A Children's Record

M.I.T.S
MARIPOSA IN THE SCHOOLS

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

HALF a century town, Mariposa, on Canadian conscience between a bush-commerce of the Mariposa gained Canadian conscience Festival: a state of backwoods fiddling.

Today Mariposa runs from the wilderness becoming the old city—through role of Leacock's Mariposa.

For 20 years the major role in establishing North America. This continual growth in Orillia, the Festival where it came from community. Our one step in our being a.

But this is not penetrate its environment Schools (M.I.T.S.) ago. The program, Metropolitan Toronto year reaching approximately Mariposa has grown.

"Going Easter Bananas" (1,200), a highly successful workshops, and involved at festivals.

Numerous short phrases by the Foundation.
HALF a century ago, Stephen Leacock's fictional town, Mariposa, first took its place on the map of Canadian consciousness: a small town somewhere between a bush-clearing settlement and the bustling commerce of the old country. Twenty years ago, Mariposa gained a new profile on the map of Canadian consciousness with the first Mariposa Folk Festival: a state of mind somewhere between backwoods fiddling and B.B. King.

Today Mariposa is a Yonge Street of the mind, that runs from the waterfront and Downtown 1980—becoming the old king's highway #11 as it exits the city—through rolling farmland, eventually to Orillia, Leacock's Mariposa.

For 20 years the Mariposa Festival has played a major role in establishing the shape of folk festivals in North America. Those years were characterized by continual growth and change. From its original home in Orillia, the Festival eventually settled in Toronto, where it came to reflect the character of this community. Our change in direction is just one more step in our being alive and well and living in the city.

But this is not new. Mariposa's first attempt to penetrate its environment was the Mariposa In The Schools (M.I.T.S.) program, established ten years ago. The program has seen dramatic growth in Metropolitan Toronto and across the province, last year reaching approximately 70,000 school children. Mariposa has grown to include special concerts (the "Going Easter Bananas" show, April 5, 1980, drew 1,200), a highly successful children's album, teacher workshops, and innovative children's programming at festivals.

Numerous short-term projects have been taken on by the Foundation, such as the '75 & '76 Festival recordings, research in Newfoundland and Labrador, and the production of a book of narratives, 'For What Time I Am In This World'.

With the generous co-operation of Harbourfront, Mariposa Mainland has proven to be one of the most successful facets of the "year-round festival." As with all Mariposa projects, it is run, primarily, by volunteers, and has seen steady growth through its first year of operation. We feel it has been a vital development for the promotion of folk arts in the area, presenting seldom-seen artists, providing valuable exposure for local performers, and with regular dance and workshop evenings—a refreshing twist from the normal.

One of our newest programs is Mariposa In The Parks. With assistance from the Musicians' Association, we were able to provide a number of free acoustic performances in parks throughout Metro this past summer. We have every intention of developing this into a major summer activity for Toronto.

These and other on-going programs are the Foundation's attempt to take a year-round place in the life of the community. But this is not to forget that Mariposa was and still is an "event-oriented" and "people-produced" organization. "Festivals" will always be at the heart. Mariposa has never looked elsewhere for a definition of what it does and the Festival you are part of this weekend is not like a Mariposa you've been to before.

What you see here is partly an experiment, and partly the foundation of what Mariposa will be for the next twenty years. Though the map is not yet drawn, we know there is a highway linking the past, present, and future of folk culture—linking Downtown Mariposa 1980 with Leacock's Mariposa.
WELL, well—here we are! The Mariposa Folk Festival. Who would have thought that the rumours: “It’s finished!” Granted it is, or is it, of recent years but a festival of the folk tradition reflects the changes and, happily, marks the Fall Festival, nor is it presented 20th Anniversary. The Festival, conceived by Artistic Director, two and a half years of our 20th Anniversary time that announces.

The decision for format was, emotional. This time, grown accustomed to the familiar and comfortable new boots with soles secure knowledge that future and that the Estelle had long been changes in its style, us waffled she empiric for growth. She felt that we were best comfortable with our horizons.

At first mention, the Committee wanted not only our hallmark, our experience. But as the comings of the “old” benefits of the “new” benefits of the “new”.

The dictates of the market, an energy competition for the dollar helped under demand that we diversify, innovate, and some thought here for obvious reality.

Today Mariposa...
WELL, well—here we are again at another Mariposa Folk Festival. Who would’ve thought that possible given the rumours: “the festival is dead,” “Mariposa is finished!” Granted it’s not the mammoth Folk Festival of recent years but a festival nonetheless—one which reflects the changes in the Foundation’s philosophy and, happily, marks our 20th Anniversary.

This Fall Festival, by the way, is no overnight idea, nor is it presented because of the loud hue and cry that went up when we announced we wouldn’t have a large festival on Toronto Island this year. It was conceived by Artistic Director, Estelle Klein, some two and a half years ago and was programmed as part of our 20th Anniversary celebrations at the same time that announcement was made.

The decision for Mariposa to change its festival format was, emotionally, a painful one. We had grown accustomed to the format—like an old well-worn and comfortable pair of shoes. We laced on our new boots with some apprehension but with the secure knowledge they would serve us better in the future and that the old ones had past their prime.

