

MARIPOSA NOTES



MARIPOSA FOLK FOUNDATION Vol. 1 No. 2 Fall 1981

50 ¢

A Man For All Seasons: Reed Needles

In a hushed, candlelit hall, the last notes of the harp's song slowly fade and the story begins. "Hear now the story of Red Hanrahan. It was on the feast of Samhain..." The listeners are soon transported into a world far different from their own, a world in which dream and reality, past and present, are sometimes indistinguishable.

The storyteller and his harp are a familiar sight at **1001 Friday Nights of Storytelling**. Now a M.I.T.S. performer, Reed Needles has been telling stories professionally since 1979. The incorporation of the harp in his stories came as a natural progression: "The sound of the harp is pure sound, both physical and emotional laws in harmony - which somehow ties in with storytelling - pure thought in motion."

Reed's real life though, is the theatre. The son of G. William Needles and Dorothy Jane Goulding (both Canadian artists) his is the fourth generation of a theatre family. Now production manager and lecturer for the theatre department at Ryerson Polytechnical Institute, Reed has been involved in professional theatre as an actor, director, stage manager and fight director since 1964, when he worked at Stratford under the direction of Michael Langham. Since then he has participated in over 192 productions in theatre, touring across Canada and the United States. He has taught fighting at UCLA, built medieval pageant wagons in Toronto and Tennessee and adjudicated the **Sears Drama Festival**. He is also an active member of **Proculi Ludique Societas** and teaches a stage fighting course throughout the year. "I have sung, danced, acted, built, painted and slashed my way from one end of the country to the other." Currently, he is directing Euripides **Medea** for Ryerson.

Reed was raised on a southern Ontario farm and grew up surrounded by horses, guns and barn building. He apprenticed himself to Russell Thompson, a master carpenter and barn builder, for five years and has since built three log houses. He now has a gypsy cart under construction, ready for the day when rents soar sky-high, or he decides on an instant home in the country. While in the country, Reed worked as a printer, ranch hand and bounty hunter, and he spent three years in the naval reserve, where he managed to sink a naval cutter while obeying protocol. When he moved to the city in the fall of 1976, he sold his rifles and bought a harp, but kept his stories with him.

In his spare time, Reed collects and repairs, or rebuilds, antique watches and expands his library of mythology. His creed: "The worst sin anyone can commit it to admit to being bored."

— Kate Carey



Photo: J.P. Mason

Don't sit under the Applebert

In July the "Applebert Committee" officially known as the Federal Cultural Policy review Committee, rolled into town to hear the pleas of Toronto's many cultural organizations for more money. Lanie Melamed, a Mariposa Board Member, had prepared a brief to the Committee which covered the history of the organization, a definition of the Mariposa understanding of what folklore is, some specific suggestions for preserving Canada's folk heritage and some carefully considered ideas about how the government should best spend its money to support the folk arts. These were the bones of the brief. The meat of it, however, was to be found in the wonderful selection of photographs of Mariposa performers and quotations by them related to the intrinsic and unique qualities of folk music and the folk arts. It is a deeply provocative and extremely positive statement about the Mariposa organization and the people whose culture we seek to help preserve. (Copies of the brief are still available from the Mariposa office.)

continued page 7

EDITORIAL: A Modest Proposal

Do 100,000 people constitute a significant market force? That figure represents an approximate total attendance at the two dozen folk festivals in this country this summer. Even as a conservative estimate, it is a lot of people despite the size of the territory.

Ignore the argument that folk music should not be concerned with the market place, that the craft remains more true to its traditions when it confines itself to kitchens, living-rooms and campfires. Obviously the very success of the festivals suggests that large numbers of people are willing to spend considerable amounts of money to experience the music in a professional, technologically enhanced environment. Many of these same people buy the records of those performers who delve deeply enough into technology to commit their works to vinyl.

So, there exists a large group of people who like to listen to acoustic music and like to hear it reproduced well. How then does it follow that there is so little of this music on the radio? Granted, the CBC airs the occasional song and allocates a portion of **Variety Tonight** to folk, and CJRT has one "folk" show, but it doesn't add up to much, considering the high quality of many Canadian folk records and 100,000 people who enjoy listening to it.

Perhaps the radio stations don't play folk music because nobody asks for it, because nobody listens to the radio for folk. It's easier to put a record on the stereo and you've a better chance of hearing exactly what you want to hear. It's an unproductive cycle, and here's a modest and naive proposal for putting a small crack in it.

Let's pick a radio station that is not quite as reliant on computerized programming as most, and that has been known to air, not only Bob Dylan, but even Steeleye Span. Let's convince thirty people to join a telephone campaign. Every day each of these people could make one call to the station and request a song by their favourite acoustic recording artist. Make it a Canadian artist and we'll have the Canadian content regulations working in our favour as well. If you happen to be listening to a station that chanced to play some folk, you could phone with a little positive reinforcement.

