



The Mariposa Notes

THE MARIPOSA FOLK FOUNDATION 95 Lavinia Avenue, Toronto, Ontario M6S 3H9 (416) 769-FOLK Now in our 30th year ISSUE NO. 9 OCTOBER/NOVEMBER '89

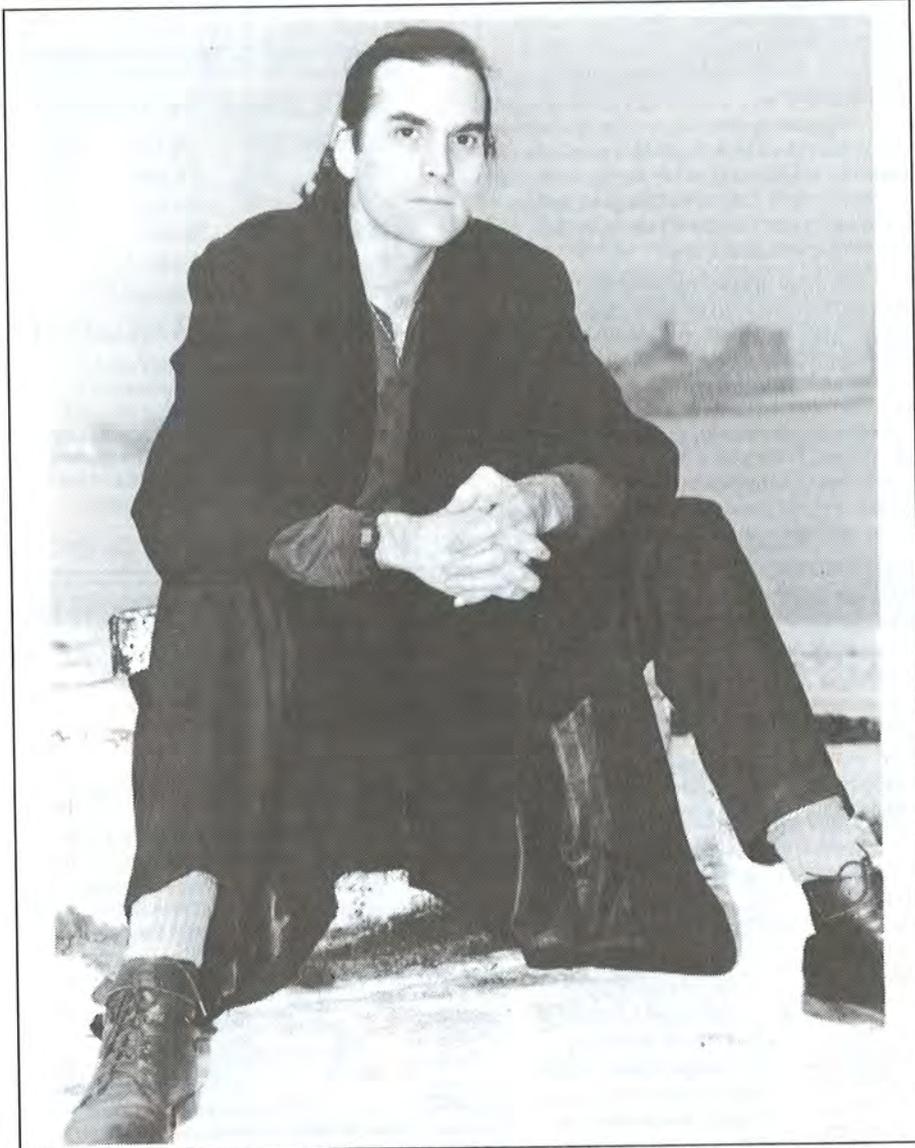
GHOST UPON THE ROAD AN INTERVIEW WITH ERIC ANDERSEN

Early in September, I had the opportunity to chat on C.I.U.T Radio with folk artist Eric Andersen, who was in town promoting his first album released in over twelve years. He came in carrying his guitar and as he walked in and saw what the station looked like he relaxed and said it felt like home. He sat on the floor with his guitar and played a song off his new album. The following is a transcription of that interview.

— Steve Fruitman

- SF** You've been living in Norway?
EA Yes, I've been living there about six years.
SF Well, Eric Andersen is a name that for many people ...
EA It's a very Norwegian sounding name.
SF Especially the way it's spelt.
EA It's like Joe Smith or something. It's very common! Eric Andersen, there's about ten thousand of them in the Oslo phone book.
SF That very might well be, however the only Eric Andersen that people over here associate that name with is you, the guy who's face appears on the cover of 15 albums.
EA I think this is the sixteenth. I live in Manhattan too. I have a flat there. They say I do my business over here with the music stuff and I live over there with my family, you know I got some small kids... Norwegian kids.
SF You're over here to publicize the release of your new album *GHOSTS UPON THE ROAD*. So what's it like for guy like you to be still doing this into the '90s?
EA What, being a ghost? Well as time goes by it doesn't feel like it, each day seems like just a day like it did the other day. So the feeling of the day in the life are what they always were. But in terms of folk music... things are pretty good right now for the women songwriters, they've been doing pretty well, they stay pretty much acoustic in their approach to conveying their message.

cont'd page 3



*Eric Andersen was in recently Toronto to launch the release of his latest recording *Ghosts Upon The Road* on Alert Records.*

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In January 1961, Ruth (Jones) McVeigh made a phone call to Pete McGarvey with this idea: "Let's have a folk festival up here in Orillia". Twenty nine years later we're still at it!



AND HERE'S A NOTE... starting this issue The Notes will publish only the names of Life and Sustaining Members, along with Corporate supporters. We will no longer list the names of our Patron and Supporting members in every issue. Starting next publication The Notes will begin welcoming new members to the Mariposa Folk Foundation in print. And once yearly in the Festival Issue we will print the names all of our members. It's not that we don't appreciate our Patron and Supporting members, but if the list keeps growing and changing each issue like it has been over the past year, it will surely drive The Notes staff mad. I'm sure you don't understand but please believe it! It's true.

The Mariposa Folk Foundation is now entering its 30th year. Plans are already underway to produce a gala event next June at Molson Park. We've been up, down and through the ringer over the years. There were those who only three years ago thought that Mariposa was dead. But if attendance figures over the past four years mean anything, we certainly have at least another good decade of life in us.

Here are estimated attendance figures: We sold 5,000 tickets in 1986 9,000 in 1987, 16000 in '88 and in the summer of 1989 the Mariposa Folk Foundation was host to 25,000 people.

Organizing festivals is only one activity of the Mariposa Folk Foundation, albeit a big one. The MFF also puts on year round events, such as Concerts, Mariposa In The Park, Mariposa Rainbow events, & this newsletter, to name a few.

Since we opened membership in 1980 we can now boast an all time high of roughly 925 members. All members are entitled and invited to join committees, including the board, to help plan events and to contribute in the decision making process. Through hard work and the determination of volunteers (mixed with a teaspoon of good luck), Mariposa has forged ahead and grown despite the eminent doom predicted by its critics.

We, at The Mariposa Notes, salute all volunteers and staff who have worked so hard to make things happen. Our battle never ends, we must always plough ahead, amending, improving, and innovating in order to survive. The future is ours if we want it. Join us in helping sculpt the future of Mariposa.

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AND THE WINNERS ARE...

We're proud to announce the winners in this year's raffle. A great success all around, we were able to raise over \$5,000 for the Foundation. Thanks to everyone who took part and showed their support by either selling or buying tickets and to our sponsors for donating the prizes.

Congratulations to...

1. **Joanne Conroy**, ticket number 0280 won first prize, a trip to the Vancouver Folk Festival.
2. Second prize goes to ticket number 0616. **Terry Soules** gets a brand new Martin Guitar.
3. Third prize... complete record libraries of all the performers who took part in Mariposa Festival '89 go to tickets 0624 & 0601 held by **Josephine Collins** and **Gary Byer**.

Mariposa would like to thank **Inter City Papers** for their generous contribution of paper donated to the Foundation.

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Steve Fruitman

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Eric Anderson
Son Thomas
Lennie Gallant
Rambling Jack Elliot
Simeonee Keenainak
Golden Eagles
Al Cherry

LP "Plays Old Tyme Fiddle"

FOUNTAIN ON THE MOUNTAIN

BY STEVE PRITCHARD

None can complain that Mariposa didn't have enough old-time country music at the '89 event. The contingent from West Virginia consisted of about one dozen musicians was in itself a wonderful and I think impressive representation of the music.

My first glance at the festival guide revealed to me the combination of **Joe Dobbs Group**, **The Griffen Family** and **The Sample Brothers**, one of the largest single musical styles at the festival.

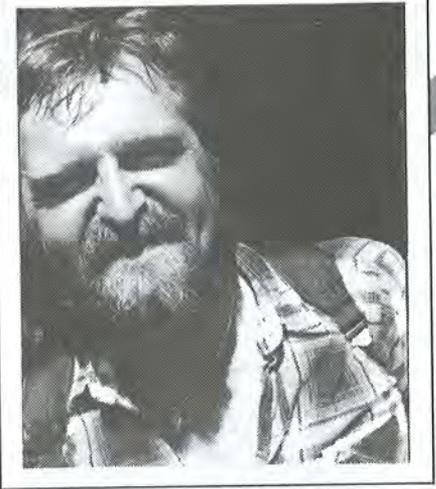
Back - Up and Push, a Canadian fiddle dance band complemented the country scene as well. B U&P is led by Canadian fiddler Steve Fuller and was nicely contrasted with American musicians.