Estelle had long felt that the festival needed changes in its style, size, and format. While many of us waffled she emphasized that change was needed for growth. She felt that artistically and philosophically we were becoming static—we had grown comfortable with ourselves and were not expanding our horizons.

At first mention, few on the Board or Advisory Committee wanted to cancel that which had become not only our hallmark but also a thoroughly enjoyable experience. But as Estelle pointed out the shortcomings of the “old” format and the challenges and benefits of the “new”, the idea grew upon us.

The dictates of economics, a more fragmented market, an energy-conserving public, and stiff competition for the “disposable” (nice word, eh?) dollar helped underscore the Klein proposal. They demanded that we define ourselves more clearly, diversify, innovate, and expand all in one move. What some thought heresy two years ago had become an obvious reality.

Today Mariposa has achieved much of the goals it set out for itself in October 1979. Our 20th Anniversary, although it hasn’t been a joyride, has been much more than good wishes and a slice of cake.

We kicked off the birthday celebrations (yes, plural—we planned to have a whole year of them) with a party and invited Mariposa’s family and friends to the Brigantine Room to enjoy good music, memorabilia, fine food, dancing, a record swap, and a cake contest. Jamie Bell won the contest with a tear-jerker disguised as a cake. It was shaped like a piano and played “The Way We Were,” “Happy Birthday,” and “We’ve Only Just Begun”—how sentimental!

Our second event, “20th Century Symphonic Music Folk Roots,” which I prefer to call “Folk goes to the Symphony,” was less than a financial success. We seemed to be a little ahead of our time, the audience, to put it simply, wasn’t there. But it was a brilliant artistic success and those who came loved it. Oh, what a concert! David Amram, who arranged and conducted, was beside himself with the marriage of the musics. At its culmination, he was moved to tears. I took a certain perverse pleasure in watching the inspired Toronto Symphony clap, as conducted, on varied off-beats during his closing piece, a Kenyan farewell song, “Kawahere.” One couldn’t help but be emotional over the joy and exhilaration on the TSO players’ faces when they realized that this too was not only good music, it was also fun.

We’ve completed a year of Mariposa Mainland concerts now and the success of that program is assured. Audiences and performers have been enjoying it and it continues to grow. The question that boggles that mind is—why didn’t we do this before? Well, that’s history. Couple that with our Concert in the Park series (nine of them) and we can proudly say: the 20th Anniversary Celebration has been a success so far.

Our other ongoing program, Mariposa In The Schools (MITS), continues to be the flagship of our year-round programming. There’s no stopping that.

And so we come to this, our first ever Fall Festival. Well we can’t predict its’ success but we’ve worked hard at it and hope you’ll enjoy it as much as we enjoy bringing it to you.
We know a restaurant where you can eat incredible pastries while looking at the harbour. Get a delicious supper. And pay an astonishingly moderate bill. The question is: are you clever enough to find it?

It's hidden at Harbourfront. Behind the Art Gallery and the Studio Theatre. And even with the map provided some people go astray. Sad. They miss the tortes and the goulash and the view.

To prevent this we've included a phone number to use if the restaurant gets lost. Give us a call, because more and more people are managing to find it these days.

**AMSTERDAM**

Fine food and catering services at two locations
Harbourfront: 235 Queen's Quay West, 869-8418
483 Church Street, 924-2607

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with

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MOST of you probably live, as I do, in or near to an urban centre. And among those of us who grew up in cities, there is sometimes a tendency to think of folk music and folk traditions as an essentially rural phenomenon. For some of us the incredible array of sights and sounds brought to our doorsteps and into our homes seems to obscure our own relationship with this aspect of the general culture. As part of the urban mainstream we sometimes don't identify with folk music or folk art.

Others, however, have an urban experience where the influence of the folk culture is strong. In most cities, identifiable areas vibrate to the rhythm, smells and feel of various “folk” cultures. Especially here in North America where we are all relative newcomers to the city. The ethnic neighborhoods, while providing a link with the past, also present a new reality.

In Puerto Rican sections of New York, there are the pervasive Latin rhythms, the singing and myriad percussion instruments now joined by electric bass (Pepe Castillo y Estampa Criolla). The blues, which still pours out of Chicago bars, is now transformed by electricity and horn sections (Robert Jr. Lockwood/Johnny Shines Band).

Here in Toronto, expatriates of Jamaica, Trinidad, and other Carribean islands have nurtured vital brands of reggae, soca, and ska that are at the same time Canadian (Truths and Rights).

Another kind of folk musician has grown out of the city, in large part because they haven’t experienced the same degree of ethnic (cultural) imprint. Starting with a relatively clean slate and spurred on by various “folk revivals” they have been free to pursue an assortment of traditions.

Although multi-genre expertise is never easily acquired, there are many whose repertoire may run from ballads to blues, who can shift effortlessly from country and western to jazz and even tackle celtic and ragtime tunes. And if they don’t play it all, they’ve certainly heard it.