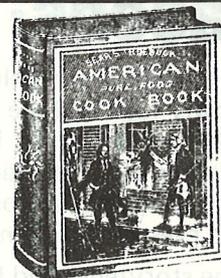
If this were to go on for a month or two, the station might be persuaded that there are people who want to hear acoustic music. Some 'DJ' might discover a couple of performers that he wanted to add to his regular playlist. Other listeners might find some new music they like. A few additional records might be sold. A few performers might

make a little extra money on their meagre royalty cheques. A bit of new ground might be broken for folk music and musicians outside the festival circuit.

Of course none of the above might happen, but what can we lose? Could we end up hearing less acoustic music? Want to give it a try? Phone CFNY at 453-7970. Ask for hear Jean Carignan, Stan Rogers, Eritage, Figgy Duff, Connie Kaldor, Grit Laskin, Scott Merritt, Joe Hall, Ian Robb.....See if anything transpires.

— Alex Sinclair

Recipes for the Road



DIVORCE BREAD

From: **Haywire Brack**, the old prospector

1 - 2 cups Crust-ease pie crust mix

Add: 1 can beer and a pinch of baking powder
Stir with your thumb.

Cook at 300° until done.

It's called divorce bread because nobody kneads it.

AÖLIE (Butter of Province)

Peel 6 cloves of garlic (do not use a knife--garlic hates metal).

Put a little salt in a wooden bowl and grind the garlic into a paste with a pestle.

Add 2 egg yolks and beat in one direction.

DO NOT CHANGE DIRECTIONS.

Slowly, one drop at a time, add olive oil, preferably first pressing.

Stir continuously until the sauce begins to thicken. The olive oil is now added in a thin thread until you have reached the consistency of mayonnaise.

Add lemon juice, never more than what you can get from 1/2 lemon.

Chill and eat with anything. Salt cod and hot vegetables are preferred, but try it on a piece of good sourdough French bread.

— Utah Phillips

Gamble Rogers says....

"I'm a folksinger. I deal in eternal verities. I traffic in the categorical imperative. I push universal truth and I am bullish on cosmic fiat.

Mariposa Staff and Committee Structure

BOARD OF DIRECTORS

President (Jamie Bell); 1st Vice President (Marna Snitman); 2nd Vice President (Ken Whiteley); Secretary/Treasurer (Pat Munding); 6 members-at-large (Daryl Auwai, Don Malpass, Lanie Melamed, Gay Spiegel, Michael Galea, David Kelleher); M.I.T.S. representative (Bill Russell).

BOARD SUB-COMMITTEES

1. Programme Planning
2. Communications
3. Finance
4. Fund-raising
5. Ad-hoc Committees
e.g. Nominations
Applebaum

OFFICE

1. Executive Director (Rob Sinclair) directly responsible to board, member of all committees
2. Office Manager & M.I.T.S. Co-ordinator (Liz Chappel)
3. Occasional Staff
4. Volunteers - daytime
- Thursday nights

ADVISORY BOARD

10-20 advisors to the Board bringing special skills & experience to committees. Do not meet regularly. (John Armstrong, Wray Armstrong), Buzz Chertkoff, Roy Higgins, Jean Johnston, Joe Lewis, Barb McConnell, Eugene Newman, Chick Roberts, Gail Silverberg, Kathy Sinclair, Peter Sit, Tommy Thompson, Joanne Vanno, Dan Yashinsky).

MARIPOSA IN THE SCHOOLS (M.I.T.S.)

30 musicians, dancers, storytellers who perform in Ont. schools (Rick Avery, Judy Greenhill, Sandra Beech, Bluma, Sandy Byer, Deborah Dunleavy, Shelley Gordon, Andrea Haddad, Sharon Hampson, Reet Hendrikson, Tex Konig, Lois Lilienstein, Bram Morrison, Eric Nagler, Reed Needles, Caroline Parry, Marilyn Peringer, Rina Singha Reddy, Chick Roberts, Beverlie Robertson, Bill Russell, Olga Sandolowich, Sandy Starkman, Klaas Van Graft, Chris Whiteley, Ken Whiteley, Dan Yashinsky)

Committees:

CORE COMMITTEE: chairpersons of Sub-committees (Dan Yashinsky, Sandy Byer, Shelley Gordon, Deborah Dunleavy, Bill Russell, Chick Roberts)

Programme Planning	Auditions & Evaluations	Promotion
Events Production	Budgets/Ways & Means	Records

ACTIVITIES

MAINLAND

Programme Director (Tim Harrison); Club Manager (Ron Broughton); Stage Manager (Chick Roberts); Bar Manager (Joe Liota); House Manager (Guy Peisley); Volunteer Co-ordinator (Viv Roe); Volunteers.

RESOURCE CENTRE

Organizes, maintains collection, conducting feasibility study (Laura Higden, Gail Ferguson, Joseph Romain)

FESTIVAL & SPECIAL EVENTS

Artistic & production co-ordinators appointed as need arises.