Disappointingly, this could not said for Bluegrass music this year, case in point — the sole bluegrass band at the festival, **Tom Wilson and Border Bluegrass** out of Brockville Ontario. They displayed a great Canadian sound, but I was sad to not find an American comparative.

All in all, I was overwhelmed with the calibre of traditional music at Mariposa '89, and I'm hoping that it's very presence shows that (perhaps) the long drought in old tyme country, blue-grass and other such music may be over.

As well as Mariposa, I enjoyed myself this summer at other Canadian festivals boasting the traditional music I love... Hats off to Artistic Director of the Winnipeg Folk Festival. **Rosalie Goldstein** showed she cares about the integrity of her festival as a whole and once again this year presented a fine festival and a strong lineup. Sitting there enjoying the strong folk feeling in Winnipeg made me feel sad with Mariposa's recent leanings towards the "big-ticket-main-stage-concert-star attractions", maybe I don't think that is what roots music is all about.

Rob Dean, 4 year veteran artistic director of the Home County Folk Festival out of London Ontario has retired. The new chief, **Ken Palmer**, will be familiar to some as the mandolin player in that legendary London bluegrass band **The Dixie Flyers**. Palmer, a member of the Flyers since their inception in 1974, has a very strong sense of what folk music is. Originally from Port Stanley, Ontario, he graduated from Fanshawe College in the early 70's with a certificate in radio arts, and over the years has always been associated with music in one way or another. Earlier this year the Flyers assumed control of the Back 40 Bluegrass Festival out of Woodstock, Ontario. Ken Palmer becomes the first non-British Artistic Director of **Home County Festival**.



Steve Pritchard

Watch for this! A new Canadian Bluegrass Magazine on the market. **Bluegrass Canada Magazine**, just about ready to launch, will be put out by Jim Jesson of Kamloops, B.C.



CONT'D FROM PAGE 1 STEVE FRUITMAN CONTINUES HIS TALK WITH ERIC ANDERSEN GHOST UPON THE ROAD

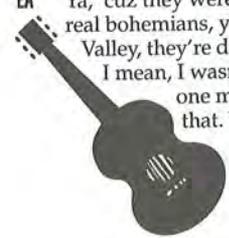
EA... And this album's very acoustic and we're gonna do my tour acoustically. And I think it's pretty good, I mean, this has got to be the longest tour I've ever done, playing the States, Japan, Canada in November. I'm also going to Europe and Australia and then I record another album.

SF You seem to have been around forever...
...And you're still performing at festivals, you were at Mariposa in June.

EA It's great to be singing for this long, forever as you termed it 'cuz the longer you go on it gives a chance to put things together in a good way 'cuz a lotta people don't get that opportunity. I'm doing pretty much what I've always wanted to be doing, you know, ever since I started... maintaining my bohemian lifestyle.

SF With this being the twentieth anniversary of Woodstock I've noticed that a lot of people reflect back to those "good old tymes" and they're insurance salesmen now eh.

EA Ya, 'cuz they were hippies, they weren't real bohemians, you know like Silicon Valley, they're doing these straight gigs. I mean, I wasn't part of that, not for one minute. I never trusted that. You know, I was from the Kerouac stuff, the beat generation.



I mean the sixties: they were a kind of beach mirage primarily, that's how I viewed it. The fifties was the time things were really happening in America. I mean the jazz, Charlie Parker, the culture. And the writing: the Ginsbergs, the Ferlenghettis.

SF Lord Buckley et al.

EA Yes, let's not forget Lord Buckley. And Lenny Bruce! Let's not forget him, I mean that was where it was really happening. So I sort of employ some of those streams into my work now.

SF Well, **GHOSTS UPON THE ROAD** seems to employ the underbelly of the sixties. The image that you get now is that the sixties was all fun and glory and there was idealism and a movement that was gonna change things like that movie *Wild In The Streets*.

EA Ya, that's well put, it wasn't between the legs of the sixties, more the underbelly. I always say the time frame, it's like a crack of time between the beats and the hippies. I mean the artists were the beats and they lived that kind of lifestyle. And they were all hooked up, you know Kerouac and Ginsberg at Columbia University. Burroughs was a Harvard graduate and went on to be a marijuana dealer in New York City and I still don't understand that. Most had interesting lives, they were into Zen Buddhism,

you know they were on a quest for knowledge. And the same with Charlie Parker and all those musicians, they were pretty well connected to it all, connected to a tradition. The painters like France Cline and others, and Lord Buckley and those cats. And the sixties they picked up this lifestyle but not the substance, just the surface of it. You know, everybody smoked dope and had free sex and now what are they? Computer salesmen?

So, I'm happy I've never gotten into that. I never sold computers, and I never was a hippie and I didn't go to Woodstock, I never was a pop-artist so I feel pretty good. My three small kids... it's like a natural aerobics course.

SF So how did the new album come about? How did you get hooked up with Suzanne Vega's people?

EA Just being in the right place at the right time. What happened was I was going to do this art video but I got booked and phoned the producer and said look, I can't do this thing and he said fine but drop in to see my partner and I sometime. And they were doing very well with Suzanne Vega and they told me that they were old fans of mine, how they knew all of my songs, how they played 'em in coffee houses in Queens. So it turned out to be a sweet charming story. And it took three years to record it.

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MARIPOSA NOTES

AN EYE WITNESS ACCOUNT BY RUTH MCVEIGH

When Mariposa was about to cash in its chips in January '87, Ruth McVeigh travelled down from Ottawa to attend the general meeting that would ultimately decide our fate. She stood up and without an ounce of negativity, set the record straight: she was the founder of this, the longest continuous folk festival in North America (now entering its 30th year), and she implored us to somehow find a way for Mariposa to continue. She has never given up on her original ideas of self-expression by people for people.

Her ideas about folk music remain as liberal as ever: while the world is trying to redefine 'what folk music in the '80s is', Ruth goes back to her original philosophy for a definition that may change but steadfastly remains the same.

A few weeks after this year's festival a steno pad from the House of Commons Canada arrived addressed to me. "Here for what it's worth, is my collection of impressions of Mariposa '89. Hope you can find some of it useful for Mariposa Notes." Here then is an abridged version of Ruth's impressions. Hope you find some of it interesting.
— Steve Fruitman

Friday: I arrived on site at 5:30, it already looked busy. Received a warm welcome in the accreditation tent.

Sounds of groups and soloists warming up and doing sound checks. Wandered around and noticed a place for such protest groups as Greenpeace and Bridgehead. The "folk" speak.

Crafts people setting up stalls. The calibre of crafts in the main are pretty good. Some spectacular, carved and polished harps ... should make anyone want to learn to play!

After supper we went over to the Main Stage. As in years before the absence of imagination and the huge coldness of that particular stage was overwhelming and depressing to me but Cromdale and Garnet Rogers soon overcame my initial reaction.

Caught up with Amos Garrett and the Eh Team first at the Main Stage and later at Tent #3. Thought that no one could get that tent rocking like Messenjah did last year but the Eh Team along with Bobby King and Terry Evans managed it. In our tent I went to sleep with great music in my ears.

Saturday: Mostly just wandered around catching a little of this and a bit of that. Spent a brief time listening to 'IT'S A WOMEN'S WORLD' but found it very difficult to hear the lyrics clearly and as that was an integral part of the performance it was disappointing. The harp work, however, was exciting to me.

In former years it seemed to me there were 'migrations' so that while one stage area would be packed, others would be almost empty. Not this time. There was a huge audience at all tents and stages. Children and adults with painted faces wandering around. Bikinis causing lots of sunburns as well as 'second glances'! People soaking their heads under the sprinkler taps to cool off, or sitting around the pond dabbling their feet.

The heat and humidity make it hard to stay with any one performer for long, but The Griffin Family's show at the lovely pond stage was an exception. By this time, I think, people were almost hoping there would be a thunderstorm.

In the evening the crowd was unbelievably huge. As Ellen McIlwaine sang, the hill was jumping as hundreds of energetic folkies danced their brains out! Many of them had been brought to their feet by Spirit Of The West and Stephen Fearing who proceeded Ellen.

Folk is music of the people, traditional or contemporary. It was good to hear the blues, and Celtic, as well as the raucous songs of John Hiatt.

Ran into one of the 'originals' who has been attending Mariposa since 1961. He commented that he didn't like the new stuff. Well, I agree that some of it is a little harsh, violent and discordant, but so's the world these days. So the protest songs are phrased differently, but they're still songs from the people, screaming about injustice and pain, the same things people have protested for generations. John Hiatt's mention of Tienamen Square. Attila The Stockbroker's clever ridiculing of unreasonable attitudes and skewed values, these are important for us all to hear and think about.

There's loud and then there's LOUD! The Men They Couldn't Hang may be a great group and I hope I get another chance to catch them, but on Saturday night the volume was so great it was too painful for me to stand. So we left and dropped into tent #3 where the African group Molumbo, was performing. Despite their skin tone, costumes and instruments, their sound didn't resemble any African music I've ever heard. Interesting stuff though! African jazz?



