

Summer 2006

The Villager

A Publication of Village 900 — Victoria's Global Roots Radio



- ◆ bonsai beautiful
- ◆ free skool is kool
- ◆ jolly green developments
- ◆ psst... wanna buy some water?
- ◆ reclaiming urban space... with popcorn
- ◆ organic electronic musical mixmaster
- ◆ adventures in urban camping

by Amanda Farrell

my little corner

We are constantly being told the world is shrinking. New technologies allow us to share information and connect with people all over the globe. But while it's easy for me to chat with my friend who's traveling in Thailand while I research wine regions in Australia and bid on a new shirt on EBay, I find it increasingly difficult to make meaningful connections in person. Coffee dates are replaced by online messaging sessions, browsing in a store is obsolete now that I can just point, click, and shop, and even the simple act of walking down the street to rent a movie is happening less and less when I can just download something off the web. The very technology that is supposed to set me free has made me into virtual shut-in.

It appears I am not the only one craving more meaningful connections. Take the folks at Free Skool Santa Cruz (page 6), who are fostering a sense of community through creating egalitarian, non-institutional schools. Or Victoria's Guerilla Drive-In collective (page 11), who are connecting people while reclaiming urban space. The Vancouver Island Woodworking Guild (page 5), is a group on the

island carving relationships between established and aspiring artisans.

In the realm of music, people like Joby Baker (page 8) are working to connect with others through their music and Brazilian musician Celso Machado (page 12) finds inspiration through his relationship with nature, another type of connection many of us feel we lack. However, new trends in residential development (page 14) are trying to harmonize our expanding man-made world with the natural one and a group on Vancouver Island is fighting to keep one of our fundamental resources in the hands of the public (page 10). On a smaller scale, one man talks about how the art of bonsai (page 4) makes the appreciation of nature accessible to those without large backyards, and another man shares his urban camping experiences (page 3).

While putting together this edition of the Villager, I realized how fortunate I am to live in a community where people are working so hard to connect with nature, art, and each other. I hope that after reading these pages, you are inspired to go out into the world and make some meaningful connections of your own. ☺

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Village 900 is operated by the non-profit CKMO Radio Society. Our music programming is a format called Global Roots, a contemporary mix of folk, roots and worldbeat music. We also produce local spoken word programs and air international current event and social issue programs. Our funding comes from a number of sources, including operating grants from Camosun College, fundraising, sponsorships, corporate underwriting and listener support.

Village 900's mandate is threefold;

- to provide an alternative radio service to the people of Victoria,
- to train broadcast students in co-operation with the Applied Communication Program at Camosun College,
- to produce and air educational programming for university transfer credit.

One man's story about why he chose to sleep in his van...

By Amanda Farrell

Much light has been shed on Victoria's homeless situation in recent years. Not as much attention has focused on a large population of people who have made their vehicles their homes. The city's high rents and low vacancy rates certainly don't help. One ex-Victorian (we've omitted his name to protect his identity) shares his story with The Villager:

My decision to become an urban camper hit me a few days after I realized I needed a new vehicle. As my options were limited at the time due to my university tuition, I considered ways to prune an already tight budget. After worrying about my situation for a week, a strange idea struck me. I thought, "Since I have access to a shower and a locker at my summer workplace, why should I pay all that money for a summer apartment? I should buy a van and sleep in it!" After a couple of days, the idea didn't seem so strange and a concrete plan started to take shape. Soon, I was the proud owner of a used van. For three summers during the late 1990s, this van served as my transportation and as a roof over my head at night. It would not be correct to say that I "lived" in my van, as I spent most of my time doing other

things, such as working (full time), visiting friends, and hanging out in coffee shops and book stores. It would be more correct to say that I slept in my van for three summers.

Friends and acquaintances were supportive of my decision, so much so that I had what seemed to be an unusually high number of offers of a free place to stay. There certainly is a stigma attached to this type of living, although I gathered that the overriding impulse was one of sympathy. People thought, "Poor guy! He shouldn't have to live like that."

During my first week of urban camping, I was worried about someone breaking into my van, but I grew comfortable as my uneventful nights became routine. I would move around from neighbourhood to neighbourhood, usually taking care not to spend too many nights in the same place. Each night at 11 o'clock or so I would find a house on a quiet street, pull over, close the curtains, and go to sleep. I always made sure the house had a driveway, so that I could be sure the residents had a place to park. I figured that if anyone noticed my van, it would be assumed that a neighbour was hosting a guest for a night or two. Parking between two houses added ambiguity to the situation, or so I imagined. I usually woke up between 7 and 8 o'clock in the morning, and figured I was gone before most people realized that I had been their neighbour for a night.

One morning, after staying in the



For many people in Victoria, this is home

same spot for three or four nights, I woke up to the sound of a police officer knocking on the side of the van. The officer was very nice to me, and he tried to get me to understand the residents' point of view. "Imagine living in one of these nice houses," he said, "and looking out your window and seeing this van."

"I replayed the contrast between "these nice houses" and "this van", noting the implications involving social class, fear of strangers, and anxieties about falling property values."

In my mind, I replayed the contrast between "these nice houses" and "this van" (25 years old with more than a few rust spots, for the record), noting the implications involving social class, fear of strangers, and anxieties about falling property values. But I didn't