The city has given us the folk eclectic, eg. David Bromberg and many of the participants in the children’s area. But whether one has grown up submerged in one’s own traditions or has sought them out in record stores, folk festivals, or “exotic” clubs, none of us are immune to the power the city exerts.

Oral traditions, by their nature, change, and nowhere more than in these centres of population where we are seemingly thrown together. Country music (from whatever country) comes to the city and what goes back (if indeed it ever does) is definitely changed. The old ways still exist and they are very valuable to us. It’s important that we’ve kept in touch with those values that sometimes seem to be slipping away. But most of us live in an electric present and there’s no going back.

People continue to get together, whether in folk clubs (Friends of Fiddlers’ Green, Companeros), bars (the Toronto blues contingent: Downchild, Morgan Davis, Michael Pickett and the Hock), or simply for community social activity (Spadina Road Tabernacle Band).

Folk music continues in its vital role of seeking social justice (Sweet Honey In The Rock, Companeros) and artists continue to build on the traditions of the past in new ways (Robert Paquette, Mendelson). The city is the great meeting place where people from various origins have come together, learned from each other, and have influenced each other’s part and lives. But surely none of us see the likelihood of the whole thing becoming one great homogenous musical mixture. The contributary traditions are too strong in themselves. This festival celebrates the old ways and traditions as they have come and enriched our lives and the new ways and forms these traditions continue to change into.
SANDRA BEECH
Born in Ireland, Sandra emigrated to Canada some 10 years ago. She is a sister of the Millar brothers, Will and George, of Irish Rovers fame and has been performing much of her life. Sandra performs and teaches traditional British Isles song and dance. She plays the guitar, Bardic harp and Irish Bodhran. Part of her performance in workshops will include teaching children to make their own rhythm instruments.

AL BRISCO
A native of Renfrew, Ontario, Al spent his early years on the family farm. His interest in music caused him to hit the road with some of Canada's top country performers. A pedal steel player, builder and repairman, Al can be found Mississauga when not playing for television, radio, or on concert dates. He runs the Steel Guitar Club of Canada and has appeared on many Canadian country albums.

COMPANEROS
Rapidly gaining popularity on the Toronto music scene, this group of Chilean and Greek expatriates blend the strains of the Latin American resistance movement, Andes flute music, and Greek revolutionary ballads to forge original pieces. The traditional instruments of both countries are blended as well—guitar and bouzouki, flutes and charangos—to produce a dynamic message of freedom and hope.

DAVID BROMBERG
Dave is no stranger to Mariposa audiences. His evocative singing, songwriting and his performing skills make him a superlative performer. Dave is essentially a product of the New York scene.

JOSE PEPE CASTILLO Y ESTAMPA CRIOLLA
A composer, arranger and interpreter of Puerto Rican music, Jose Castillo has long devoted himself to his country's folkloric music. He currently teaches at the Puerto Rican Center for the Arts in New York City. He has organized the folkloric groups Bomplene and Estampa Criolla, both dedicated to bomba and plena music, and produces the annual "Festival de Musica Puertorriqueña en Nueva York." With Pepe at the festival are the exciting Estampa Criolla (Creole Stomp) featuring outstanding musicians from New York's Puerto Rican community on quatro, timbales, percussion, and electric bass in addition to Pepe's accordion, harmonica, and whistles.

RON DANN
A native of Montreal, Ron is currently living in Toronto. Ron is a steel guitar player, composer, arranger, producer, and producer. Ron has assisted such known talents as Jerry Walker, Cliff Edwards, Jesse Winchester, Ronnie Prophet, Tommy Hunter, Shirley Eikhard, Shirley Brown, Shirley Tyson, Colleen Peterson, Mose Allison, Willi P. Bennett, Murray McLaughlin, and Dave Essig.

DOWNCHILD BAND
The Downchild Band is one of the most successful and certainly the longest endur- ing blues bands from the Toronto area. Led by Don "Mr. Downchild" Walsh, From 'simple' beginnings in Spadina bars, they now maintain a hectic schedule of recording and tours throughout North America. Featuring Tony McLaughlin, Jane Vasey and strong vocals from Tony Flaim.
THE PERFORMERS

MORGAN DAVIS
This performer can play any type of blues you may want to hear. His repertoire includes songs from the Chicago city blues to the New Orleans beat. Born in Detroit, he came to Canada in protest of the draft and has been playing around Toronto and the country since 1970 as a single act and with bands such as the Rhythm Rockets and the David Wilcox Band.

RON DANN
A native of Montreal, currently living in Toronto, Ron is no stranger to the stage. A steel guitar player, arranger, composer and producer, Ron has assisted such well-known talents as Ian Tyson, Cliff Edwards, Jesse Winchester, Ronnie Prophet, Tommy Hunter, Shirley Eikhard, Sylvia Tyson, Carroll Baker, Colleen Peterson, Willie P. Bennett, Murray McLaughlin, and Dave Essig.

DOWNCHILD BLUES BAND
The Downchild Blues Band is one of the most successful and certainly the longest standing blues band from the Toronto area, led by Don "Mr. Downchild" Walsh. From 'simple' beginnings in Spadina bars, they now maintain a hectic schedule of recording and touring throughout North America. Featuring the brilliant piano work of Jane Vasey and strong vocals from Tony Flaim.

