



Photo by Salifran

Verbatim

Seduction – a quandary and a resolution

by SEBASTIEN ORCEL

One of the things that intrigued me most about Canada was...Canadian women. Yes, yes, despite a wealth of experience in France, I have always found French women to be distrustful and to have a closed and wait-and-see attitude. I was anxious to meet their sisters from across the Atlantic. After all, it's the time of year to talk about love, isn't it?

When you know you are going to be living elsewhere you develop fantasies built around urban legends and hearsay: "Canadian women are more open, warm-hearted and it even seems that over there they know how to take the initiative!" As a Frenchman, I remained skeptical. So I made it a point to see if all of this was true.

The first thing I noticed was that Vancouver women knew how to make themselves look sexy – very sexy. They dared to dress themselves scantily and provocatively, even when temperatures were approaching the freezing point, to the great displeasure of French women who find a certain vulgarity in them, an opinion that I do not share. Not all French women dress in the Paris fashion, do they?

But what about Vancouver women's behaviour? I must certainly admit that to be hit on from A to Z was a first for me. I had to wait 35 years and be 8000 km from France to experience it.

A classic encounter occurred with friends in a bar. You have to trust me when I say that this Vancouver woman played the grand game of seduction, step by step. I was agreeably surprised.

See "Verbatim" page 10 >

Families in an Age of Globalization

by ALISON CHIANG

Vancouver is home to more than twice the average rate of mixed-race couples, with 8.5 per cent compared to the national average of 4 per cent according to Statistics Canada. Couples who have found their footing in Vancouver and are raising a family view the city as open and accepting, a comfortable place to bring up their children.

From a couple who didn't think they would ever get married, to a couple who moved around

searching for 'a sense of coming home', mixed-race couples tell us how their relationships have impacted their family lives, each other and their views on society.

Serendipity in the (e)mail

Growing up in Osaka, Japan, Kayoko Tatsumi had a dream of visiting many different countries and seeing the world.

She came to Vancouver in 1998 as a student and liked it so much she knew she wanted to stay.

"I never ever thought I was going to get married," says Tatsumi, 46. A busy schedule and a strained relationship with her

mother didn't give her the confidence to get married and start a family of her own.

For Jason Chou who grew up in Taipei, Taiwan, and has worked for an international trading company in Vancouver for nearly 10 years, marriage was not in the cards.

"I was traveling a lot and studying and working – the timing wasn't right," says Chou, 47, who came to Vancouver in 1991. The entrepreneur and business student was living in Victoria when he first met Tatsumi at a mutual friend's party.

"I noticed he was this big, tall guy playing with the kids – he

really seemed to love kids", says Tatsumi.

The chance meeting turned out to be something more only when Chou replied to Tatsumi's group email about student loans.

"This was before texting so it was quite formal and impersonal", says Tatsumi.

Soon the messages were no longer just about student life.

Following a few months of back and forth emailing Tatsumi decided to visit Chou in Victoria. She recalls that she couldn't remember what he looked like since it was months after the party.

See "Family" page 5 >

Also in this issue



Healthy living for at-risk communities
Page 6



Shining on a light on ancient art form
Page 8



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Community Profile



Photo courtesy of Lucius Beebe Memorial Library

Symposium celebrates role of history in artistic inspiration

by RUTH JAVIER

Black History Month celebrates the contributions of black Canadians to Canadian life, including in many different forms of art.

As part of this celebration, the Vancouver Public Library (VPL) has organized a series of screenings, lectures and exhibits, including the Reading Black History Symposium. Participating artists will present some of their own work, as well as discussing how they engage with the theme of history in their art and works inspired by the black Canadian society.

“It’s always healthy to talk and think about black history, so I’m looking forward to the event as a way to review the issues related to the black community,” says Wayne Compton, program director of Creative Writing at Simon Fraser University’s Continuing Studies and one of the symposium participants

Importance of history

Compton, who has published a variety of work centered on the black Canadian community, including poems, essays and short fiction, will put the note of history at the center of the symposium.

In both his fiction and non-fiction work, Compton explores the treatment given to the first generations of black Canadians, trying to educate about the real history lived here and elevating the work and inputs from the culture to the new Canada. Compton also engages in more hands-on work, as a co-founder of the Hogan’s Alley Memorial Project. This organization is dedicated to preserving and promoting the history of

Vancouver’s Black community.

The roots of this community can be traced to 1858, when around 800 African-Americans moved from San Francisco to live as free people on Vancouver Island. By the 1900s, a sizeable Black community had developed in the Vancouver neighbourhood of Strathcona, also known as Hogan’s Alley, where they managed to overcome discrimination and

ratize the material wealth and power of all are good, as is the insistence on diversity as being a central part of democratic thinking,” says Compton.

Inspired by community

In addition to the role of history, the symposium offers a chance to explore and share the importance of the black Canadian community and its role in

“It’s an opportunity to inform people that blacks have been in Vancouver ever since there was a Vancouver.

Wayne Compton, participant at Reading Black History Symposium

work for the enrichment of the colony in politics, economy and religion.

For Compton, educating people about the history of the black Canadian community and the issues facing it, as well as working for social justice, helps to overcome racism.

“I think racism thrives on power and wealth inequalities, as well as the irrational fear of difference. So efforts to democ-



▲ Wayne Compton, program director of Creative Writing at Simon Fraser University’s Continuing Studies.

the creation of art. Several artists will share and discuss their work, including poet Chelene Knight, director/producer Diane Roberts and visual artist Chantal Gibson, whose exhibition TOME: Passages in Black History will be displayed throughout February in the central branch of the VPL.

Compton is excited about the opportunity to work with the other symposium participants.

“I love their work! I’ll be listening with great interest to what they have to say. They are each very smart, very talented people,” says Compton.

Black History Month

The symposium comes as part of Black History Month, celebrations of Black culture that take place in February every year. The month has its roots in the work of historian Carter Woodson, who started Black History Week in February of 1926, as a celebration and commemoration of the birthdays of Abraham Lincoln and Frederick Douglass.

“It’s an opportunity to inform people that blacks have been in Vancouver ever since there was a Vancouver, and we continue to live here now,” says Compton. ✍

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Night of local talent mixes live music, art, and performance

InFlux
February 27, 8-11pm

Discover the “art” in party with a retro-inspired evening of art and live performance. On February 27 from 8-11pm, the Surrey Art Gallery presents inFlux, an immersive experience that mixes a cocktail of DIY art-making, live music, hip-hop dance, spoken word, as well as compelling visual and performance art. Celebrating some of the best of local talent, this event’s reputation is growing as Surrey’s social hub for checking out and creating art with friends. This is an all-ages event. No tickets needed—donation at the door of \$5 minimum per person. Beverages will be available for purchase.

The evening will feature a diverse line-up including Semiahmoo artist Roxanne Charles and James Dawson who will present a piece of performance art with singing and hand drumming that explores the tension between consumer and traditional cultures. The Rupe and Puma Busking Experiment will share their street-inspired busking routine, bringing together hip-hop and spoken word. Throughout the evening, The Star Captains will serve up fresh musical jams, including an innovative set with DJ JT. Participants can also get their hands dirty making cardboard hats and snapping poses in the time-travelling photo booth.

inFlux is presented as part of the Surrey Art Gallery exhibition Views from the Southbank I: Histories, Memories, Myths, which is a first in a series of three exhibitions celebrating art from and about Surrey in connection to the Gallery’s 40th anniversary. Exhibiting artists include: Michael Abraham, Jim Adams, Sean Alward, Nicolette Baumeister, David Campion, Sandra Shields, Roxanne Charles, Sanjoy Das, A.S. Dhillon, Robert Gelineau, Robert Genn, Polly Gibbons, Ravi Gill, Shandis Harrison, Jeremy Herndl, Brian Howell, Reuben Kambeitz, Micah Lexier, Suzanne Northcott, Deborah Putnam, Bill Rennie, Don Romanchuck, Carol Sawyer, Kevin Schmidt, and Lenore Tkachuck. The exhibition continues until March 15, 2015.

Surrey Art Gallery is located at 13750-88 Avenue, 1 block east of King George Boulevard, in Bear Creek Park. 604-501-5566 | www.surrey.ca/artgallery
HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm | Closed Mondays and holidays.

Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.