NEWSLETTER

Editorial Committee solicits articles, writes, edits, designs layout, produces, distributes. (Kathy Sinclair, Glen Sutherland, Alex Sinclair, Viv Roe, Davis Eagle, Monika Croyden, Kate Carey)

MEMBERSHIP

Co-ordinator (Kathy Lowinger); Board Rep (Gay Spiegel); PR Co-ordinator (Deb Lereau); Newsletter Editor (Kathy Sinclair); Special Events (Amita Daniels)

FAMILY PROGRAMMING

Plans special family programmes, works closely with M.I.T.S. Core Committee. (Sandy Byer, Caroline Parry, Kathy Reid, Sally Yaeger)

— Kathy Sinclair

The Annual General Meeting

On October 22, at 7:30 p.m., THE ANNUAL GENERAL MEETING OF THE MARIPOSA FOLK FOUNDATION will be held at the Loft, Harbourfront, 235 Queen's Quay W.

This will be an opportunity to review the year's activities and talk about future plans. But most significantly, it is the time for the election of a new Board of Directors.

WHAT IS THE BOARD OF DIRECTORS?

The Board is a group of individuals with varying backgrounds and experience who are ultimately responsible for the organization that is Mariposa. Historically, the Board has varied in size from 7 to 17, with Board member elected annually to serve for a one-year term on a volunteer basis.

This year, with other radical changes in the organization, the Board has instituted general membership, open to anyone on payment of a membership fee. The October 22 meeting will be the first official meeting of the general membership, and the first time that a "membership" outside the Board of Directors has voted for a new Board. It's your chance to make history!

BY-LAWS

As a registered, non-profit corporation without share capital, Mariposa has a charter and a set of by-laws. Any changes to the by-laws must be approved by the membership. In order to formalize some of the recent organizational changes it is necessary that several amendments be passed at the annual meeting, viz.:

Section 3: "Each director shall be elected to hold office until the **second** annual meeting after he shall have been elected or until his successor shall have been duly elected and qualified. **One half** of the board shall be retired at each annual meeting."

Section 22: "A quorum for the transaction of business at any meeting of members shall consist of not less than **25 members** or a simple majority of members present in person or represented by proxy, **whichever is less.**"

THE ELECTION

Traditionally, the out-going Board prepares a "slate" of candidates who have agreed to serve on the Board. A complex mix of criteria is used in choosing people: availability of time; knowledge of the folk arts community or general community; experience on past Boards or committees of Mariposa; experience in the areas of legal, financial, administration, business; performers and non-performers, craftspeople; effectiveness at meetings (which can be long and dull at times). A proposed slate of new Directors will be presented at the Annual General Meeting. It is permissible to nominate additional candidates from the floor. In the event that new nominations are made, and the candidates agree to stand, their names will be added to the list and the total number put on a ballot. The top six in votes will then become the new directors, along with the six who are remaining. The President and other officers of the Board are elected by the new Board at their first meeting.

Murder in the First Degree (Celsius)

A while ago I read an article titled "If the Lord had intended us to be metric, why weren't there ten disciples?" The author presented a humorous view of the idiocy of Canada's metric policy. I didn't find it terribly funny. Instead, it increased my sense of frustration from living in a country and an age where the individual and his traditions are being sacrificed to the false gods of progress. One has only to look at the wide disparity of emphasis placed upon contemporary versus traditional art forms to realize this sad fact. I was recently shocked to learn that the Canada Council for the Arts didn't even **have** a category for folk arts, let alone a

policy for **funding** them. The half-witty, semi-literate, avante-garde have no such difficulties. The move towards novelty is, I suppose, in keeping with the times. One does not, however, adopt novelty for its own sake, nor, assuming a degree of intelligence, throw out the baby with the bathwater. The stand against this mentality is one of the main thrusts of the folk movement...that and the fact that we like the music.

A prime example of a folk art, in my opinion, is one that is rooted in, shaped and used by people as a matter of course, as a matter of experience and as a matter of fact. Imperial measures are just that. In the beginning, spans, feet, and cubits were derived from the physical, bodily measurements. Rods, miles and acres were determined by royal decree. Cups, pints and gallons varied from public house to public house. Physical attributes changed, kings succeeded each other and over a period of thousands of years measures became standardized, but they have always been a fact of our collective and individual felt existence.

The technocrats' quest for precision may or may not be realized in the almighty system, but this is not the ideal, nor do I understand it with the same authenticity that the old way provides. I am not alone in this. An enterprising mini-computer company is now marketing a machine to do the metric conversions so that people can do their shopping. The government is spending vast sums to advertise metrication and to attempt to do what the Imperial method has always done, namely to make the numbers meaningful in real terms, i.e. whether or not to wear a sweater when it is 17 degrees Celsius.

