> Michael Cooney - Host Joe ; Antoinette McKenna Enoch Kent Hedy West	Host - Bob Janzen (Sign in ahead).		<u>In The Family</u> - Making music with Relatives Mike Waterson - Host The Watersons Wade ; Julia Mainer Marian ; Eileen Tobin Dyan Firth
7	<u>In Concert</u> Yank Rachel with Paul Geremia	<u>Monologues ; Recitations</u> Tony Barrand The Folk Tellers Emile Benoit Kelly Russell Peter Paul van Camp	<u>Dance Participation</u>			<u>Love Songs From</u> <u>Different Angles</u> Liz Hood - Host Huxtable, Christenson & Hood Jean Redpath Willie P. Bennett Steve Goodman Mary McCaslin.
8	Jay McShann Claude Williams Paul Gunther Zion Harmonizers	<u>Sentimental Songs</u> Jim Ringer Wade Mainer Leon Redbone Michael Cooney.	Green Grass Cloggers with The Hotmud Family			

CHILDREN'S PERFORMANCES AT AREA FOUR.

All Programs are subject to change.

THE SITE MUST BE CLEARED AT THE END OF THE DAY.



mariposa '78 saturday 24th

Gates
Open at
10:30

one two three four five six

(Unamplified)

11	<p><u>The Fiddle ~ Different styles</u> Graham Townsend - host Edd Bryant Emile Benoit Kelly Russell</p>	<p><u>Learn a Morris Dance</u> with Tony Barrand and Green Fiddic Morris</p>	<p><u>Let's Dance</u> Square Dancing with Stan Duedk (caller) Hotmud Family</p>	<p><u>Family Folk Dance</u> Donegal: Gina Gilchrist with Phillippe Bruneau.</p>	<p><u>The Joys of the Jews</u> Harp and other fun things with Duck Donald</p>	<p><u>A Capella</u> John Roberts - host Huxtable, Christenson: Hood Jean Redpath The Watsonsons John Roberts & Tony Barrand</p>
12	<p>Claude Williams Seamus & Manus McGuire Chris Crilly</p>	<p><u>Vocal Harmony</u></p>	<p>Maypole with Andy Barrand</p>	<p><u>Children's Concert</u> Cathy Fink & Duck Donald Peter Paul van Camp</p>	<p><u>What to Look for in a Banjo</u> Michael Cooney</p>	<p><u>Ceilidh Under The Trees</u> with Friends of Fiddlers Green</p>
1	<p>Thunderchild Dancers & Singers</p>	<p>The Hotmud Family</p>	<p><u>Accordians & Squeeze boxes</u> Pierre Guerin - host Phillippe Bruneau Zachary Richard Peter Bellamy</p>	<p><u>Whole Loaf Theatre</u></p>	<p><u>A Cranky Movie</u></p>	<p><u>Folk Songs of Canada</u> Bram Morrison Mariou & Eileen Tobin & Dyan Firth Lennox Gavar Ian Robb Kelly Russell</p>
2	<p><u>Native Peoples</u></p>	<p><u>Piano Styles</u> Jane Vasey - host Jay McShann</p>	<p>The Folktellers.</p>	<p><u>Children's Concert,</u> <u>Family Style.</u> The Watsonsons Wade & Julia Mainer</p>	<p><u>Bluegrass Picking</u> Join in.</p>	<p><u>Music of India</u> Shambhu Das.</p>
3	<p>The Zion Harmonizers</p>	<p>Willie P. Bennett</p>	<p><u>The West</u> Jim Ringer - host Mary McCaslin Cathy Fink & Duck Donald Thunderchild Singers with Mary Johnson Peter Paul van Camp</p>	<p><u>Family Folk Dance</u> Greengrass Cloggers</p>	<p><u>Children's Concert</u> Michael Cooney Andy Barrand.</p>	<p><u>A Midsummer Revel</u> Poculi Ludique Societas Friends of Fiddlers Green Tony Molesworth</p>
4	<p><u>Celtic Music</u> Joe: Antoinette McKenna - Barde Hosts Jean Redpath Seamus & Manus McGuire</p>	<p>The Watsonsons</p>	<p><u>Concert</u> Donegal: Gina Gilchrist Graham Townsend Phillippe Bruneau</p>	<p><u>MITs ~ Making Music Together</u> Sharon Hampson, Lois Lilienstein & Bram Morrison.</p>	<p><u>Bluegrass Picking</u> Join in.</p>	<p><u>Tribute to Jimmie Rodgers</u> The Hotmud Family Leon Redbone</p>
	<p><u>Blues # 2</u> Chris Whiteley - host Downchild Trio Jay McShann, Claude Williams</p>	<p><u>Songs for Fellow Workers</u></p>				

4	Yank Rachel Paul Genemia	Michael Cooney host Enoch Kent Hedy West Lennox Gavan.	<u>Heroes, Villains & Victims</u> Tony Barrand host John Roberts The Watsons Steve Goodman Jim Ringer	<u>Native Peoples</u> <u>French Canadian</u> <u>Dance, Songs & Games</u> Ginette Roy & Claude Brochu	<u>Uilleann Pipes - Closeup</u> Joe McKenna <u>The Celtic Harp</u> <u>Close up</u> Antoinette McKenna	<u>Songwriting - Different Approaches</u> Willie P. Bennett Peter Bellamy Grit Laskin Mary McCaslin Teresina Huxtable - Host
5	Zachary Richard.	<u>Music & Stories from Newfoundland</u> Emile Benoit & Kelly Russell	The Zion Harmonizers	<u>OPEN SING</u>	Shambhu Das discusses <u>India and its Music</u>	<u>From the Ottawa Valley</u> Lennox Gavan - Host. Donegal & Gina Gilchrist Graham Townsend. Ian Robb
6	Barde.	<u>Standards</u> Liz Hood - host Huxtable, Christenson & Hood Leon Redbone Chris Whiteley Jay McShann Claude Williams & Paul Gunther.	<u>West African Dance</u> Freeman Donker Yaa Johnson Abraham Adzinyah Taki Ofori	Host ~ Bob Janzen. (Sign in ahead)	<u>Songs of Malvina Reynolds</u> Host ~ Vera Johnson	
7	<u>In Concert</u> Hedy West - Host	<u>Storytelling</u> Connie Reagan host The Folk Tellers Emile Benoit Kelly Russell Mary Johnson	<u>International Dance</u> with Sandy Starkman			<u>Songs of Celebration</u> <u>Music for a good time.</u> Peter Paul van Camp host Zachary Richard Peter Bellamy Yank Rachel Paul Genemia Steve Goodman.
8	Wade and Julla Mainer with Edd Bryant Cathy Fink & Duck Donald with Graham Townsend & Chris Whiteley Hotmud Family.					

CHILDREN'S PERFORMANCES AT AREA FOUR.

All Programs are subject to change.

THE SITE MUST BE CLEARED AT THE END OF THE DAY.



mariposa '78 sUNDAY 25th

Gates
Open at
10:30

one two three four five six
(Unamplified).

11	<u>Sacred Songs</u> Mike Waterson · Host The Watersons Wade & Julia Moine Cathy Fink & Duck Donald	<u>Guitar Styles # 2</u> Paul Geremia · Host Michael Cooney Steve Goodman Claude Williams	<u>Dance Participation</u> <u>Quebecois Social Dance</u> Claude Brochu, Ginette Roy Eritage	<u>Family Folk Dance</u> <u>Participate!</u> Green Fiddle Morris	<u>Introduction to the</u> <u>Sajun Accordion</u> Zachary Richard.	<u>Native Peoples</u> <u>Spirituality</u> Ron Evans - Host
12	<u>Gospel Concert</u> Zion Harmonizers	<u>Laissez Les Bons</u> <u>Temps Rouler.</u> Bill Russell Zachary Richard.	<u>Let's Dance</u> with the Greengrass Cloggers	<u>Tales, Short & Tall</u> The Folktellers Peter Paul van Camp	<u>Fiddle Basics</u> Kelly Russell	<u>Music ~ Part of Our</u> <u>Daily Lives</u> Hedy West - Host Lennox Gavan Emile Benoit Yank Rachel.
1	<u>Donegal & Gina Gilchrist</u> Phillipe Bruneau, Graham Townsend	<u>Michael</u> <u>Cooney.</u>	<u>Harmonica</u> <u>Blues to Bluegrass</u> Chris Whiteley · Host Don Walsh Willie P. Bennett	<u>Mummers Play.</u> Friends of Fiddlers Green <u>Shanaiian Drums & Dance</u> Abraham Adzinyah & Group	<u>Mandolin</u> <u>Basics</u> Duck Donald	<u>Things in Common ~</u> <u>Things Different</u> Barde Eritage
2	<u>Lennox Gavan</u>	<u>Yank Rachel</u> with Paul Geremia	<u>Favourite Ballads</u> Jean Redpath · Host Enoch Kent John Roberts & Tony Barrand Peter Bellamy Joe & Antoinette McKenna	<u>Old Timey Songs & Games</u> The Hotmud Family Andy Barrand	<u>Open</u> <u>Bluegrass Picking</u> <u>Session</u>	<u>Dynamics of Duos</u> Cathy Fink & Duck Donald - Hosts The Folktellers Jim Ringer & Mary McCaslin
3	<u>En Francais</u> Marc Benoit · Host Eritage Denise Guenette Phillipe Bruneau Emile Benoit Zachary Richard Ginette Roy & Claude Brochu	<u>Huxtable,</u> <u>Christensow</u> & Hood	<u>Barde</u>	<u>Thunderchild</u> Dancers & Singers <u>Native Peoples</u>	<u>A</u> <u>Medieval Play</u> "Mankind" the Pocuili Ludique Societas #	<u>The Performing Poet</u> Peter Paul van Camp Jay McShann Claude Williams Paul Gunther
4	<u>Greengrass</u> <u>Cloggers with the</u> <u>Hotmud Family</u>	<u>The South</u> <u>Songs & Stories</u> Barbara Freeman · Host The Folktellers Wade & Julia Moine	<u>Martin Conthy</u>	<u>MITS ~</u> <u>Family Folk Dance</u> Sandy Starkman <u>Whole Leaf Theatre</u>	<u>Ceilidh</u> with the	<u>Abraham</u> <u>Adzinyah</u>