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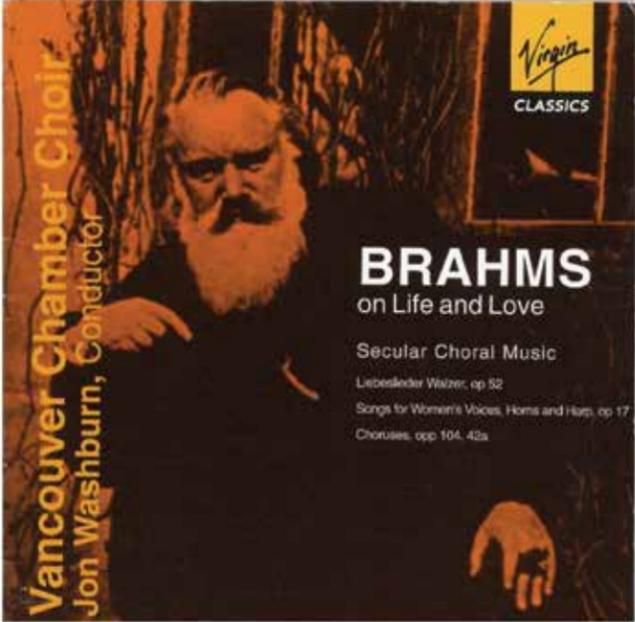
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February 28: Interview skills
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☎ 604 292 3907

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📍 Queensborough Community Centre, 920 Ewen Ave
☎ 778 386 8311

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Introduction to laptops and computers; opening windows and creating folders; using the internet and search engines; email and Moodle log-ins
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📍 MOSAIC Language Centre, 304–2730 Commercial Dr, Vancouver
☎ 604 254 9626

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Ⓢ February 12, 2–4pm
📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
☎ 604 438 8214

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📍 Brentwood Community Resource Centre, 2055 Rosser Avenue
☎ 604 292 3907

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Ⓢ February 17, 10am–12pm
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Errata

The article *Wisdom of a Sliammon Elder* on page 3 of Vol 15 No 12 was mistakenly attributed to Carime Lane. It was actually written by Marc Kaiser.

The photos associated with the article *Hot chocolate with a twist* were mistakenly attributed to Soirette. They were actually taken by the article's author, Ruth Javier.



Left Bank



DERRICK O'KEEFE

Fossil fuel free B.C.?

My first full-time job was at the Nalley's chip factory on Annacis Island. I started the gig a day short of my 18th birthday. The first thing that shocked me was the astonishing amount of waste that occurred during production. The facility was old and somewhat in disrepair. Grease fires regularly broke out in the giant ovens, ancient diesel forklifts spewed fumes while speeding around the factory floor and an enormous amount of excess packaging ended up in the garbage.

Everything in the factory revolved around the speed of the assembly line. Working conditions and minimizing waste or pollution were an afterthought at best. That summer a labour dispute was simmering. One afternoon all of us workers were called into the warehouse to listen to a presentation by management. I'm hazy on the details, but I recall clear as day the threat that if the union didn't ease up on wage demands the company would relocate somewhere cheaper to the south. A few years later, the suits made good on their threat and closed the factory, moving production to Oregon. The relocation option was just one reason the company didn't invest in cleaner technology or any other infrastructure improvements. When the interests of big money come first, and when capital can move around almost at will, both workers and the environment get short shrift.

All that is by way of introduction to say that the widespread and simplistic framing of issues as being about "the economy vs the environment" or "workers vs environmentalists" is just fundamentally wrong. Working people, including those in industrial and extractive industries, don't necessarily care less than anybody else about protecting our envi-

ronment. We all need a job, and, like the rest of us, workers in polluting industries would also like to see practices that tread more lightly on Mother Earth. The problem is that workers almost never have any say in the matter.

Transition: *Creating a green social contract for B.C.'s resource workers* (available in full at <https://policyalternatives.ca/>) is a much needed report, based in large part on interviews and focus groups with resource workers themselves. Importantly, this included workers from regions across the province, including those hard hit by the contraction of the forestry industry in recent years. The authors conclude that a majority of these workers "have a genuine concern about a changing climate and the future impacts on their health, economy and children."

The CCPA report recommends significant new investment in worker retraining programs, as well as early retirement options and a "just transition fund," which would take royalties from fossil fuel and other extractive industries to be reinvested in creating new, green jobs.

The report builds on the earlier work of the CCPA's Climate Justice Project, which aims to provide an intellectual and policy framework for a sort of "green industrial revolution." In writing about earlier research, the CCPA's Marc Lee explained the concept, "If this green industrial revolution is to occur in a just manner, we need to help workers make the transition to new employment, and provide economically marginalized people with new opportunities to secure decent work and economic security. Creating green jobs allows us not only to confront climate change, but also to achieve climate justice."

Unfortunately, we are currently stuck with a B.C. government that shows little to no interest in any talk of transitioning off of fossil fuels. Despite having legislation on the books that mandates cuts to our provincial greenhouse gas emissions, Chris-



Photo by Daniel Foster

▲ Workers in polluting industries care about the environment.

Clark and the B.C. Liberals appear to be single-mindedly pursuing a future economy based on old and dirty industries: coal, oil and gas exports.

The findings of the CCPA report will hopefully be widely discussed throughout the labour and environmental movements, and even incorporated into the political platforms of the opposition parties in B.C., who have thus far failed to develop and articulate a vision of fundamental change for this province's economy.

Transitioning to a fossil fuel free society is an idea largely beyond the limited scope of our current political debates in B.C.. Thank goodness the CCPA is on it, because it's where we need to go as a province and as a planet. The sooner the better. ✂

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Celebrating Tet and the importance of involving Vietnamese Youth

by SALENA TRAN

Tet Nguyen Dan (Tet), the Vietnamese Lunar New Year celebration, is a highly anticipated multiple day event that includes traditional Vietnamese foods, dance, and song, and celebrations galore.

This year, the Vietnamese community is trying to involve more Vietnamese youth in the festivities. The celebrations come with a variety of events happening across the Lower Mainland.

"Many of [these events], which are hosted by different organizations, groups, and agencies, all have the same purpose—celebrating the Lunar New Year tradition of family, gathering, and the prosperity of the New Year," says Yen Nguyen, head of the Vietnamese Youth Development Program (VYDP).

Celebrating the Lunar New Year

Michelle La, a 23-year-old senior advisor for Simon Fraser Uni-

versity's Vietnamese Student Association, discusses the importance of Tet to her and her community.

"In Vietnam, Tet is enthusiastically talked about and people prepare for it in at least a month in advance as it is the biggest celebration of the year," says La.

La grew up in Coquitlam, where Tet wasn't widely known. The celebration didn't mean much to her until she recently learned more about her Vietnamese culture. The elaborate celebrations La has a newfound appreciation for include red envelopes, dances in *ao dai* (traditional Vietnamese dresses), and beautiful flower displays. Many families clean their homes before Tet for good luck and buy at least three new outfits for the New Year. Traditionally, the children wish their elders prosperity and a long healthy life in exchange for red envelopes with money inside. Special dishes served include *banh chung*, a square cake made from glutinous rice, mung bean, and pork wrapped in banana leaf, *gio cha*, Vietnamese sausage, *xoi*, a type of sticky rice, and *mut*, candied fruit.

Vietnamese youth in the community

The Lunar New Year is about celebrating Vietnamese traditions and embracing Vietnamese culture. The VYDP, in partnership with the City of Vancouver and the Children's Aid Foundation,



▲ A variety of Vietnamese food for Tet: mut, banh tut, and gio cha.

assists Vietnamese families with integration into Canadian culture.

Nguyen believes that many of the newly immigrated Vietnamese youth have a hard time establishing their identity but it is important to celebrate both their Vietnamese heritage and their new Canadian identity.

"Participating in [Vietnamese] cultural programs is important. [The Vietnamese-Canadian youth] are able to have the opportunity to learn about their culture and interact with other Vietnamese youth when they might not have the same opportunities at school or at home when their parents are working," says Nguyen.

La believes the Vietnamese youth do give back to the community but she feels there is always more to be done.

"We need more young Vietnamese leaders and positive role models who aren't afraid to speak up. The youth should be more active with hosting events such as Tet, to preserve and celebrate our cultural identity," says La.

Brian Truong, external vice president of V3, a Vancouver based Vietnamese group that tries to preserve Vietnamese culture, believes Vietnamese youth simply need to learn more about their culture in order to give back.

"Many of the traditions may not be relevant to the individu-

als or even practiced in Canada but we have so much to offer, like every other race. It is hard for the generation that grew up in Canada to learn a lot about their culture and traditions," says Truong.

Alongside the VYDP, Nguyen and a group of Vietnamese students are assembling more than a hundred gift bags to hand out in the Downtown Eastside in celebration of Tet. ✂

For more information on Tet and the Vietnamese Youth Development Program, please visit www.pcrs.ca/broadway_youth_resource_centre/vietnamese-youth-development-program2

Photo courtesy of Michelle La



▲ Michelle La, senior advisor for SFU's Vietnamese Student Association.

Call to Artists for the public launch

Open to: members of the Suk'w̓təmsqilx̓w

West Kelowna Arts Council

Deadline: Feb 12, 2015

When: Heritage Week Luncheon,

Wednesday, Feb 18, 2015, 11:30 am–1:30 pm

Where: The Cove

Membership type: Associate Artist, \$30

How:

1. Join SWAC <http://tinyurl.com/SWAC-member>

2. Complete the entry form <http://www.tinyurl.com/SWAC-call>

Selected member artists will be invited to display up to two larger works (max longest size 30") at the Suk'w̓təmsqilx̓w West Kelowna Arts Council launch Feb 18 2015 at the Cove. In addition, artists are welcome to display up to three smaller works (5"x7") on the tables, and each table will be "named" after that artist. Artist must supply their own easels for all works.

There is no cost for artists to apply for this showing except they must be members of the arts council. Artists are strongly encouraged to attend the luncheon in order to network with the businesses present. Cost to attend the luncheon is \$20 and tickets may be obtained from Karen Beaubier, Greater Westside Board of Trade 250.768.3378 or <mailto:admin@gwboardoftrade.com?subject=Heritage%20Week%20GWBoT%20Luncheon>.

Questions and images can be directed to:

Rebekah Wilkinson, email <mailto:SWACArts@gmail.com>.