Son Thomas



Donna, a volunteer, just made an amazing statement. She was delegated to somehow find a forced air heater. Considering the temperature, I couldn't imagine who would want a heater, or why, but I was told it was necessary because of the extraordinary humidity to dry the drums for Molumbo.

Kept awake with excellent reggae music played very loudly on a good car stereo system. Reggae being one of my favorite music types, I wasn't too upset. Except that there was a strange clonking sound which I could not identify. I asked my husband Gerry if he'd like to stick his head out and see what was going on but he declined. So I did. Returning, I said "Gerry, you'd never believe it. You'll have to see for yourself." So he poked his head out and saw a group of young people playing croquet under the lights. It was 4:30 in the morning.

Sunday: Tent #3 was obviously designed to please the hard core traditionalists among us. TRAVELLING SONGS by Odetta (one of my very personal idols), Eric Andersen, Bobby Watt and Rosalie Sorrels. The latter sang a song about one of the more amazing exploits by a mountain man and how he used two wolves to make transportation out of a slain buffalo. It was outstanding. You had to be there!

My brother David commented on the small proportion of that kind of 'folk' compared with the more strident, pounding numbers. So I expounded my theory that contemporary lyrics, when compared to the early '60s protest songs are remarkably similar but are far more angry, desperate and obscenely violent. And that is because, in my view, today's people have the sense that their world is in a desperate plight and they feel angry about it. And because it appears no one is listening they express their feelings shockingly violent, using obscene language, with the volume turned up to high. What choice do they have?

Made my way to the Pond Stage for Jane Siberry and a strange feeling of deja vu as I listen to the haunting, fluid, unexpectedness of her songs, reminiscent for me of the first time I heard Joni Mitchell so many years ago. As I waited for Siberry to begin, I could hear the phenomenal voice of Rita Chiarelli who was just beginning in tent #3. I thoroughly enjoyed Siberry's performance and her quirky, humorous, and perceptive lyrics. She used movements as though she herself were an instrument.

Tent #3 at 6 p.m. Son Thomas started the guitar sliding war against Amos Garrett, David Lindley & Ellen McIlwaine to an overflowing crowd despite sweltering conditions. What a show! It was great to watch each of these superb soloists get off on one another.



Clearly this was one of the most popular events of the weekend. And this time we actually got to see the performers, unlike the night before when a bunch of "I paid my \$20. I don't have to sit down" type young men blocked the view for everyone else. The incredible drive and dynamism of this show inspired some to express them selves in dance on the table tops. Besides making us all hope fervently that the tables were well built, some of us ended up with a view like mine "as through a gauze... darkly", as one young woman in a very flimsy dress threw herself about with total abandon.

It's difficult to rate Mariposa as a whole when one is so close to it. I know there are some highlights which will remain in memory, the disappointments soon fade.

In any event, my husband, son and I enjoyed some quality time which will stand us in good stead during the 3 month separation which faces us as the 'kids' and I head for the west coast and Gerry goes to Guyana.

My favourite of the weekend: Amos Garrett and the Eh Team, hands down.

Here, for what it's worth, is my collection of impressions of Mariposa '89.



➤ The Canadian Folk Music Society is having its annual meeting in Winnipeg from October 20-22. If you want to go call Greg Brunskill at (204) 388-4445.

➤ Toronto's Norm Hacking is back in the recording studio again. Anxious to cash in on the success of his last recording STUBBORN GHOST which was released late last year, Hacking is putting together a package of what he thinks is his best songs yet. Norm will once again employ the services of Dyan Maracle and Kevin Bell, his musical family.

➤ 72 year old bluesman John Lee Hooker will be in town October 9 and 10 at the Diamond. Apparently he has just released a new album of boogie blues.

➤ Mariposa's FOG committee is hosting its annual retreat October 20-22 at Camp Souleine near Barrie. This is where festival organization for next year's festival really begins. If you are interested in getting involved call 769-FOLK

➤ Toronto's Willie P. Bennett will join Stephen Fearing at the Diamond October 22. Bennett recently released his first album in a dozen years, his first on a recognized label. Entitled THE LUCKY ONES, it was produced by Danny Greenspoon for Duke Street Records.

➤ The new Rare Air album, featuring their new modified line up, will be released at the Diamond October 26.

➤ CBC has been in the throes of programming change and at press time some of these changes have not been confirmed. However we do know of a new show; Murray McLaughlan's SWINGING ON A STAR Saturday at 11 a.m. Mitch Podolak's SIMPLY FOLK moves to Sunday at 5 pm. In fact the entire Sunday afternoon line-up appears to be solid folk.

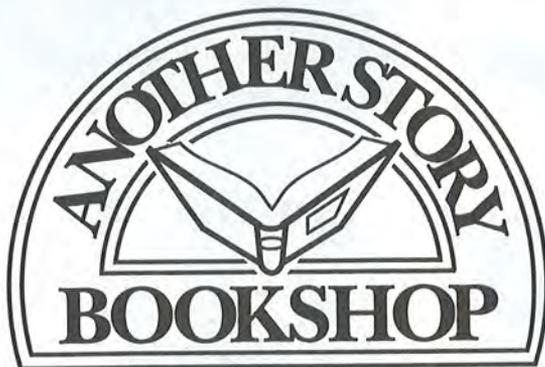
AL CHERNY



The Mariposa Folk Foundation has been saddened by the passing of fiddler Al Cherny.

Known as one of Canada's finest fiddlers, Al Cherny died in September after a brief illness. Born in Medicine Hat, Alberta, Cherny studied classical violin until he started fiddling to the country sounds of Wilf Carter. He won the Canadian Open Old Time Fiddlers championship from 1959-1961 and appeared as a regular on the old Country Hoedown with Tommy Hunter and later on the Tommy Hunter Show. In 1961 Al Cherny performed at the first Mariposa Folk Festival in Orillia. He later went on to record with the likes of Sylvia Tyson and Jessie Winchester to name a few. Recent concert appearances showed Cherny to be in great form. His name will be inducted into the Country Hall of Fame in Kitchener later this year.

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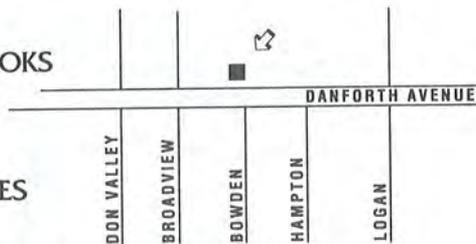
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ALBUM

R • E • V • I • E • W

Reviewer: Steve Fruitman
Cassette: Toute La Gang
Artist: Grievous Angels

available from Richard Chapman
2 Vancouver Avenue
Toronto, Ontario M4L 2S8

A collection of 11 tunes, of which 8 are original. This independently produced cassette could be viewed as the band's pre-album demo since the production quality, while good, does not enhance the band's studio music to that of the live thing. Still, the tape does show the band's ingenious way of expressing their Canadianism through politically correct and expressively written songs. It shows the fun side of them too.

The tape starts off with with an anthem for the Northland, "Great North Wind".

*I'm haunted in dreams
Of the great north wind
I'm haunted at night
by the places I've been
And someday I'll know
what the dead men know
They call to me
calling me home*

And this is only the beginning. A quick boot into "Gumboot Clogeroo" which could only make Stompin' Tom proud.

Michelle Rumball has an extraordinary voice, full of the rich confidence of a mature performer. She expresses the lyrics of guitarist Chuck Angus (late of L'etranger and co-writer of Andrew Cash's 'Boomtown'), whom I think is one of the brightest new songwriters around. The raw power of the songs is a band effort with Peter Duffin's earthy backbeat, the imaginative bass playing of Tim Hadley, and the expressive vitality of Accordionist/fiddler Peter Jellard.

A favourite song of mine which unfortunately is not on this album demonstrates Chuck's Canada perfectly.

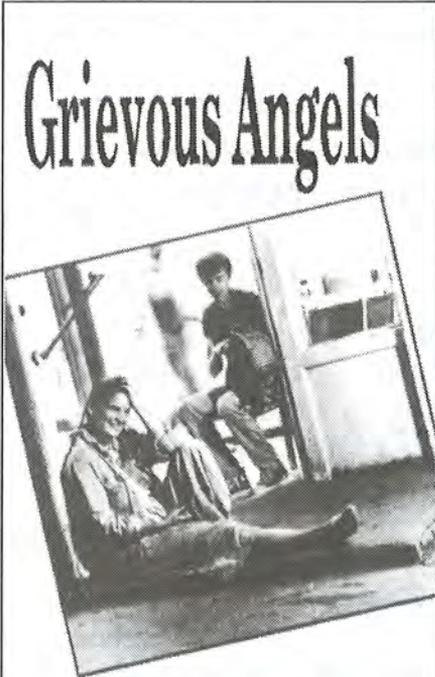
*Schumacher isn't big enough
for a Woman who's been through hell*
Schumacher being a little town just outside his native Timmins.

*On the banks of Mattagami
your love slipped from me*

From the wrongly spelled 'Banks of Matagami', the river that flows by Timmins.

The songs are often painful, the common plight of the common person living in Ontario. "Little Jenny", is probably the most hard hitting song on the tape, about a dying woman telling her daughter not to be taken in by the big buck hacks that might kill her for the money she can produce for them.

*Little child I'll pray
that you'll never be
a slave all your life
to some company*



Grievous Angels

Toute la Gang

*to be poisoned
by the stuff they make
to be told sorry,
it was just a mistake*

Toute La Gang ends on a high note with "Macleods Reel", "Single Row Zydeco" and "Banks of Matagami" and a gospel tune, "Sampson and Delilah", as encore.