4	Country Song Swap Willie P. Bennett Chris Whiteley Jim Ringer & Mary McCoslin	Zion Harmonizers Hedy West	Thunderchild Singers & Dancers Mary Johnson	"Judy Show"	Friends of Fiddlers Green	Group
5	Downchild Blues Band.	Humour Peter Paul van Camp - Host Lennox Gavan Huxtable, Christerson & Hood Emile Benoit Cathy Fink & Duck Donald Peter Bellamy	The Rhythm of Dance Tony Barrand - Host Abraham Adzinyah, Freeman Donkor, Yaa Johnson, Tacki Ofori Donegal & Gina Gilchrist Shabira Townsend, Philippe Braccon	Many Ways to Play. Songs, Games & Dances with the Play Area Players	Sacred Harp Sing Participate	Denise Guenette & Eritage
6	The Supernatural Norma Waterson - Host Lal Waterson Joe & Antoinette McKenna The Folk Tellers	Songwriting in Traditional Idioms Ian Robb - Host Mike Waterson Paul Geremia, Zachary Richard	Greengrass Cloggers Hotmud Family Leigh Cline Sandy Starkman	OPEN SING		Leon Redbone
7	Soirée/Ceildh Tony Barrand - Host John Roberts Emile Benoit Kelly Russell Lennox Gavan Denise Guenette Eritage Peter Bellamy	Mountain Ballads Jim Ringer - Host Wade & Julia Mainer Hedy West	Maypole Join in with Andy Barrand	Host - Bob Janzen (Sign in ahead.)		Swing Time Steve Goodman - Host Chris Whiteley Jay McShann, Paul Gunter & Claude Williams Cathy Fink, Duck Donald, Graham Townsend.
8			Square Dance with Stan Duck and the Hotmud Family			Singalong Michael Coney The Watersons

CHILDREN'S PERFORMANCES AT AREA FOUR.

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THE SITE MUST BE CLEARED AT THE END OF THE DAY.



the performers

ABRAHAM KOBENA ADZINYAH, PAULA YAA JOHNSON, TACKIE OFORI, FREEMAN DONKOR

West Africa, and Ghana in particular, is known in international music circles for the rhythmic complexities of its drumming traditions, and the inter-related nature of its music, dance and drama. At Mariposa this year, all three elements of Ghanaian culture will be well represented. Abraham Kobena Adzinyah, former master drummer of the Ghana Dance Ensemble, is currently Artist-in-Residence at Wesleyan University, Connecticut. Paula Yaa Johnston and Freeman Donkor have both performed with the Ghana Dance Ensemble and are currently teaching in the United States. Tackie Ofori learned fire eating and juggling in Accra, the capital of Ghana, and is currently performing in the United States. Together, the four present a vivid slice of Ghanaian cultural life.

BARDE

"If ever there was toe-tapping, foot stomping, hand clapping music, the music is Barde. At every performance if there is one square foot of floor space, someone and often the entire audience is up dancing to the fiddles, mandolins, accordion and a dozen other instruments playing the jigs, reels and hornpipes of Ireland, Scotland, Brittany, Nova Scotia and Quebec."

Drawing upon a repertoire of Celtic music over a thousand years old, music which cuts across a range of cultures, Barde feel they are developing a new contemporary music which will have appeal for everyone with the opportunity to listen.

Along with their many successful public performances have been television and radio programmes, film sound tracks and a recent album, "Barde", which gives you an excellent sampling of the group's talent.

PETER BELLAMY

Peter Bellamy is a highly successful British folk singer. Hailing from Norfolk, England, he began his professional career in London as a member of the Young Tradition, a musical group involved with the revival of English folk

music. Together they performed in the U.K., Canada and the United States and produced eight albums. Since 1969 Peter has been touring internationally as a soloist. In performance he sings unaccompanied or with Anglo concertina, guitar or flageolet. As well as having contributed to many albums, he has eight solo LP's under his belt, and his most recent, "The Transports" was voted Melody Maker's Best Folk Album of 1977.

WILLIE P. BENNETT

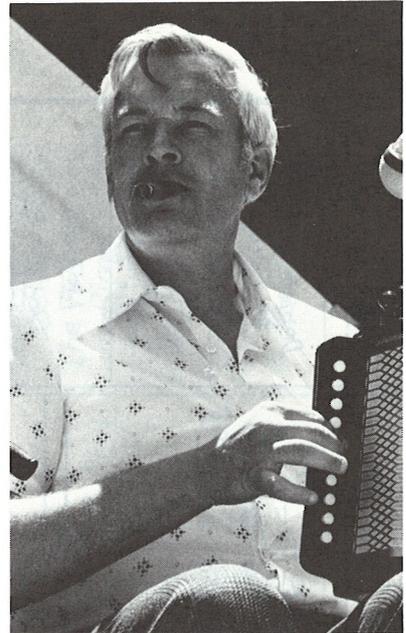
Willie P. is making his second appearance at Mariposa. He is a fine singer-songwriter, with two albums on the Woodshed label and a third one on the way. His songs have been recorded by a number of other artists including the Seldom Scene, Colleen Peterson, David Wiffen, Jonathan Edwards and Sneezy Waters. Many of his songs have a strong country orientation. Willie is also an excellent harmonica player, appearing regularly on harp with the bluegrass group the Dixie Flyers.

EMILE BENOIT

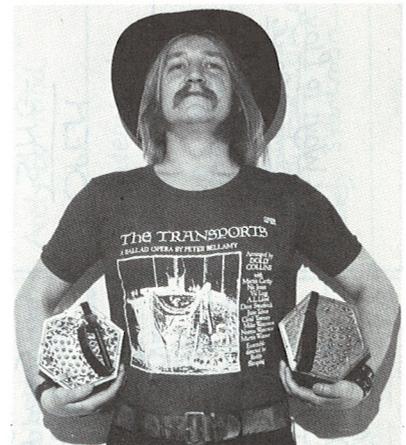
Emile Benoit has been known for a long time in the Port au Port and Bay St. George area as one of the best fiddlers and entertainers around, and as a great storyteller with a fund of knowledge on many subjects. Playing with his two brothers, Emile has been known to augment his fiddling with both step-dancing and the odd yarn guaranteed to bring a smile. Visitors to Mariposa will see living proof of Emile's beliefs: "With the old-time dancing, your head might spin after the first few turns, but when you get used to it, my poor man — I tell you, you're full of life."

PHILLIPE BRUNEAU

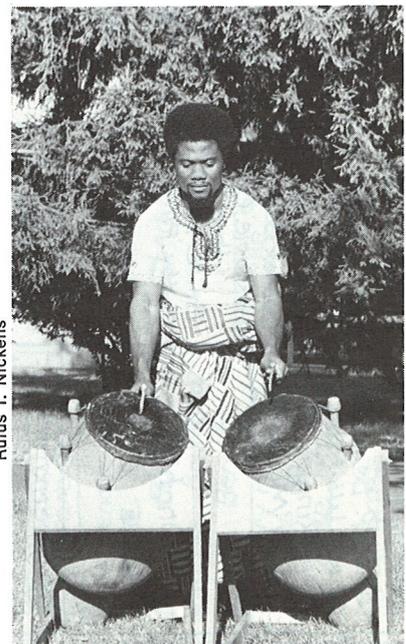
Born in Montreal in 1934, Phillippe Bruneau was raised in a climate of folk music by his father, who played a single row accordion. Building his repertoire with the help of Quebec fiddlers Lionel Simard and Jean Carignan, he has gone from weekend dates at the Trinidad Ballroom in Montreal, to performances with the folk troupe Feux Follets and with Les Danseurs du St. Laurent. The coloration and accent that characterize his playing have helped to conserve



Phillippe Bruneau



Peter Bellamy



Abraham Adzinyah

Rufus I. Nickens



Downchild



Michel Fontaine

Barde

and revitalize the musical traditions and culture of Quebec.