Another aspect of metrication is the fine arts. Virtually the entire body of our oral and written tradition uses the Imperial system. Are we to forget or replace it? There are no calculators to make the conversions in art. Are we faced with ten note scales? Tenth notes? Forever making rhymes that end with 'tres' and 'rams'? Exactly how many km. must I walk for one of your smiles? And if you get another day older and deeper in debt for loading sixteen tons, what is the metric equivalent? The folk community has always claimed to care about the preservation of our traditional arts, and our folk heritage...it seems to me that our language is the most essential and precious of these.

In rejecting the metric system we are fighting the good fight on two separate but not unconnected fronts: the preservation of the Imperial system as a folk art, and saving our children from the horrors of the language of an Orwellian newspeak. If you think that we have trouble getting folk music into the schools now, imagine what it will be like when they don't understand the references? "What are five hundred miles, Daddy?"

— Davis Eagle



Mariposa Is A Non-Profit Charitable Organization

FAMILY FOLK NOTES

New Regular Feature



Tongue Twister Halloween Game

You need at least six people and two props, a watch and a small witch (I use a black cut-out shape). Sit in a circle and begin with person A passing witch to Person B on the **right**, saying, "This is a witch." B responds, "A what?" A answers, "A witch." B says, "Oh, a witch." and turns to Person C saying, "This is a witch." and begins again around the circle. At the same time, Person A turns to the person on the **left**, giving him the watch and saying, "This is a watch." The dialogue continues: "A what?" "A watch." "Oh, a watch." and is relayed around the circle in the opposite direction as the witch. The fun begins when the watch and witch meet! (Try to cross them over.) Keep going as fast as you can. I learned this game from Lois Lilienstein and I think it is a variation of "This is a hug. A what?" in a book of co-operative games called **For the fun of it!** available from Quaker Book Service, P.O. Box 4652, Station 'E', Ottawa, K1S 5H8 \$1.50 prepaid.

—Caroline Parry

If you're interested in learning more about another Halloween custom, the pumpkin or jack-o-lantern, look for traditional stories about 'Mean Jack and the Devil'. A book by Edna Barth, called **Jack-O-Lantern** is a New England variation of the folk tale. It combines folklore from several countries with some terrific orange and black illustrations.

—Caroline Parry

Editor's Note: Up to now most of our well-known holidays and seasonal customs in Canada have British or European origins. On this family page, we will discuss different special days, ways of observing them, and their evolution down through the years. Next issue: the Winter Solstice and festivals of light.

Trick or Treating? Look Out for Samhain

In Western Europe pre-Christian people thought of the end of the harvest, what we call 'October', as the beginning of winter. In fact, in the old Celtic calendar, October 31st was New Year's Eve, the date to bring the animals into winter shelter. The Celtic priest/magicians were called Druids. In the Druidic religion, the New Year was a two-day feast of the dead, part of the festival of Lord Samhain, the god of the Dead. People thought that Samhain let loose all the spirits of humans and animals who had died during the last year. They put out gifts of food and drink on their doorsteps to please the spirits and to protect themselves from evil in the coming dark, cold months when there was a very real danger that there would not be enough food.

In those times more than a thousand years ago, religious beliefs and practices were closely tied to the different seasons and the changes the seasons caused in daily life. Almost everyone's life was affected by the needs of their farm animals and by the cycle of plowing, planting and harvesting. There were many aspects of their simple, agricultural life that the Celts didn't understand and certainly couldn't control - such as why the days grew shorter and shorter and the sun weaker and weaker in the autumn months, and why the frost and snow came to kill all the plants that, only six months before, were growing so vigorously. When they didn't understand the powerful forces of nature that made their world change, it was best to try to keep "on the good side" of whatever it was out there, whether it was spirits of the dead or just the cold wind moaning at the door.

We understand today how the earth rotates around the sun, thus warming up and cooling off, and we no longer believe in Samhain nor fear the evil of his wandering spirits. Nonetheless, we still enjoy dressing up like goblins, ghosts and skeletons and scaring each other on Halloween. The neighbours to whom we go trick or treating still give us a goodie to prevent us playing a trick on **them**.

Other customs the Celts observed during Samhain had to do with fire, that very essential element in their lives. On the 31st of October, huge bonfires would be built to welcome the returning spirits of the dead. Then the hearth fire in each household was put out, the fireplace cleaned and a new fire, for the new year, begun. It was kindled with a brand from the Samhain bonfire. The next day the ashes from the bonfires were spread over the fields, both as fertilizer and as a symbol of the

Poor Tom

1
2
Have you seen the ghost of Tom Long white bones with the skin all gone —

3
4
Poo Tom Wouldn't it be chilly with no skin on.

POOR TOM

In the true folk fashion, I learned this song from a friend of mine in university. I have always enjoyed singing rounds and this is a good one. When I was teaching, I taught it to my grade 2 class. Although it was a little difficult for them, they loved being ghosts.

→ Judy Greenhill

Samhain... continued from page 5

blessing of Lord Samhain. In that way the people hoped to protect themselves from death, drought and disease in the coming year.