Membership forms for the arts council are available at Westbank Blenz or online at <http://tinyurl.com/SWAC-member> and fees may be paid prior to or on Feb 18 with cash or cheque made payable to SWAC. The entry form for the artworks may be found at <http://www.tinyurl.com/SWAC-call>.

► "Family" from page 1

Yet, the meetup turned out to be fortuitous. Chou proposed to Tatsumi on their second date, when she once again visited him in Victoria.

The couple settled in Vancouver and now have a girl Irena, 10 and a boy Yuma, 7.

Both Irena and Yuma went to a Japanese preschool and speak English and Japanese. Their parents take them to cultural events which celebrate their backgrounds such as the Powell Street Festival and the TaiwaneseFest.

Tatsumi and Chou communicate primarily in English and Chou has picked up a bit of Japanese over the years. Tatsumi says the most important element is acceptance. She credits the city and how they educate students on diversity – race, religion, family.

Tatsumi says sometimes Yuma will come home and tell her a classmate doesn't speak good English but they can still communicate, they can just play.

"My daughter says she's half-

Japanese, half-Taiwanese and Canadian," says Tatsumi.

Finding a place to call home

Lisa Hanson remembers what her husband Ricardo Mendes was wearing the day she met him at a Vancouver cafeteria in 2009.

"He had on this dress shirt with little tennis racquets sewn on it – his mom made him that shirt – jeans and these black boots, he always wears black boots," says Hanson, 36, who came to Vancouver from Calgary in 2007.

Mendes says he had a hunch but Hanson didn't – a mutual friend had wanted to set them up and arranged for the luncheon.

Mendes, 33, who grew up in Santo André (greater São Paulo area), Brazil and worked in tourism and hospitality, came to Vancouver in 2004 to improve his English. He ended up spending the majority of his time with fellow Brazilians and after a year in Canada, realized he hadn't made much improvement in his English. Mendes decided to get a tutor and meet more native English speakers.

"His English was pretty good," says Hanson, although Mendes jokes, "she may have just said that because she liked me."

They married one and a half years after their initial meeting.

With little knowledge of Portuguese, Hanson traveled to São Caetano (also in the São Paulo area) to meet Mendes' family and announce the engagement. The Mendes family spoke no English.

"Even so I had this sense of coming home, being a part of a family. They welcomed me without any hesitation at all," she says.

A move from Vancouver to the B.C.'s interior proved to be more challenging.

"When I got pregnant, Ricardo got a job opportunity and we got transferred to Kamloops," says Hanson.

The couple describes B.C.'s interior as a place of harsh weather, loneliness and feelings of segregation and discrimination.

"It wasn't so much about our baby son, Diego, but Ricardo was darker skin and an accent. I had a 'Spanish sounding' last name. It was difficult at times for us," says Hanson.

Their stay in Kelowna was short-lived and the couple is now re-settling in Vancouver. Their main priority is their young son, who at a year and a half, speaks a bit of Portuguese. He responds in Portuguese with "*agua*" when Hanson says, "water."

The Mendes family wants to be able to make both Brazil and Canada their home.

"I want him [Diego] to respect people and his family. I want him to know his grandparents [in Brazil] are still a part of his life even though they're not here in Vancouver," says Mendes. ✂



▲ Tatsumi and Chu at the Powell Street Festival in 2007.

Photo courtesy of Kayoko Tatsumi

Health advocates embrace cultural communities

by PAULA DUHATSCHKEK

As the city of Vancouver grows in cultural diversity, so do programs aimed at helping members of diverse cultural communities to take their health into their own hands, by providing both the knowledge and necessary tools to do so.

The Healthy Living Program, run by Vancouver Coastal Health staff, is developing strategies to reach out across the city's diverse population, as well as offering seed money to grassroots organizations wanting to add a health dimension to their services.

Healthy living and disease prevention

The Healthy Living program was created in 2006 with a

specific focus on diabetes prevention. In time, the program expanded to a more general mandate of wellness promotion and disease prevention, with particular programs aimed at Aboriginal, Asian and South Asian communities.

"As we evolved, it was identified that the risk factors for diabetes were the same risk factors for other diseases," says program manager Maylene Fong.

Strategies to support healthy living range from free health screening sessions to courses on lung health and beginner-level exercise classes. Any gaps that have not been filled by pre-existing programs can be addressed through their Community Grants program, which provides seed funding for community agencies to start their own initiatives.

"Community groups have used the money to develop a canning program, education sessions on healthy eating and walking programs. We hope that this small amount of seed money will help them develop a lasting program

is offered in English and Cantonese.

First Steps is a community-based lifestyle intervention program that helps high-risk participants take concrete steps towards improving their health.

ing diabetes education in Punjabi, but the struggle is always to find clinicians that speak the languages."

The Healthy Living Program will again be accepting grant applications this year for com-

“We will be providing diabetes education in Punjabi, but the struggle is always to find clinicians that speak the languages.

Maylene Fong, manager of the Healthy Living Program

to promote healthy living," Fong says.

The services and grants offered by the Healthy Living Program are aimed at people affected by social determinants of health, such as low literacy and income levels.

"These groups are often not well served by the health system, and our goal is to support, educate and link them to appropriate resources in the community," says Fong.

Multilingual wellness promotion

The program also targets people from specific ethno-cultural groups – such as the Chinese, South Asian and Aboriginal communities – who are at a greater risk for developing chronic health conditions. In particular, a 2011 report by the Public Health Agency of Canada shows that people of South Asian and Chinese ancestry have a higher risk of developing Type 2 diabetes compared to those of European descent, and tend to do so at an earlier age and at a lower Body Mass Index (BMI) level.

In order to reach these groups, the Healthy Living Program offers multilingual services such as the Vancouver Chinese Diabetes Education program, and First Steps to Prevention, which

Although it is typically offered in English and Cantonese, it has been delivered in Punjabi before, and may be again based on demand from the community.

As the Healthy Living Program is still a recent initiative, the difficulty at this point is in finding trained staff that can deliver programs in the languages required.

"[The Chinese-language diabetes sessions] are delivered by nurses and dietitians that speak both Cantonese and Mandarin. We are lucky to have these staff," says Fong. "We will be provid-

community projects that are aimed at health promotion, healthy living and chronic disease prevention. These projects must target adults specifically aged 35 to 64 who belong to a high-risk ethno-cultural cultural group, an Aboriginal community or are affected by social determinants of health. ✉

To learn more, contact Caroline Price at caroline.price@vch.ca or www.freshchoicekitchens.ca/news/healthy-living-program-community

With files from Monique Kroeger



▲ Caroline Price and Corrine Eisler of the Healthy Living Program.



▲ Healthy Living Program staff at a picnic event.



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Consulate-General of Japan in Vancouver and TomoeArts present:

Continuity & Connection 「繋ぐ～多次元を～」

A concert of traditional and innovative Japanese noh performance and jazz piano featuring master noh actor YAMAI Tsunao and pianist KIHARA Kentarô, with an ensemble of professional noh actors and musicians.

A concert of artistic continuity and cultural connection.

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Saturday February 28, 2015 – 7:30pm

Koerner Recital Hall (Vancouver Academy of Music, 1270 Chestnut Street Vancouver)

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Tickets Tonight - 604-684-2787 or online at www.ticketstonight.ca

MORE INFORMATION: www.tomoearts.org
www.vancouver.ca.emb-japan.go.jp/index.htm

On Saturday February 28, 2015, as part of the 125th Anniversary of the Consulate-General of Japan in Vancouver, the Consulate and TomoeArts, will present a concert of traditional and innovative Japanese noh dance and music featuring internationally acclaimed noh actor YAMAI Tsunao, and renowned jazz pianist KIHARA Kentarô. These artists will be joined by other noh actors and a complete ensemble of noh musicians for an evening of traditional noh chant and dance in collaboration with contemporary jazz piano.

Over 1400 years ago, the Komparu School of noh theatre existed in the ancient Japanese capital of Nara, and was performed as a ritual to bring about peace and happiness. Today, Yamai Tsunao maintains the Komparu Noh tradition, and uses the depth of practice to bring a level of strength and sophistication to new, innovative artistic collaborations. <<http://www.yamaitsunao.com>>

KIHARA Kentarô is a jazz pianist and composer who has released eight albums and performs internationally. He works with YAMAI Tsunao as a duo called 「縁 ~enishi~」 <<http://kentarokihara.net>>

In this concert, these artists will share the ancient tradition of noh ritual performance through tradition and innovation. Master noh performers will chant sections of *Okina*, a noh ritual of fertility and new beginnings; a full ensemble of noh musicians and actors will perform a section of *Takasago*, a play celebrating unity and good fortune. and YAMAI Tsunao, in full noh costume, will don a mask onstage and dance an excerpt of *Hagoromo*, a play about an angel who comes to earth to teach the dances of heaven to humankind. The concert will culminate with YAMAI Tsunao dancing *KIZUNA*, a new collaboration performed with the live jazz composition and improvisation of KIHARA Kentarô, in honour of the victims of the Great East Japan Earthquake and Tsunami, and offered as a prayer for future world peace.

It is a one-time only performance and not to be missed!

Linking Japan and other nations; this world and other worlds; individuals and individuals; hearts and minds.