MICHAEL COONEY

In his own words, Michael Cooney is "a singer of old songs". He's also a self-educated folklorist, fine instrumentalist and tireless crusader of folk music.

He likes singing for small audiences in comfortable surroundings — he's probably reached more people with less help from the electronic media than any single musician around. That's why Michael hardly needs much introduction here; most of you already know about him.

SHAMBHU DAS

Sitar player Shambhu Das is one of the foremost performers of North Indian music. He studied voice, esraj, sitar and tabla with Ravi Shankar and taught under him for a number of years in India. He was brought to North America by Mr. Shankar and worked as a special lecturer of Indian music at York University from 1970 to 1976. Since coming to Canada he has worked in a variety of media, spreading an understanding of India and its culture through music. He currently teaches at the Academy of Eastern Fine Arts. He will be accompanied by tabla and tamboura.

DOWNCHILD BLUES BAND

Led by Don "Mr. Downchild" Walsh, Downchild has long been known to Canadian audiences. They're seasoned performers, with numerous Canadian and U.S. tours to their credit, as well as five albums. From the strutting piano of Jane Vasey, through the blues genius of Don Walsh on harmonica and guitar, the solid horn section of Michael O'Connell and Tony Rondolone, the driving support of Wayne Wilson on drums and Gary Stodolak on bass, to the vocal power of Rick "The Hock" Walsh, Downchild has instrumental depth, uses the tradition with integrity and they swing.

STAN DUECK

Stan Dueck grew up in a Mennonite community in Southern Manitoba. He moved to Ontario five years ago and has become one of the best known square dance callers on the Canadian folk festival circuit. This is a marvellous, if unsuspected, distinction considering that dancing is not historically regarded with great enthusiasm by the Mennonites.

But it was a question of necessity. He was playing with an Ontario stringband called Rural Delivery. A revived interest in square dancing was starting to take hold and the caller-less group was in some demand to play at dances. Stan jumped to the fore and perhaps it's his unrooted beginnings that made him quickly competent in a number of square dance styles.

THE ENSEMBLE

The Ensemble is a group of Carribean-Canadians who perform chants, Carribean songs, Afro-Carribean rythmns and poetry. As part of Black Theatre Canada they have performed plays for hundreds of school children over the last year, specializing in games and theatre centred on the use of drum rythmns. Upé Farley, leader of the Ensemble, has played widely with top musicians in Canada and the U.S. Other members of the group are Bunny 'Jakaba' Forde, Mike McCarthy, Althea Hamilton, Dawn Capleton, A.D. A, and Emerita Emerencia.

ERITAGE

The best of the musical traditions of Quebec come to life in the performances of Eritage. Drawing on the most impressive 78's of the period 1900 to 1950 and the strong oral tradition of Quebec, the group adds just the right amount of their own creativity and musical proficiency to insure the continuation of this type of folk music for a long time to come.

All from Montreal, the members include: Raynald Ouellet (little diatonic accordian),

Jean-Pierre Joyal (violin), Yvan Brault (piano), Guy Berniquez (spoons, bones and Jews-harps), and Marc Benoit (double bass).

Eritage is held in esteem by such connoisseurs as Jules and Yves Verret, and Marcel Messervier. Some of their music has been written by Alfred Montmarquette, Isidore Soucy, Joseph Allard and Willie Ringuette. Eritage is the regularly appointed accompaniment of the dance group: "Les Gens de mon Pays."

CATHY FINK AND DUCK DONALD

Cathy Fink and Duck Donald are the proud performers of the old time music which fathered such types of music as bluegrass and country swing, and such performers as Earl Scruggs and Doc Watson. Avoiding places where music does not come first, they perform anywhere across North America where audiences will appreciate down home, honest music. Their first album on Likeable Records, "Kissing is a Crime" exemplifies this attitude, as do the numerous CBC shows which they have done.

"Accompanying themselves on guitar, five string banjo, mandolin, banjo-mandolin, southern appalachian dulcimer harmonica, fiddle, Jews harp and mouth bow, their performance is lively and unique. The art of the old time duo is exemplified in their singing styles as their voices blend in harmony varying from driving bluegrass vocals, to unaccompanied ballads to polished swing songs."

THE FOLKTELLERS

Connie and Barbara offer a delightful introduction to a rarely heard segment of the American oral tradition. They present with great skill and verve a rich sampling of humour, mountain tales and contemporary stories. Their enthusiasm and expression, solo or together, never fails to send a chill up the spine, or evoke a hearty laugh from both young and old.

Reviving this age-old art has taken them to folk festivals, universities and coffee houses in the Eastern United States. They conduct workshops for educators on Creative Outreaches of Storytelling and present energy filled programmes for listening and involvement for children of all ages.

If you've never had the opportunity of experiencing a storyteller in action you are in for a treat.

FRIENDS OF FIDDLER'S GREEN

We liberated this motley menagerie from Fiddler's Green Folk Club, Toronto's home of British music. Fiddler's Green closes up on Mariposa weekend so the Friends can perform their Mummies' Plays here — a great excuse to act up without getting arrested.

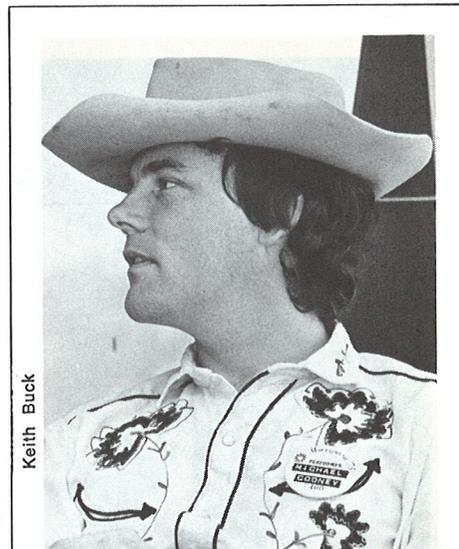
In short, mumming was practised in English communities to promote "a kind of sympathetic magic" to renew the fertility of the land, the beasts, and man himself. (There's a good piece about it by David Parry in the Mariposa book if you'd like to know more). You may also see this bawdy bunch leading informal ceildhs during the weekend.

LENNOX GAVAN

Lennox was born in 1911 and grew up in Chicester, Quebec in the Ottawa Valley. His repertoire includes the traditional songs and ballads he learned from his parents, lumbering songs, as well as Irish and music hall songs. He is the genial proprietor of a hotel in Quyon, Quebec. Lennox represents a rich resource of our Ontario folk traditions.

PAUL GEREMIA

Paul Geremia comes from Rhode Island with his own brand of country blues. He has been performing his own material and old time blues songs at clubs and festivals around the United States, Canada and Great Britain since 1966. He plays 6 and 12 string guitar and harmonica and has three albums, on Folkways, Sire and



Keith Buck

Michael Cooney



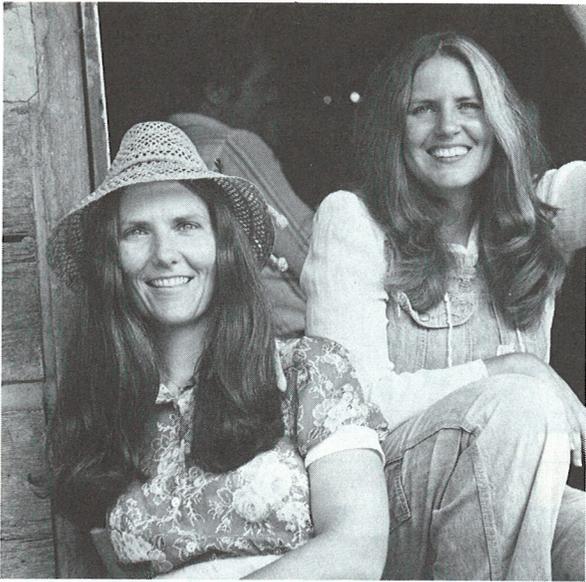
Shambhu Das



Keith Buck

Stan Dueck

Michael Badhair Williams



The Folk Tellers (Connie Regan and Barbara Freeman)



Cathy Fink & Duck Donald



Eritage



The Ensemble

Adelphi labels. This is his first appearance at the festival.