THE FRANTICS
The Frantics call themselves a comedy collective. They are, in fact, Paul Chato, Rick Green, Dan Redican and Peter Wildman. They are writers and performers with a fresh and pointed view of the madness that surrounds us all. Dan Redican has a background as a coffee house singer and puppeteer, and trained at the Actors' Theatre. Peter Wildman spent two years in New Zealand, where he spent his time falling from motorcycles and studying acting.

KLAAS VAN GRAFT
One of the founders of the M.I.T.S. programme and a performer for over 20 years, Klass sings songs which reflect his European background. As well he has acquired a vast repertoire of other songs over the years of performing in schools, universities, libraries and concert halls across North America.
TEX KONIG
A native New Yorker, Tex emigrated to Canada some 10 years ago. He was a familiar figure around Washington Square Park "in the old days." He has performed in the clubs, concert halls, and festivals around North America and was raised in the 60's "folkie" tradition of taking something to the job, as well as coming away with a little something. He performs traditional British and American material and includes stories and poems with his musical material.

MENDELSON JOE
One thing Mendelson Joe definitely is not is an apathetic jerk who takes little pride in what he does. What he is is something else again. Music on his latest album is what he calls "old wave rock and roll," everything from rock to blues to ballads. He's a songwriter, singer and guitarist, the force behind McKenna Mendelson Mainline and The Mainline Bump and Grind Revue. He was a Canadian representative at the Polish Song Festival, which led him to call himself "Joe Diplomat." Joe is a successful painter who has been recognized by the Canada Council.

FRIENDS OF FIDDLER'S GREEN
A fine bunch of fellows who sing and play Ceilidh music and traditional songs. There's also a little "good" humour thrown in for good measure. They all are associated with the

CONNIE KALDOR
Connie is a special singer songwriter. She has a fine-honed sense of dramatic timing, the result of 5 years working in theatre, and an ability to say with her songs exactly what she means. Born and raised in Regina and currently living in Edmonton there is a definite western quality to her work. We are very excited to present her in Toronto for the first time.

Fiddler's Green Folk Club in Toronto and have been singing and playing together for more than nine years. Their instruments include guitar, banjo (4 and 5-string), mandolin, Northumbian small pipes, bodhran and the list goes on...

ENOCH KENT
A native of Glasgow, and well-known throughout Britain as a fine traditional singer, Enoch's repertoire includes music hall songs and ballads, taught to him by his father. Emigrating to Canada, he has not pursed a musical career, and therefore his appearances are rare outside the Mariposa tradition. We feel fortunate to have him, as he insists he is quite happy with his advertising job in Toronto.

THE PERFORMERS
“THE NIGHT CONCERTS”

222 Queens Quay will rock to the sounds of the urban blues Friday night. Two distinct and different components make up this evening.

The Downchild Blues Band, joined for guest spots by Morgan Davis, Michael Pickett and Rick “the Hock” Walsh, represent the very vibrant and long-standing blues community in Toronto.

Robert Jr. Lockwood and Johnny Shines are two of the originators of the style known as Chicago Blues. They have taken the blues from its rural roots through its “citification.” They remain dynamic testaments to its development and continuing “electrification.”

Saturday night features a concert by four very different and exceptional sets of artists that have one common thread in that they draw from their folk roots to give new expressions of their urban experiences.

Pepe Castillo and his group Estampe Criolla bring to us the very exciting music of Latin America:

Sweet Honey in the Rock, with the pure power of human voices, challenge our heads and touch our hearts in a style rooted in the black traditional form.

Robert Paquette, who sings and writes both in French and English, is uniquely Canadian. He expands on his Franco-Ontarian roots, exploring ensemble form.

Closing the Saturday concert is David Bromberg, a musician’s musician and consumate performer whose synthesis of American music is accessible to many while still preserving the integrity of its sources.

Concurrent with this concert, in the Brigantine room, the Friends of Fiddlers Green and their friends invite you to join them for song, story and refreshment, British pub style.

“THE DAYTIME PROGRAMMING”

The Brigantine Room and the Loft will be the site for concerts, workshops and singarounds, much in the manner of previous Mariposa festivals.

The whole family is invited to our Children’s area (now a feature of folk festivals which was pioneered by Mariposa) located in the cafe.

The Meeting Room has been transformed into ‘Joe’s Art Gallery’ with the paintings of Mendelson Joe. It will be the location for storytelling and unamplified communication.

Movies, from classic jazz films of the 20’s and 30’s to the works of contemporary filmmakers will be screened in the theatre. It will also be the scene for the comedy revue team, The Frantics.

The pedal steel guitar, that singular interface of 20th century design and technology and folk instrument, will also be featured on site.

Finally a brief reminder that Harbourfront, our host, is a uniquely urban place brimming with an array of on-going features and special events that are worthy of your investigation.

– K.W.