When Christianity came to the British Isles, the leaders of the Church tried to uproot all the old, so-called "pagan" customs of the people they converted. But it was very hard to persuade people to forget rituals which were so closely associated with human survival. What usually happened with year-round Druidic festivals was that the Church added a Christian name and story to the existing mythology. Thus it came about that in the year 837 A.D., November 1st was established as the Feast of All Saints (or of all the holiest dead people). Perhaps a feast for the saints **only** wasn't satisfactory to people who had once feared **all** the dead. And October 31st, or the night before these two great feasts, became known as the evening or "Eve" to remember all the holy, Christ-loving people who had died. "Hallow" is another word meaning "holy" so we got the name "All Hallows Eve" which was shortened over the years until it became our present word "Halloween". It is sometimes spelled so that you can see the combination of the words, as in the rhyme:

Haly on a cabbage stalk, haly on a bean,
Haly on a cabbage stalk, this night's Hallowe'en.

More well known is the old modal song, "A soul, a soul, a Soul Cake, please good Missus, a Soul Cake, apple, a pear, a plum or a cherry, any good thing to make us merry..." In the Middle Ages, the medieval equivalent of trick-or-treaters would ask for Soul Cakes all round the village. Like the folk who performed Mummers' plays at that time of year, they were called "Soulers" or Soul Cakers".

Of course over the centuries, Christianity came to seem more powerful than the old religion, and people began to think of the Christian God or his representatives, the Saints, as their protection from the old evils, as this rhyme clearly states:

St. Francis and St. Benedict
Bless this house from wicked wight
From the nightmare and the goblin
That is hight Goodfellow-Robin;
Keep it from all evil spirits
Fairies, weasels, rats and ferrets...

Interestingly, setting fires for the feast of Samhain never completely died out on the Celtic fringes of Christian Britain, and when Guy Fawkes attempted to blow up the Houses of Parliament in 1605, people were glad of a chance to indulge openly in big fires to commemorate the capture of the traitor. So in England, where trick-or-treating is not nearly so widespread as in North America, children "remember, remember, the 5th of November" as "Bonfire Night" or "Mischief Night". They go round the neighbourhood begging for a "penny for the Guy" to buy materials and fireworks for their hugh bonfires. Perhaps Samhain is watching!

— Caroline Parry

New Family Folk Series

Mariposa has a new family programme planning committee who have been working on a series of five family concerts to be held from October to March at the Innis College Town Hall on Sunday afternoons. The kick-off performers will be longtime Mariposa favourites Ken and Chris Whiteley, on October 18th at 1:15 and 3:00 p.m. The November 29th concert will feature Al Simmons of "The Human Jukebox" fame. Subsequent concerts feature Eritage with lively Quebec dance and music; Sandy Byer, Dan Yashinsky and Rita Cox telling stories and doing cantafables together; and Mitzi Collins and Tom Bohrer from New York State who do a traditional Punch and Judy puppet show plus old timey music. Tickets will be available at the door and at the Children's Bookstore; series tickets (even cheaper if you are a Mariposa member!) from the Mariposa office at 525 Adelaide St. E. Watch for more details and come along!

When it came to the live presentation to the committee, however, there was very little indication that the brief had succeeded in bringing the members to even a superficial level of understanding of what the organization is today. In order to accommodate a very hectic schedule of presentations, the committee subdivided itself into two groups. It was very difficult for those making the presentation not to feel that their problems began when they were assigned to their particular panel of the committee. Certainly there were several members of the other panel who had more than a passing knowledge of our history and achievements and to whom a presentation of our hopes and ambitions might not have seemed so hopelessly misdirected.

In the face of this situation over which we had no control, the four members of the Mariposa presentation group made a valiant and spirited effort to communicate, not just the facts, but some of the feeling of the organization as well. The members of the presenting group were Rob Sinclair, Mariposa's Executive Director; Jamie Bell, President of the Mariposa Board of Directors; Lanie Melamed, who wrote the brief; and Ken Whiteley, Second Vice President.

Jamie opened the presentation with a philosophical statement about folk music and culture as an alternative to commercial mass communication and about Mariposa's commitment to fostering and preserving the traditional folk arts.

Ken Whiteley spoke from the performer's viewpoint as a member of M.I.T.S. and a past performer at festivals. He also stressed the importance of the folk festival format for making people aware of what's out there in the world around them to be explored and enjoyed.

Lanie Melamed chose to expand on some aspects of the brief, in particular the description of folklore included in it: "artistic communication in small face-to-face groups which share a common identity". She also stressed the immediacy of the folk arts and their capacity to get behind the pseudo-sophistication of modern lifestyles and to reveal to participants something of value about their own heritage.

Finally, Rob Sinclair talked about Mariposa's rather unsuccessful attempts to obtain government funding in the past and how he had observed rather significant inconsistencies in federal funding policies over the years.