DONNIE AND GINA GILCHRIST

The unique Canadian folk art of "Shantyman" step dancing, developed in the logging camps of the Ottawa Valley has been well preserved through the fancy footwork of Donny Gilchrist and his daughter Gina. As members of the touring revue Maple Sugar, Donnie and Gina, along with fiddler Graham Townsend, have excited both Canadian and American audiences with their very different traditional folk music. This combination of Irish, French and Scottish cultures, danced before the Queen and four Prime Ministers of Canada, is returning to Mariposa this year, and is guaranteed to "steal the show".

STEVE GOODMAN

Chicago-based Steve Goodman — a surprise addition to Mariposa's program this year — is no stranger to the Festival. He plays with a gleeful energy that is downright infectious. In concert you're likely to see him up there with a full impromptu back-up, sounding like they've played together for years (or at least days!)

Steve Goodman is a well-known songwriter on his own, but has a particular knack for making up great songs with a roomful of musical friends.

GREEN FIDDLE MORRIS

Green Fiddle Morris, making its debut at the Festival this year, is a morris dance team formed at Fiddler's Green Folk Club in Toronto early in 1977. The team has both men's and women's sides, and has flourished to such an extent that it presently consists of some forty dancers. The side representing Green Fiddle at the festival this year is a men's side, and the dancers are Jamie Beaton (foreman), Griff Bowles, Allan Brown, Larry Davidson, Bob Mumford, David Parry (squire), Jim Rootham, and Jeff Weed. The musicians playing for the side at this festival are Doug Gies and Dave Williams.

GREEN GRASS CLOGGERS

Though slow to come out of its Appalachian mountain birthplace, clogging, as practiced by this group of Greenville, South Carolina natives is becoming known to enthusiastic audiences throughout the Eastern United States. With a show that covers Appalachian round dancing, reels, western square and couple dancing, the Green Grass Cloggers have been known to have more than one festival crowd on its feet. Their obvious pleasure while performing, illustrated by wide grins and spirited hoops and hollers add an exciting audio-visual accompaniment to their infectious performances.

DENISE GUÉNETTE

"Je chante et je parle québécois" nous dit-elle. Un native de Shawbridge, un petit village situé à quelques milles au nord de Montréal, elle est un auteur et compositeur de chansons, un auteur de monologues, un interprète de chansons de folklore et une comédienne aussi. Elle était la principale artisan de "Ah! les femmes!", une revue qui vaient de sujets qui touchent particulièrement les femmes. Elle fait du spectacle régulièrement à travers la province de Québec, soit dans les boîtes à chansons ou des écoles, à la radio, à la television et pour différents groupes.

SHARON HAMPSON

Sharon Hampson has been singing professionally since 1961; part of that time under her maiden name of Sharon Trostin. She has appeared on television and radio, in clubs and coffee houses across Canada and the United States, at Harbourfront and at Mariposa.

Sharon has always worked extensively with children, both in concert and in the classroom. She has been a part of the MITS programme since its inception, she has led creative music classes for pre-schoolers in the North York Public Libraries for seven years, and this past

Bill Markwick



Green Fiddle Morris

Ron Wagner



Green Grass Cloggers

Chuck Good



The Hotmud Family

Guy Borremans

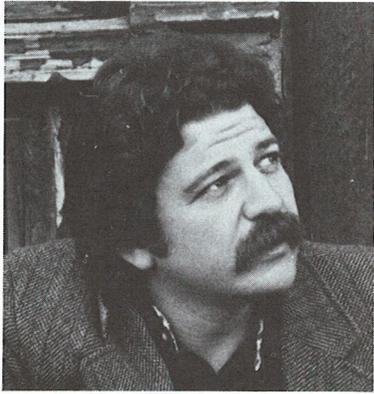


Denise Guénette

Andrews-Newton Photographers



Donnie & Gina Gilchrist



Paul Geremia



Lennox Gavan



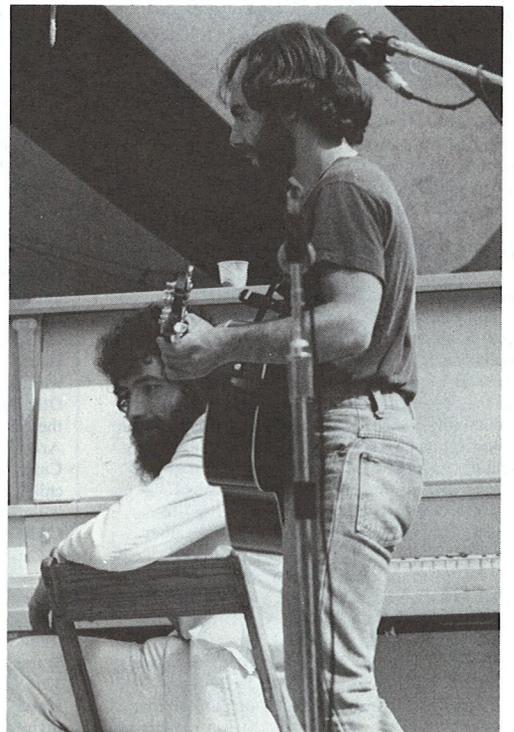
Sharon Hampson

Keith Buck



Friends of Fiddler's Green

Paul Longo



Steve Goodman & Ken Whiteley

year she was the recipient of an Ontario Arts Council Creative Artists Grant. This is her third year as one of the co-ordinators of children's programming at Mariposa. Sharon has recorded 2 albums for children and currently is working on a third to be released early in September by Elephant Records.

THE HOTMUD FAMILY

In early 1971, four young musicians with a preference for the music of the 20's southern string bands formed a band called The Hotmud Family. Since then, David Edmundson, Jerry Ray Weinert, Rick Good and Suzanne Edmundson have developed their bluegrass and country skills and were named top old-time band at the Kentucky State Championships in 1975 and 1976, adding first prize for best Bluegrass band in 1976. Theirs is a unique, distinctive vocal blend and a repertoire that ranges from the Carter Family to Bill Monroe to Merle Haggard.

HUXTABLE, CHRISTENSEN, & HOOD

Huxtable, Christensen & Hood are three women from Saratoga Springs, New York. Specializing in a capella singing, they delight audiences with their intricate harmonic style and their eclectic repertoire: traditional British and Scottish ballads, Renaissance vocal music, catches, American play-party songs, sheet music from the 20's, 30's, 40's and 50's, original songs, and Bahamian music. Their new album is on the Philo label.

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 currently 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. In the off-season Bob plays fiddle with the Rural Delivery, a Wellington County square dance band which may soon change its name to Bobby Janzen and the Starlights.

ENOCH KENT

Enoch Kent is a long-time friend of the Festival's, and Mariposa is just about the only place you'll get to hear him. (He has a job with a Toronto advertising firm which he insists he's happy with).

The son of working class parents, he grew up in Glasgow with the music hall songs and ballads his father taught him. By the time he emigrated to Canada, Enoch had gained a reputation as one of Britain's finest singers. This reputation persists in North America in spite of the rarity of his appearances.

LOIS LILIENSTEIN

Lois has been working with children and music for the past 11 years. She performs school concerts through the MITS program and as an Ontario Arts Council artist, and has been one of the co-ordinators of the Children's Area at Mariposa for the past 4 years. She teaches pre-school music classes in local community colleges, and conducts workshops in children's folk songs and games for elementary schools and libraries. She collects children's playground chants and rhymes, and has recorded her first children's album for Elephant Records to be released this September.

WADE AND JULIA MAINER WITH EDD BRYANT

Most of the legendary figures of mountain music passed on long before their impact on America's musical heritage was realized. Some, fortunately, are still active. Wade Mainer, born in 1907 near Waterville, North Carolina, was one of the most important banjo players of the '30's, and a leading vocalist and bandleader with Mainer's Mountaineers. Relatively inactive during the '50's and '60's, Wade has returned

to recording and performing his distinctive two-finger banjo on a combination of old banjo-fiddle tunes and mountain ballads. Fans at Mariposa this year will get the chance to hear the music that evolved into bluegrass. Wade and his wife Julia are joined by Edd Bryant, a fine old time fiddler.

JOE AND ANTOINETTE MCKENNA

Their music is performed skilfully on Uilleann pipes (Joe) and harp (Antoinette) in either Gaelic or English and never fails to enchant their audiences. Joe and Antoinette have performed successfully together in the British Isles, Brittany, Germany and North America for four years. Joe has won many competitions on the pipes including "All Ireland" twice and "All Britain" in 1975. He is also involved in the making of full sets of Uilleann pipes in the family workshop in Dublin. Both Joe and Antoinette have come from musical families and began playing at an early age. Their music will be available shortly on an album on the Shanachie label.

SEAMUS AND MANUS MCGUIRE

Sligo, in north-west Ireland, is the fertile soil of a unique fiddling style. Seamus and Manus McGuire may be the best-known living exponents of the Sligo style: each has individually won the prestigious Fiddler of Dooney competition. Seamus, 26, now a doctor in Hamilton, Ontario, and Manus, 22, studying medicine back in Ireland, both first picked up the fiddle at the age of six, following the footsteps of their father and main influence, Paddy McGuire. Seamus was for a time a member of the Dublin Symphony Orchestra. The brothers will be recording an album of traditional Irish music this fall on the Shanachie label.

