



Laughing Moon Theatre entertains Sunday.

# Folk festival growing up

By TOM HARRISON  
Music Critic

"Folk music is a misnomer," the Vancouver Folk Music Festival's Gary Cristall says. "True, we concentrate on acoustic music but some rock music is also folk."

"Like, Chuck Berry is a consummate folk artist. His music reflects a time, a place and the feelings of a generation." To that end, the seventh annual Vancouver Folk Music Festival, which takes place Friday to Sunday at Jericho Beach Park, is presenting its first-ever workshop on rock 'n' roll, Sunday at 5 p.m. at Stage Five.

Titled Let's Rock, the workshop features a varied cast: Electric guitarist Dan Ar Bras, Sun Records' veteran Frank Frost, the Honeybees' Edwards Blues Band, John Hammond, Ellen

Mellwaine, John Dee Holeman with Fris Holloway and an unconfirmed appearance by Doug Sahm of Sir Douglas Quintet. If you remember his antithetical Rock And Roll Song, the unlikely host is Valdy.

Let's Rock is only one example of how the folk festival has expanded its original mandate to create an awareness of how music and folk arts continue to develop and function in society.

Dominant among the areas being explored this weekend is the blues — from acoustic rural blues as it took root in the Mississippi Delta after the American Civil War to the electric apotheosis of Willie Dixon and the late Muddy Waters in post-Second World War Chicago.

"One of the weak areas of the festival was the blues; that was always clear,"

Cristall admits. "We've been bemoaning the fact that a lot of these old guys were dying, or weren't able to travel. You feel guilty when you hear about people like Sara Ogan Gunning, who was here two years ago and who died last year. We've tried to help them travel in comfort, and this year we've assembled a really vital blues program."

Children's programming (the Little Folks Music Festival), story-telling (Jackie Torrence), spoken word (poet Adrian Mitchell, actor Robbie O'Neill, who performs his one-man theatre), dub poetry (Lillian Allen, one of the very few Jamaican women reciting dub reggae) and The Laughing Moon Theatre add to what Cristall believes is the most global and far-reaching festival to date.

**FRIDAY**  
Main Stage 4 p.m.: New Street String Band; Judy Small; Ar Log; Kin Lalar; We Three; Browne McQueen; Theresa Tava and African Heritage; Traeswinds; David "Honeyboy" Edwards Blues Band; Rifa MacNeill.

**SATURDAY**  
Main Stage 4:30 p.m.: Adrian Mitchell; Townes Van Zandt and Mickey White; Alex Espler Group; Stringband; Volcamba; Ila; The Good; Sevinai and Sukrali Marimba Ensemble; Mallicorne; and Ferron.

**SUNDAY**  
Main Stage 4:30 p.m.: New Acoustic Music Ensemble; Vasilios Gaitanos; Armeta Soaks; Robin Flower Band; Brass Monkey; Nancy White and Doug Wiser; Kizmorim; Ellen Mellwaine; and Jane Sapp.

**SATURDAY WORKSHOPS**  
**Stage 1 (Little Folks)** — 11 a.m.: Grizzly Frank Metcalf and Keith Malcolm; Noon: Winston Wurfine and Janet Deller; 1 p.m.: The Fiddle Pussies and Traeswinds; 2 p.m.: Jane Sapp; 3 p.m.: Valdy; 4 p.m.: Charlotte Cormier and Donald Deschamps; 5 p.m.: The Extraordinary Clow-Band.

**Stage 2** — 10 a.m.: Songs About The Oddest Things; 11 a.m.: Freedom Songs of My People; noon: Fiddlin' Femmes; 1 p.m.: Black Women's Lives; 2 p.m.: Mr. Hobbs' Remarkable Invention — The Harmonica; 3 p.m.: The Power of the Unspoken Word; 4:30 p.m.: New Acoustic Music?

**Stage 3 (Concerts)** — 10:30 a.m.: Good Morning Blues; 11:30 a.m.: Good Ol' Persons; 1 p.m.: Charlotte Cormier and Donald Deschamps; 1:30 p.m.: George Gritzsch; 2 p.m.: Tony Bird and Morris Goldberg; 3:30 p.m.: Geoff Morgan; 3 p.m.: Grizzly Frank Metcalf and Keith Malcolm; 3:30 p.m.: Deborah Silverstein; 4 p.m.: Cathy Fink; 4:30 p.m.: Valdy; 5 p.m.: Dan Ar Bras; 5:30 p.m.: Denis Peppi and Lisa Orntlin.

**Stage 4** — 10 a.m.: Blow Ye Winds in the Morning; 11 a.m.: Real People; noon: Music and Dance of Africa; 1 p.m.: Songs of Tradition; 2 p.m.: En Frances il vos plait; 3 p.m.: Vicious and Uncalled For; 4 p.m.: Roots and Influences; 4:30 p.m.: Blue — The Originators.

**Stage 5** — 10 a.m.: Voices; 11 a.m.: It Was in Tune When I Bought It; noon: Got This Idea; 1 p.m.: Play Me a Country Song; 2 p.m.: What is Women's Music? 3 p.m.: Pikes I've Seen; 4 p.m.: In the Tradition; 5 p.m.: Central America Will Be Free.

# Feeling folksy



Tony Bird appeared at the 1979 Vancouver Folk Music Festival.

**Stage 4** — 10 a.m.: Featuring the Fiddle; 11 a.m.: Music and Dance of Laos; noon: This Story is True, Ladies and Gentlemen; 1 p.m.: Vaudville Lives! 2 p.m.: Mandolin Masters; 3 p.m.: Incredible Feels — Dance From There to Here; 4 p.m.: Cellish — Songs, Music and Dance of Ireland; 5 p.m.: Pumbali Dance.