When performed at this year's Edmonton Folk Festival main stage, the band received an ovation from the crowd. They also sold over 140 of these tapes at the festival.

Yes, Stompin' Tom should be proud!



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from 5:30

595 Markham St.
(Bloor + Bathurst)
536-3211



caJUN RAMBLERS
ZYDECO THURSDAYS 9:30 P.M.

memo from the art director

HEY STEVE,
I THOUGHT WE COULD DO A
THING ABOUT PEOPLE WRITING
IN, YOU KNOW, LIKE IF SOME-
ONE HAS ANYTHING TO SAY
OR WANTS TO WRITE
SOMETHING ABOUT FOLK MUSIC
THEN THEY SHOULD SAY IT IN
THE MARPOSSA NOTES.
CUZ WE GOT LOTS OF PAPER
TO FILL... JUBATH

send your submissions to The Editor, Marpossa Notes, 95 Lavonia, Toronto M6S 3K9

Reviewer: David Warren

Cassette: Last of the White Pine Loggers:
Songs from the Lumber Camps

Artist: The Wakami Wailers

available from Holborne Distributing Ltd.
Box 309S, Mount Albert
Ontario L0G 1M0
RPL5-8017

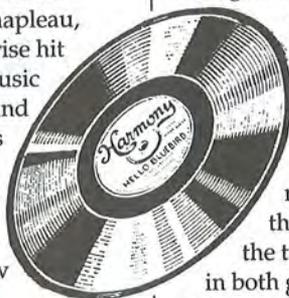
Cassette: Shave the Bear

Artist: Tamarack

available from SGB Records, Box 714
Guelph, Ontario N1H 6L3
(519) 767-0142
SGB 9. 1989

The Wakami Wailers, despite their name, are far from ridiculous. The quartet was formed in 1981 while all members were employed at Wakami Lake Provincial Park near Chapleau, Ontario. They were the surprise hit of the 1984 Canadian Folk Music Society meeting in Toronto, and have retained their infectious joy in performing the traditional songs of the lumbercamps.

There are relatively few groups who cleave to the tradition as closely as the Wakami Wailers, and Tamarack is one of them. Apparently on hiatus while James Gordon formed the James Gordon Band, Tamarack is performing again. Alex



Cassette: Summer Lightning

Artist: Marie Anderson & David Wilson

available from Marie Anderson
Coburg, Ontario
(416) 372-2609
WRC4-5827

Cassette: Roses in the River

Artist: Kathryn MacDonald

available from Dark Angel Studios
510 4th Avenue East
Owen Sound, Ontario N4K 2N2
(519) 376-1833
Dark Angel 6. 1989

Sinclair has replaced Randy Sutherland, and David Houghton on drums and percussion has been added to the roster of original members Jeff Bird and James

Gordon. While some of the synthesized strains of Tamarack's music echo the jazz/folk fusion of Pentangle, rather than the guitar/concertina/mandolin/spoons mixture of the Wakami Wailers, the love of the traditional repertoire is evident in both groups, right down to the use of the same song - Tamarack's "Les Raftsmen" is of course, the Wailer's "The Gay Raftsmen". Some of the new songs on Tamarack's album are from their 1988 show and boat tour "Tamarack on the Rideau", a musical history of the canal. Both tapes are excellent and carefully crafted evocations of the tradition.

While generally a pleasant tape, at least some my inability to highly praise Marie Anderson and David Wilson's Summer Lightning is self-identified; one of the tunes is named "Done to Death Hornpipes"; so is much of the other material, traditional or otherwise. "The Water is Wide" and "She Moved Through the Fair" on the traditional end are joined by

"Song for Ireland" and "My Dancing Day" as contemporary material. Marie has an exceptional voice, but the only song to break with the tone of sweetness and good old folksiness (I kept expecting an Irish tenor like Dennis Day to break in on "Cape St. Mary's" and turn it into a duet) is the deliberately sharp version of "I'm an Old Cowhand", which emphasises its satiric tone, usually unfairly buried, sung by David Wilson with Marie doing backing vocals.

TAMARACK



shave the bear

Kathryn MacDonald, on the other hand, would have done better to stick with familiar material. The album opens with an excellent version of Sandy Denny's "Like an Old Fashioned Waltz" and closes with "Mingulay", otherwise known as the "Mingulay Boat Song". Margaret Christl tells a story about being forbidden by a clubowner to sing that old chestnut, the Mingulay Boat Song, so, Margaret being Margaret she sings it and wows the audience. This version may not

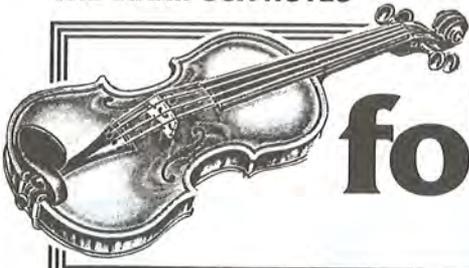
be quite that good, but it shows off

Kathryn's talent well enough - she has quite a

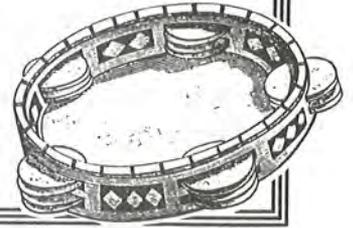
good voice,

although I detected a certain huskiness in some numbers. Unfortunately, most of the rest of the album, composed largely by Bryan Leckie, is rather forgettable in an elevator music sort of way - mind you, it is rather folksy elevator music.





folk calendar



'ROUND TOWN

ALBERT'S HALL
481 Bloor Street W 964-2242

OCTOBER
2-7 Walter Wolfman Washington B
9 Stormy Monday Blues Jam B
16-21 Snooky Pryor B
& Kendall Wall Band

APOCALYPSE CLUB
750 College St 533-5787

OCTOBER
6-7 Washington Squares F

BETH TIKVA SYNAGOGUE
1700 Bathurst St 533-2666

FEBRUARY '90
TBA Gerineldo F

THE BLACK SWAN
154 Danforth Ave 469-0537

WEDNESDAY JAMS
with host Michael Pickett

CARLOTTA TAVERN
Danforth Ave at Pape 466-0703

WEEK NIGHTS
Ed Forest EC

WEEK ENDS
Ray Keating EC

C'EST WHAT?
67 Front Street E 867-9499

SEPTEMBER
29 Mark Welner & Renn-Jackson F
30 Ana Coutinho F
30 Boogie Mike Barris B

CLINTON'S
693 Bloor St W 535-1429

SEPTEMBER
27 Freshwater Drum R
28 Flying Bulgar Klezmer Band J
29-30 Bourbon Tabernacle Choir R

OCTOBER
1 Wayne Cass Quartet J
5 Pig Farm/ Flattland -

COMHALTAS CEOLTOIRI EIREANN
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also Tin Whistle Lessons
Ceilidh Dancing
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at IRISH CENTRE 1621 Dupont St

SEPTEMBER
29 Draiocht C
30 Ceilidh with Draiocht C

CONCERT HALL
888 Yonge St 872-1111

SEPTEMBER
27-28 Pogues C

OCTOBER
10-12 Waterboys C

CONVOCATION HALL
King's College Circle, U of T 533-2184

OCTOBER
28 Sweet Honey In The Rock F

CROOKS
106 Front St E 365-8906

OCTOBER
1 Morgan Davis B
8 Jackson Delta Trio B
15 Happenin' Thing -
22 Cajun Ramblers CZ
29 Jani Lauzon B

DANFORTH MUSIC HALL
Danforth at Broadview 872-1111

OCTOBER
3-5 Melissa Etheridge R

DIAMOND CLUB
Sherbourne Street

OCTOBER
2 Ray Manzarek DUB POETRY
Michael McClure
15 Andrew Cash R
18 Red Hot Chili Peppers J
22 Stephen Fearing & F
Willie P Bennett F
26 Rare Air C

NOVEMBER
9 Farafina AFRICAN
12 Guy Clark & CW
Townes Van Zandt

FLYING CLOUD FOLK CLUB
292 Brunswick Avenue 925-1022

OCTOBER
1 Rick & Judy F
11 Hamish Imlach C
15 County Vaudeville ?
20 Cromdale C
22 Celtic Gales C
29 Mary Anderson w/ C
Ken Brown & Tim Hopkins

NOVEMBER
5 Margaret MacArther C
12 Nazka L
17 Tip Splinter C
19 Keirin Wade, C
Loretta & Brian Taheny
26 Frank Smith C
& Owen Mc Bride

DECEMBER
3 Fiddler's Green Reunion

FREE TIMES CAFE
320 College St 967-1078

MONDAYS & TUESDAYS OPEN STAGE
SEPTEMBER

28-30 Josh White Jr F

OCTOBER
1 Lost & Profound R
w/ Curtis Dreiger
6-7 Lynn Miles F
12 Anna Gutmanis RECORD RELEASE F
13-14 Beverley Bratty F
15 J. David Lindsay F
19 David Hinds F
20-21 Rodney Brown F
26 Doug Saint F
27-28 Two F

FRIDAY NIGHT SONG CIRCLE
call 598-5506

OCTOBER / NOVEMBER
MEETS EVERY FRIDAY

GROSSMAN'S
379 Spadina Ave 977-7000

OCTOBER
1 Big Sugar B
12-14 Jani Lauzon B
22 Steven C & Red Rockets B
30-31 Michael Pickett B

HARBOURFRONT
325 Queen's Quay W 973-3000

WATER'S EDGE CAFE

OCTOBER
SUNDAY AFTERNOONS 2 PM
1 Leslie Spit Tree-o R
8 Morgan Davis B
15 Salome Bey B
22 Wally Dougs -

BRIGANTINE ROOMM
NOVEMBER
23 Connie Kaldor F

HORSESHOE TAVERN
370 Queen St W 598-4753

SEPTEMBER
30 Rockin' Deltoids RB

OCTOBER
5-7 Downchild RECORD RELEASE B
16 Texas CW
31 Paul James Hallowe'en B

MARIPOSA COUNTRY DANCES
Church of St George the Martyr
Stephanie St & McCaul 925-9876

OCT 12, 28, & NOV 11, 25

O'KEEFE CENTRE
1 Front St East 872-2262

OCTOBER
24 Rita McNeil EC

ROY THOMSON HALL
King West & Simcoe Sts.