The highlight of the presentation was certainly when kazoos were passed out to the committee and audience (a good number of Mariposa supporters were present) and Ken Whiteley lead the room in a lusty version of "You Got To Sing When The Spirit Says Sing". Not surprisingly, an additional verse was "You Got To Give When The Spirit Says Give"!

A brief question period followed the presentation. Questions seemed to deal mostly with ideas of what Mariposa might be if it weren't Mariposa! All in all it

left everyone to whom the organization has meant something in the past feeling more than a little helpless and frustrated. Naturally there are hopes that the committee may still go away and do its homework and realize that the indigenous folk arts have every bit as much funding merit as the more glamorous and, dare we say it, politically "important" multicultural and fine arts organizations. Mariposa is an organization with the history, the integrity and the energy to make a very "important" contribution to the cultural life of this community and country in the future which, incidentally, is what we were trying to say.

— Andy Vine

Mainland Events

- | | |
|--------------|-----------------------------|
| September 30 | Fred J. Eaglesmith |
| October 7 | Mike Ethelstone |
| October 14 | CLOSED |
| October 21 | Steve Cormier |
| October 28 | Ken Bloom |
| November 4 | Dave Van Ronk |
| November 11 | TBA |
| | Betsy Rose and Cathy Winter |



DAVID VANRONK

Photo: Andrew Kline

Feedback

In addition to your input on our editorial policy and direction, we are interested in your feelings about the look, the tenor and the subject matter of Mariposa Notes. If you can contribute in a more substantial way, for example articles, photos, graphics, time etc., we would be more than interested in your help.

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If you would like to help support us financially or volunteer your time for one of our many activities PHONE 363-4009.

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Ear Today, Gone Tomorrow

George Bernard Shaw entered a posh London restaurant, took a seat, and was confronted by the waiter. "While you are eating, sir, the orchestra will play anything you like. What would you like then to play?" Shaw's reply: "Dominoes."

One man's music may be another man's noise, or as Paul Simon said, "One man's ceiling is another man's floor." Technically speaking, unpleasant noise exposure is a combination of power and the number of times that a powerful source makes itself heard. Although the exact relation between the exposure level, the duration of the exposure and the damage of the ear caused by this exposure is not completely clear, it is known that a relation does exist. For example, the louder or more intense the noises we're exposed to, the more often the ear needs to rest, and the more risk there is of gradual, permanent damage to the hearing organ itself.

The ear is a complicated mechanism (see **Figure 1**.) The part of the inner ear relevant to this article is the organ of Corti or the organ of hearing. Fine hairs in this organ translate sound waves into nerve impulses which run to the brain. Noise can cause destruction of these hair cells.

A change in one's hearing ability is called a "threshold shift (TTS) may result from noise exposure with a reduction in hearing that is **not** permanent. The TTS should have disappeared after 16 hours. TTS may be accompanied by ringing of the ears and light-headedness. The correlation between the increase and decline of the TTS, the level and duration of the exposure, seems to be an indication of the vulnerability of the ear to noise.

Irreversible changes give a permanent threshold shift (PTS) or permanent hearing loss. In most cases, the onset of noise-induced hearing loss is gradual and insidious. In the early stages it is not noticed because the high-pitched sounds, slightly above the main speech frequency range, are the first to be affected. With continuous noise exposure, the hearing loss spreads to the lower-pitched sounds and it becomes more difficult to hear and understand speech.

Noise-induced hearing loss is one serious effect of noise, but it is by no means the only effect. There are many ways in which noise may affect a human being. Certain types of noise and vibration may result in physical disorders such as dizziness, nausea, high blood pressure and problems of the circulatory, digestive and nervous systems. Noise may result in accidents by reducing physical and mental efficiency or by seriously impairing communication. Noise may result in degrees of psychological disturbance (through persistent annoyance) such as depression, increased irritability, fatigue, inability to concentrate and impaired judgment. We are all aware that noise can disrupt or prevent sleep.

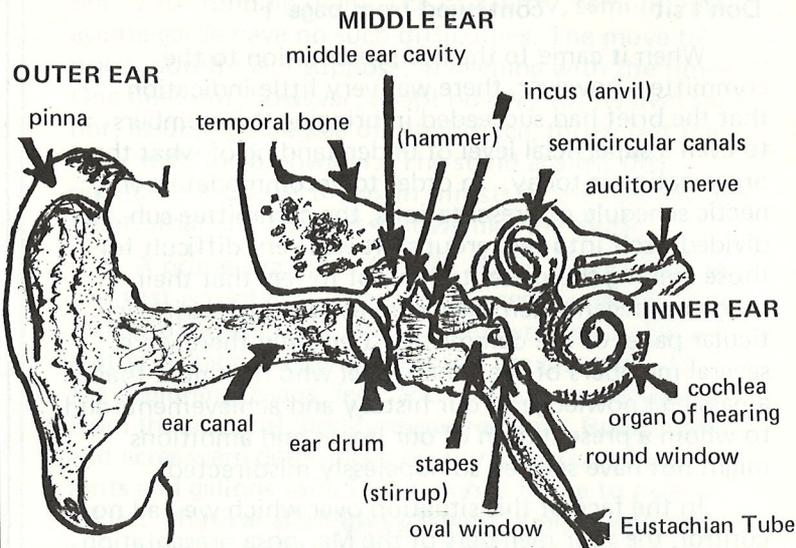


FIGURE 1. Anatomy of the human ear, depicting the structures of the outer ear, middle ear and inner ear