JAY McSHANN, CLAUDE WILLIAMS, PAUL GUNTHER

Kansas City, which launched Count Basie and Harlan Leonard during the '30's was the musical starting point for piano man Jay McShann, "Fiddler" Claude Williams and percussionist Paul Gunther. The three of them have played with most of the big band names the south has produced: Basie, Andy Kirk, Charlie Parker, Al Hibbler and Paul Quinichette. Their return to a small group format will add a striding background to the blues at Mariposa this year.

TONY MOLESWORTH

Tony Molesworth is a ventriloquist, clown and unicyclist. With his dummy, Adam McCoy, Tony has performed in cabarets and clubs in Toronto. Two interesting things to know about Adam McCoy are that he is a member of the "Short Power" group and he was recently listed in the Toronto telephone directory.

BRAM MORRISON

Bram is a Toronto-based folksinger and guitarist who believes that an audience gets more enjoyment out of active participation than from passive listening. In the past few years, he has done hundreds of concerts and workshops in schools and libraries throughout Ontario under the sponsorship of Mariposa in the Schools and Prologue to the Performing Arts. Bram records for Elephant Records, a Canadian company specializing in music for child and family participation.

CAROLINE PARRY

Caroline Parry never plays the tin whistle — it's usually the dulcimer. She is also likely to be seen singing with David Parry or unaccompanied; dancing with Green Fiddle Morris; or leading children's programmes at the Children's Storefront and in the Toronto Public Libraries. These feature a wide variety of British and North American traditional material, such as rhymes, songs, dances and hand claps, and portray a special interest in seasonal lore and music, especially that centred around May Day. A former primary school teacher in India and



Caroline Parry

David Udell



Lois Lillienstein



Enoch Kent

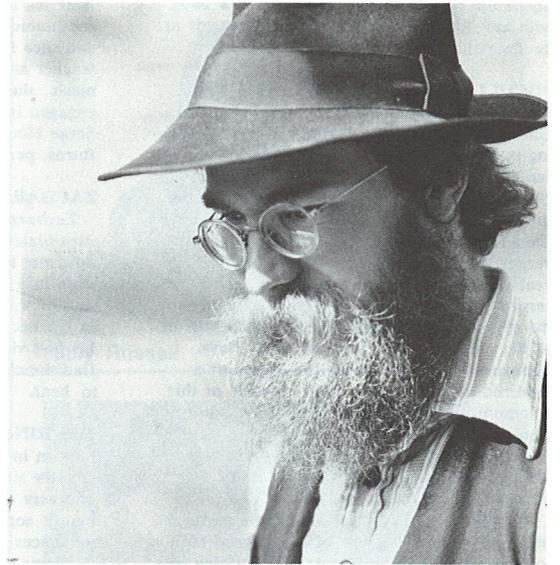
Bruce Cole

D. Lyons



Manus & Seamus McGuire

Andy Hurlbut



Bob Janzen



Tony Molesworth

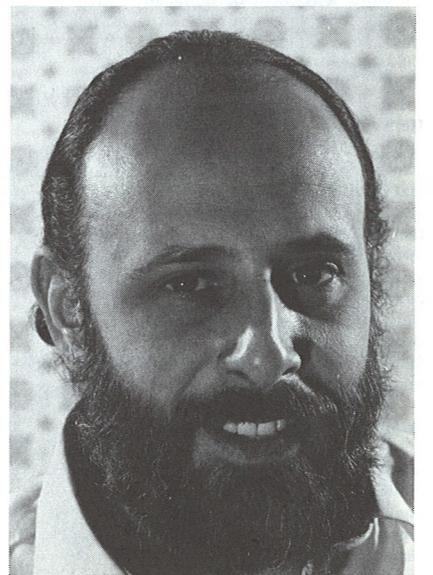
Katharine Kreisher



Huxtable, Christenson & Hood



Wade & Julia Mainer



Bram Morrison

England, Caroline is presently learning to juggle the traditional demands of a new baby with her other folk activities, and he seems to be flourishing!

POCULI LUDIQUÉ SOCIÉTAS

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, mostly to university or college audiences. Over the past few years, however, the group has been much concerned with building a more popular base in the community at large. The PLS presentation of the great York Cycle of Mystery Plays, performed in Toronto over the course of a weekend last fall, was a good example of this community relationship in action. Drama groups from all over the city, and beyond, were involved, as well as craftspeople, morris dancers, singers, and many other participants of all kinds.

Mankind, the play the PLS will be performing for Mariposa (on one of the wagons built for the York Cycle, incidentally), is a play on a smaller scale than the Cycle, but belonging to the same kind of "popular" traditions of theatre. It was intended for an audience drawn from every level of society. It uses all kinds of folk elements — dance, bawdy songs, a performing bear, and even a bit of a mummers' play. And, like the York Cycle, it would have been performed at a festival time, on a holiday. Almost, one might well say, at the medieval equivalent of a Mariposa Folk Festival.

Director: David Parry.

Cast: David Brinton (Mercy); Todd Heather (Mischief); Craig Howes (New Guise); Reed Needles (Nowadays); John Kenny (Nought); Ben Gunter (Mankind); David Parry (Titivillus).
Crew: Reed Needles, Kathy Pearl, Martha Keffer.

Musicians: Rose Chaplan, Gary Crighton, Ian Morrison, Emily Van Evera.

JAMES "YANK" RACHEL

This is Yank's first appearance at Mariposa. A singer and guitarist, he is also one of the leading exponents of blues mandolin.

He first recorded in 1929 and continued to record throughout the thirties with Sleepy John Estes, Hammie Nixon, Noah Lewis, and Sonny Boy Williamson among others. His Delmark recordings in the 1960's with the Tennessee Jug Busters are among the finest jugband blues recordings. He has also recorded as a solo artist for Blue Goose Records. Currently a resident of Indianapolis, he continues to play country blues with vitality and well honed skill.

LEON REDBONE

Leon Redbone is a master of his own style. He has absorbed a wide variety of musical influences from the twenties and thirties: Blind Blake and Connie Johnson's guitar playing, the jazz of Jelly Roll Morton, Gene Austin's tenor singing and countless other artists of that era. His treatments are consistently his own and at the same time faithful to the spirit of the originals. He sings, plays guitar, harmonica, and is an excellent yodeler and whistler. Known to many through his Warner Brothers recordings and appearances on Saturday Night Live, Leon returns to his one time home and we welcome him back.

JEAN REDPATH

Jean Redpath has been called the foremost female interpreter of the Scots musical heritage. She has the ability to evoke the imagery peculiar to the Scots ballad. Her repertoire encompasses Scottish folk songs, classic ballads, street songs, children's songs and mouth music. She is accustomed to singing a cappella but has performed with cello accompaniment. Audiences in universities,

clubs and major festivals across North America have responded to her wish to communicate her songs directly and to feel the audience response. A successful performer, teacher and authority on Scottish folklore and music, she has several albums and is currently engaged in a project with American composer Serge Hoovey to record the songs of Robert Burns, performed in their original manner.

ZACHARY RICHARD

Zachary comes from Scott, Louisiana. He uses diatonic accordian, guitar, piano and dulcimer to play the cajun music of his native state in a way which carries on the traditions in new ways. He is rapidly gaining popularity in Quebec and has recorded for CBS. This is his first visit to Mariposa and his synthesis of traditional and contemporary music is important to hear.

JIM RINGER & MARY McCASLIN

Born in Arkansas, Jim Ringer has a classic country singing style — understated, sensitive and very traditional. It blends well with the unique soprano of Mary McCaslin. With influences such as Marty Robbins, Hank Williams, and Lefty Frizzell, their roots are firmly in The West. They bring to Mariposa a very contemporary western music, aided by Mary's song-writing and off-beat guitar tunings. They will be accompanied this weekend by Tony Markellis (bass) and Paul Asbell (guitar).

JOHN ROBERTS and TONY BARRAND

Funny that John and Tony had to come to North America to meet. In the Fall of 1968 they arrived from England quite separately to study at Cornell University.

Since then they've been delighting audiences with songs from a vast English tradition: ballads, lyric songs, music hall songs, sea shanties, songs to bend the elbow to. . . They talk about the music with intelligence and humour. They are talented multi-instrumentalists and have recorded with Andy's Front Hall and Folk Legacy Records. The festival owes a strong vote of thanks to the incredible job Tony does helping to organise the dance program at Mariposa.

GINETTE DUBOIS ROY & CLAUDE BROCHU

These two are familiar participants in Mariposa, if not by name, then as members of the various French Canadian dance groups which have graced our stages. They will be active in the Children's Area, step dance workshops and when the music of their native Québec is being played they'll be there dancing.