OCTOBER
10 Stephane Grappellii J

SOUTHERN ACCENT
595 Markham St 536-3211

THURSDAYS Cajun Ramblers CZ

OPEN STAGES

FREE TIMES CAFE
320 College Street 967-1078

MONDAY & TUESDAY NIGHTS

FAT ALBERTS' COFFEE HOUSE
300 Bloor Street West

BACK WOODS FOLK CLUB
119 St. George Street
THURSDAYS

JAILHOUSE CAFE
97 Main Street 691-1113

SATURDAYS

OUT OF TOWN

BRANTFORD FOLK CLUB
117 Market St, Brantford Ont
(519) 759-7676 or 752-4671

OPEN STAGE

ERIN FOLK CLUB
155 Main St. Erin, Ontario
(519) 833-2035

SONG CIRCLE & OPEN STAGE

DESERT ROSE CAFE
42 Mill St. Elora, Ontario
(519) 846-0433

LONDON COUNTRY DANCES
29 Victoria St London, Ont.
(519) 433-7001 or 439-3622

OCT 28 & NOV 25

PRINCESS CINEMA
6 Princess St W, Waterloo, Ont
(519) 885-2950

OCTOBER
26 Garnet Rogers F

NOVEMBER
8 James Keelaghan Trio F

UNIVERSITY OF WATERLOO
Humanities Theatre (519) 570-1129

NOVEMBER
25 Connie Kaldor F

Music Code Legend

We have attempted to categorize the performers listed on these pages. However, these categories are meant to be a guide and in some cases may prove inaccurate.

B Blues R Roots RR Rock RB Rythm & Blues RG Reggae F Folk C Celtic J Jazz

CW Country & Western EC East Coast L Latin C&Z Cajun & Zydeco ? Defies Classification

a Mariposa presentation

& Radio Folkwaves



CKLN 88.1 FM

PASQUALI'S RANCH RADIO

Country
Tuesdays 2:30 – 5 pm
with Pascal Sharp

SWEET PATOOTIE

Women In Blues, Gospel & Jazz
Tuesdays 8 – 10 pm
with Mary Millen

ACOUSTIC ROUTES

Contemporary Singer/Songwriter
Wednesdays 5 – 7 pm
with Joel Wortzman

DR FEELGOOD'S BLUES EMPORIUM

Blues
Wednesdays 8 – 10 pm
with David Barnard

RADIO BOOGIE

Bluegrass & Old Tyme Country
Wednesdays 10 – 11 pm
with Steve Pritchard

B'S HURTIN' HOUR

Hurtin' Country
Thursdays 10 – 11 pm
with Basia Urbanczyk

LATIN PARTY

Latin
Fridays 6 – 8 pm
with Richard Paul & Rico Paradez

REGGAE SHOWCASE

Reggae
Fridays 9pm – 12 midnight
with David Kingston

SOUNDS OF AFRICA

African Contemporary
Saturdays 4 – 6 pm
with Sam Mensah & Thaddy Ulzen

INGXOXO

South African Music & Commentary
Saturdays 8 – 10 pm
with Nonqaba Msimang

THE LONG NOTE

Irish & Celtic
Sundays 8 – 9 pm
with Mick Casey & Colm O'Brian

ROCK MY SOUL

Gospel
Sundays 9 – 10 pm
with Lorne van Sinclair

FROM THERE TO HEAR

World Music
Sundays 10 – 11 pm
with Brenna MacCrimmon

CIAO 790 AM

— BRAMPTON —

FRIENDS & NEIGHBOURS

Maritime Music & News
Sundays 8:30 – 11am
with Bob Cousins

CIUT 89.5 FM

THE TWISTIN' POSTMAN

Mosaic
Mondays 8 – 10 pm
with Al Baekland

THE GREAT NORTH WIND

Folk and Roots Music
Mondays 10 – 11 pm
with Steve Fruitman

LAWYERS & GUNS, MONEY,

Country Roots
Mondays 11 – 12 midnight
with Gord Cumming

THE MONDAY MIDNIGHT FOLK SHOW

Local Folk Music
Tuesdays 12 midnight – 1 am
with Rick Fielding

HOT GUMBO

Hard to Find
Wednesdays 11 – 12 pm
with Lorne van Sinclair

INDIAN CLASSICAL MUSIC

Thursdays Midnight – 1am
with Art Levine

URBAN UNDERGROUND

Independant Canadian Music
Wednesdays 11 – 12 midnight
with Judy Perry

THURSDAY MORN WITH RAS RICO

West Indian Rebel Music
Thursdays 6 – 9 am
with Ras Rico

THE JEFF HEALEY HOUR

Jazz from 78's
Thursdays 1 – 2 pm
with Jeff Healey

SWEAR TO TELL THE TRUTH

Blues, R&B, Gospel & Soul
Thursdays 10 – 11 pm
with Chris Compton

AFRICAN INTERNATIONAL RADIO

Anti-Apartied Music Program
Thursdays 11 – 12 pm
with Michael Stohr

GLOBAL RHYTHMS

World Beat Music Mosaic
Fridays 6 – 9 am
with Ken Stohr

CJRT 91.1 FM

FOLK MUSIC & FOLKWAYS

Folk — NOW IN ITS 25TH YEAR
Saturdays 12 – 3 pm
with Joe Lewis

THE BLUES HOUR

Blues
Saturdays 3 – 4 pm
with Joe Lewis & John Valenteyn

CIUT 89.5 Cont'd

FIRST TAKE

Live in Studio
Sundays 12 Midnight – 1 am
with D.B. Hawkes

GOSPEL MUSIC MACHINE

Gospel
Sundays 6 – 9 am
with Courtney & Bev Williams

RAICES

Latin American
Sundays 12 noon – 2 pm
with Rual Llarull, Daniel Sanchez,
& Edgardo Escobar

WORLDS OF MUSIC

World Music
Sundays 2 – 3 pm
with Lise Waxer

LATIN BEAT

Latin Jazz
Sundays 9 – 10 pm
with Memo Acevedo

MIDNIGHT CELEBRATION STARSONG

New Age
Sundays 10 – 12 midnight
with Renee Gelpi

CBC 94.1 FM

* Schedule in the process of change

THE MAX FERGUSON SHOW

Folk
Saturdays 9 – 11 am
with Max Ferguson

SWINGING ON A STAR

Live to Tape Folk Music
Saturdays 11:05 – 12 pm
with Murray McLaughlan

MUSICAL FRIENDS

Folk
Sundays 1:30 – 2:30 pm
with Marie-Lynnn Hammond

THE ENTERTAINERS

Folk
Sundays 2:30 – 5 pm
with Karen Gordon

SIMPLY FOLK

Folk
Sundays 5:05 – 6 pm
with Mitch Podolak

CKQT 94.5 FM

— OSHAWA —

SCOTTISH REVUE

Music of the Highlands
Sundays 8 – 9 pm
with Arthur Wright

CHRY 105.5 FM

RADIO YORK – 107.9 ROGERS CABLE

THE UPPER ROOM

Gospel
Mondays 8 – 9 pm
with Brother Stu

EVERYDAY I HAVE THE BLUES

Blues
Mondays 9 – 11 pm
with Vince Vitacco

SCOTT B RADIO HOUR

Canadian Acoustic
Tuesdays 4 – 5 pm
with Scott B

MELTING POT

Afro-American
Tuesdays 8 – 10 pm
with Vince Vitacco

COW GIRL RADIO

Country New & Old
Sundays 1 – 3 pm
with Lisa

BLUE ANGEL COUNTRY ROUND UP

Country
Sundays 8 – 10 pm
with Eileen

THE LIVE LIVE SHOW

Roots
Friday 1 – 3 pm
with Ardine

CKWR 98.7 FM

— KITCHENER – WATERLOO —

BLUE RIDGE EXPRESS

Bluegrass
Wednesdays 6 – 9 pm
with Dan Bieman & Linda Axeman

SONGS FROM THE WOOD

Folk
Wednesdays 9 – 11 pm
with Doug Gibson

UNDER THE VOLCANO

World Music
Thursdays 7 – 10 pm
with David Essig & Melina Campbell

CBL 740 AM

PERFORMANCE

Folk
Saturdays 5:05 – 6 pm
with Bob Knapp

SATURDAY NIGHT BLUES

Blues
Sundays 12:08 – 1 am
with Holgar Petersen

SIMPLY FOLK

Folk
Sundays 3:08 – 4:05 pm
with Mitch Podolak

OUT-OF-TOWN SHOWS TO LISTEN FOR

In Ottawa: CKCU FM 93.1 Saturday 10 am – noon *Canadian Spaces* w/ Chopper McKinnon; Sunday 9 – 11 pm *Black & Blues* w/ John Tackaberry; Sunday 12:10 – 1 pm *Music from the Glen* celtic music w/ various hosts; Wednesdays 7:30 – 9 pm *Slidin' Delta* w/ John Tackaberry