EVENING SHOW SCHEDULE

FRIDAY:

DOWNCHILD BLUES BAND
INTERMISSION
DOWNCHILD & GUESTS
(Rick Walsh, Michael Pickett, Morgan Davis)
INTERMISSION
ROBERT JR. LOCKWOOD/
JOHNNY SHINES BAND

SATURDAY:

PEPE CASTILLO
& ESTAMPA CRIOLLA
SWEET HONEY IN THE ROCK
INTERMISSION
ROBERT PAQUETTE
DAVID BROMBERG
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<th>Time</th>
<th>BRIGANTINE ROOM</th>
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<td>11:00</td>
<td>Friends of Fiddler's Green Companeros</td>
<td>SONGWRITING</td>
<td>Mendelson Joe - host Robert Paquette Bernice Reagon</td>
<td>Chick Roberts</td>
<td>WAITING FOR FIDEL shows the visit of Joey Smallwood and a camera crew to Cuba, and their excursions within Cuba while waiting to interview Fidel Castro. (58 min.)</td>
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<td>Mendelson Joe - host Robert Paquette Bernice Reagon Connie Kaldor</td>
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<td>MUSIC FOR DANCING</td>
<td>SONGWRITING</td>
<td>Mendelson Joe - host Robert Paquette Bernice Reagon</td>
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<td>BRITISH STREET SONGS, STORIES &amp; GAMES Enoch Kent Sandra Beech</td>
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<td>12:30</td>
<td>Jose &quot;Pepé&quot; Castillo y Estampa Criolla</td>
<td>EDIBLE OUTINGS</td>
<td>Jack Nissenson Tex Konig</td>
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<td>GLENN GOULD'S TORONTO (50 min.)</td>
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<td>Companeros</td>
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<td>Sandy Starkman</td>
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<td>2:00</td>
<td>THE NEW YORK EXPERIENCE</td>
<td>LOVE IN THE CITY</td>
<td>Robert Paquette - host Enoch Kent Robert Jr. Lockwood Connie Kaldor</td>
<td>Meet the Artist Mendelson Joe</td>
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<td>David Bromberg Pepe Castillo y Estampa Criolla Tex Koenig</td>
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<td>Fred Penner</td>
<td>ALWAYS FOR PLEASURE an insider's look at Mardi Gras in New Orleans by award-winning filmmaker Les Blank. (58 min.)</td>
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<td>3:00</td>
<td>POLITICAL EXPRESSION</td>
<td>HUMOROUS ROOTS</td>
<td>Friends of Fiddler's Green Fred Penner</td>
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<td>3:30</td>
<td>Sweet Honey in the Rock Mendelson Joe Companeros Robert Paquette Enoch Kent</td>
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<td>4:00</td>
<td>FAMILY FOLK DANCING with Sandy Starkman &quot;Let's Dance&quot;</td>
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<td>BLUES</td>
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<td>5:00</td>
<td>Robert Jr. Lockwood Johnny Shines Mendelson Joe Colin Linden</td>
<td>STORYTELLING HOUR</td>
<td>Dan Yashinsky John MacLeod</td>
<td>PUERTO RICAN RHYTHM &amp; MUSIC Pepé Castillo y Estampa Criolla</td>
<td>KUUMBA: SIMON'S NEW SOUND (7 min.)</td>
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<td>BLACK MUSIC IN AMERICA: FROM THEN TILL NOW Louis Armstrong, Duke Ellington, Billie Holiday, Mahalia Jackson, Sly and the Family Stone are among many shown in performance. (28 min.)</td>
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<td>6:00</td>
<td>&quot;THE BRIGANTINE PUB&quot; a thoroughly British experience from 8:30 till the wee hours with Enoch Kent, Friends of Fiddlers' Green, and others.</td>
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<td>PLAYING THE THING presents the harmonica in varied settings from classical, street musicians, and blues.</td>
<td>GOT TO TELL IT: MAHALIA JACKSON (19 min.)</td>
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<td>Bill Russell - string games</td>
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<td>Fred Penner - jugglaging</td>
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<tr>
<td>2:30</td>
<td><strong>ALWAYS FOR PLEASURE</strong></td>
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<td></td>
<td>Bill Russell - Chick Roberts</td>
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<tr>
<td>3:00</td>
<td><strong>INTERNATIONAL FOLK DANCE</strong></td>
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<td></td>
<td>Olga Sandolowich</td>
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<tr>
<td>3:30</td>
<td><strong>FRANTICS</strong></td>
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<td></td>
<td>Beverlie Robertson</td>
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<td>4:00</td>
<td><strong>SPIKE JONES AND HIS CITY SLICKERS</strong></td>
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<td></td>
<td>Spadina Road Tabernacle Band</td>
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<tr>
<td>4:30</td>
<td><strong>MANHATTAN STREET BAND</strong></td>
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<tr>
<td></td>
<td>Steel drum band in various New York City locations</td>
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<tr>
<td>5:00</td>
<td><strong>THE BLUES</strong></td>
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<tr>
<td></td>
<td>Spike Jones and His City Slickers</td>
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<tr>
<td>5:30</td>
<td><strong>THE BLUES</strong></td>
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<tr>
<td></td>
<td>according to Lightnin' Hopkins</td>
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<tr>
<td>6:00</td>
<td><strong>THE BLUES</strong></td>
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<tr>
<td></td>
<td>the music of some little known, traditional black blues.</td>
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</table>
Colin as a very talented 20 year old guitarist, singer and songwriter from Toronto. His fingerpicking guitar playing has been called a cross between country blues' greats Blind Lemon Jefferson and Blind John Davis, and his music was influenced by blues masters Howling Wolf and Muddy Waters. At the age of 20 he fell under the spell of blues master Howling Wolf and continued to pursue his musical education by meeting and performing with such bluesmen as Blind John Davis, Chatmon (with whom he recorded a song that was due to be released album), Muddy Waters. A full time musician for the last four years he has performed with Wilcox, Leon Redbone, Morgan Davis, and Garrett, and currently front his own band the "Group Du
JOHN MCLEOD
This Mississauga born and raised performer calls himself a freelance lecturer, storyteller, scholar of sorts, and occasional eavesdropper. His stories are based on history and folklore gathered from his family. He confesses to occasionally embroidering or combining stories to improve them.