Bringing together the tradition of ancient noh performance and the modern sound of jazz piano, this concert redefines artistic continuity through new connections.



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Free Community Workshops & Activities February 23–28 English & Multilingual

Basic Employment Skills Workshop for Work Permit Holders: Interview Skills

⊕ February 28, 10am–12:30pm
⊕ Brentwood Community Resource Centre, 2055 Rosser Avenue
☎ 604 292 3907

Financial Literacy Workshop for Parents in New Westminster School District: Money Matters (English with Mandarin support, with additional language support available upon request)

February 25: Registered Retirement Savings Plans (RRSPs) and Registered Education Savings Plans (RESPs)
⊕ 9:30–11:30am
⊕ Queensborough Community Centre, 920 Ewen Ave
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Canadian Citizenship Application Process (English workshop,ss with Farsi support)

⊕ February 23, 2–4pm
⊕ MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
☎ 604 438 8214

Canadian Citizenship Preparation

⊕ February 23 & 24, 9am–12pm
⊕ MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
☎ 604 438 8214

Canadian Citizenship Preparation

⊕ February 23 & 24, 5:30–8:30pm
⊕ Tommy Douglas Burnaby Public Library, 7311 Kingsway
☎ 604 254 9626

Filing Taxes (Korean)

⊕ February 24, 10am–12pm
⊕ Brentwood Community Resource Centre, 2055 Rosser Avenue
☎ 604 292 3907

Introduction to Canadian Income Tax for Newcomers

⊕ February 24, 10:30am–12:30pm
⊕ MOSAIC Vancouver, 2nd floor, 1720 Grant St
☎ 604 254 9626

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

Bringing life to the Chinese cannery workers at Steveston chapter

by FLORENCE HWANG

The Britannia Shipyards National Historic Site wants to revitalize a part of history with a 10-minute documentary.

Hardship and Hope: The Story of the Chinese Cannery Workers in Steveston is a historical overview to help explain what brought these individuals to B.C. and what they experienced here. It shines a light on living conditions in a bunkhouse, home to the Chinese men who worked in canneries.

The documentary plays in an exhibit at the site, a room set up like a bunkhouse at the time the Chinese men worked at the canneries.

The story follows a young man from Tai Shan, China who comes to Vancouver looking for work in the cannery with hopes for a better life in Canada, as the conditions in China were harsh. The documentary is produced in partnership with North Vancouver's As You Like It Media. Sheila Allan is the producer of the project and her partner Scott Alpen is the director. Allan says they decided to focus on one person's journey because they thought it would be more interesting to the audience.

"If they could hear the story of one young man's experience it would help breathe life into the exhibit, which we hope it has," says Allan.

After visitors see the exhibit and watch the documentary, Allan wants them to have a better understanding of the Chinese worker experiences.

Archives, the Richmond Museum, UBC Special Collections, Barkerville National Historic Site and the Burnaby Village Museum to source information, artifacts and images.

"I use my background in anthropology, archaeology, history, art and graphic design to transform complex storylines into understandable and engaging exhibits for visitors," she says.

Response to the exhibit

Even though the exhibit has been open since May 2011, many visitors were not aware of this part of history, notes Lees. She hopes visitors recognize the importance and significance of the work of the Chinese men who made up 90 per cent of the labour force in the early canning days.

"People of all backgrounds are able to identify with the stories and challenges faced by the Chinese men that worked here," says Lees.

Lees feels Steveston Village, like many other communities, existed and flourished because of the success of these canneries. Although the Chinese men experienced many hardships, they persevered silently. Unaware, they helped to build an industry that changed the province.

"Cannery 'boom towns' later became bustling centres of industry and business and were made up of settled families from many cultural backgrounds that together built strong, diverse communities," says Lees.

Hayne Wai, past president of the Chinese Canadian Historical Society of B.C., has visited the ex-



▲ Re-creation of a worker's bunkhouse at Britannia Shipyards National Historic Site.

"[To see] what the Chinese workers had to deal with coming over here to work. The hard work, the loneliness and the discrimination they endured," she says.

Ongoing restoration work

The City of Richmond is continually restoring work at the Britannia Shipyards National Historic Site, in particular, exhibits that interpret the history of this area and people who see Britannia as their home. Many families, college-level students and new immigrants come visit the exhibit, says Brooke Lees, whose role is to develop interpretation plans to curate exhibitions inside heritage buildings.

Over a period of eight months, Lees worked with the Richmond

hibit a few times.

"I think it's an outstanding exhibit which conveys the challenges of the early Chinese community and their contributions to the economic development of our province," he says.

Future exhibits

Lees says the Britannia Shipyards National Historic Site is currently working on plans to develop a series of permanent exhibits inside a 13,000 square foot net loft building at Britannia.

"Exhibit themes will focus on invention and human ingenuity within the fishing and boat building industries along this section of the Fraser River," says Lees. ☞

For further information:
www.britannia-hss.ca

Working towards a bright future for shadow puppet theatre

by SIMON YEE

Shadow puppetry has been performed in China for over two millennia. However, with the rise of new forms of entertainment, some feel that the art form today is just a shadow of its former self. Lu Baogang, a fifth-generation descendant of the Lu family of shadow puppeteers and the current leader of the Beijing Shadow Art Play Troupe disagrees.

Lu, who will be performing and hosting workshops at various community centres, schools and festivals throughout Metro Vancouver over the next two weeks to help usher in the Year of the Ram in Canada, sees shadow puppetry as an invaluable cultural art form that will tackle the competition head-on with dignity and grace.

"Shadow play has existed in China for over 2000 years, and

ing the death of one of his concubines. It reached its high point during the Song Dynasty, when it was the most popular medium in the country, performed in many venues both publicly and privately.

A losing battle?

However, during the last hundred years, political strife in China, the Westernization of Chinese culture and the growing popularity of new forms of media entertainment has led some researchers to lament the demise of the art form.

"This ancient art form has steadily been losing the battle with cultural changes, urbanization and modern forms of entertainment in China's swiftly modernizing republic," writes Annie Katsura Rollins, a Chinese shadow puppetry researcher on her website. "Audiences and apprentices are evaporating at an alarming rate."



▲ Lu Baogang and his troupe demonstrate the graceful movement of a crane puppet.



▲ Lu, master of shadow puppetry.

Lu acknowledges these harsh realities for the craft, but he thinks that shadow puppetry has the strength and fortitude to adapt and reassert itself for another 2000 years.

"I can't deny the fact that with the growth of new forms of entertainment, traditional and new media are fighting for the same audience," says Lu. "But that's a good thing because competition with new media is how shadow play will evolve. Only under stress and pressure will you be able to push yourself forward and develop to new realms. So it is with the art of shadow play."

Changing the script

Lu and his troupe have incorporated some modern techniques to the traditional form and content, adding new lighting, musical techniques and special effects as well as performing both classical and contemporary tales. In addition, the troupe has performed shadow puppet plays and hosted workshops in many countries, extending the reach of Chinese culture throughout the world.

If there is one piece of advice Lu would like to offer to future shadow puppeteers, it's to understand the cultural history of the craft in order to inherit it and make it your own.

"Don't be afraid to be creative, to modify the techniques, to adapt the tradition to meet the demands and trends of the contemporary era," Lu says. ☞

Please visit facebook.com/BeijingShadowPlay for performance times and locations.

the fact that it has existed for so long is a testament to its endurance and importance," says Lu.

Traditional shadow puppet figures consist of dyed transparent animal skins such as cowhide or pigskin which creates a translucent material allowing the artist to present silhouettes with expressions to provide shadow play characters. Dialogue and musical instruments are added to transform a puppet play into a grand operatic experience.

China's greatest epics and folktales have been told with this art form, such as the Romance of the Three Kingdoms and Dream of the Red Chamber. Lu and his troupe will be performing Journey to the West, which features the adventures of the Monkey King.

According to legend, shadow puppetry has been performed in China since at least the Han Dynasty, when a shadow puppet play was performed before Emperor Wu to cheer him up follow-

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Famous Mural about the Punjab Region Comes to Surrey

Orijit Sen: from Punjab, with Love
 January 31–August 2, 2015

An awe-inspiring mural from renowned Indian graphic artist and designer Orijit Sen is making its home at the Surrey Art Gallery for 6 months. From Punjab, with Love is a digital reproduction of Sen's famous 75 metre long fibreglass and acrylic mural at the Moshe Safdie designed Virasat-e-Khalsa Museum in Anandpur Sahib India. The Surrey Art Gallery is presenting a nearly 10 metre long digital print that represents this astonishing tableau of Sikh and Punjabi history done in a highly detailed miniature style.

Long considered the gateway to the Indian subcontinent, the Punjab is a vast geographical area with a long and storied history. Sen's epic mural renders this culturally rich region in compelling ways that blend busy human populated landscapes with a diverse natural world of flora and fauna that is increasingly under threat from modernization. The mural from Punjab, with Love blends history and the everyday with festivals, weddings, women washing clothes, shopping, cooking; men ploughing the fields, tying turbans, riding motorcycles; children flying kites, enjoying school life, playing sports—a panorama of traditional and modern Punjabi life.