In Hamilton: CFMU FM 93.3 Monday 7 – 8:30 pm *Traditional Country & Bluegrass* w/ Normand Paul; Monday 8:30 – 10 pm *Folksong Army* or *Celtic Review*

Notes



- **TAMARACK ON THE RIDEAU**, a one hour national CBC television special will be aired on CBC television on December 31. Written, performed and produced by the Guelph based group featuring **Jeff Bird** (also of the Cowboy Junkies), **James Gordon** (past artistic director of Hillside), **David Houghton** and **Alex Sinclair**, TAMARACK ON THE RIDEAU is a combination of musical variety entertainment and historical documentary as they float down the Rideau Canal from Kingston to Ottawa.
- **Rick Fielding** has been heard on CIUT-FM 89.5 Mondays at midnight hosting the **MONDAY MIDNIGHT FOLK SHOW**. An accomplished guitarist known from his playing with **Joe Hall's Continental Drift**, Fielding's guests play their music live over the air.
- **Gerineldo**, a four piece group from Montreal featuring Toronto's **Judith Cohen**, has just completed their third cassette of Judeo-Spanish folk songs. Founded in 1981, Gerineldo's goal was and still is to perpetuate and disseminate Moroccan Judeo-Spanish songs and culture. Their next Toronto engagement will not take place until February but their cassettes are available from **Judith Cohen** at 533-2666.
- **The Flying Cloud Folk Club** started up its new season at the Tranzac Club 292 Brunswick Ave. on September 10. **Eileen McGann** along with **Ken Brown** and **Sean Mulrooney** played the big room to a packed audience. Unfortunately Eileen won't be around for a while as her studies have taken her overseas. October starts with **Rick & Judy**, who do a great version of *My Father's Ole Sou'wester*, on Oct. 1.

GENERAL MEETING

Please attend the ANNUAL GENERAL MEETING of the Mariposa Folk Foundation, SUNDAY OCTOBER 29TH.

It is every member's right to take part in the decision making process, If you are not already member, join now. Make yourself heard!

Meet the people responsible for making Mariposa what it is today. Call 769-FOLK for the exact time & place as at time of publication a location was still being sought.



Mariposa Events



Mariposa & Richard Flohill Present

STEPHEN FEARING
WILLIE P. BENNETT
October 22 8 PM
at the Diamond

GUY CLARK
TOWNES VAN ZANDT
November 12 8 PM
at the Diamond

CONNIE KALDOR
November 23 8:30 PM
at Harbourfront
Brigantine Room

Mariposa Presents at the

Flying Cloud Folk Club
292 Brunswick Ave

RICK AND JUDY
October 1

MARGARET MacARTHUR
November 5

FIDDLER'S GREEN
REUNION
December 3

Mariposa Members Discounts for all events available only through the Mariposa Office.
Call 769-FOLK

October 20 to 22st

Festival Organising Group (F.O.G.)
weekend retreat in Utopia Ontario
just minutes past the Festival Site

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NORTHERN LIGHTS FESTIVAL BOREAL 15TH ANNUAL

> July 7-9, Sudbury, Ontario

On the brink of extinction only a couple of years ago, the **Northern Lights Festival Boreal** has climbed back and produced an A1 festival this year. Held by Ramsay Lake on the south side of town in Bell Park, the site is a natural setting for this authentically bilingual folk festival. Where else could you hear artists from 'Moonbeam', 'Sault Ste. Marie', 'Thunder Bay', 'Sudbury' and 'Temagami'? Intertwined with the likes of **Jessie Winchester**, **Amos Garrett**, and **King Biscuit Boy**. A great blend of music too: **La Bottine Souriante**, **The Flying Bulgar Klezmer Band**, and **African Heritage Drummers**. **Lennie Gallant** appeared as a solo artist as did **Eric Nagler** and **Wayne Potts** from Bear Island reserve near Temagami. Also of note were Toronto's **Eye Music** featuring the North American fingerpicking champion **Don Ross**, Peterborough natives **Reverend Ken & His Lost Followers** featuring **Washboard Hank**, and Montreal's **Hart Rouge**.

A smattering of local artists, including a rap duo, an Ouzo duo and others, mixed in perfectly with the rest of the roster. They even hired acrobats to entertain during changes on main stage!

Bill Russell was an excellent choice as MC, his use of both official languages plus his warmth and humour kept the bilingual crowd for the main stage concerts in the amphitheatre in the evening.

Workshops included *Northern Ontario Songs*, *Ethno-fusion*, *Unusual Instruments*, *Folklore du Canada Français*, *Egyptian Music*, *Banjo Styles*, etc. Every performer was expected to do his/her share and did so with enthusiasm. Sound quality was very good and scheduling was innovative and interesting. But by far the best part were the parties... they were magical! Can you just picture **Yves Lambert**, **La Bottine's** harp player, jamming with the **Flying Bulgars!**

A five hour drive well worth the effort. Camping nearby at family campgrounds.

— Steve Fruitman

HOME COUNTY FOLK FESTIVAL

> July 14-16, Victoria Park, London, Ontario

Home County is a relatively small and free festival (Victoria Park is the size of one large downtown city block) and although it is a member of the Ontario Council of Folk Festivals they don't advertise much outside their local.

It is traditionally based, but the performers booked cover a wide range, from country (**Nora Galloway**) through bluegrass (**The Dixie Flyers**) to blues (**One Flight Up** and **Jackie Washington**, who's been to every Home County yet) and pop, both longtime (**Daisy DeBolt**) and new (**Ana Coutinho**). There were singer-songwriters (**David Rae**, **Tim Harrison**, **Doug McArthur**), Francophones (**Ad Veille Que Pourra**, **Losier** and **MacKenzie**), Celts (**Brendan Nolan** and **Gerry O'Neill**), Brits (**David Parry** and **Ian Robb**, **Jon Roberts** and **Lisa Preston**) and other "ethnics" (**African Heritage**, **Giovanni Ruiz**). Families were entertained at the Children's Area by **Magoo**, **Glen Bennett**, and **Rick and Judy** as well as some of the other performers. **Sacred Harmony** (shape note singing), **Parnassus** (Baroque chamber music), **The Brantford Folk Club Regulars**, and the unclassifiably eclectic but joyously infectious **Saul Broudy** complete the list of booked performers.

The bandshell, home of the night concerts, is being refurbished, so a new stage had to be built in front of it. There were three main daytime workshop stages, as well as a very popular brand new dance area, the Children's area, and the open stage.

The crafts area was large (92 displays) varied and of high quality—critical in attracting audience to a free festival. The festival's budget comes from craft booth fees, food vendor fees (I found the food pretty good too), grants and donations. London area Morris teams busk for donations throughout the weekend.

Rob Dean, the artistic director for several years is retiring and is being replaced by **Ken Palmer**, also known as one of **The Dixie Flyers**. Let's hope he can bring some new facets to a small gem of a Festival.

— David Warren

BEACH FOLK FESTIVAL 4TH ANNUAL

> July 15, Kew Beach Park, Toronto

In the past this festival has drawn disappointingly poor numbers to Kew Beach Park for this free afternoon event. But this year with names like **Paul James** and **Norm Hacking** on the bill, **Artistic Director Topaz Dawn** succeeded on drawing a sizeable crowd worthy of her endeavours.

The idea was to showcase lesser known talent. Including 'big names' ensured that the likes of **Tim Maxwell**, **David Hines**, **Sean Gurd**, **Ron Sexsmith**, **The Old Peculiar Jug Band** and **Cheryl Gaudet** were kindly rewarded. **Dawn**, one half of the duo **Running Scared**, used her set to allow regulars of the **Jailhouse Cafe**, an open stage which she hosts weekly, to also perform.

But **Topaz** has been finding it more difficult to dream up support and energy needed to carry this event off year after year. This year, with the help of the Mariposa concert committee, among others, she was able to scratch up another festival. However, next years' event remains in limbo—does she really wanna do this again? Your support and encouragement could go a long way in ensuring that this little event has the future it deserves.

— Steve Fruitman



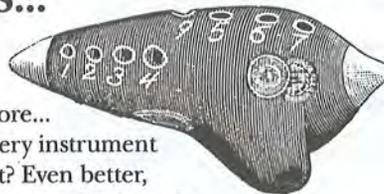
C'MON TAKE A GUESS...

The Notes staff recently found this illustration... We know the thing can make music... but we'd like to know more...

Can any of our readers name this mystery instrument and possibly provide some history on it? Even better, does any one out there have one to show us, play for us?

We'll publish the excerpts of the best (ie funniest, most informative etc.) letters in the next issue of the Notes. If it's your letter we choose, you stand to win tickets to an upcoming Mariposa event.