MICHAEL PICKETT
Little Walter and James Cotton are named as this harp player's greatest musical influence. Born in Toronto, he played with Whiskey Howl and has recorded with Bo Diddley and played back-up for John Lee Hooker and Big Mama Thornton at their Massey Hall performance.
ROBERT PAQUETTE
Robert is an excellent songwriter in both the French and English languages. He is one of several bilingual performers to emerge from Sudbury and his performances and compositions have won him many friends here, in Europe, and particularly in the province of Quebec where he now lives.

FRED PENNER
Self-expression, self-worth and a positive approach to living are the basics Penner tries to instill in his young audience and he does this through a combination of dance, mime, clowning, juggling, singing, and storytelling. He has performed in a variety of situations—from the quasi rock and roll of Kornstock to roles with the Manitoba Theatre Centre and the Magnus Theatre Northwest.

BEVERLY ROBERTSON
Born in Central America, the linguistically talented Beverly performs traditional materials from the British Isles as well as from French and English speaking Canada. She plays both 12 and 6-string guitars, and dulcimer. Along with Klaas van Graft and Allen MacRae, Bev formed the Chante-clairs folk group in Montreal. She has performed in colleges and universities, as well as folk clubs across the country.

BILL RUSSELL
Bill began his musical career in Louisiana, where he studied classical piano. He later added guitar, recorder and clarinet to his instrumental repertoire. He has been performing since 1970. His work in the French language took him to Quebec, and later, to Toronto. He has two albums to his credit.

BLUMA SCHONBRUN
Bluma has appeared through the M.I.T.S. program, presenting childrens' songs and workshops for the past seven years. She has appeared on Mr. Dressup, and is an artist on the "Going Bananas" album for M.I.T.S. Her repertoire includes many songs in various languages.

SWEET HONEY IN THE ROCK
Five women sing songs ranging from children's game songs to prison songs to traditional gospel and blues, to original comments on the status of women today. Most of their singing is done a cappella, with hand clapping, foot tapping accompaniments.

TRUTHS & RIGS
This six-man band plays a combination of reggae and soca (a form of calypso). Toronto-based band.
**Chick Roberts**
Chick, the coordinator of the Childrens Area for the Fall Festival, has been performing his good time music for many years. He is a founding member of the Toronto Guild of Canadian Folk Artists and was a member of the Dirty Shames Jug Band. He has appeared frequently on television, radio, and in the theatre. He teaches instrument making with found objects as well as playing the guitar and was once found step-dancing in a closet!

**Sandy Starkman**
Sandy's particular interest is teaching folk dance to people of all ages. She has taught Family Folk Dancing, has led many teacher-training classes currently at Northern Y.M.H.A. and taught adult and family folk dance groups. Sandy is also a performer with The Settlement Dancers in Toronto.

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**Truths & Rights**
This six-man band plays a combination of reggae and soca (a form of calypso). The Toronto-based band has been together for two years and is one of the cultural activities associated with ImmiCan, a Black Community project. Although the members all are practicing Rastafarians, they do not try to preach their religious beliefs on stage, but attempt to provide insight through their music.

**Olga Sandolowich**
Olga teaches and performs folk dances for all ages. Drawing from many resources, she brings people together with dance and uses her European background to pass along her knowledge of Balkan and Macedonian folk dancing. She has travelled extensively researching her field and shares her knowledge through teaching and as a performer at universities, festivals, and with folk dance groups.

**Spadina Road Tabernacle Band**
Thirteen is a lucky number for these musicians who play everything from jigs and reels to country rock to rock and roll. Work songs, protest music, songs of miners and shantymen, and of current affairs, are all part of their repertoire. Accompaniment is electric or acoustic, or sometimes their own a capella harmonizing.