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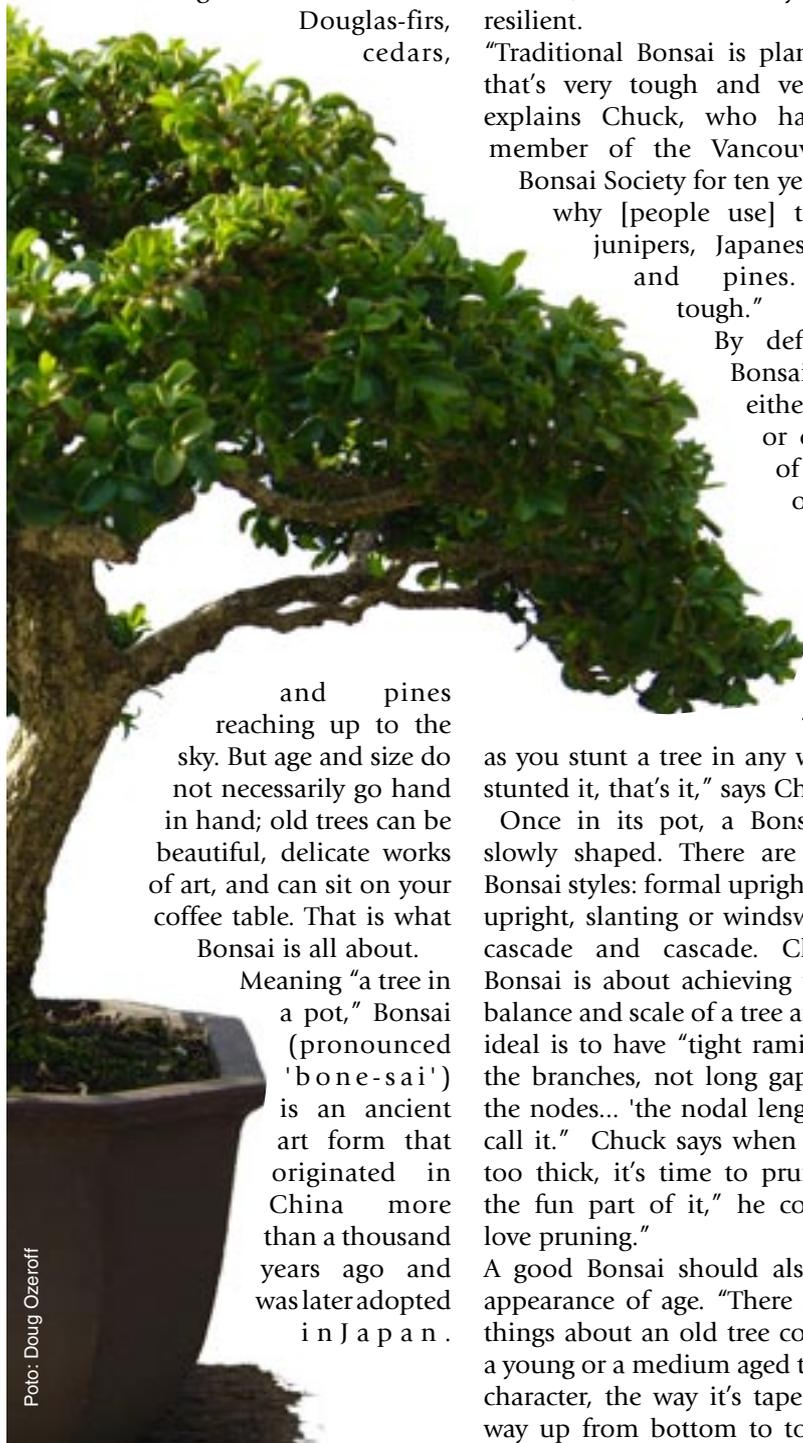


Small trees can foster a huge appreciation.

By Elizabeth Young

the delicate art of bonsai

When most of us think of hundred-year-old trees, we picture giant majestic old growth forests full of Douglas-firs, cedars,



and pines reaching up to the sky. But age and size do not necessarily go hand in hand; old trees can be beautiful, delicate works of art, and can sit on your coffee table. That is what Bonsai is all about.

Meaning "a tree in a pot," Bonsai (pronounced 'bone-sai') is an ancient art form that originated in China more than a thousand years ago and was later adopted in J a p a n .

A Bonsai tree can be any species of tree and can be found in a variety of places. The small trees may look delicate, but are actually extremely resilient.

"Traditional Bonsai is plant material that's very tough and very hardy," explains Chuck, who has been a member of the Vancouver Island Bonsai Society for ten years. "That's why [people use] things like junipers, Japanese maples, and pines. They're tough."

By definition, a Bonsai must be either in a pot or on a piece of stone, and once it is placed in a Bonsai dish, it will stay that size forever.

"As soon as you stunt a tree in any way, you've stunted it, that's it," says Chuck.

Once in its pot, a Bonsai can be slowly shaped. There are five basic Bonsai styles: formal upright, informal upright, slanting or windswept, semi-cascade and cascade. Chuck says Bonsai is about achieving the perfect balance and scale of a tree and says the ideal is to have "tight ramification of the branches, not long gaps between the nodes... 'the nodal length' as they call it." Chuck says when a tree gets too thick, it's time to prune. "That's the fun part of it," he confesses. "I love pruning."

A good Bonsai should also give the appearance of age. "There are certain things about an old tree compared to a young or a medium aged tree. It's the character, the way it's tapered all the way up from bottom to top, the age

of the bark, the way the roots go into the ground naturally, called nebari," says Chuck. "You want it to look like they've been there for 300 years."

According to Chuck, each tree has a specific character that should be accentuated when styling. "It may be the roots, it may be a certain twist to it, there could be some dead wood, it could be its foliage... there's something about it that's its best piece of character."

Defining the character depends on when the tree is shown. Some deciduous trees are meant to be displayed in winter when they lose their leaves. For those trees, it is the branch structure that takes precedence. A tree like a Wisteria, on the other hand, is shown only for the short time while it's in bloom.

A traditional Bonsai is a three-point display in a 'tokonoma', a wall alcove in traditional Japanese homes used to display prized possessions. "That is the ultimate way to show a Bonsai, but what Bonsai is, is trying to achieve it," Chuck says.

"It may be the roots, it may be a certain twist to it, there could be some dead wood, it could be its foliage...there's something about it that's its best piece of character."

A Bonsai's small size means the art of Bonsai can be practiced just as successfully in a downtown high-rise, basement suite, or on acreage in the middle of the country. "That's the beauty of Bonsai," says Chuck.

While Bonsai may not require a lot of space, it does require dedication

and patience. Chuck says it is good to be caring, nurturing, horticultural and artistic. "If you're really into it, you've got to be able to devote to it, care for it." He stresses that it is a long-term commitment and can take, "10 years just to scratch the surface."

Chuck confesses showing Bonsai can be good for the ego ("People admire what you do,") but above all things, Chuck says Bonsai is art.