Orijit Sen writes about the inspiration for the mural: "The parallel realities of the past and the present seem to bring to their [Punjabis'] everyday existence a special something: a sense of life that is lived in the here and now, of joys and sorrows that are experienced and expressed without reservation; something that remains open-hearted and generous, and laughs in the face of troubles. It is a special something that I have set out to capture through my artworks, which I hope serve at the very least as a reflection and affirmation of the irrepressible, indomitable Punjabi spirit."

About the Artist:

Orijit Sen studied graphic design at the National Institute of Design in Ahmedabad. He is considered one of India's first graphic novelists with *River of Stories* published in 1994 and often works in a miniature style combined with his own distinct graphic style. Sen has done several exhibitions and museum design projects in India, the United Kingdom, and Russia and is a co-founder of People Tree, a centre for design, crafts and sustainable living based in Delhi.

This exhibition is presented in partnership with Indian Summer Arts Society, with support from the Province of British Columbia and Simon Fraser University.

Related Event:

Public talk on Orijit Sen's from Punjab, with Love mural

Anne Murphy

March 21, 3pm

Surrey Art Gallery

Anne Murphy is Assistant Professor and Chair of Punjabi Language, Literature, and Sikh Studies at the University of British Columbia.

About the Indian Summer Arts Society:

Indian Summer Art Society (ISAS) is a Vancouver-based not-for-profit arts organization dedicated to showcasing contemporary South Asian arts and ideas, and inspiring dialogue between East and West. The Society produces the annual Indian Summer Festival, an event that celebrates arts, ideas, and diversity in Vancouver and the Lower Mainland each July.

Surrey Art Gallery is located at 13750-88 Avenue, 1 block east of King George Boulevard, in Bear Creek Park. 604-501-5566 | www.surrey.ca/artgallery
 HOURS: Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm |
 Closed Mondays and holidays.

Surrey Art Gallery gratefully acknowledges the financial assistance of BC Arts Council and Canada Council for the Arts.



Photo by Chris Randle

A Taste of Metis : A window to Louis Riel's vision

by ANAHITA MATLOUBI

Métis leader Louis Riel envisioned bringing together the people of Canada. A Taste of Metis will attempt to make this vision a reality by the art of storytelling through dance.

The Feb. 27 performance at the Roundhouse Community Centre is a collaboration of different cultural Metis performances and workshops. Compagnie V'ni Dansi, a group of Louis Riel Métis Dancers, will perform traditional Métis dance: a unique blend of European reels and jigs with the dances of our First Nations heritage.

Yvonne Chartrand, artistic director for Compagnie V'ni Dansi, has created and led the choreography since 2001, passionately describes what this dance means for her.

"The Metis dance is meant to be healing to our community. We have been through a lot within the past 100 years and the dance has always been there to bring a healing power to us," says Chartrand. "It is just like a prayer, where we share an energy of joy, laughter and gratitude."

Chartrand is not just a contemporary choreographer and dancer, but a national award-winning master Métis jigger. Her ancestors come from the Métis community of St. Laurent, Manitoba. She began performing with a traditional Métis dance group called The

Gabriel Dumont Dancers in Winnipeg in 1986.

Passion of dance

Compagnie V'ni Dansi, translated from Michif as "Come and Dance", was founded in 2000 by Chartrand and Mariko Kage. It is a Vancouver-based traditional Métis and contemporary dance company dedicated to sharing the dances, stories and culture of the Métis.

make every performance unique," says Chartrand. "There is also the presence of dancers wearing different traditional clothing pieces, which has been thoughtfully selected for the performance."

Elders' knowledge of the past

Prior to designing each dance, Chartrand takes the time to interview and research many elder

“Each dance carries a story of the Metis people, which was passed on by the elders in the community.

Yvonne Chartrand, artistic director for Compagnie V'ni Dansi's

Dancers perform traditional Métis dance under the name of the Louis Riel Métis Dancers and contemporary works as Compagnie V'ni Dansi. The company has performed for events locally, nationally and internationally: such as Vancouver's International Children's Festival and Heart of the City Festival.

"[There is a] passion to dance [and] to tell a story [in this group]," says Chartrand.

She adds that Metis dance differs from other forms of contemporary dance.

"[The] fact that each dance carries a story of the Metis people, which was passed on by the elders in the community, and the art of storytelling in each dance

Metis members in the community as well as all over Canada.

"I'm still learning from them and they are always happy to share that knowledge, since the art of storytelling is how our legends [are] passed on from generation after generation," says Chartrand.

Chartrand wants the audience to be united with the dancers and enjoy the performance.

"The dance is to bring people together: to share the joy, healing energy, and make new friends – It is about bringing people together just like how the great Métis leader Louis Riel wanted to bring people of Canada together," says Chartrand. "In other words, the performance is about enjoying the compassion and joy of an upbeat performance together – whether you are one of the dancers or one in the audience."

There will be workshops to demonstrate "how to make Metis sash": where the audience can learn traditional Métis crafts, which have been handed down from generation to generation; and create items that combine utilitarian function with aesthetic beauty. There is also an all-skill level workshop on playing a fiddle tune. 

The 14th Annual Full Circle: Talking Stick Festival presentation of *A Taste of Metis* opens on Feb. 27 at 5 p.m. with the performance starting at 7:30 p.m. at the Roundhouse Community Centre.

For more information please visit: www.vnidansi.ca



Photo by Chris Randle

▲ OMaddy and Yvonne, Metis dancers.

A journey exploring Japanese performing arts

by NAOMI TSE

Yayoi Hirano's talk at the Nikkei National Museum will discuss her research and experience travelling through Japan to study the Japanese performing arts that came before Kabuki.

Hirano was born and raised in Japan and studied the mime dance form at a theatre university. After graduating, Hirano continued her studies outside of Japan. Her experiences of other cultures spurred her to study traditional Japanese performing arts.

"I felt I had to get more in touch with Japanese arts and try it more," says Hirano.

A glimpse into arts of the past

Hirano specializes in the mime dance form but also practices Kabuki, Noh, Kagura and Kyogen dance styles as well. Last year, she was awarded a grant from the Canada Council for the Arts. With this grant, she travelled through Japan for two months to research performing art styles that came before the Kabuki style circa 800–1800.

"Dance was used to worship the gods. Everything has a god,

air has a god, the mountain has a god [etc.], and that was how many dance forms started," says Hirano.

During her trip, she met with different dance companies and took part in workshops and classes to observe various productions. Some of the performing art styles that she was able to study include Gagaku (ancient imperial court dance), Kagura (Shinto theatrical dance) and Bunraku (puppet performance where three people manipulate one puppet). Hirano feels that if she were still living in Japan, she may not have received the opportunity and resources to see and research these art forms.

Hirano says that early Japanese governments imposed many restrictions on the performing arts such as who could perform them and how to perform them.

"No females could do Kabuki even though a female started it," says Hirano. "Then [the government] also did not let young males perform either so it became adult male Kabuki only."

However, in more rural areas, the government prohibitions were not adhered to due to a lack of enforcement so the traditional dance forms from a few hundred years ago are still being practiced today.

As Hirano travelled through Japan, she realized that even within the country, these art forms were slowly declining in practice due to the diminishing Japanese population and a lack of interest from the younger generations. With this in mind, Hirano recounted a tale of looking for a Noh theatre on Sado Island, which was home to over 100 Noh theatres in the past.

"I was shocked nobody cared or knew where the theatre was," she says.

She discovered that even locals in the area were indifferent



Photo by Naiko Tidball

▲ Yayoi Hirano, mime artist and Japanese dancer specializing in traditional dance forms.



Photo by Junko Ikukawa

▲ Yayoi Hirano wearing a traditional Gagaku dance costume.

to the location and existence of the Noh theatre. As a result of this experience, she feels that the government should be investing more in preserving Japanese heritage.

Where East meets West

Hirano started her own theatre company called the Yayoi Theatre Movement Society in 1990 to pursue her love of theatre. As the choreographer and artistic director, Hirano and her company have toured and performed internationally. Performances are Japanese themed with a mix

of Japanese and Western dance techniques.

"Western theatre starts from the heart and is more expressive," says Hirano when defining the differences between Western and Japanese theatre. "Japanese theatre has very strict and specific movements."

In 2011, Hirano started the Vancouver Ondo group so that they could join the Canada Day Parade and showcase a traditional Japanese festival dance. Hirano reached out to a Japanese composer friend to create the music for the dance. Now in its fourth

year, the Vancouver Ondo has grown to over 100 dancers.

"There are only four movements and anyone can dance," says Hirano who choreographed the dance. ☞

To learn more about Japanese performing arts before Kabuki, Hirano will be giving a talk on her unique research trip at the Nikkei National Museum in Burnaby on Feb. 21 at 2 p.m.

Please visit www.centre.nikkeiplace.org/before-kabuki/ for more information.

► "Verbatim" from page 1

I was surprised and much amused. I let her do her thing while trying to guess what her next manoeuvre would be. The evening turned out to be very pleasant. I didn't hear anything more from her until weeks later, but she only contacted me to promote her hair salon. I had been unlucky. It happens to everyone. I shouldn't get discouraged. Still, I found this first experience very interesting: a concrete example of what I had heard about Canadian women.

Pursuing my life here I realized that Vancouver women were much more approachable than French women for whom each encounter is often considered an attempt at seduction. Here the situation is not as clear cut.