Send your letters to Editor, Mariposa Notes, 95 Lavinia Avenue Toronto, M6S 3H9



FOLK ON THE ROCKS 10TH ANNUAL

➤ July 21 - 23, Yellowknife, Northwest Territories

Just going to a place like Yellowknife is truly amazing experience let alone performing at the Folk On The Rocks Festival. Situated at the north end of Great Slave Lake, this city of 15,000 starved folk-nuts is blessed with short, warm summers of nearly endless light, (sunset at midnight, sun-up at 3).

This year's event was a smashing success according to festival organizers interviewed in The Yellowknifer. Attendance was at an all time high.

Situated just out of town on Long Lake, the festival makes use of four workshop stages, and the main stage on the sandy bank of the lake. Drawing a fine mixture of artists from far and wide, organizers produced the kind of atmosphere conducive to bringing the fun out in the music.

Friday night was dance night at the Elk Hall in town. It featured **Reverend Ken & His Lost Followers** and it was already sold out a week in advance

On Saturday the Festival got underway with **Ramblin' Jack Elliot, The Shuffle Demons, Orialis, The Cajun Ramblers and The Razorbacks**. A touring Bulgarian troupe, the **Bisserov Sisters**, incanted their weird and wonderful melodies. **Simeonee Keenainak** of Pangirtang, Baffin Island showed his accordion flavored jigs and reels first introduced to the Island by the whalers over a hundred years ago. Also performing were **Dettah Drummers** from the Dog Rib reserve just near town, the **Innuith Throat Singers** from Baker Lake in the middle of the tundra, **The Northern Pikes, Tracy Riley**, and a local group **The Gumboots** who actually wore the things.

The workshops went over extremely well. I took part in a washboard work-shop featuring myself and **Washboard Hank**. Another workshop called *Can You Dance?* featured **Simeonee** and the **Cajun Ramblers**.

If you're ever headed up that way in mid-July, go out of your way to catch this one. They even make custom 'Cajun 'Tit Fers' there.

— Steve Fruitman

Any number of spectacular performers can be seen during Ontario's Summer Festivals and across Canada

Seen here : Lennie Gallant

(top left) at the Northern Lights Festival Boreal in Sudbury, Ramblin' Jack Elliot (bottom left) & Simeonee Keenainak(right) both performed at the Folk on the Rocks Festival in Yellowknife

HILLSIDE FOLK FESTIVAL 8TH ANNUAL

➤ July 28 - 30, Guelph Lake, Ontario

An environmentally sound festival (no styrofoam cups allowed on site), they're also still in the throws of initial growth and have great potential in their future. Their site is second to none, indeed, most of it went unused. Room for future growth is its greatest asset as well as the fact that camping is permitted in the Guelph Lake Conservation Area, only a 90 minute car ride from downtown Toronto (on a clear day).

The festival concentrates on promoting local acts and draws also on the Toronto market. First time **Artistic Director Sue Richards** did well in her eclectic selection of artists, from old stalwarts **Mose Scarlett** and **David Rea**, to Guelph's Pogues-clone band **Celtic Blue**, Toronto's **Lorraine Segato**, The **Skydiggers** and **Grievous Angels**. **Eyuphuro**, from Mozambique and **David Rea** (half Canadian by default) were the only two non-Canadian acts.

Although attendance was disappointing on Friday night, it picked up nicely on Saturday and Sunday. The main stage featured one hour continuous concerts from noon till 11 p.m. while a Tree Stage and Beer Stage provided for interesting workshops. Also interesting to note, a **Wimmins Tent**. As well a children's area and a '60s type crafts area.

But the music had to end at 11 p.m. and the unexpected curtain call at 5 p.m. on Sunday provided a poor finale for what was otherwise a fine festival. Definitely worth checking out next year.

— Steve Fruitman



BLUE SKIES MUSIC FOLK FESTIVAL

➤ August 5 - 6, Chandon, Ontario

Picture a tent city located at the end of a winding roller coaster type gravel road deep in the wilderness, 20 minutes north of Sharbot Lake, Ontario. This village assembles once every year on the August long weekend to camp, eat, dance and listen to folk music together.

The festival looks the same as it did 16 years ago, however the popularity has grown to the extent that the weekend passes are sold out long in advance. The site is unique. Rolling countryside ends abruptly with rock edged forests. This enables smooth almost level ground for camping, to complete bush conditions for people wanting privacy and quiet. Campfires go on long through the night with pick-up bands forming after the evening's performances end.

The main stage sits on a gentle slope, great for watching the show. The sound system is superb. Bob Stevens rigged up an FM station so that volunteers like myself, doing parking duty, could catch the main stage shows via transistor radio.

The lineup this year was well put together and the performances interesting. It's great to see rough and ready female bands, such as the **Georgette Fry Band, Lynn Miles**, and **Daisy DeBolt** finally taking their place in the music scene. A best ever performance was given by **Reverend Ken and His Lost Followers**. Ken seems to be fitting his role much more comfortably than ever and **Washboard Hank**, of course is always spectacular.

This festival has a very strong family feeling. The organizers are well known by the regulars and it has been interesting to watch the organizers sit on the stage for the finale and see how they have matured, along with the festival.

A typical day starts with Holistic workshops in four locations until noon. In the afternoon there are workshops, music... songwriting... etcetera, winding up with a square dance at 4:30 p.m. after which everyone, feeling happy, hot and dusty rushes down to the swimming hole to freshen up.

Evening concerts start at 7 and run to 11:00 p.m. at which point everyone drifts back to their respective campfires to enjoy their own guitar pickin' and music-merry makin' till dawn.

— Peter Cotton

➤ Please donate to Toronto's community radio stations during their fund-raising campaigns in October as these are great places on the busy radio dial to hear alternative music, and that means folk music of all kinds (see page 9). These stations have supported the Toronto folk community so let's support them.

- CJRT 91.1 Sept 22-30
- CIUT 89.5 Sept 28-Oct 8
- CKLN 88.1 Oct 13-22



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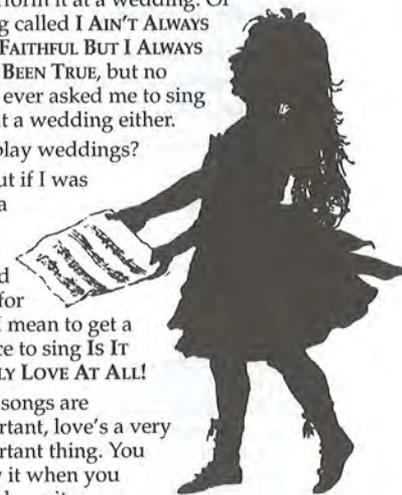
GHOST UPON THE ROAD

A TALK WITH ERIC ANDERSEN CONTINUES

CONTINUED FROM PAGE 3

- SF You've had such a long career...
- EA Career? Well, thanks 'cuz some years it didn't look like a career.
- SF So how does it feel to be going through all this again, the interview like this one, the touring?
- EA Well I find the interviews interesting 'cuz all of these little things come out of the subconscious, things I never really thought about, they come up in these interviews and I look at it from a new perspective and it's kinda interesting to see how people are looking at things. If you stay in this industry long enough you basically run into everybody. But it was an interesting scene in the Village because it kinda changed the vernacular of pop music 'cuz pop is essentially an entertainment medium.
- SF It does things to people, like when you see a stack of Eric Andersen albums then Eric transforms into the star.
- EA Ya... in their minds.
- SF What is it like singing your old songs to audiences?
- EA Well in the show I mix it up and still do things like Violets and Thirsty Boots, things from Blue River and the new album and some new things too. It's kind of neat! But first of all I'm glad I wrote good songs that stood up to time and I'm pleased to know that I knew what I was doing back when. 'cuz songs can still reach people like VIOLETS OF DAWN and THIRSTY BOOTS. It kinda transports me back in time, not so much a war or event, but what it was like to walk around the streets or the apartments, the light or the time of year. It is kind of a nice reminder 'cuz things go on and kinda lose the sparkle of significance. It's like time travel, that's what it is, maybe more for me than for the audience.
- And I'm in it for the long run. I never went into the music business to be a pop artist; I just went in like a painter does, to write and write and go on for a long long time. The intention was never to go gold or anything or try to outguess the market. I'm just not into that.
- SF But you're involved with it.
- EA Yes but basically it's not anything to do with a band or anything, it's a solo trip not geared for entertaining. Not like a band. The major vehicle on this thing is the people, the language. People come out to listen to another world, to get transported from theirs to another's. Those are the kind of people who are gonna enjoy this music. I don't lend much credence or think it to be such a status symbol to be a rock singer or a rock musician. What's such a deal about