"You try to create depth. When a tree leans forward it gives the impression of height. It's like framing a picture," he says, "but it's horticulture and art. It's living art." ☞

www.victoriabonsai.bc.ca



Photo: Doug Ozeroff

Chuck with a 15 year-old pine Bonsai (L) and a 30 year-old boxwood (R)

Carving a partnership between artisans and the community.

By Amanda Farrell

beyond the bandsaw

When I think of woodworking, I think of noisy bandsaws and pine furniture. I have to admit, it's not an art form I get particularly excited about, and I have a feeling I might not be alone in my sentiments. A group here on Vancouver Island is working to change that by reaching out to the community in innovative ways.

The Vancouver Island Woodworker's Guild (VIWG) is a group of woodworking artisans on a mission to "promote woodworking education, community service and collaborative projects of value to all skill levels and age groups." They work to fulfill their mandate in several ways, including a wood recovery program where people who have trees fall in their yard can contact the guild and have it removed and milled, donating

wood to high school wood shops and local community groups on a regular basis, and by hosting community shows.

This year's VIWG show will feature something new; the first annual Victoria High Schools Exhibition of Fine Woodworking. According to Darren Bertuccio, the chair of the Shows Committee for the VIWG, the idea for the project came from one of the guild members.

"One of our members is really ambitious, and he had this idea to contact a connection of his at one of the high schools with this idea," says Bertuccio, who is a graduate from Camosun's Fine Furniture Program. "The principal really loved it, and 14 other high schools jumped on the bandwagon in the process."

The VIWG donated an equal amount of locally-milled alder and western maple to each of the high schools.

Bertuccio says the VIWG put no restrictions on what kinds of pieces could be submitted and will not be judging the entries.

"We have no idea what to expect. It could be spoons, cabinetry, whatever. It's not a juried event, we just wanted them to go at it and have fun with it and see how it works out," he says.

Bertuccio says the show has gotten a very positive response so far from the school community, and he believes it's the start of a new tradition connecting the community to the classroom.

"It's building momentum, and I think it's going to be the start of an annual event," he says. "I think it'll just get bigger and bigger and better every year." ☞

www.viwig.com

Building community one class at a time.

By Jacob Zehr

free skool

Imagine rummaging through old computer parts and learning which pieces could be used to assemble a recycled robot. Or perhaps donning some protective clothing, heading into a field and being instructed in the ancient art of beekeeping. Schools offering courses such as these are popping up all over the world. Not only do they offer these courses for free, they also strive to break down the walls between students and teachers.

One of these so-called "free schools" is Free Skool Santa Cruz. Running for a couple of years, Santa Cruz is based on anarchist principles of pure egalitarianism: everyone has an equal say, and members refer to themselves as parts of the collective that makes the school possible. The whole concept is a de-institutionalization of learning, with no fees (while some teachers may ask for a donation to cover materials, no one is ever turned away for lack of funds), no grades, and no administration.

"It's about making the roles of the teacher and the student more flexible, and the idea that we are all teachers and students and can all learn from each other," says Rico Thunder, who is both a teacher at Santa Cruz and an active student in whatever he can find the time to take.

Thunder said that he and other instructors don't regard themselves as experts, and unabashedly refer to themselves as amateurs. "It has the same Latin root as amour, and really means someone who does what they do for the love of it, not because they are getting paid or becoming an 'expert', but because they are building their community and really enjoying themselves doing it."

Courses are all over the map and speak to a variety of grassroots issues. Recent offerings include "Ancient Beekeeping," "Women's Self-Defense,"

and a "Recycled Robotics Workshop." There are local history courses like "Secret Staircases of Santa Cruz," and a variety of courses offered on living within the emerging surveillance culture. As their website says: "We aim to give people skills not just to survive within the institutional framework imposed but to thrive without and beyond it."

"We aim to give people skills not just to survive within the institutional framework imposed but to thrive without and beyond it."

Some of the more 'active' courses Thunder and other co-instructors have taught recently include "Practical Security Culture," "Surviving Police

Encounters," and "Assertive Non-Violence." Thunder feels it is becoming increasingly important for people who choose to make their voice heard to have some help dealing with the inevitable consequences. "Today, where law enforcement can legally crack down on dissent, the fact is that the police are the biggest threat to any kind of organized resistance," he says.

Another popular class they hold is called "History of the Future." "We like to have this outside, with a lot of people, and set it up like a Council of Villages," explains Thunder. "And then we pretend that it's actually a hundred years from now, and we are looking back at today like an anthropologist would. We talk about things like, 'Remember when we thought that corporations were taking over the world? Or back when we were scared of the police?' And just really try, through this playful



Photo: supplied

Free Skool Santa Cruz students and instructors pull rope to raise a wall during a free carpentry class

afternoon of imagining, to change our perspective."

Class size is generally determined by interest and can vary. Some classes have just six to 12 members with very focused discussions and lots of member interaction, but numbers upwards of 40 are not unusual for some of the more popular sessions. People come from all around the immediate area, with a course on how to set up a free school drawing people from several nearby states.

"There are many people who want to see this in their own community."

"This has gotten more and more popular," says Thunder. "There are many people who want to see this in their own community, and these groups are composed of all leaders; it's a real meeting of equals and we always learn as much from them as they learn from us."

The Free School concept has spread north of the border, with two active free schools in Ontario and one popping up in Vancouver just this year. Thunder says the Vancouver school has been in contact with Santa Cruz, who avidly shares what they have learned. So far, the BC School has offered courses in "Voluntary Simplicity," "Beyond Sensory Perception," and "Graffiti History and Guerilla Public Art."

There seems to be a groundswell of popularity in Free Schools. And it is the hope of the people who run them that the gaps that traditional education may leave behind will be filled by a whole new community. ☺

santacruz.freeskool.org

www.freeschool.vcn.bc.ca

listener profile

By Elizabeth Young

Village 900 listener: Joyce Munson
Tuning in From: Victoria
Profession: Pottery teacher

Joyce's Story

The saying "find something you love doing and get someone to pay you to do it" describes Joyce's life to a tee. She combines her passion for art and her passion for people in her work as a pottery teacher at her studio. When Joyce is not teaching students the art of pottery, she is exploring other art forms. "I enjoy sculpture," says Joyce. "I like to attach different types of material other than the clay to give them a different dimension and to peak peoples' interest and make them start thinking about looking at it in different ways."