In general, noise lowers the quality of life. Noise and noise sources continue to multiply. In fact, it has been estimated that the overall loudness of the environmental noise is doubling every five years. Society can attribute this increase in noise to many different factors. These include:

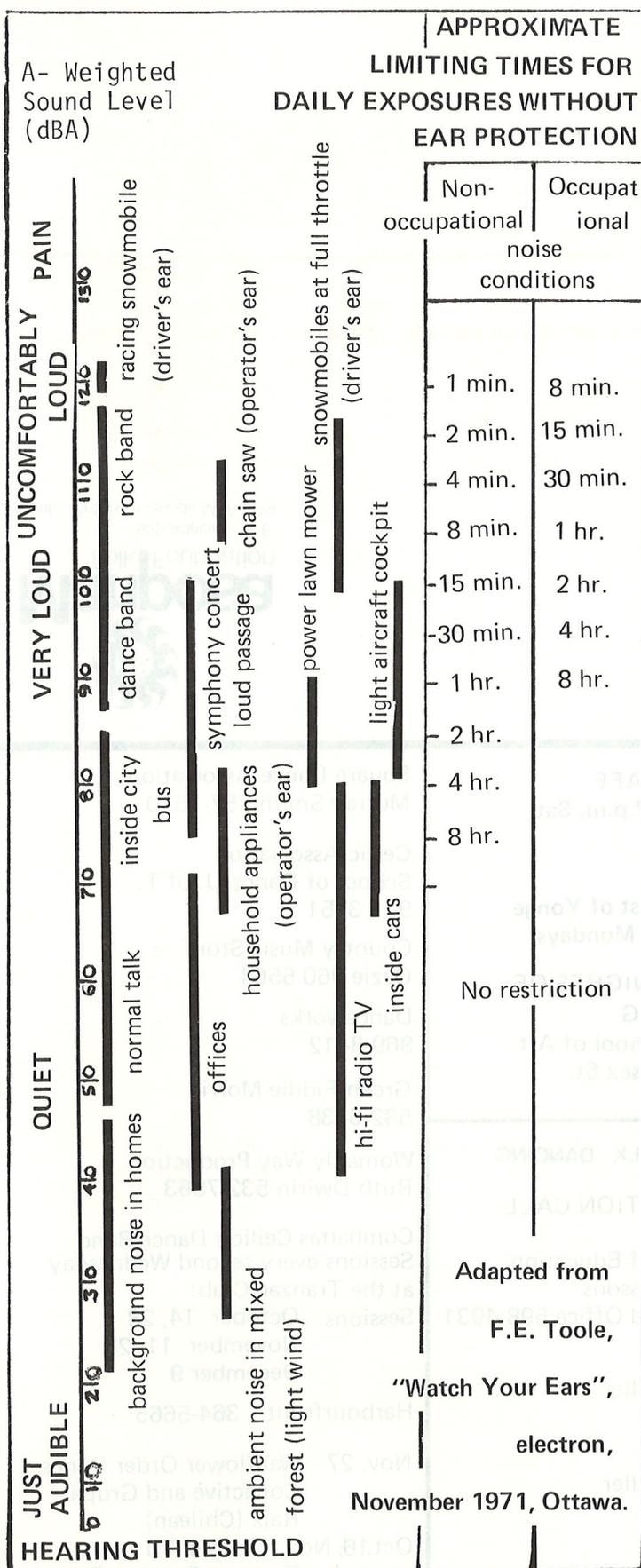
- engine noise from compressors, jack-hammers, pile drivers, steam shovels, bulldozers, compactors and rock drills;
- electrical appliances for convenience and comfort such as kitchen gadgets;
- entertainment equipment such as TV sets, radios, stereos, tape machines, toys;
- vehicles;
- live music, especially rock music where, with the help of a sound mixer with an itchy volume control finger, one can realize enough volume "to blast the roof off your house."

Keeping in mind that there is a relation between the noise exposure level, the duration of the exposure and the sensitivity of the individual, let us examine how one might determine dangerous levels. Loudness of sound is measured in decibels. Most often noise is measured in "dBA". Decibels, written in "dBA" when measured on the 'A scale audible to the human ear', increase logarithmically. With every increase of ten dBA, the noise doubles, so **80 dBA is twice as loud as 70 dBA**.

Figure 2 shows the various loudness levels of some environmental sounds accompanied by the recommended maximum exposure levels for these sounds. Remember '0' dBA is very soft and '130' dBA is very loud. Therefore one would want to spend much less time listening to sounds measured at 130 dBA than sounds at 0 dBA.