**Dan Yashinsky**
A storyteller, in the folk tradition, gives oral histories and paints verbal pictures so vividly you will be unable to forget them. The host of Gaffers-“1001 Friday Nights”, a storytelling club in Toronto, Dan organized the first Toronto Festival of Storytelling. He includes mime, chants and narrations as storytelling aids.
Ten years ago, musicians and admirers of the folk traditions with a lot of determination. Foundation, they also went along with the proposal for instruction through their style that would be most of all, fun for fun.

They were not the only matching co-sponsors. Musicians Association and schools with a free tuition for, the program (and still is) limited sponsorship fund.

In 1973 a grant was given to the Council to supplement the program. This grant has increased to four times the size of the original, sufficient as the O. Foundation committed mid-way through the project.

Not content to rest on their laurels, in another new direction children’s album. Under Byer, Executive Director, performers were given sessions and immersion in their being the 1979 JU.58.

Last year storytelling...
MARIPOSA IN THE SCHOOLS

Ron Broughton

Ten years ago a number of concerned folk musicians and administrators perceived a scarcity of the folk traditions in school music programs. Armed with a lot of determination and the support of the Foundation, they approached various school boards with the proposal that they could provide this instruction through a variety of folk traditions in a style that would be educational, participatory, and most of all, fun for children.

They were not to be proved wrong. Aided by a matching co-sponsorship grant from the Toronto Musicians Association Trust Fund which provides the schools with a free performance for every one they pay for, the program immediately took off. It was (and still is) limited only by the size of the co-sponsorship fund.

In 1973 a grant was received from the Ontario Arts Council to supplement performers fees as well as to provide for the publication of a catalogue. Since then, this grant has increased every year to almost four times the size of the original amount. Even this is not sufficient as the O.A.C. co-sponsorship fund is totally committed mid-way through the year.

Not content to rest on its laurels, MITS proceeded in another new direction last year by producing a childrens' album. Under the watchful eye of Sandy Byer, Executive Producer, a group of 18 MITS performers were gathered for a number of recording sessions and innumerable meetings with the result being the 1979 JUNO nominee "Going Bananas."

Last year storytelling was added to the programs offered to schools. The response to this was tremendous. To satisfy the overwhelming demand, a storyteller specializing in French Canadian material has been added to the program this year.

As the requirement for new programs and the material grows each year, new performers are auditioned and brought into the MITS program. The success of the program is due, in part, to the quality of the performer. To this end, MITS auditions everyone considered for the program to ensure the material and performance is suitable to the discerning childrens audience.

The 23 performers in the program offer workshops and concerts covering a wide spectrum of folk topics. Performances can be geared to such subjects as songs and traditions from Great Britain and Ireland, "good time music" from the 20's and 30's, dance and movement from around the world, songs of protest, the labour movement, etc. For the younger children, workshops are offered in basic harmony and rhythm.

This year's performers include Rick Avery and Judy Greenhill, Sandra Beech, Bluma, Sandy Byer, Deborah Dunleavy, Shelley Gordon Garshowitz, Andrea Haddad, Sharon Hampson, Reet Hendrikson, Tex Konig, Lois Lilenstein, Bram Morrison, Kina Singha Reddy, Marylyn Peringer, Chick Roberts, Bill Russell, Beverlie Robertson, Olga Sandolowich, Klaas Van Graft, Ken and Chris Whiteley and Dan Yashinsky.

A catalogue detailing the MITS program is available at the Information Area at the Festival or by calling the Mariposa Office at 363-4009.
MARIPOSA FOLK FOUNDATION

SUMMARY OF REVENUE, EXPENSE AND OPERATING FUND

FOR THE YEAR ENDED AUGUST 31, 1979
(with comparative figures for the year ended August 31, 1978)

<table>
<thead>
<tr>
<th></th>
<th>1979</th>
<th>1978</th>
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<tbody>
<tr>
<td><strong>Revenue:</strong></td>
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<tr>
<td>Festival</td>
<td>$174,352</td>
<td>$196,481</td>
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<tr>
<td>Mariposa in the Schools -</td>
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<tr>
<td>Ontario Arts Council grant</td>
<td>22,000</td>
<td>20,000</td>
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<tr>
<td>Fees</td>
<td>31,469</td>
<td>24,465</td>
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<tr>
<td>Mariposa in the Schools Record Project -</td>
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<td></td>
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<tr>
<td>Canada Council grant</td>
<td>10,500</td>
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<tr>
<td>Donations and record sales</td>
<td>11,754</td>
<td>9,686</td>
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<tr>
<td>Book, record and other projects</td>
<td>6,740</td>
<td></td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>256,815</td>
<td>250,632</td>
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<tr>
<td><strong>Expense:</strong></td>
<td></td>
<td></td>
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<tr>
<td>Festival</td>
<td>139,112</td>
<td>147,596</td>
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<tr>
<td>Mariposa in the Schools</td>
<td>53,640</td>
<td>46,628</td>
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<tr>
<td>Mariposa in the Schools Record Project</td>
<td>17,698</td>
<td></td>
</tr>
<tr>
<td>Book, record and other projects</td>
<td>1,777</td>
<td>6,840</td>
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<tr>
<td>Administrative and other expenses</td>
<td>51,553</td>
<td>48,986</td>
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<tr>
<td><strong>Total expense</strong></td>
<td>263,780</td>
<td>250,050</td>
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<td><strong>Excess of (expense over revenue) revenue over expense for the year</strong></td>
<td>(6,965)</td>
<td>582</td>
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<tr>
<td>Operating fund, beginning of year</td>
<td>32,145</td>
<td>31,563</td>
</tr>
<tr>
<td>Operating fund, end of year</td>
<td>$25,180</td>
<td>$32,145</td>
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</tbody>
</table>