Joyce showing some of her work

Why she listens to Village 900

Joyce says she listens to Village 900 because it blends perfectly with her personal philosophy, and the philosophy of her studio. "It's so peaceful," she says. "The studio is a wellness centre, and you need peace and harmony. Village 900 is just a pleasant experience from beginning to end."

If you have a comment to make, email us: feedback@village900.ca

Joby Baker: music producer, family man, friend to the Victoria music scene

By Doug Ozeroff

mixing organic and electronic

With his soft British accent, Joby Baker immediately establishes how long I can stay for our interview. "Good, we have time for a coffee, would you like one?" Baker asks as he saunters back into his kitchen. As I observe his shoulder-length ponytail and relaxed air, I can't help but feel as though I've stepped off a ferry onto someone's sunny deck on one of the Gulf Islands. Soon, three barista-worthy frothy-topped coffees arrive. "He's known for his coffee," his wife and business partner Theresa Delicato says with a smile. He may be known for making great coffee, but I've come to find out about the buzz he's getting from Victoria's music scene.

Baker leads me from his deck to his place of work, which is a nondescript detached garage in their back yard. When he first came to Victoria, Baker supplemented his musician's income by doing construction. "I guess that experience came in handy when I built this," he says as we enter Baker Studios. Inside the building, skylights allow natural light to

spill over the instruments leaning against the walls and the recording equipment and computers, making the room look like the cockpit of a musical spaceship. Specially built sound-deadening panels poke out at various angles and there are tapestries on the hardwood floors, walls and ceilings as well as several comfortable overstuffed couches. It's a relaxed, creative environment; a blend of the organic and the manufactured; analog and digital. Mixing up those two worlds is what Baker is all about.

Born in England in the early 70's, Baker is the son of singer-songwriter Jaki Whitren. He's lived in England and New York and spent a large part of his youth living in France. "[Because my mother] was a beatnik, hippy sort of type, we ended up moving around a lot," says Baker.

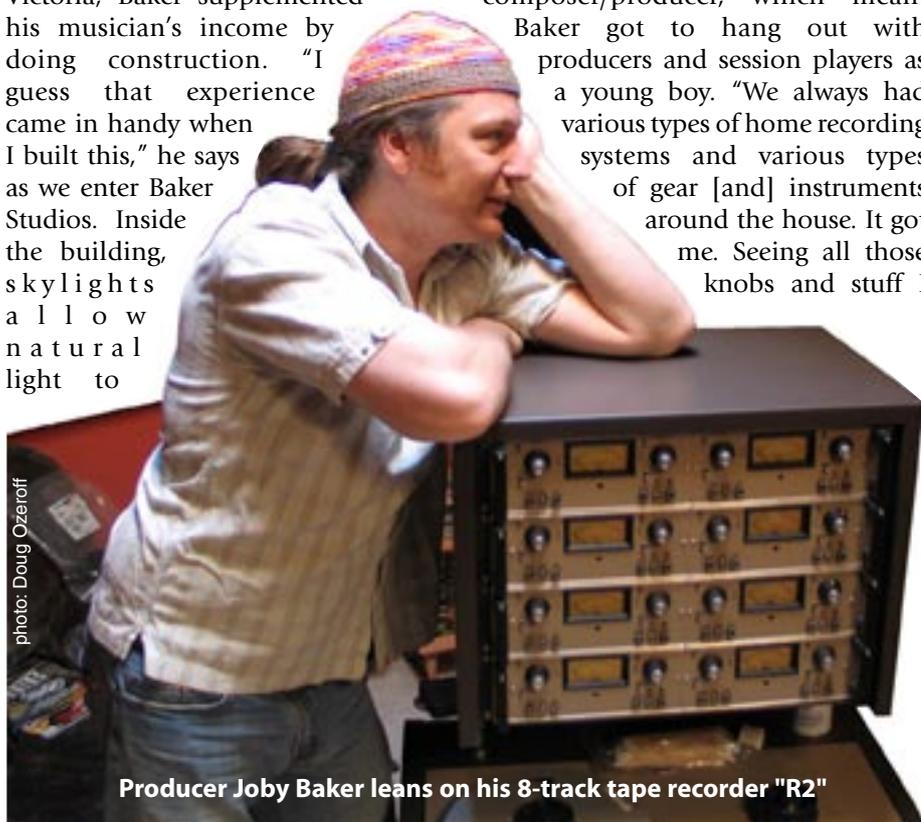
His brother's father was a musician/composer/producer, which meant Baker got to hang out with producers and session players as a young boy. "We always had various types of home recording systems and various types of gear [and] instruments around the house. It got me. Seeing all those knobs and stuff I

thought, 'I gotta do that', you know?" At 15, Baker left home to do his own thing. He tried his hand at drama and playing drums in a band. Six years later, he met Delicato in London, who was travelling in England at the time. It was this encounter that brought him to Victoria. "I decided I couldn't be without her, so I sold everything and came here. I wanted to be here and this is where she is from," he explains.

"Recordings, they're there forever. They'll be in a library, or they'll be in somebody's record collection... I like that, I really like that."

When he got to Victoria, Baker bought himself a drum kit. It didn't take long for him to break it in. "Within two weeks of being here, I was playing four nights a week with Doug Cox and Ken Hall at Pagliacci's and places like that," he recalls. He eventually took on some construction jobs as well and he and his wife bought a house and started a family.

But just playing in a band wasn't quite satisfying Baker's musical appetite. "About six or seven years ago, I decided I wanted to follow in mother's footsteps and try a solo career," he says. Baker made an EP and took the finished product down to the US to 'shop it' around to various record labels and producers. The trip made him think twice about his dreams of being a full-time musician. "I quickly realized for me to follow this as a career would require that I would be on the road a lot, traveling a lot, being away, being broke... and I'm not into that," Baker says. "Going down to the States I realized how much of the



Producer Joby Baker leans on his 8-track tape recorder "R2"

whole 'schmoozy', 'sell yourself' thing is a huge part of the industry and it's not a huge part of who I am. I didn't feel I was being true to myself trying to follow that road."