**SUNDAY WORKSHOPS**  
**Stage 1 (Little Folks)** — 10 a.m.: Jackie Torrence; 11 a.m.: Cometas Cebolin; Eireann; Noon: Pumbali Dance Ensemble; 1 p.m.: Gwilym and Sukrali Marimba Ensemble; 2 p.m.: Adrian Mitchell; 3 p.m.: Cathy Fink; 4 p.m.: Cilla Fisher and Arlie Tracie.

**Stage 2** — 10 a.m.: Lord, What a Morning!; 11 a.m.: Six String Blues; noon: Stories And Songs From Home; 1 p.m.: 88 x 4 — Piano Shakes; 2 p.m.: From The Heart; 3 p.m.: Between the Danube and the Urals; 4 p.m.: The Fiddle is Played Everywhere; 5 p.m.: No Nukes — No War.

**Stage 3 (Concerts)** — 10 a.m.: Girls Who Wear Glasses; 10:30 a.m.: Laughing Moon Theatre; 11 a.m.: Ellipsis; 11:30 a.m.: Ken Bloom and Julia Kyrasty; Noon: Avarer the Eccentric; 12:30 p.m.: Mitch Greenhill and Mayne Smith; 1 p.m.: Teresa Trull and Barbara Hapke; 1:30 p.m.: Winston Wurfine and Janet Deller; 2 p.m.: Robbie O'Neill; 3 p.m.: Lillian Allen; 3:30 p.m.: Robb and Linda Williams; 4 p.m.: Tess and Len LeBlanc; 4:30 p.m.: Grupo Guatape; 5 p.m.: Jackie Torrence; 5:30 p.m.: Yank Rachell with Peter Rolfe.

**Stage 4** — 10 a.m.: A Woman's Work; 11 a.m.: Sharps and Flats from Sals; noon: You're So Druggy Miss Maggy — England Today and Yesterday; 12:30 p.m.: Babin; 1 p.m.: Canadiane (ne) Content; 2 p.m.: The Obligatory Bluegrass Jam; 3 p.m.: Blue — The Inheritors; 4:30 p.m.: Jazz.

**Stage 5** — 10 a.m.: Down East; 11 a.m.: Who Are the Real Terrorists?; noon: Sweetsbox Serenade — Accord-

ian; 1 p.m.: The World On A String; 2 p.m.: Hearing Double; 3 p.m.: North-South Dialogue; 4 p.m.: Canadian Content; 5 p.m.: Let's Rock.  
**Stage 6** — 10 a.m.: Two To Tango — Duets; 11 a.m.: Music and Dance of Laos; noon: I Got Rhythm; 1 p.m.: Tale of the Blues; 2 p.m.: Old Songs — New Angles; 3 p.m.: Women Sing About Women; 4 p.m.: Cellish — Come To Dance; 5 p.m.: Put on Your Shoes and Lose the Blues — Participatory Clapping.

# Barber's fine food a big part of festival

By KERRY MOORE  
Staff Reporter

At the Folk Music Festival, James Barber expects to cater to nearly 1,000 people, three times a day, for three days.

But he's not going to feed the multitudes on mere loaves and fishes.

"We serve such good food to our performers that throughout North America we are known as the Vancouver Food and Folk Music Festival."

Menus are carefully chosen by Barber, who is a member of the festival board, and are carefully rehearsed.

Last week he had the El Salvadoran group Yolocamba Ita over to savor barbecued lamb shanks in one of many dry runs undertaken to determine the practicality and sheer tastiness of individual dishes.

Lamb shanks are, according to Barber, a response to current economic realities

— at 98 cents a pound they are a good buy. He also takes advantage of what's seasonal. Consequently, performers and volunteers — 600 on-site workers — will be served a meal that includes platefuls of boiled new potatoes and divinely addictive aioli — French garlic mayonnaise.

Barber cackles happily as he describes once preparing this dish for a motorcycle club working on a rock video.

"This guy looked real mean, had tattoos all over him and kept saying he wanted steak. Finally he tried just one potato with aioli. Two minutes later he was back, piling potatoes on his plate, poured the mayonnaise on top and proclaimed it 'the best bleep, bleep food he had ever eaten.'"

Responses from the more than 200 performers may be as colorful but not as obvious, what with their various lan-

guages and cultures. The thought of cooking for Latin Americans, Africans, Laotians and French doesn't daunt Barber.

He responds that "cooking is basic all over the world, but if there are special needs, it's a challenge and becomes part of the fun."

The festival meals are served in bursts: breakfast is spread over a three-hour period, lunch and dinner two hours' each. The cooking staff are on the go from early in the morning when the security and grounds 'early bird' crews arrive to late at night when the main-stage performances draw to a close.

As well as feeding the performers and volunteers, the festival food board also is responsible for public food concessions. Only a third of the more than 50 applications from caterers are accepted each year.

The site is well equipped with an industrial-sized stove, huge barbecues (for the traditional opening-night feed of fresh salmon, because "this is the West Coast and everyone expects it"), refrigeration and freezer trucks, and an army of volunteers carrying Cuisinarts, blenders, juicers and the like.

"We eat off paper plates, our only real short-cut, otherwise as fast as pots and pans are emptied they are washed up with gallons of propane-heated water."

You would think after six years of festival food preparation, the job would have a Xerox copy aspect, but Barber firmly denies this.

"Each year is quite individual, because each year we learn something about doing things differently. Although it definitely does get more efficient. But one thing is the same: We produce really, really good food."