Once again I found myself pleasantly surprised. As well as being sexy, Vancouver women were capable of being enterprising and sociable. In every situation I encountered courteous and communicative ladies: Skytrain, bar, café, street, club – everywhere. But I'm a man who is not satisfied by scratching the surface, be it of objects or people. I like to probe deeper, to know, to un-

derstand. So I continued my studies.

And the more contact I had with Vancouver women the more I realized that my picture of them wasn't nearly as idyllic as my first impressions. Rather, they were relatively superficial, hooked on their phones, inconsistent, and lacking in humour and conversational ability. What struck me most about them was their independence, that is to say, their inability to become fully involved in anything other than themselves or anything longer than a one-night stand. This finding was valid mostly for those women born on the West Coast or those who had lived there long enough for social mimicry to have taken hold.

In a society where one tries to avoid making waves it appears difficult to stand out. Still, it appears presumptuous of me to generalize given Vancouver's broad multiculturalism. Ironically it is French women that have pleased me the most. Despite their initial aloofness, their sense of humour, their repartee and their desire to commit to a relationship have convinced me that I prefer them to their local Vancouver counterparts. ☞



COASTAL SOUND OFFERS AN UPLIFTING CHORAL EXPERIENCE WITH NEW SEASON Award-winning choirs deliver artistry, spirit, community and heart to concert-goers.

Christmas with Coastal Sound Youth Choir: Saturday, December 6, 2014. 7:30pm at Christ Church Cathedral, 690 Burrard St., Vancouver. Celebrate the joy of the season with the award-winning Coastal Sound Youth Choir. A holiday tradition for many lower mainland families, this concert features carols old and new in an evening of introspection and celebration. Morna Edmundson, director. Special guests, Coastal Sound Children's Choir.

Comfort & Joy: Sunday, December 14, 2014. 3pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Choral music to soothe, uplift and inspire during the bustling holiday season. Singers of all ages - Con Brio, Con Bella, Children's Choir and DeCoro - share the stage for this family friendly concert.

As The Rain Hides The Stars: Saturday, February 28, 2015. 7 pm at St. Andrew's Wesley. 1012 Nelson St., Vancouver. Featuring the world premiere of Kristopher Fulton's new work, with all of our 200 singers on stage! Be transported in the gorgeous St. Andrew's Wesley while we serenade you with glorious sound.

From Sea to Sea: Sunday, June 7th, 2015. 7pm at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. Enjoy songs of travel, adventure and risk on high seas, beautiful songs of Canada, and rollicking folk tunes from our Maritimes and East Coast. Join us as we celebrate our vast and inspiring country, through songs of the sea and the waterways that unite us all.

Indiekör: Saturday, June 14th, 2015. 7:30 pm at the Vogue Theatre, 918 Granville Street, Vancouver. Experience what everyone is talking about! Mixing Mumford and Sons with Monteverdi, Coastal Sound Youth Choir and local indie band The Salteens join forces for a fourth year to present their innovative cross pollination of classical choral music and indie rock. Choral music just got cooler than ever.

Ticket pricing and purchase information for all shows at www.coastalsoundmusic.com. VIP Season Pass program for preferred seating and other advantages available until November 1st, 2014.

About the Coastal Sound Music Academy

Coastal Sound Music connects singers and outstanding choral music educators with the community. From the wee 4 to 5 year old "Sources" song play program, to the professional and award winning Youth and Children's Choirs, to DeCoro, a new choral experience for adults, there is a place for singers to share a sense of spirit, artistry, heart and community.



vancouver foreign film society

a film club for lovers of foreign and international feature films

Sunday February 22nd at the Cinematheque

2:00 pm (doors open at 1:30 pm)

Hundraåringen som klev ut genom fönstret och försvann (Original Title)

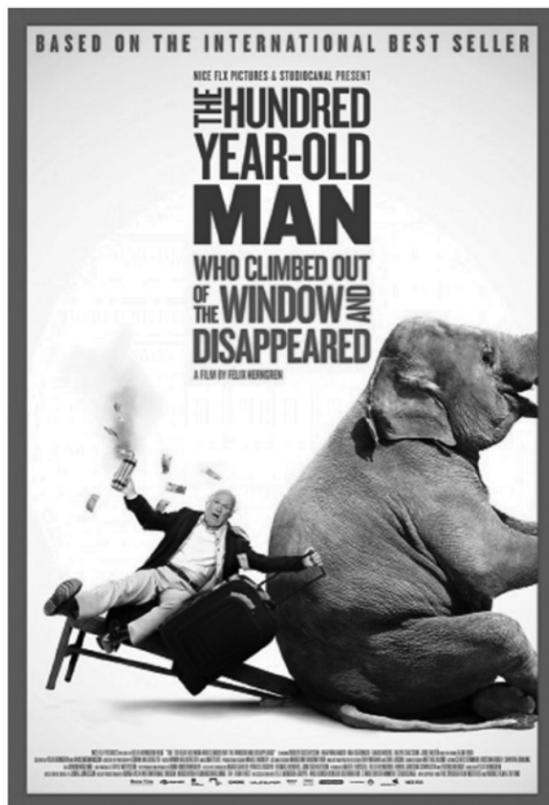
Director: Felix Herngren

Writers: Felix Herngren

: Hans Ingemansson

Country: Sweden

Language: Swedish | English



SYNOPSIS

The 100-year-old Allan Karlsson (Robert Gustafsson) decides it's not too late to start over. For most people it would be the adventure of a lifetime, but Karlsson's unexpected journey is not his first. For a century he's made the world uncertain, and now he is on the loose again.

There's more than a sprinkling of magic in this beautifully conceived and executed tale about a centenarian who likes blowing up things, a drink-loving station master, a perennial student, a feisty lady with an elephant, a crime boss, a bikie gang and a suitcase stuffed with stolen money. Adapted from Jonas Jonasson's best selling novel, director and co-scriptwriter Felix Herngren has crafted a clever Swedish black comedy that feels as though it is in perpetual motion. It is full of surprises and if you thought that a film whose central character is 100 years old might be dull and staid, think again. Review by Louise Keller:

If you liked the "Intouchables " you will be sure to enjoy this popular Swedish Hit!

Avoid the Rush and Line-Ups at the Theatre - Buy / Reserve on-line
(no additional charges associated with on-line tickets)

Tickets are \$10 for all Annual Members / Advance Premier Members can Reserve on-line

If not a member purchase a membership on-line with your ticket or through Paypal on our website under membership

Annual Membership for 2015 is \$10 (Valid through to Dec 31st, 2015)

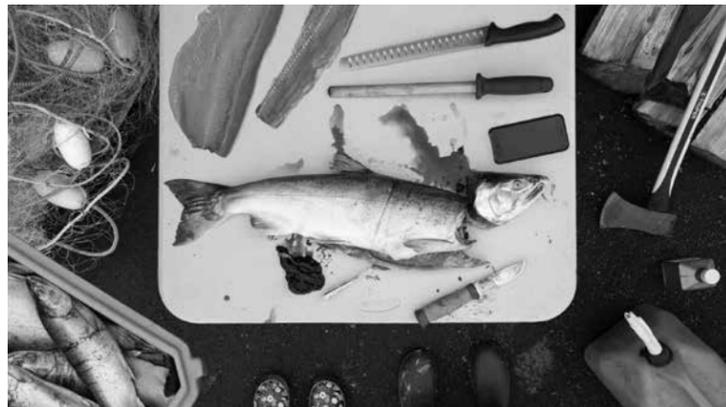
monthly foreign feature film screenings

Cannot make this feature?

Our March Feature: Run Boy Run
Tuesday March 24th at 7:00 pm

visit our website to review a sample of the potential feature films we are considering over the next 12 months

www.vanforfilm.org



▲ An interactive table surface allows visitors learn more about c'əsnaʔəm's past and present.

The ancient village of the Musqueam First Nation

by ANASTASIA SCHERDERS

Vancouver is not a new city, and a series of exhibitions titled c'əsnaʔəm, the city before the city seeks to challenge this misconception about a region that has been occupied for 9,000 years. The Museum of Anthropology (MOA) is one of three sites that seek to fill in this gap of historical and cultural knowledge by sharing the stories and perspectives of the Musqueam people and their past and present connections to the ancient city of c'əsnaʔəm, an area of land located in South Vancouver's Marpole neighbourhood.

Although many Vancouverites do not know this area as c'əsnaʔəm, it was once one of the largest ancient villages and burial sites of the Musqueam people. It was first occupied approximately 5,000 years ago and generations of Musqueam families have lived here since.

"There is a very long history," says Jordan Wilson, co-curator of MOA and a member of the Musqueam community. "Musqueam are still here and it is a very strong community."

Wilson explains that there was an ongoing conversation about what the exhibition at MOA should focus on, as the other two exhibition sites (the Museum of Vancouver and the Musqueam Cultural Education Resource Centre and Gallery) were featuring artifacts, or belongings of the Musqueam. He feels c'əsnaʔəm is about much more than the materials and belongings that were removed from it.

c'əsnaʔəm are presented through text, audio, and video.

"We wanted the text for the exhibition to be authored by the people and to make a connection with people," says Rowley. "We felt the words contained the personality of the authors."