Back home, Baker had also given copies of his EP to his friends. One of them was Mae Moore. After Moore listened to his EP, she asked him to produce her next record. "For an artist who's been signed to major [labels] and is quite well-known here, to take on a young dude who has no credentials and to trust her career with someone like me at the time was a risk," Baker says.

But Moore took that risk and it paid off. "When Joby and I made 'It's A Funny World', it was the first time in my musical career where I actually felt listened to and involved in my own music," says Moore. "I also think it's my best record. That is in a large part due to Joby; his playing, his vision, his passion and his friendship."

Moore says what's most important is that Baker brings his personality to every project. "He is one of my most trusted friends and I love him dearly. He is family to me."

Baker's reputation quickly spread. "Because I could say I produced Mae's album, immediately people were like 'well, if he's good enough for Mae, he must be good enough for me'. And luckily, I was able to do a good enough job for people to like what I do," he says. Baker's musical family expanded to include Marc Atkinson, The Bills and many more.

While Baker still loves performing live, he prefers the permanence of recordings. "[Playing live] is a wonderful experience... [but] most of the time, you do your performance and you don't remember it, whereas recordings, they're there forever," he explains. "They'll be in a library, or they'll be in somebody's record collection... I like that, I really like that."



photo: Doug Ozer

Joby Baker at the controls in his studio

While Baker has embraced the digital recording world, he says there are some drawbacks to its precise nature. "I find that records that are perfect are almost plastic and kind of sterile. Everything is in time and in tune and it's like 'ok, enough already, give me something that's out of tune, something real, more honest'. It's just not honest."

"Life presented me with a corner I didn't know was there... It was an incredible blessing."

Baker's self-taught style has some challenges. "Sometimes I feel frustrated because I know there are tricks; there are ways of going about things that could be so much easier that I've had to find out on my own by trial and error," Baker says. "The advantage to being isolated is that hopefully I've developed my own style that has nothing to do with the rest of the industry."

That style includes setting limits in his digital world. "I honestly think that the limitations force you to be more creative in other areas and not

having everything perfect all the time makes things in the long run more interesting to listen to. If everything was sweet on your plate, it would be overkill. You need to have something bitter and salty to balance it all out." Baker opted for that balance recording Chris Frye's (of the Bills) new solo effort. "With Chris' record, we chose to use an old funky microphone for the lead vocals. Instead of using some reverbs in the digital domain that sound all grandiose, we used a crappy old spring reverb [machine] and space echo instead," he says. "Those kinds of limitations will make what could be a sterile digital recording sound more organic and interesting. You're using cruddy things to make something good. That way you're relying more on the performance and the song writing."

Baker also likes to record using a 1-inch reel-to-reel analog eight track tape machine (nicknamed "R2" after the Star Wars robot). "[Digital] plug ins are getting good at simulating tape, but little details like the condition of the tape, the speed you're recording in, how old the tape is... are hard to

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Debating privatization of water on the Island.

By Amanda Farrell

water we doing?

Whether it's groaning about water restrictions or planning a trip to Botanical Beach, many Victorians have water on the brain this time of year. But for some, the tone is more serious.

"It could be five years, it could be two years, before water becomes the next oil," warns Leslie Dickout, campaign coordinator of Vancouver Island Water Watch. Organized by the Canadian Union of Public Employees, Water Watch is aimed at stopping the privatization of water systems on the Island. Dickout says there are many concerns surrounding private companies taking control of water and wastewater management in communities.

In Sooke, Edmonton-based Epcor has just completed building a sewage treatment plant, and now holds a 20-year contract to manage the facility. The same company also has a 20-year contract to manage a water treatment plant in Port Hardy. Terasen, now owned by U.S. corporation Kinder Morgan, has struck a similar deal to construct and maintain a new sewer infrastructure for Langford, and has approached Lake Cowichan, the Highlands, and Duncan with proposals to manage their water distribution systems.

Dickout says that in most cases, the companies and the municipalities enter into public private partnerships, or PPPs, to construct and manage water and wastewater systems. For Dickout, there are many contentious issues surrounding PPPs, particularly accountability. "They're not subject to the Freedom of Information Act, and therefore don't have to disclose information as readily as public utilities," she says.

Dave Rector disagrees. He's the director of BC Operations for Epcor and says his company isn't hiding anything. "I think one of the things we make sure people understand is that everything we do is extremely transparent and we are extremely accountable," he says.

"If we don't perform, we don't get paid." Rector says that all of Epcor's water quality data was available to the public.

Dickout says PPPs also involve borrowing money from the private sector in order to finance projects, which means potentially higher costs passed on to the taxpayers. She points to the District of Sooke's new sewage treatment plant and the region's 25% property tax hike this year. "The mayor is claiming that has nothing to do with

paying for that system, but we're not so sure that's the case," she says.

Rector says that it doesn't make sense to incur high costs in the building phase, particularly when the private companies end up taking over operations afterwards. "Because we have a contract for 20 years to operate, we ensure that the design and the construction are something that reduces the life cycle costs," says Rector. He says Epcor provides affordable options. "There are a lot of communities that are having financial difficulties and need to quickly ramp up their technical expertise, and sometimes that's not easy to do," he says. "When we're talking about public-private, we're talking about options."

Dickout argues that Epcor's option is a quick fix, leading to many problems down the road. She cites examples in Central and South America, where desperate countries opened the door to the privatization of water. "The corporations swooped in and said, 'We know you really need clean water, we can build it for you today, you just have to pay us for the next three generations.'"

Dickout says her group is trying to spread awareness. "One of the big objectives of the campaign is to just get the information into the public arena so there can be a public debate," she says.

Rector agrees that a conversation regarding the future of water systems on the province is a necessary step. "At the end of the day, we face some significant challenges with our water and wastewater in British Columbia and we need to talk about how we're going to do that." ☞

www.keepwaterpublic.ca

www.epcor.ca



graphic: Hilary Kent

Coming soon to an abandoned parking lot near you.

By Kyle Surovy

guerilla drive-in

We've all heard Victoria referred to as the city of "The Newly Wed and the Nearly Dead." Those planning an evening out in the Garden City might agree with the statement; a cruise downtown reveals a high number of upscale restaurants and over-priced pubs that market to the aforementioned demographic and leave those with a little less pocket change in the dust. Luckily, a new nighttime activity is aiming to provide low-cost entertainment in an innovative way.