BILL RUSSELL

Louisiana born Bill Russell is deeply interested in Cajun music, and with Nancy Tabb Marcantel, put together Louisiana's first French children's album. He has performed across Canada and the U.S. in coffeehouses, schools, universities and folk festivals. He is a tremendous success at parties with his inexhaustible repertoire of cat's cradle tricks and creative impressions, including "grape turning into a raisin," "banana peeling" and his grande finale, "turkey roasting."

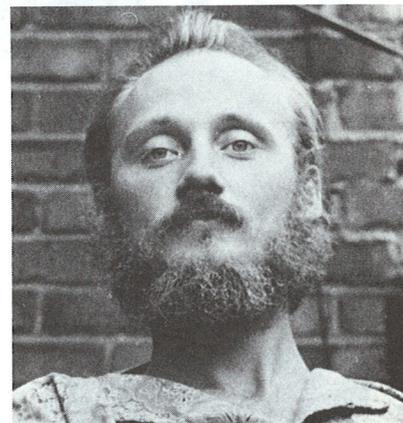
KELLEY RUSSELL

After trying several instruments, Kelley Russell has decided to settle on the fiddle. Until recently a member of Figgy Duff, Kelly has been stomping his home province searching out traditional Newfoundland tunes, learning from local fiddlers such as Rufus Guinchard, Emile Benoit and Stan Francis. Now playing in an up and coming band known as The Wonderful Grand Band, which will appear in a national television series, he recently received a Canada Council grant to collect music for a book of Newfoundland fiddle tunes. We welcome Kelley and his down-east music to Mariposa this year.



Erik Borg

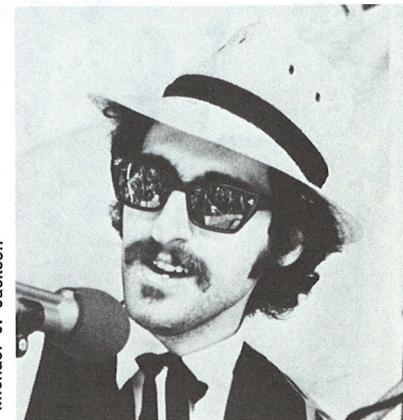
Jean Redpath



Bill Russell



James "Yank" Rachell



Michael J. Jackson

Leon Redbone



Jim Mys

John Roberts & Tony Barrand



Kent Barrett

Kelly Russell



Michael J. Jackson

Jim Ringer & Mary McCaslin



John Wojtowicz

Poculi Ludique Societas

BARBARA SALSBERG

You'll find Barbara making clowns of the kids this weekend. She's supplied with enough stage makeup to transform dozens of willing subjects. (we can't be responsible for parents taking the wrong kid home). Barbara has studied pantomime for 3½ years with Bibi Caspari, and has acted in Penny Kemp's "The Angel Makers" and Caspari Theatre's "Portrait of the Artist as a Young Woman."

She's the author of a picture book for children ages 0-144 years called "Your Own Story" published by Annick Press. She's done street mime in Canada and Europe, and performed in coffee houses, libraries and schools.

JANE SAPP

Jane Sapp is a widely accomplished performer, teacher and researcher of blues, gospel and traditional black music. She is currently Music instructor at Miles College in Alabama. She was director and pianist of the African Ensemble of Birmingham, Alabama and the Penn Community singers of South Carolina. She has organized and participated in many festivals in the States in programmes representing black folk music, and has served as musical coordinator, musician, and performer with the Free Southern Theatre in New Orleans. From 1973-1976 she did research for the Smithsonian festivals' African Diaspora Programme. "I believe music must continue to be a means through which the experiences and struggles of people can be heard."

SANDY STARKMAN

Sandy teaches folk dance to people of all ages. She performs with the Settlement Dancers in Toronto, and teaches Family Folk Dance there as well as at Toronto's Northern "Y". She's had a lot of experience working with retarded people, and teaches retarded children for the Metro Toronto School Board.

"T'AIDONIA TIS ELLADAS"

There are clubs (notably on Danforth Ave.) in Toronto, where you could walk in and imagine yourself in contemporary Greece. Coffeehouses, bars and restaurants which run late into the night (or morning) where English is seldom heard. The music is loud and electric, the singing impassioned, the playing hot. A "recent" song could mean 1920's and some of them go back hundreds of years. This year we have a group of musicians who work in these places: John Antos, organ and vocals, Nikos Kaltsas, clarinet and vocals, Anastasios Marinos, bozouki and Leigh Cline, guitar, calling themselves T'Aidonia Tis Elladas.

MARIAN and EILEEN TOBIN, and DYAN FIRTH

These are three ladies from Sudbury who have been singing together since childhood and embody the spirit of good-time living room sing-alongs. Their musical influences cover a broad spectrum from jazz and blues of the '30's and '40's and traditional French Canadian folk songs to country and western. Most recently they have begun to emerge with a more public profile, singing at the Northern Lights Folk Festival and on a gospel album with Ken Whiteley. This is their first appearance at Mariposa.

GRAHAM TOWNSEND

"The best damn fiddler in Canada" — That's how fiddle contest regulars describe Graham Townsend, a winner of so many championships that he no longer competes, appearing now at contests as a featured guest performer who inspires new contenders to do their best for Canada's great folk art. A veteran of four North American championships, twenty-six albums and numerous television performances, Graham is one of the most talented and distinctive performers in Canada. He will be accompanied by Glen Paul on piano.

PETER PAUL VAN CAMP: PERFORMER OF POEMS

A poet and elocutionist of the old school, Peter Paul is indigenous to Coshocton, Ohio, a past resident of three Canadian provinces, and now makes his home in a small travelling bag. A published author, the young fellow is "just tickled" to be sojourning this weekend on the Toronto Islands; his friends report that he's pretty ticklish, too.

THE WATERSONS

For those unaware of the possibilities open to the unaccompanied human voice, the Watersons' visit to Mariposa this year will be unforgettable. With Martin Carthy supplying a firm bass for the harmonies of Mike, Lal and Norma Waterson, the group weaves a passionate and joyful choral complexity. From modern and ancient hymns through repatriated American folk lyrics, the Watersons have produced an important contribution to the revival of British folk music. British folk music enthusiasts made the Watersons "For Pence and Spicey Ale" the top folk album in 1976.

HEDY WEST

Hedy West's unique blending of banjo picking & vocal styles make it all look easy. The two elements which have been the foundation of her career are her family and her zeal for economic radicalism. She illustrates perfectly, with her Southern American background just how the folk element is at once both the truth and the life of song. Coming from a family with an exceptionally strong oral tradition, most of her songs come from her grandmother Lillie West.

A graduate of Columbia University (a piano major) with a classical background in flute and violin, an interest in traditional German music and presently furthering her studies in musical composition, Hedy is an adept and versatile entertainer who you should not miss.

CHRIS WHITELEY

Chris first appeared at Mariposa in 1969 as a songwriter but he is more widely known as an original member of the Original Sloth Band. Chris plays guitar, trumpet and harmonica and his skills are frequently in demand as an accompanist for many different performers. He has recorded with people as diverse as Willy P. Bennett, Leon Redbone, Sylvia Tyson, Raffi, George Hamilton IV, Dave Essig, Ken Bloom in addition to the three albums with his fellow Sloths and a gospel album with his brother Ken. His repertoire includes blues, standards and self-penned country tunes. He is joined by another Original Sloth Band member, Mike Gardner, on string bass.

WHOLE LOAF THEATRE

Between 1970 and '76, Sarah Barker and David Anderson created and performed the Puppet Shows "Crankies," "Farces," and "Moritaten," for the streets and parks, unions and schools of Vancouver. In 1976 they founded the Whole Loaf Theatre in Toronto. Since then they have been calling their crowds with trumpet, drum and accordion on a few shrinking squares of downtown sidewalk: But this summer, due to a strong expression of public support and persistence of friends they have won the right to perform in several Toronto area parks. This will be their second summer at Mariposa.

THE ZION HARMONIZERS

The Zion Harmonizers have been bringing old time gospel music to the people of New Orleans for almost a quarter of a century now, but they aren't getting tired. The Harmonizers were first organized in 1949, doing unaccompanied four part arrangements. The group currently consists of six singers accompanied by guitar. The Harmonizers love their religion and love to have a good time, but mostly they love to sing the good old time numbers and bring people happiness.