Gathering together to share and learn

One of the museum's exhibits, called Gathered Together, invites visitors to enter a room set up as a kitchen and listen to an audio recording that shares a conversation between several Musqueam members. It includes a statement by Larissa Grant that reflects on the significance of the kitchen gathering as a way of teaching and learning: 'If you have the opportunity to sit and listen to somebody that has knowledge to pass on, don't ever pass up that opportunity because you never know when that opportunity will be gone.'

Rowley remarks how generous the Musqueam have been in sharing their worldview and value systems. She hopes the exhibition encourages visitors to think about their own value systems.

The museum also includes a display of press clippings that highlight recent efforts by Musqueam First Nation to protect the ancient territory and burial grounds of c'əsnaʔəm when it was threatened by possible construction of a new condo development. In October 2013, the Musqueam community paid millions of dollars to purchase and protect the land.

According to Rowley, many people in Vancouver supported the community's protests and ac-



▲ Musqueam First Nation protect their ancient village and burial ground.

"The exhibition at MOA is distinct in that there aren't any artifacts. The focus is on the intangible," says Wilson.

In this case, the intangible that he refers to is the voices of the Musqueam community and their ways of seeing the world. Susan Rowley, co-curator of MOA, explains that they wanted visitors to gain an understanding of c'əsnaʔəm through the words of the community members. These personal statements about

tions to preserve c'əsnaʔəm and wanted to learn more about the Musqueam. For Wilson, the exhibition has been a significant and special opportunity for his community to share their history and who they are in their own words. "I think people were excited to share," says Wilson. "And I think Vancouverites have a growing desire to know more." ✉

For more information, please visit www.thecitybeforethecity.com.



Educate yourself: It may not be dementia!

Chuck Bailey Recreation Centre | February 12, 2015 2:00 - 3:00pm | Reg# 4397495

Join us for a session that will provide insight and education surrounding common treatable disorders, which if left untreated can mimic dementia symptoms.

This session is offered in collaboration with the Seniors Advisory and Accessibility Committee.

For more information call 604.598.5898 | Pre-Registration is required.

CLOVERDALE

CHRONIC PAIN MANAGEMENT WORKSHOP | Feb. 5, 2015 - 11:30am | Reg# 4390408

Come out to a FREE Chronic Pain Management workshop to learn what you can do and how to work better with health care professionals to manage chronic pain.

Presented by the Arthritis Society of BC. Pre-registration required.

CHINESE NEW YEAR DINNER | Feb. 27, 2015 - 5:30pm | Reg# 4390591

Gung Hay Fat Choy! Join us on Friday, February 27th for our Annual Chinese New Year Dinner.

Celebrate the Year of the Sheep with a delicious Chinese dinner and fun musical entertainment.

Tickets must be pre-purchased.

FLEETWOOD

MOVIE MATINEE | Feb. 11, 2015 - 3:30pm | Reg# 4400415

Enjoy an entertaining afternoon out watching our featured film on the big screen. We will be featuring *The Hundred Foot Journey* on February 11th at the Fleetwood Community Centre. Tickets are \$4 and include coffee/tea and all you can eat popcorn! Pre-registration is required.

LUNAR NEW YEAR | Feb. 20, 2015 - 5:30pm | Reg# 4398795

Join us to celebrate Lunar New Year on February 20th. Dance to the sounds from the 50's, 60's, and 70's. Enjoy dinner and watch a performance by *The Colours of Dance*.

Tickets are \$20 for members and \$23 for non-members. Pre-registration is required.

GUILDFORD

OSTEOFIT LEVEL 1 - Tuesdays & Thursdays 10:00am - 11:00am | Reg# 4379289

OSTEOFIT LEVEL 2 - Mondays & Wednesdays 10:30am - 11:30am | Reg# 4379293

Osteofit is a gentle exercise program that is safe for people with osteoporosis and low bone mass. The focus is to improve strength, quality of life and reduce the risk of falls and fractures for those new to exercise. Come join us at the Guildford Recreation Centre.

NEWTON

GENTLE FITNESS | 5 sessions | Th Jan. 29 1:15pm - 2:15pm | \$30.50 M \$22.75 | Reg# 4389693

GENTLE FITNESS | 4 sessions | Th Mar. 5 1:15pm - 2:15pm | \$24.25 M \$18.25 | Reg# 4389694

This program is designed as a gentle introduction to physical activity just for seniors. Join this fun class and let your body ease back into fitness. Reduce your risk of falls by improving your balance and coordination. This program is taught by a certified 3rd age fitness instructor and can be done while sitting in a chair or standing using a chair for support.

Registration for this program can be done in person at a Recreation Centre, by phoning the Call Centre 604.501.5100, Newton Seniors' Centre 604.501.5010 or online.

SOUTH SURREY

FAMILY CAREGIVER FORUM | Feb. 7, 2015 | 9:30pm - 2:00pm | Reg# 4397520

Don't miss this amazing free opportunity to participate and interact with other caregivers and professionals. Please register online or by calling 604-592-6970.

Forum Highlights Include:

Mindfulness & Art Therapy Workshop

Community Resource Tables

Speakers on a variety of topics

Wellness Activities

HEALTHY HEARTS FAMILY DAY | Feb. 9, 2015 | 11:00am - 1:00pm | Reg# 4399519

Get active at our annual Family Day celebration for all ages. There will be unique activities and sports for all levels.

This event is free! Please register online or by calling 604-592-6970 in advance.

WHALLEY - City Centre

SENIORS COME SHARE SOCIETY | Chuck Bailey Recreation Centre | Mon - Fri

The Seniors Come Share Society's Seniors Service Connector Program is an information and referral program that offers resources and referrals to seniors and their families. This Program will be offered at Chuck Bailey Recreation Centre on Mondays through Fridays starting February 2. Drop in during the Program's open hours or call for more information. Monthly Legal Advice Clinics are available by appointment as are the March & April 2014 Income Tax Return Clinics.

VICO VANCOUVER
INTER-CULTURAL
ORCHESTRA

GOOD DAY SUNSHINE

An afternoon of groovy folk,
pop & intercultural music

Sunday February 15, 2015 at 2:00 pm

Frederic Wood Theatre, UBC

6354 Crescent Road, Vancouver

Tickets (\$29) via

www.vicosunshine2015.bpt.me/

Information: info@vi-co.org

VICO does the Beatles, Pink Floyd...and more! This annual fundraiser is as unconventional as the intercultural orchestra itself: a fun afternoon of groovy folk, pop and traditional tunes, performed on instruments from all over the planet. Also on the bill: tasty refreshments, an "instrument petting zoo" & silent auction. All proceeds support VICO's artistic & educational programming.

Featuring the Good Day Sunshine Band: Moshe Denburg (guitar, voice), Amy Stephen (accordion, tin whistle, Celtic harp, voice), Bic Hoang (danbau, voice), Lan Tung (erhu, voice), Ali Razmi (tar, voice) and Russell Sholberg (bass).

ABOUT THE VICO

The Vancouver Inter-Cultural Orchestra, founded in 2001, was one of the first concert orchestras in the world devoted specifically to performing new intercultural music on a grand scale. It is currently the only professional ensemble of its kind in Canada. The VICO brings together musicians and composers from many cultural and artistic communities in the Lower Mainland, including Chinese, Taiwanese, Japanese, Indian, Persian (Iranian) and Middle Eastern, Latin and South American, Vietnamese, African, North American and European. Since its inaugural performance in 2001, the VICO has commissioned and performed over 40 new intercultural pieces by respected, ground-breaking Canadian composers such as Elliot Weisgarber, Jin Zhang, Stephen Chatman, Mark Armanini, Farshid Samandari, Trichy Sankaran, Michael O'Neill, John Oliver, Grace Lee, Neil Weisensel, Joseph "Pepe" Danza, Moshe Denburg, Coat Cooke, Ed Henderson, Larry Nickel, Rita Ueda and Niel Golden. The VICO's annual activities include festivals and/or standalone concerts, public educational events; professional development workshops for musicians and composers; interactive educational programs for students at the elementary, secondary and college/university level; the creation and distribution of educational materials (video, audio, text) via the web; the creation, development and performance of new Canadian repertoire; outreach and collaboration with other artists and organizations in the contemporary and world music scenes of Vancouver, Canada, Europe and Asia; and more. All of the VICO's activities are linked by common objectives: to showcase the work of Canadian composers, shed light on the musical traditions of Canada's many cultures, and perform new intercultural music on a grand scale. A 2012 recipient of the City of Vancouver Cultural Harmony Award, the VICO has been described as "the United Nations of music" (CBC Radio) and "music that sounds like Vancouver looks" (Georgia Straight).

"Traditions are a big
part of my culture.
Unfortunately, so is
diabetes."

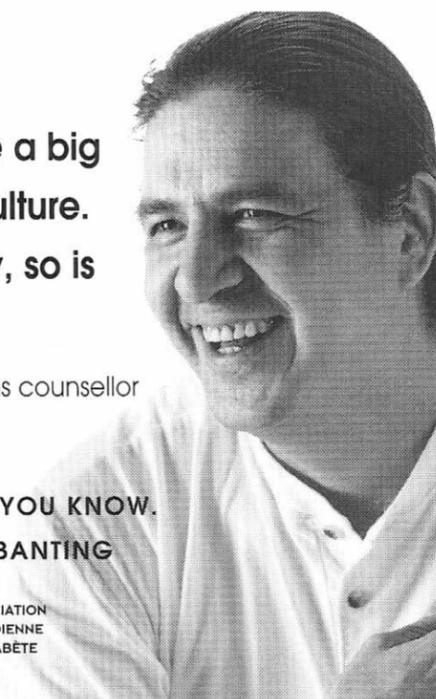
Bernie, First Nations counsellor

HELP SOMEONE YOU KNOW.