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

AUDITORS' REPORT

To the Members of the Mariposa Folk Foundation:

We have examined the financial statements of Mariposa Folk Foundation for the year ended August 31, 1979 and have reported thereon without qualification to the members of the Foundation on November 25, 1979. The accompanying summary of revenue, expense and operating fund has been prepared from these financial statements.

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

Toronto, Canada, November 25, 1979.

Chartered Accountants
October 1 — A Post-Festival Unravelling Square Dance
8 — John Renbourn/Jaqui McShee
15 — Shox Johnston and the Jive Bombers
22 — Amos Garrett and the Monitors
29 — Alistair Anderson

Performances at 8:30 PM  Information 364 5665  Reservations 869 8412
CREDITS

FESTIVAL STAFF
Program Director
Ken Whiteley
Administrative Director
Rob Sinclair
Production Manager
Ron Broughton
Staff Coordination
Judith Laskin
Vivian Roe

PROMOTION:
Publicity
Joseph Shulman
The Other Agency
Advertising
John Armstrong
Ad Design
Alan Roe
Brochure Design
Peter Sit

Program Book Editor
Daryl Auwai
Hospitality
Madge Legrice
Kathy Sinclair
Site
Guy Peisley
Technical
Leslie Goldsmith
Leigh Clayton
Information
Trish Short
Gates
Pat Mundinger
Bar
Joe Liotta

ROOM MANAGERS:
Jim Armour
Jamie Bell
Sandy Byer
Carolyn Mitchell
Caroline Parry
Alan Roe
Peter Rowe
Gail Silverberg
Gay Spiegel

Lillian Wauthier
Joyce Yamamoto

STAGE MANAGERS:
Daryl Auwai
Jeanine Hollingshead
Marilyn Koop
Lorne Zimmerman

FOR HARBOURFRONT
Performing Arts Manager
Roy Higgins
Asst. Performing Arts Manager
Lynn McGuigan
Public Relations
Debbie Westphal
A.V. Coordinator
John Richards
Technician General
Victor Svenningson
York Quay Centre Manager
Bob Brown
Photos
Tom Sandler
- Harbourfront

Production:
Sherman Maness
Technical & Design Advisor
Joe Lewis
Publicity Advisor
Jean Burrows
Jeanine Hollingshead
Program Bio's
Leah Cherniak
T-shirts & Buttons
Chris Becker
Office Assistant
Peter Rowe
Nash Mohammed
Brochure Distribution

THURSDAY NIGHT VOLUNTEERS:
Jim Armour
Joe Liotta
Vivian Roe
Peter Rowe
Bill Luza
Paul Rappell
And many others.

A very special thank you to Harbourfront for generous and unflagging support of the Fall Festival, Mariposa Mainland, and the year-round program of Mariposa. It's been a great partnership, may it live long.

SPECIAL THANKS
Programming:
Chick Roberts
Children's Area
Grit Laskin
Films
Don Cullen
Theatre
Shelley Fowler
Crafts
Mendelson Joe
Art

Program Book Graphics
Wycliffe D. Smith

MARIPOSA FOLK FOUNDATION
Board of Directors:
Jamie Bell
President
Estelle Klein
Artistic Director &
1st Vice President
Rob Sinclair
Administrative Director &
2nd Vice President
Ron Broughton
Treasurer
Buzz Chertkoff
Secretary
Ken Whiteley
Member at Large
Eugene Newman
Member at Large

Advisory Board:
John Armstrong
Daryl Auwai
Don Cullen
Av Isaacs
Enoch Kent
Grit Laskin
Judith Laskin
Joe Lewis
Judith Orban
Chick Roberts
Peter Sit
Marna Snitman
Tommy Thompson
Ruth Stritzinger
George Luscomb
Terry Fowler

FINALLY
I'd like to extend special thanks to Bill Bryans, Don Cullen, Bill Garrett (and the C.B.C.), Estelle Klein, Grit Laskin, Patrick Lee and especially all my co-workers who have made this event possible. And, of course, to you for being here.

Ken Whiteley
Artistic Co-ordinator
"Transitory popularity is not proof of genius. But permanent popularity is."

Stephen Leacock

Mariposa has proven it's permanent popularity. It has become a tradition to two generations of Ontario people. May many more generations continue to share and enjoy it.

Ontario Ministry of Culture and Recreation

Ontario

Hon. Reuben C. Baetz
Minister

Douglas Wright
Deputy Minister
The Mariposa Folk Foundation expresses its gratitude to the Samuel and Saidye Bronfman Family Foundation whose generous support helped make the publication of this program possible.