It's called Guerilla Drive-In (GDI), and Victoria is one of the latest cities to play host to the growing phenomenon. The idea is simple: create a drive-in theatre in a deserted back alley or parking lot using a computer, projector and a low power radio transmitter.

The first GDI was held by Wes Modes in Santa Cruz, California in 2003. Since then, GDIs have popped up in various North American cities

and in the fall of 2005, the Victoria chapter of GDI was born. Victoria's four-man collective (Steve, Ibby, James and Rob) of self-proclaimed 'geeks' takes pleasure in finding dark alleys and parking lots that are normally avoided at night and lighting them up with a large, projected movie. "It's all about the reclamation of the urban wasteland that isn't used at night time," says Steve.

Another reason for starting a GDI in Victoria was the lack of evening activities that are of little or no cost. "Normally to do something in fun Victoria after 8 pm you have to spend money," says Steve, who saved up for two years to purchase a projector solely for use at the Guerilla Drive-In.

Despite the "guerilla" title, the members are all non-confrontational and the social purpose of the organization is to "foster a sense of community and sharing," says Steve.

Ibby, another one of the founding

members, is a military radio technician who uses his expertise to rig a low range, low power transmitter to play the movie's audio over a radio frequency that the audience can tune in to on their own portable or car radios. This makes it easier to stay on the neighbours' good side.

"Neighbours don't get bothered. If the look outside, all they see is the big picture," he says.

"It's all about the reclamation of the urban wasteland that isn't used at night time"

The date of the screening and the movie that will be shown is announced a few weeks in advance by word of mouth, but the actual location is not revealed until the day of the event. The only way to be notified is to sign up for an e-mail list.

The idea is bound to become more popular now that the weather is warmer, but organizers hope to remain low-key for fear of attracting too large of a crowd, which could be disruptive to any neighbours of the secretive locations.

The collective's lips remain sealed on any of the information regarding the locations in the past or future, but if their last show (a double feature of the original 1933 version of King Kong and Peter Jackson's 2005 remake being played side-by-side and simultaneously) is any indication of the creative ability of this imaginative group, then be prepared to experience a movie like you've never experienced it before. ☺

Kyle Surovy is the Village 900 Afternoon Show host and likes his popcorn extra buttery.



photo: Kyle Surovy

Guerilla Drive-in organizers at a secret screening location

Brazilian rhythms meet Sunshine Coast inspirations.

By Morningstar Topham

Celso Machado

Brazilian musician Celso Machado has transplanted himself from Brazil into the heart of the Sunshine Coast. His latest album, *Capivara*, has received global recognition and award nominations, including a nomination for the 2006 Canadian Juno Award in the "World Music Album of the Year" category. Village 900's Morningstar Topham talks to Machado about his favourite instruments, his inspiration, and west coast living.



How long have you been performing?

CM: I would say for over 30- 35 years.

I keep coming across the words "ritmos brasileiros" being associated with your music. What is that?

CM: It's just the Brazillian rhythms, the rhythms we have in Brazil — like the samba, bayama, maracatu — many kinds of rhythms.

What are your favourite instruments to play?

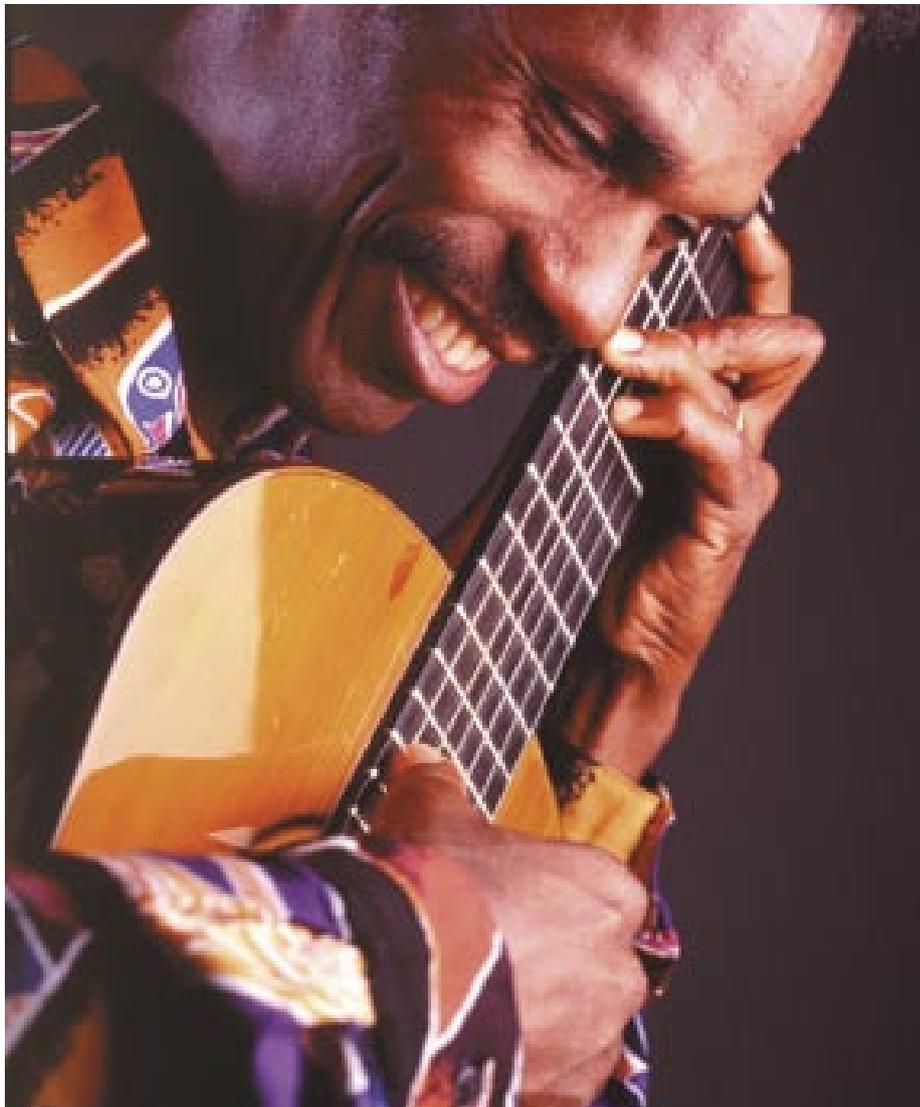
CM: Besides the guitar, my favourite instrument to play is the West African Kora.

