

SOCIAL INTERCOURSE

The Flyfisher's Companion

Directed by James DeFelice
Starring Glenn Nelson and John Wright
Varscona Theater
Running 15 March to 1 April
Tickets available through TIX-On-The-Square or through Shadow Theatre

Generally, the only time people think about fly-fishing is when they're forced to do it by some abominable uncle, or if they're bored and decide to flip on some Sunday morning television. But playwright Michael Melski, writer of this season's Theatre Network production of *Hockey Dad*, *Hockey Mom*, feels your pain; he's ready to take the art of fly-fishing to the next dramatic level. The latest offering by Shadow Theater, *The Flyfisher's Companion* tells of two best friends who are war veterans and have faced great hardship in their lives, venturing out on their last fishing trip together. Directed by James DeFelice, the play reflects on the themes of life, death and friendship, and should have no problem pulling in the coveted yellow-galoshes-and-plaid-shirts crowd.



The Wind That Shakes the Barley

Directed by Ken Loach
Starring Cillian Murphy and Liam Cunningham
Garneau Theatre
Opens Friday, 23 March

If you asked director Ken Loach why he decided to release a movie about the fight for Ireland's independence a week *after* St Patrick's Day, he'd probably scoff and laugh. That's because when you make a movie that wins the Palme D'Or for best film at the annual Cannes Film Festival, you can do pretty much whatever the hell you want. A tale of two Irish brothers torn between sides during the Irish uprising against the British in the 1920s, the film stars Cillian Murphy, an actor who's been praised for his role as one of the brothers. Unfortunately, he's not chased by zombies or Batman this time, which could have serious box office ramifications. As well, the film has been criticized as being slanted against the British, continuing on the long-standing, centuries-old tradition of the world being incredibly unfair towards the oppressed underclass of white British people.

Sparta

With Moneen and Attack in Black
Monday, 26 March at 7pm
Starlite Room

Emo lovers, it's time to break out the black eyeliner, girl pants and superficial sorrow, because two kingpins of the genre, Sparta and Moneen, descend into the Starlite Room this Monday to thrash the tear ducts out of their followers. If you want to break down their music into ridiculous genres, Sparta's more alternative punk/post-hardcore, while Moneen's more emocore. Regardless, Sparta formed after At The Drive In split up in 2001 and act as the yin to the Mars Volta's yang, taking on a more straightforward punk sound compared to the Volta's experimental space rock. As well, they got on the Spartans-are-cool-and-badass bandwagon years before 300 came out. Indeed, if the rugged and courageous ancient Spartans still existed, they'd probably be emo kids, judging by the amount of whining we heard about the Battle of Thermopylae. We get it already, okay? The battle was uneven. Just make sure your dyed black hair covers only one eye before you fight for your homeland again, you nancies.

JOHN KMECH
SUB stalker

Satisfaction: Guaranteed

Darrek Anderson and The Guaranteed ready to market their alternative brand of country music

Darrek Anderson and The Guaranteed

With The Perpetrators and The Sheepdogs
Saturday, 24 March at 8pm
The Powerplant

ALYSSA PANKIW
Arts & Entertainment Writer

Darrek Anderson is a man of few words. True, heartfelt words, but still, they're released sparingly and usually in the form of a song. The rural-Ontario native, who now resides in Alberta, works closely with three other stoic characters: Tom Murray, Sean Brewer and Scott Davidchuk, to form Darrek Anderson and The Guaranteed. Their music is raw, rough and about as honest as four young men's work can get.

Described as alt-country, Anderson's words put an impressive stamp on the Canadian music scene in 2004, with his debut album, *The Old Routine*. His quartet has been subtly spreading the gospel of true country music ever since.

"I don't think I could sell the country genre as a whole," Anderson admits. "There are parts to it that I really like and there are parts that I can't stand at all. I like the honesty and the angle that a lot of the newer alt-country is taking. It's just really honest music, and it can be a little bit mean and pretty much anything you need it to be. It's not fake and it's never commercial and it's not written with any kind of marketing in the back of anyone's mind. It's just true music. I appreciate any kind of music that's like that."

Anderson admits that a traditional definition of country music is hard to come by in today's scene, but is able to peg down exactly what the genre means to him in the simplest of terms.

"I guess it's an alternative to the mainstream," Anderson explains. "Mainstream country music is one of the best examples of pop culture, marketing and image right

now—the makeup and the glossy photos and writing with a team. Alt-country is just an option that's against all that. It's pretty much the opposite, but still soul-driven music, simple and defined by an acoustic guitar."

Though the group is lyrically driven, a strong, masculine instrumental style provides essential backbone to Anderson's candid words. On their new album, *Places You Used to Go*, due out in spring 2007, the drum, bass and guitar are even more fleshed out due to the addition of several new guest members.

"I wanted to work with brand-new musicians," Anderson says. "On this session I brought out Sean Jonasson from The Swiftys. He added a lot to the record and did some co-production and mixing and whatnot. There were quite a lot of

Ontario musicians on this session. This record is going to sound different than the first one.

"It's probably going to sound a lot more communal and polished because all of the musicians are quite experienced—300 shows a year kind of experienced," Anderson continues. "There were definitely a couple of songs that I could specify right in the studio how I wanted the musicians to interpret them. I could say, 'Play that song sadder,' and they wouldn't even question it. They managed to fit into my sound without much suggestion really."

This evolution from a more humble sound stemmed from a join with the Edmonton-based label Monday Morning Records.

"It's a really great situation because it's a brand-new label and my release is going to be their first release," Anderson says. "So there's really not a lot to say except that they're very different from other independent labels that we spoke to. They're set up different, and they're doing things that are not corporate driven, but really music friendly."

The collaboration with Monday Morning Records is rooted in Anderson's affinity for Alberta's prairie environment, and his connection to the fan base here.

"What I feel comfortable playing is pretty fitting for a rural setting," Anderson says. "Lyrically, most of my songs are about real life and relationships. '26 oz of Gin' is about a relationship. It wasn't so much me on the gin. That was a girl. There's got to be a few good drinking songs on every album, and we definitely don't mind our listeners drinking."

When reflecting on his life or his lyrics though, the young country singer takes on a more sober attitude, and affirms of his credibility with these words.

"I don't want to be too caught up in any moment or too passionate about the topic I'm writing about," Anderson says. "In that state, it comes out all wrong. I like to sit on a situation and understand it. I like to sit down when I know

I have lots of time to put my heart into it."