- that? I know a lotta dumb ones. They're good, they can put up guitars and tune them and rip off licks from Led Zeppelin or Bon Jovi, they're great 'cuz they got a little shtick, I mean, if they ever wrote you a letter you might have trouble. So it's nothing to be a rock singer.
- SF What was behind you writing a tune like TROUBLE IN PARIS?
- EA A lot of this stuff is autobiographical because to be a good writer you have to have lived what you're writing about. And imagination is the best kind of memory too, like James Joyce... But TROUBLE IN PARIS was a pure fantasy thing. It was kind of a memory thing 'cuz I went down to Rue St. Denis in Paris and saw a line of about 400 hookers, from the country bumpkin kinds to the poor illiterates and ones that could afford to wear Yves St. Laurent suits and speak Arabic, English, Japanese... I mean most were women who enjoyed their job, they didn't wanna go work for some embassy. No, they like what they were doing and were very well dressed.
- So I drew upon the visuals of that memory and it's for people who are just sick and tired of love songs. A murder ballad. Sometimes it offers relief away from the humdrum world of love. Murder is a form of contact. It's final contact but it's contact.
- SF Do you get tired of writing love songs?
- EA My love songs aren't wedding cake songs, there's more of a twist to them. I wrote a song called IS THERE REALLY LOVE AT ALL and no one's ever asked me to perform it at a wedding. Or a song called I AIN'T ALWAYS BEEN FAITHFUL BUT I ALWAYS HAVE BEEN TRUE, but no one's ever asked me to sing that at a wedding either.
- SF You play weddings?
- EA Ya. But if I was gonna do that I would do it for free. I mean to get a chance to sing IS IT REALLY LOVE AT ALL! Love songs are important, love's a very important thing. You know it when you don't have it.
- SF Ya, I believe it's called the blues.
- EA Ya, blues aren't a sad thing, blues are a tragic thing.
- > *Ghosts Upon The Road, Eric Andersen, Alert Records*



★ FUNDRAISING LEADS CAN WIN FESTIVAL TICKETS ★

Give us a lead on an organization or an individual willing to donate \$1,000 to the **Mariposa Folk Foundation** and win 2 V.I.P passes to the **30th Annual Mariposa Festival of Roots Music** in June 1990 Call **Kelly** at **769-FOLK** for more information or to offer a lead.



Mariposa Folk Foundation and Richard Flohil proudly present



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&

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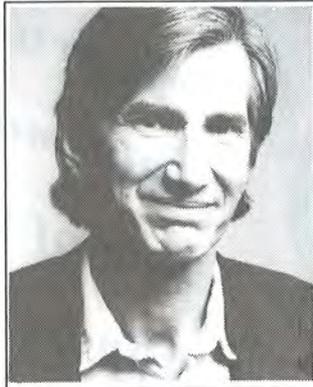
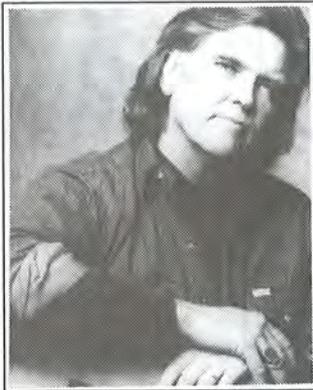
with special guest appearance by

ERIC ANDERSEN

SUNDAY OCT 22, 8 PM

THE DIAMOND

Tickets \$8 in advance at Ticketmaster (872-1111) or the club; \$ 10 at door. Mariposa members \$7 in advance by calling 769-FOLK. Seats on dance floor; tickets limited.



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CONNIE KALDOR

and her band

THURSDAY NOV. 23, 8:30 PM

BRIGANTINE ROOM
HARBOURFRONT

Tickets \$12.50 AT Ticketmaster (872-1111) or Harbourfront (973-4000); \$15 at door Mariposa members \$11.50 in advance by calling 769-FOLK

MOLSON W.O.M.A.D. FESTIVAL 2ND ANNUAL

➤ August 9-13, Harbourfront, Toronto

Not only can you not see it all, it's almost as difficult to comprehend what you do see: World music for people from around the world. As S.E. Rogie from Sierra Leone put it: "Folk music is the experience of a people." Living in this very multi-cultural town is one thing, but to be presented with true to life folk experiences of native artists from Arizona, Shantii, India, Pakistan, Tanzania, Guinea, Mozambique and Quebec at York Quay is very difficult to encapsulate.

While 80% of W.O.M.A.D. is free, including world class films, ticketed events were poorly attended due to confusion over what is a ticketed event and where they were held, as well as the cost to see these performances which would be presented free at another time. (Why were the Joaquin Bros. playing the free Ship Deck stage an hour before their ticketed concert?)

But W.O.M.A.D. was a major success for those who attended. Great and unusual crafts conforming to the 'world' nature of the event. The fact that people of so many backgrounds attended instead of the usual 'mostly white, anglos' audience at most festivals, is a sure sign of success as well.

And it was really nice to see so many Native Peoples involved, not used as our token native effort by festival organizers. As Opening Ceremonies M.C. Vern Harper, of local band Elder, said after having shared the Pipe with members of the Old Agency Drummers from Alberta: "Let's get together, Black, White, Red or Yellow, and let's get down and boogey."

— Steve Fruitman



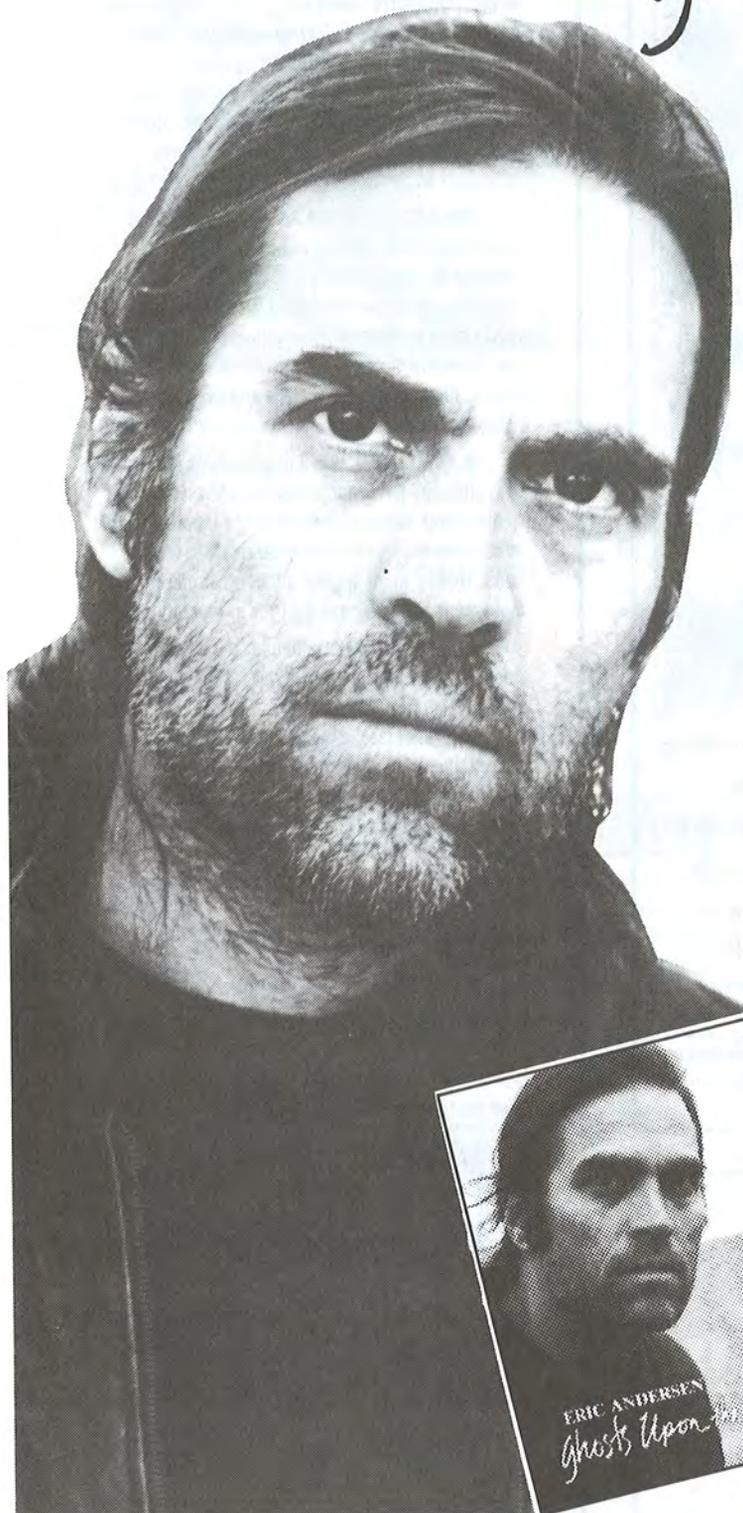
A Golden Eagle Dancer

put on a flamboyant show at

this year's W.O.M.A.D. Festival

ERIC ANDERSEN

Ghosts Upon the Road



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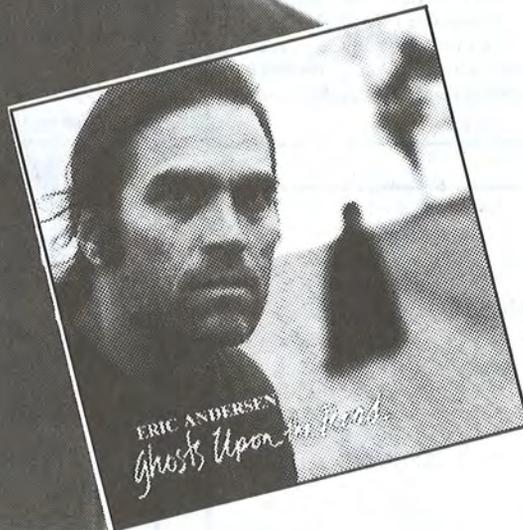


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