



THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY
presents

the Killers



WITH SPECIAL GUEST **TEGAN AND SARA**



'BATTLE BORN'
AVAILABLE NOW

December 3
PACIFIC COLISEUM

BUY TICKETS AT
LIVENATION.COM

CHARGE BY PHONE 1-888-985-9800. TICKETS ALSO AVAILABLE AT TICKETLEADER.CA AND Wireless Box Office™.
*Rogers customers can go to ROGERS.COM/WBO or Text 'TICKETS' to 4849. Rogers pays your service charges.
All dates, acts and ticket prices subject to change without notice. A service charge will be added to each ticket.

www.thekillersmusic.com

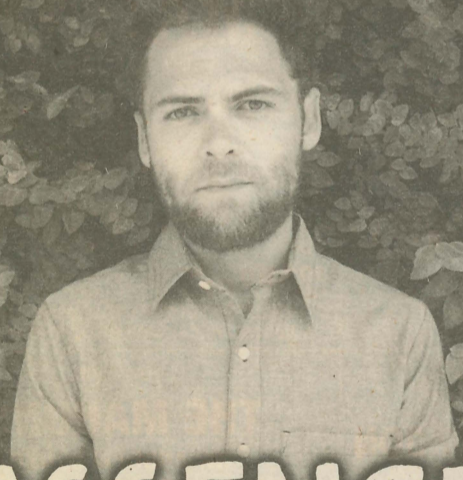
straight

Enter to win a pair of tickets

Full details at **straight.com**



THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY
presents



PASSENGER

WITH SPECIAL GUEST **JOSH HYSLOP**

DECEMBER 12
THE VOGUE THEATRE

BUY TICKETS AT
LIVENATION.COM

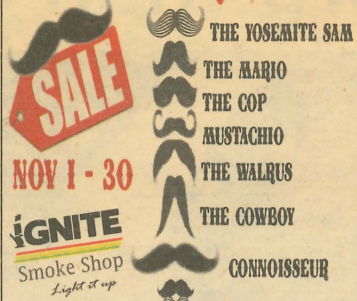
CHARGE BY PHONE 1-888-222-6608. TICKETS ALSO AT THE VOGUE THEATRE BOX OFFICE AND Wireless Box Office™.
*Rogers customers can go to ROGERS.COM/WBO or Text 'TICKETS' to 4849. Rogers pays your service charges.
All dates, acts and ticket prices subject to change without notice. A service charge will be added to each ticket.

PLEASE NOTE: NEW VENUE. PREVIOUSLY PURCHASED TICKETS WILL BE HONoured AT THE DOOR OF THE VOGUE THEATRE. **straight**

Enter to win a pair of tickets

Full details at **straight.com**

SHOW US YOUR 'STACHE!



SAVE UP TO
50% OFF

1% of profits go to Movember Campaign



778-786-0977 109 W Cordova ignitesmoke.com

403E Hastings
PAT'S PUB
and Brewhouse

facebook.com/PatsPubandBrewHouse
twitter@PatsBrewHouse

Fri Nov 16
Love Cuts, Movieland & Pups

Jazz at the Patricia
Saturdays 3-7pm
NO COVER Nov 17: DBLS Baud
Nov 24: Zapato Negro

Sat Nov 17
Dusty Tucker, The Wild, Those Boys Cassidy
Sunday Concert Series
No Cover, 12-4 pm
Nov 25: Henry Young w/ Joani Taylor
for bookings contact
patspubvancouver@gmail.com

841 granville st , 3255 main st
1838 w4th ave , Vancouver BC

www.puffpipes.ca

Steps to keep your brain healthy:

- Eat sensibly: A healthy diet that is good for your heart and circulation is also good for your brain! High cholesterol is thought to lead to stroke and brain-cell damage. Diabetes is also thought to significantly increase your risk of developing dementia.

Alzheimer Society
www.alzheimerbc.org

Music previews

from previous page

Student protests provided Lewis with *Pots* impetus

It's not exactly a secret, but in a minute you'll know more about George E. Lewis's *Pots* than the musicians who are scheduled to perform it next week.

"I didn't really know if I wanted to get into this, but I guess I might as well," says the Chicago-via-Manhattan trombonist, composer, and historian, on the line from his New York City home.

And what he's initially reluctant to reveal is that his new long-form composition has both a Canadian connection and an explicitly political subtext. On the surface, it's just the latest in a line of important pieces originally written for such Vancouver ensembles as the NOW Orchestra and the Turning Point Ensemble. But the idea behind it wafted in through Lewis's hotel-room window during a visit to Montreal last May. "Every day and every night, they had demonstrations at random times," he recalls of Quebec's student-led Maple Spring protests. "You'd be having dinner, and a group of people would come out banging pots or whatever they were doing...The funny thing was, I had a pretty good-quality digital recorder with me. So I recorded hours of that material—and, in a way, the piece is based on those field recordings."