What exactly is that?

CM: The Kora is a type of harp. A West African harp with twenty two strings.

You have been using some rather unconventional instruments. Do you find that you go out of your way to use things that most people wouldn't necessarily consider instruments?

CM: Definitely, living here I can play even rocks that I find on the beach. I believe that's the way everything starts. From the primitive, the way music was played millions of years ago. People have been using things like this, like rocks and bones.



Brazilian musician Celso Machado

How did you end up living on the sunshine coast?

CM: When I left Brazil I went to Europe. I lived in Europe for a few years. I came to Canada for the first time in 1986 and I liked the West Coast a lot and I stayed for a few months and then went back to Europe, at the time I was living in France. A few years later I came back to Canada, then back again to Europe. I kept coming back again and again. Then I decided to apply to

become a landed immigrant in 1990. Then I lived in Vancouver for about 15 years.

Do you find living on the Sunshine Coast has a great effect on the type of music you are producing?

CM: I can get much more inspiration here. I have much more time to look at things, to look at the nature. When you live in the city you don't have much time to pay attention to anything. You don't pay attention to the birds,

the plants. There are so many things to accomplish in the big city. Today everything is done on the Internet. No matter where you are you can live in some remote area, and as long as you are connected to the Internet, you can get in touch wherever you are. You don't necessarily have to live in a big city.

Your album "Cativara" has a lot to do with the rainforest. Was that because of your new surroundings?

CM: Yes. There are a lot of things that I use that are from here on the West Coast. I imagine the sounds of the West Coast and I go and I find rocks

and things that I can use as whistles. I rescue bones from fields and the beach, seals or sea lions or whatever has been washed ashore. I find a lot of things. Today there is a big worry about getting the rights, like a trademark on something. But you can't copyright a rock! Everyone is so worried, saying 'I'm the one who invented this, I'm the one who invented that,' but I don't have to claim anything. Everything is right there. You just have to go and take your time to look for these things. I don't have to worry about what I create. I think a lot of people in other parts of the world have been doing the same thing; maybe they did it many

years ago. It is about being excited to take the time to search for things.

Are you keeping a balance between slowing down your life and staying active with your music?

CM: Definitely. I am working all of the time. My wife Jessica does most of the administration for me because there is so much to do. If I had to do that I would never play music at all. If I answered everyone's requests for lessons and interviews and concerts I would never have the time to sit down and create the music. ☺

www.celsomachado.com



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Taking a "LEED-ership" role.

By Aaron Bergunder

green development

We'd all like to think we're doing our part to preserve our environment. Many of us take measures to lessen our environmental impact, such as biking to work, eating organic, and recycling everything we can. But what about the buildings we live in? How do our homes, offices and schools affect our environment, our economy and our health?

Studies in the United States have shown buildings account for a third of all energy consumption and greenhouse gas emissions, and two thirds of all electricity consumption. Environmentally conscious architects and developers have begun seeking sustainable alternatives to our current building standards, labeling the practices as "green development." While the term is getting thrown around a lot these days, many people aren't aware of exactly what it means. "A 'green' project should be able to operate with reduced rates of energy and water consumption; with stronger utilization of natural light and natural heating and cooling," explains Aaron Foster of Terrence Williams, a Victoria architecture firm that focuses on green developments. "Subsequently, it should have reduced operating costs and energy bills; it should address the issues and requirements at hand, while at the same time paying attention to the needs and requirements of future generations."

Translating the green building philosophy into a blueprint can be a bit tricky. While designs may succeed in sustainability in some aspects, they might fail miserably at others. The US Green Building Council created a set of guidelines to quantify just how a 'green' a development really is. These standards, called Leadership in Environmental Energy and Design (LEED), follow a checklist of qualities



Is this the future of development in Victoria?

and awards points based on them. Specifically, the LEED standards look for reduced light pollution, water efficient landscaping, on-site renewable energy, alternative transportation, recycled and rapidly renewable building materials, incorporation of daylight, and development density.

When it comes to planning developments that follow these rules, Foster says it is critical to consider the design process for a green project. Foster says it's important for the entire design team to discuss each aspect of the design and not to "design in a bubble, but instead design around a table, where input is varied and solutions are creative."

Foster says development, "is moving in that [green] direction very, very quickly." Many architects in Victoria are fluent in green design, and their work will soon be springing up around the city. The Docks Green project in Vic West plans to completely revitalize 11.6 acres of downtown industrial waterfront, using green techniques throughout. The proposed Westhills development in Langford could be the

first entire neighbourhood in North America built to follow the LEED standards. Our fair city will also be playing host to the Gaining Ground Summit in July, a conference focusing on sustainable development. The summit will feature guest speakers and showcase sustainable projects being developed locally and worldwide.

As this new foundation is being laid for building standards, the biggest question remains as to whether these sustainable developments will truly help reduce negative impacts on our environment and ourselves. Will green building will become the norm, or just a fad sparked by utopian-dreamers? If recent developments are any indication, more and more architects will take Foster's approach and "strive to improve the built environment and... acknowledge the impact [development] can have on the natural environment." ☺

www.gaininggroundsummit.com
www.usgbc.org

'mixing organic' continued from page 8

simulate; it's a living, breathing thing. I'm getting more and more excited about doing records on tape."