Graham Townsend



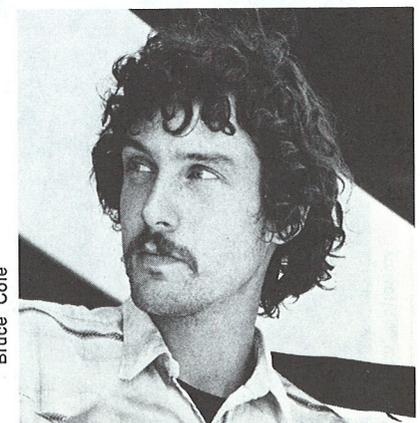
Mark FoKempner

The Zion Harmonizers



Dave Gahr

Hedy West



Bruce Cole

Chris Whiteley

Rick Walford



The Whole Loaf Theatre



Sandy Starkman



Peter Paul Van Camp

Topic Records



The Watsons with Martin Carthy

Bev Fink-Cline



T'Aidonia Tis Elladas



Barbara Salsberg

"You mean there's a craft area at Mariposa?" It's true, we are a quiet bunch, but fascinating! I'm very excited about the craftspeople and workshops this year. Once again, there will be an exhibit in the Tent, containing a sample piece from each crafts person and committee member.

Something powerful must be happening in the area because we have a baby boom this year, which is the reason for the absence of many old friends, and the presence of many "brand new" faces. After considering Brit Taskin's idea - a workshop or demo. in baby-making - we decided to remain more conventional, although there may be a couple of births on the site.

The most important involvement in Mariposa Bettel Liota Robinson, Kof Sinclair, & Sherman Mason to work with Bettel Klein much and has been a over the years. The Wendy, Little David, Val, Yael, their sense of humour - have pulled us through year.

Most of all over the two years of working, Sheelagh and I have grown closer. I hope everyone will have as many experiences from the Festival as I have.

Once again we are trying to help 40 craftspeople establish what almost amounts to a working studio over on Toronto Island - all this for 3 days only. Through co-operation & patience of everyone involved all kinds of difficulties got solved. I would like to personally thank all the people who worked throughout the year. I won't list every - but as Shelly says it is the people who make

Bettel has made working in closer contact with the native peoples' area a pleasure I'm excited about the possibilities for exchange in workshops, storytelling and ideas. From further afield through the Labrador Craft Producers and the help of Kathy Thompson, Val Hunda and interpreter Charlie Andrew we will have a small group of crafts-people from Labrador. For some of them this will be their first trip "south".

I'd like to add a seldom mentioned thanks to all the craftspeople who pack up all their goods & equipment to struggle with ferries & worries about rain & sun damage & still manage to put on wonderful displays and hold fascinating workshops for 8 hr. each day. They are the ones who make this craft area special.

reasons for my own are the people I've met. Marilyn Foop and have been wonderful has taught me so constant friend committee - Terry and Mary - and (we needed it!)

another part
.....
Shelly Fowler.



Photo - Ted Kawano

Crafts

with us
one again
this festival.

Sheelagh Copenhaver

SPECIAL DEMOS + WORKSHOPS

All participating craftspeople at Mariposa demonstrate throughout the day. Please check the board at the • Craft Information Tent • for times and places.

Andrew Jones

Andrew is visiting from England to share his kite-making expertise with us. Weather permitting, he will fly some of his inflatable flexi-foil kites, and have many others of all types and materials for you to see.



Theo Janson

Theo will demonstrate cloisonné/champlevé enamelling on silver. This technique involves laying fine silver wire into a framed space of silver, and filling in the areas with enamel, which is then fired. It is precise and delicate work - fascinating to watch.

3pm-6pm each day

Sophia Peel

If you are interested in pattern-making and clothes-cutting, try to attend one of Sophia's workshops. Bring a couple of yards of material, and your measurements.

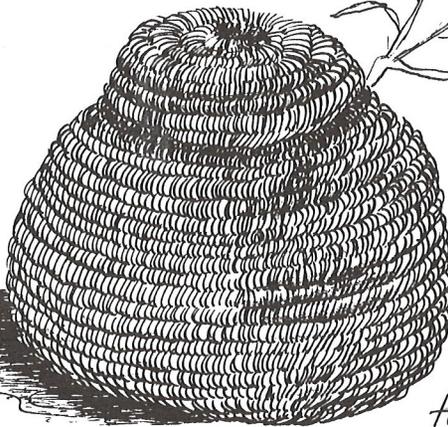


Rene Petitjean Gordon Burke

As a fitting ending to each workshop in Raku, Gordon and Rene will lead participants in a Tea Ceremony, using bowls they have made.

Quentin Snyder

We are excited by the possibility that Quentin, a ferrier by trade, will shoe some horses on the site. There are still a few problems (4-legged ones) to work out - so keep your fingers crossed.



Denise Belanger

In addition to demonstrating various techniques with stained glass, Denise will hold a couple of workshops on repairing leaded glass windows.

Doug Elliot

Once again, Doug will be at Mariposa, bringing his own staff (Blossum the Possum), and collection of dried herbs and possum stories. Doug will be leading one or two nature hikes around the area.



Goodies

How fortunate we are to have Jesse Saunders, snowshoe-maker, and his wife Hazel, with us again! From Labrador, are two people who will be making snowshoes of a different type. Sarah Baihie, also from Labrador, will hold some workshops in making sweetgrass baskets. Working beside her, are Mary Mitchell and Elizabeth Jacobs, from the St. Regis Reserve, who make sweetgrass baskets in a very different style.



Participating Craftspeople

Clay

Chris Dell } ②
+ Tim Storey }
Rene Petitjean } ⑱
+ Gordon Burke }
Wendy Brooks ⑫
Dianne Cumberland ⑤

Glass

Denise Belanger-stained glass ⑳
Daryl Wilson }
+ Peter Gudrunas } blown glass ④③
+ Doris Fraser }

Metal

Vanessa Compton-jeweller ⑭
Quentin Synder-ferrier } ④④
+ Barney Cummings-blacksmith }
Harry Jensen-metal smith ④①
John Rienwald-forged iron+steel ②⑥
Theo Janson-jeweller ②②
Raymond Gabriel-jeweller ①⑨

Wood

Kip Kilpack furniture ②⑤
Mark Wilson-dog sleds ③⑤
Woodheatin'-Wooderworks-folk toys ④⑤
Jim Cairns-toys ⑬
Jim Smith-toys ②①
Johnny Blueboy-cedar twig decoy ②⑨

Textiles

Lorraine Beswick-weaving ④
Arleigh Lockett } tarascan ②⑦
+ Phid Simon } lace
Sandra Gulland-patchwork ②③
Phylis Atwell-lace } ③①
+ Inga Ingram-tatting }
Lois Schklar-dolls ⑨
Sophia Peel-clothing ⑧
François Steadman } hand painting
+ Nancy Gochauer } + batik ⑩
Sandra Krzyzanowski-clothing ②④