Lewis recalls being knocked out by some of the spontaneous beats kicked up by the kitchenware-wielding protesters. "You hear some sophisticated stuff in those field recordings, like pretty competent sambas and march-time rhythms—stuff that you wouldn't want to have a band just playing along with. So I tried to make a piece that would be open, that would allow the band to play itself and not get entrained to the electronics. Often you find that the electronics tend to take over and then they're like the star, but I just wanted to have a more fluid situation."

The funny thing is that, at press time, Lewis had yet to tell this to Orkestra Futura bandleader and saxophonist Coat Cooke, who had commissioned the piece for the New Orchestra Workshop Society's 35th-anniversary celebrations. Not that Cooke and the other players would mind: both Orkestra Futura and its earlier incarnation, the NOW Orchestra, make the kind of radical music that goes well with radical politics. And in any case, both parties are in some ways working blind: Lewis's first real exposure to Orkestra Futura will come next Friday (November 23), when *Pots* will get its premiere as part of the Hear It NOW festival.

He is intimately familiar with the Vancouver arts scene, however. In addition to working with many local musicians, he's maintained a long relationship with the Western Front artist-run centre, and has collaborated on interdisciplinary projects with Vancouver-based visual artists Stan Douglas and Eric Metcalfe.

Like his own adopted hometown, our city benefits from "a continuous renewal of artistic energy," Lewis says, adding that the local creative-music community is as much a part of that as our better-known painters, photographers, and novelists. "The continuing vitality and fecundity of the Vancouver scene has had this worldwide impact—and, for me, NOW is one of its crucial parts. I find that if you take any part of it away it starts to become somehow less vital—but, luckily, you don't have to do that."

> ALEXANDER VARTY

Hear It NOW takes place at the Scotiabank Dance Centre from next Thursday to Saturday (November 22 to 24).

Cahoone drew on Colorado memories for sad songs

A palpable sense of longing permeates Sera Cahoone's *Deer Creek Canyon*, this coming through even before you know anything about the inspiration for the album's name. Consider the title track, where the Seattle-based songwriter sings "Deer Creek Canyon is where I am from/ And it's where you are still/For all the love I have here I needed to be on my own/My brother and my sister both left and now they've gone back home."

Ultimately, *Deer Creek Canyon* seems like the work of someone wistfully wishing they were somewhere else. That isn't that far from the truth, even though Cahoone makes a point of noting that she loves her adopted home of Seattle. It's just that there are times when she finds herself thinking of Colorado, where she was raised, and where most of her family still lives. That seeped into the writing.

"A lot of this record, I was homesick," Cahoone admits, calling the *Straight* from a Colorado gas-station pit stop on her current tour. "That really came through in the songs, even if the songs aren't always about me and how I'm feeling."

While she tends to work on material 12 months of the year, the 38-year-old confesses that there times when the gloomy Pacific Northwest inspires her more than others.

"When it's dark and rainy, and you're inside and bummed out all the time, it definitely does help the writing," she says with a laugh. "But even though I like Seattle, I have to say that I can have a hard time with the rain. Being from Colorado, it doesn't rain a lot there. Seattle has definitely taken some getting used to—the winters can be a little tough for sure."

No surprise, then, that *Deer Creek Canyon* is the kind of record you're often tempted to file under *melancholy*. Cahoone certainly knows how to play things slow, pretty, and dreamy, as evidenced by the pedal steel-swept folk of "Worry All Your Life" and the codeine alt-country of "Here With Me". But she's also not afraid to push the boundaries of Americana, dragging her inner soul sister onto the dance floor for "And Still We Move" and drifting into chamber-pop territory with "One to Blame", which is dressed up, quite gorgeously, with mournful strings.

If all this sounds like the work of a musician who's not interested in sticking to one musical template, that's no accident. Even though she came to the game of performing solo late, Cahoone has an impressive résumé as a musician, having done time behind the kit in Seattle indie-rock unit Carissa's Wierd and in the folksy Band of Horses. Making the move from the drums to the front of the stage was, the musician admits, difficult.

"It was a pretty tough transition," Cahoone says. "I'm actually a pretty shy, awkward person, so it took me a really long time to get comfortable with people hearing what I'm saying. But I guess it's also really helped me to not be as shy and awkward as I used to be."

This brings us, in a roundabout way, back to the title of her third record. Not only is Cahoone now okay with standing up in front of the world on-stage, she's also okay with sharing her inner musings with perfect strangers. Like, for example, the way that *Deer Creek Canyon* isn't some pretty-sounding place she discovered on Google Maps.

"That song is about my mom—she lives up on a place called Deer Creek Canyon," Cahoone says. "And it's about missing home again. Deer Creek Canyon is a really amazing place that's always been really special to me. There are all sorts of memories attached to it. Like the time I got high for the first time and it was really awful—funny things like that."

> MIKE USINGER

Sera Cahoone plays the Media Club on Saturday (November 17).