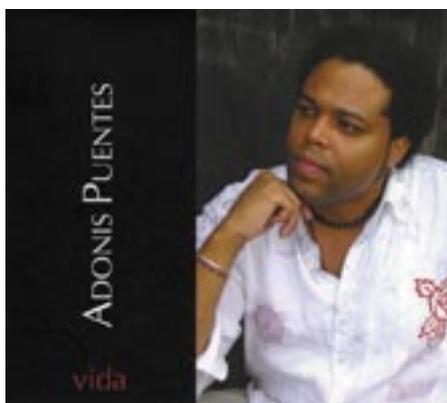
Baker is quite excited about a project that he'll be working on in Cuba with Victorian Alexis Puentes this July. They plan to record some music for Puentes' new record 'live off the floor to tape' in the same studio where the Buena Vista Social Club was recorded. While Baker is excited about bringing

his production to a new country, he hopes to do the reverse as well. "I'm also looking forward to bringing more world class, well-known artists here and incorporating them in with what we have here. Because what I think we have is beautiful in regards to the community of musicians and talent and I'm really looking forward to it being recognized worldwide," he says. When it comes to his life in Victoria, Baker is philosophical. "Life presented

me with a corner I didn't know was there ... it was an incredible blessing," he reflects. "I get to work from home, my kids are at home, I'm home. I work a lot, but... I get to have dinner with them every night and I get to hang out with great people and be involved with something that will be there forever." ☺

www.bakerstudiosltd.com

victorians sing the praises of joby baker

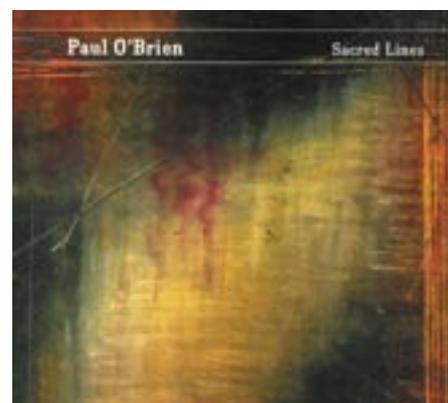
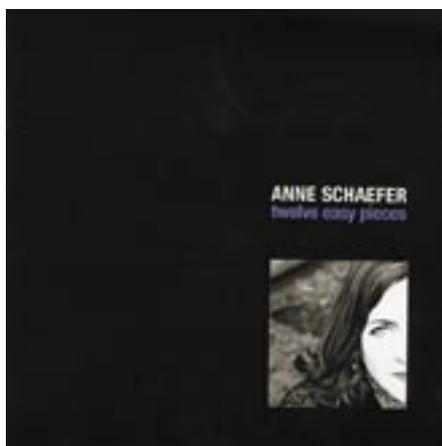


Adonis Puentes

Joby Baker is one of those producers who puts all his time, talent, energy and love into everything he does. As a producer he is incredible, he is able to get the best performance out of any artist. As a musician he is amazing, having the ability to play multiple instruments. The truth is that Joby is impressive. When we talk about Victoria, we have to acknowledge that the quality of recording and music has improved because of Joby Baker.

Anne Schaefer

Joby is the quintessential combination of talents and characteristics that make a top-rate producer. He has a set of elephant ears that can detect the most minute detail and makes everyone sound their best. He is a first class diplomat, making every project feel like the most important and understanding of an artist's incredible vulnerability when birthing an album. He is truly my favourite midwife ever!



Paul O'Brien

Joby, is a consummate player, singer and writer. As a producer he brings knowledge beyond his years, an understanding that comes from a place I can only imagine. His technical skill is only matched by his beautiful way of drawing the performance from you. I enjoyed every second I spent with him, and there were many. He is my friend, my producer, and at times my counsellor.

'urban camping' continued from page 3

pursue the matter with him; I thought it best to avoid an argument. Charter of Rights and Freedoms? Freedom of mobility? Surely, these weighty matters must trump any puny Victoria by-law. Yes, yes, but leave it alone, I decided. The next night I moved to a different district, after briefly considering

the officer's suggestion to use a campground on the outskirts of town. Goodbye James Bay; hello Gordon Head - I was due for a change of scenery. For the remainder of the summer, I made sure not to use the same spot too often.

Other than one break-in incident where my wallet, jacket, and books

were stolen, my urban camping experience was positive, particularly as I saved a considerable amount of money for university. It is something I might do again, although I prefer the predictability of living under a roof without wheels. ☺

Help Village 900 and you're helping yourself and a friend to great music!

By Amanda Farrell

soundtrack of summer

Summer signifies different things to different people. To me, summer means camping trips, music festivals, and working any number of jobs in order to finance these types of adventures. While my summer escapades usually span a wide variety of activities, they all have

one thing in common; a soundtrack. Imagine lying on a beach listening to beautiful flamenco guitar courtesy of Juan Carranza, or travelling to a festival up island accompanied by the Wailin' Jennys' three part harmonies. For a limited time, you can make a \$30 donation to Village 900 and

receive not one but two copies of our *World of Music Volume II* CD, which features these artists and many more. Those interested in this limited-time offer can flip to page 13 or visit www.village900.ca for details. You'd better hurry; these summer days aren't getting any longer. ☺

Village 900 Radio Schedule Summer 2006

	monday	tuesday	wednesday	thursday	friday	saturday	sunday					
6:00am	Village 900 Morning Show with Morningstar Topham & Local News with Aaron Bergunder BBC News @ 7, 8, 9, and 10 am Local News & Weather @ 6:30, 7:30, 8:30 and 9:30 am In Revue @ 7:20 am Earthwatch Radio @ 8:20 am					Global Roots Music		6:00am				
7:00								7:00				
8:00								8:00				
9:00											Island Parent	9:00
10:00	Global Roots Music					The Bioneers	Woodsongs	10:00				
11:00						Public Radio EX				Euroquest	Putumayo	11:00
										Documentary		
noon	Public Radio EX	The Bioneers	Euroquest	Documentary	Voices of Nature			noon				
1:00								1:00				
2:00	Village 900 Afternoon Show with Kyle Surovy BBC News @ 2, 3, 4, and 5 pm Earthwatch Radio @3:20 pm In Revue @ 4:20 pm					Global Roots Music		2:00				
3:00								3:00				
4:00								4:00				
5:00								5:00				
6:00	Voices of Nature	On Course	On Course	On Course	On Course	On Course Repeats		6:00				
	On Course											
7:00	Portuguese Mosaic	Island Parent	Woodsongs	Putumayo				7:00				
8:00				Portuguese Mosaic				8:00				
9:00										9:00		
10:00										10:00		
11:00 to 6:00								11:00 to 6:00				



For program details visit www.village900.ca