Recent proposed regulation of the Ontario Occupational Health and Safety Act state that the sound level of our environment should be reduced to 85 dBA, 2 hours at 95 dBA, etc.) or appropriate ear protection should be worn. No exposure time is permitted at

**FIGURE 2. SOUND LEVELS EXPERIENCED
IN SOME COMMON SITUATIONS**



levels greater than 115 dBA without constant ear protection.

Ideally, persons exposed to high levels of noise should have monitoring of individual exposure and pre-noise and post-noise audiograms to check for a shift in hearing level. If you suspect a hearing loss, see an ear, nose and throat (ENT) doctor and have a hearing test by a qualified audiologist. More information about your ears, hearing loss and noise may be obtained from:

The Canadian Society
66 Bedford Rd., Toronto, Ontario
M5R 2K2

—Glen Sutherland

Recent Releases

- | | |
|---|---|
| Joe Hall and the Continental Drift | - Rancho Banano
Posterity 13015 |
| Powder Blues Band | - Thirsty Ears
Liberty LT 1105 |
| Minglewood Band | - Out on a Limb
RCA KKL 0415 |
| Jarvis Benoit Quartet | - Jarvis Benoit
Salt Records |
| David Essig | - In the Tradition
Phonodisc PHE 6014 |
| Jane Siberry | - Jane Siberry
Street Records SR 062 |
| Tamarack | - Tamarack
World Records WRC1 1397 |
| Leroy Sibbles | - Now
Generation GEN 3012 |
| Diane Tell | - En Fleche
Polydor 2424217 |
| Angèle Arsenault | - Chanter dans le soleil
Kébec Disc KD 503 |
| Ian Tamblyn | - When Will I See You Again
North Track NT 02 |
| Francois Léveillé | - Delivrance
L'enclame DE 8004 |
| Edith Butler | - A Paquetville
SPPS PS 19911 |
| Braut et Frechette | - Bilan
Apex AFL 1505 |
| Michael Behnan | - Sweet Cosima
Maldog Records MDR 1002 |
| Arthrabaska | - La Montée des Trois Sources
Coyote Records WRC1 1317 |
| Connie Kaldor | - One of These Days
Arthrabaska LPTS 4580 |
| Don Freed | - Off In All Directions
Bushleague |
| Chris Whitely and Caitlin Hanford | - Lovin' In Advance
Troubadour TR 0015 |
| Rodney Brown | - When The Bay Turns Blue
North Track NT 03 |
| Stan Rogers | - North-west Passage
Fogarty's Cove FG 0014 |

Fall Events

CLUBS —*Maryanne Wilson*

- Fiddlers Green**
Tranzac Club 292 Brunswick Ave.
Fridays 8:30 p.m.
Tam Kearney 489-3001
- October 2 Margaret Christl
 October 9 Stan Rogers
 October 16 Richard Avery, Judy Greenhill
 October 23 CLOSED
 October 30 Ceilidh
- November 6 Wendy Grossman
 November 13 Friends of Fiddlers Green & the Mulligan Dancers
- November 20 Paul Geremiah
 November 27 Ceilidh Dance
 December 4 Muddy York
 December 11 Christmas Dance
 December 18 Parry Family Christmas Show
 December 25 CLOSED
 January 1 CLOSED

FAT ALBERT'S
300 Bloor St. W. Wed. 9 p.m.

THE GRANGE
McCaul St. Folk lunch 12-2 p.m.

JAIL HOUSE CAFE
97 Main St. 8-12 p.m. Sat.
691-1113

UNICORN
Eglinton Ave. east of Yonge
Irish Traditional Mondays

1001 FRIDAY NIGHTS OF
STORYTELLING
Toronto Free School of Art
Brunswick & Sussex St.

COMMUNITY FOLK DANCING

FOR INFORMATION CALL:

Toronto Board of Education
 Square Dance Lessons
 Jack Hayes Board Office 598-4931

Cyril Durance
 Square Dance Caller
 259-1429

Bert Everrett
 Square Dance Cailer
 278-7614

Camille Brochu
 French Canadian & Jazz
 534-7753

Square Dance Association
 Murray Smith 757-1620

Celtic Association
 School of Dance U. of T.
 921-3151

Country Music Store
 Ozzie 960-5564

Danceworks
 869-8412

Green Fiddle Morris
 532-6338

Womanly Way Production
 Ruth Dwirin 532-7963

Comhaltas Ceilidh Dance Band
 Sessions every second Wednesday
 at the Tranzac Club:

Sessions: October 14, 28
 November 11, 25
 December 9

Harbourfront 364-5665

Nov. 27 Wallflower Order Dance
 Collective and Grupa
 Raiz (Chilean)

Oct. 16, Nov. 13, Dec. 20
 Toronto Country Dances
 Kathy Reid 694-5145