Mary Louise Klustei-beadwork ③⑦

Books+Calligraphy

Madeline Wilson ③⑥
Stephen Wohleber ③⑦

Puppets

Ann+David Powell ①①
Das Puppenspiel (Pam Moran,
Jenny Klien, Steve Swank) ③⑨

Leather

David Trotter-jewellery ⑦
Barbara Holzmark-shoes ①⑤
Michel Roy-appliqué ⑥

Herblore

Douglas Elliot ③⑧

Baskets

Mary Mitchell ③④
Elizabeth Jacob ③③
Sarah Baikie ④⑦

Kites

Andrew Jones ③

Brooms

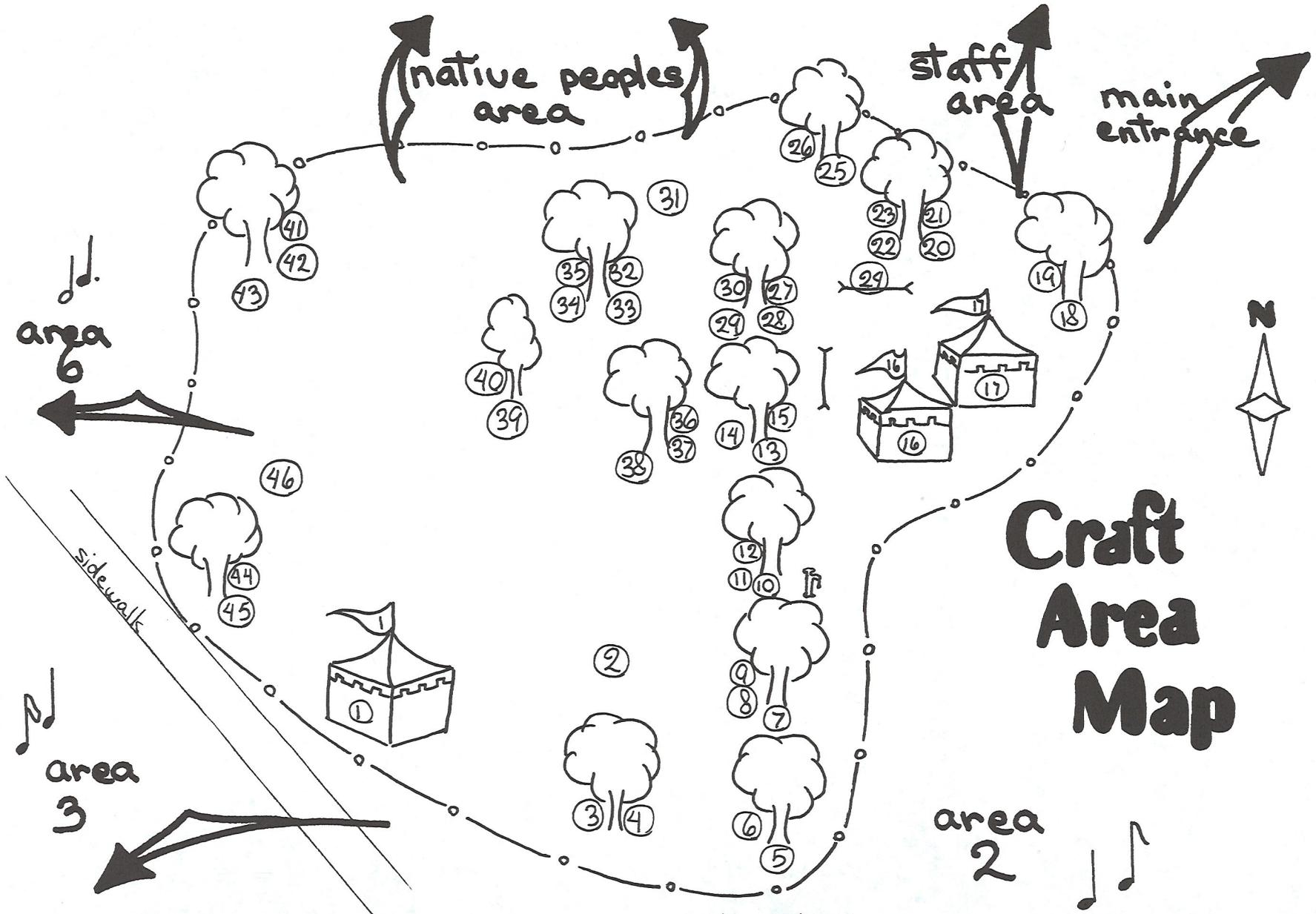
Henry Young ④②

Snowshoes

Jesse Saunders ③②
Edward Rich } ④⑦
Mary Adeline Rich }

Instruments ①⑥ + ①⑦

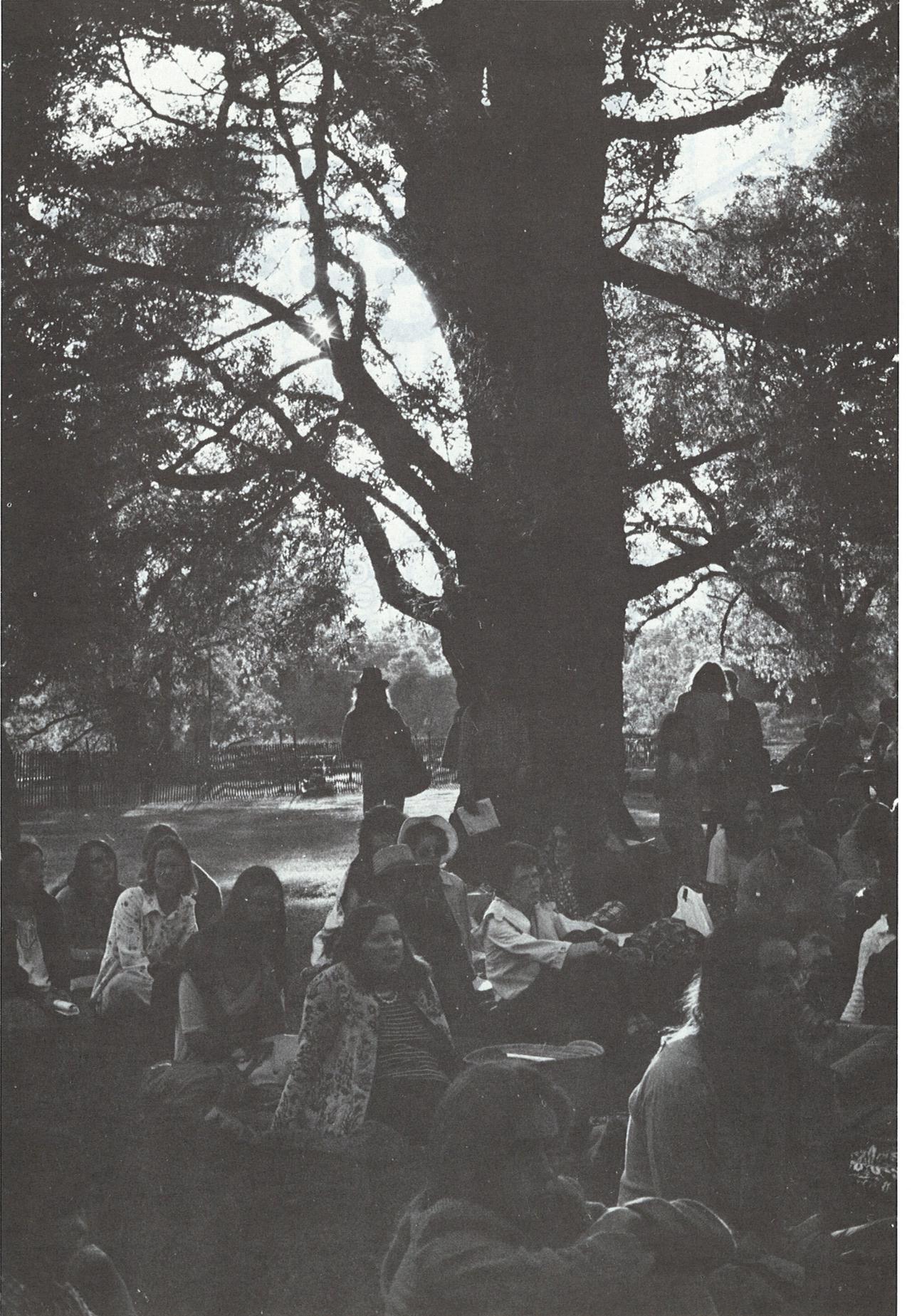
Steve Dickinson-concertinas
Oscar Graf-stringed instruments
Tam Kearney-dulcimers
Jake Neufeld-banjoes+mandolins
David Wren-luthier
Bess Abel-bamboo flutes
Mike McNerney-wind instruments
Margot Kearney-concertina repair
Angus Smoke-water drums ②⑧
Peter Bunnett-tongue drums ④⑥



Craft Area Map

not to scale





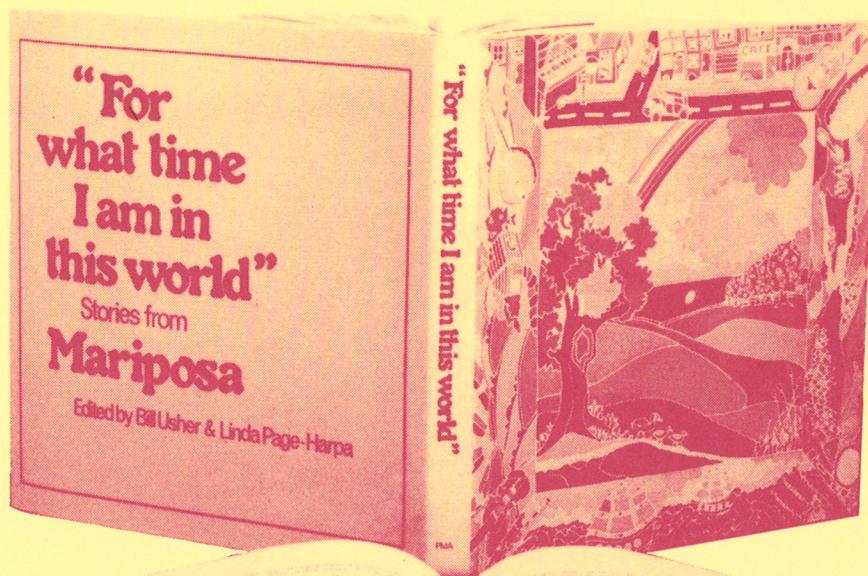
Photos: David Williams

A book for all seasons

Stories in words, song, and pictures from the folk artists—both famous and unknown—who have made the Mariposa folk festival a widely acclaimed annual event.

“There’s a refreshing honesty about the contributions. The performers reveal aspects of themselves rarely shown in formal interviews.”

—*Calgary Herald*



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That may be your business. Or you would like it to be your business. Our business is to protect your works and recompense you for a variety of ways they may be performed.

After you have created a tune, and feel there is a possibility of it being performed publicly, call or write to us to find out how we work for you. We're Canada's largest performing right organization, working on a not-for-profit basis for more than 9,400 Canadian writers, composers and publishers.



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