CALL 1-800-BANTING



www.diabetes.ca



Dance for Black History

by JULIE HAUVILLE

This year, bring your dancing shoes for a special celebration of the Black History Month.

On Sunday the 15th, the February edition of Dance Allsorts expands the discussion by presenting a mixed program of Afro-Peruvian and Afro-Brazilian dance tradition. It is an occasion for the *Source* Newspaper to meet two of Vancouver's leading dance collectives sharing the same roots: AfroVibras Perú and Samba Fusion.

Understanding the realities

At the beginning of AfroVibras Perú, there were Sonia Medel and Geidy Baldeon, two UBC students. Medel was interested in the traditional aspects of the dance, "learning about African movements to understand the roots of the dance" whereas Baldeon was interested in the socio-cultural-political aspects of Afro-Peruvian dance practices. For Baldeon, staying connected to these roots is necessary.

"When I dance, I don't intend to get up and shout out political diatribes, but I do want to get back to the critical roots of dance that maestros in Peru had taught me to search for," says Baldeon.

That involves researching lyrics and dance moves, consulting with dance maestros and leaders that are a part of the Peruvian and Afro-descendant diaspora. The two women decided to check

if forming a performance group was possible.

"We called friends from the same backgrounds and interests and by the summer of 2013, we had more performance offers than we could actually fulfill and the group grew from just us to 14!," says Medel.

To tell its story, the group manages to unite dance and theatre. Drama has been a form through which marginalized groups in Peru have expressed their resistance and contributions for many decades.

"The way we are incorporating theatre is also as a way to introduce the contexts of dances and convey emotions to the audience. For us it is really important to provide the audience some background of the dance and its significance, and not just dance," adds Baldeon.



▲ Samba Fusion dances history.

Peoples from Guinea, Nigeria, Ghana, Mozambique and other parts of Africa arrived in Peru during the time of the Spanish conquest. Since that moment they have contributed to Indigenous

people outside of the Peruvian community were unfamiliar with the style of dance, and 'folkloric' dancing was usually not respected within the professional dance community here.

"Samba is the most popular dance style from Brazil and was created by the African slaves as a way to express and practice their own religion and beliefs," she says.

“Samba is the most popular dance style from Brazil and was created by the African slaves as a way to express and practice their own religion and beliefs.”

Andrea Monteiro, co-creator of Samba Fusion

and national independence battles. And Peru has kept the importance of this community's most emblematic instrument, the Afro-Peruvian *cajón*, now even famous in Flamenco and Indie music.

Medel and Baldeon say they wanted to foster Afro-Peruvian dancing in Vancouver because

They add that the dance conveys diverse histories and understandings, "some of which are of resistance, violence and realities the mass public may not be 'ready' to see or may not find pleasing."

Remembrance time

In one of Peru's neighbours, Black History plays a leading part in the dancing customs.

"Big part of the Brazilian culture, dance and traditions come from the Africans during the slavery in the 16th century," says Andrea Monteiro, who created Samba Fusion with Naija K in 2009 because of their common dance background.

As the ideas flowed, more dancers, including Brazilian, Russian and Canadian members, joined the group and brought their own experience in different styles of dance. This is how the name of the group, Samba Fusion, came into being.

Samba Fusion finds its roots in African dance and culture explains Andrea Monteiro.

This style of dance was created as an expression of freedom and it has become very popular all around the world. Samba Fusion will introduce you to a few different styles of Brazilian dances including traditional Samba from Rio de Janeiro with their colorful costumes.

"The feathers will hypnotize you," says Monteiro.

If you want to be a part of this fiesta, Dance Allsorts organizes a workshop to learn Samba Reggae, a very easy style of dance where everyone is welcome to join.

"Black History Month is a very important month for us. It is the time of remembrance of our ancestors, of the Africans who made the difference in our culture. It is the time to thank and celebrate their lives and share with other people what our culture is all about," says Monteiro. ✉

Dance Allsorts: AfroVibras Perú & Samba Fusion
February 15, 2015 at CBC Studio

Upintheair Theatre presents

rEvolver Theatre Festival May 20 - 31, 2015 @ The Cultch

Upintheair Theatre presents its third annual rEvolver Theatre Festival, devoted to showcasing new works from emerging theatre artists at The Cultch (1895 Venables Street, Vancouver) from May 20 to 31, 2015. Early-bird six show passes are available now for \$66 (plus tax) at www.upintheairtheatre.com/buy-tickets. Single tickets will be available March 15 at The Cultch Box Office www.tickets.thecultch.com or 604.251.1363.

Vancouver's premiere annual event for discovering the next wave of new and emerging artists, the rEvolver Theatre Festival will present a series of original works from May 20 to 31, 2015. With eight main-stage productions at The Cultch, the program features an eclectic mix of up-and-coming solo artists, collectives and theatre companies from Toronto, Vancouver and Victoria.

2015 REVOLVER FESTIVAL MAIN-STAGE PROGRAM:

The Art of Building a Bunker**, by Adam Lazarus and Guillermo Verdecchia (Toronto)
Balls*, Groupe Ad Hoc and Stages Theatre Co. (Vancouver)
Caws & Effect, Mind of a Snail (Victoria)
Double Recessive**, by Jordan Lloyd Watkins (Vancouver)
Hell of a Girl, Jeff Gladstone & The Bad Ideas (Vancouver)
Mr Snortoose and the Machine-Children's Machine*, by Elysse Cheadle (Vancouver)
The Peaceful Sea, Theatre Elsewhere (Vancouver)
The Progressive Polygamists, Pippa Mackie and Emmelia Gordon (Vancouver)
*World Premiere **Western Canada Premiere

Website: www.upintheairtheatre.com/revolver-festival
or www.revolverfestival.ca
Facebook: www.facebook.com/UpintheairTheatre
YouTube: www.youtube.com/UpintheairTheatre
Twitter: www.twitter.com/UITATheatre

SUPPORTED BY

Canada Council for the Arts, Canadian Heritage, British Columbia Arts Council, City of Vancouver, Province of British Columbia and The Georgia Strait



MOSAIC Settlement Services
604 254 9626 ext 255
elam@mosaicbc.com
www.mosaicbc.com/settlement-services

Free Community Workshops & Activities February 16–22 English & Multilingual

Financial Literacy Workshop for Parents in New Westminster School District: Money Matters (English with Mandarin support, with additional language support available upon request)

February 18: Basic banking and the Tax-Free Savings Account (TFSA)

February 25: Registered Retirement Savings Plans (RRSPs) and Registered Education Savings Plans (RESPs)

🕒 9:30–11:30am

📍 Queensborough Community Centre, 920 Ewen Ave

☎ 778 386 8311

Banking Workshop (Korean)

🕒 February 17, 10am–12pm

📍 Brentwood Community Resource Centre, 2055 Rosser Avenue

☎ 604 292 3908

Canadian Citizenship Preparation

🕒 February 18 & 19, 1–4pm

📍 MOSAIC Vancouver, 2nd floor, 1720 Grant St

☎ 604 254 9626

Free Computer Classes for Seniors

Using the internet, email basics and Skype/QQ video chat. For seniors aged 55+ who have basic computer skills. Priority for Permanent Residents.

🕒 February 20–March 27, Fridays, 10–11:30am

📍 MOSAIC Vancouver, 2nd floor, 1720 Grant St

☎ 604 254 9626

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.



The Source needs a cartoonist!

The Source is currently looking for a cartoonist for the English section to replace our regular "Spencie's View" feature. Candidates should have previous experience creating politically-oriented cartoons and knowledge of British Columbian/Canadian politics and current events.

Send your resume and samples of your previous work to info@thelastsource.com.

Graphic designers wanted

We are looking for experienced graphic designers / graphistes to help design and produce our bilingual newspaper. Position is on the weekends only, for at least one weekend per month.

Qualifications

Knowledge of Adobe InDesign and Photoshop. Illustrator would be an asset.

Knowledge of design principles and a good aesthetic sense.

Knowledge of French a definite asset.

Students/recent graduates of graphic design programs, or working graphic design professionals strongly preferred.

When applying, please email your resume and a few examples of previous design work to info@thelastsource.com, to the attention of the Art Director.

EARLY MUSIC VANCOUVER AT THE CHAN CENTRE

EARLY MUSIC VANCOUVER | PACIFIC BAROQUE ORCHESTRA | VANCOUVER CANTATA SINGERS

G.F. HANDEL'S "THEODORA"

Alexander Weimann music director

Nathalie Paulin soprano, Krisztina Szabó mezzo-soprano,
Lawrence Zazzo countertenor, Zachary Wilder tenor,
Matthew Brook bass-baritone

Pacific Baroque Orchestra & Vancouver Cantata Singers

Saturday, February 14, 2015 | 7:30pm
Chan Centre for the performing Arts at UBC



CARAVAN WORLD RHYTHMS & NEW WORKS PRESENT
WITH THE SUPPORT OF TD THEN AND NOW

AFRICA FÊTE

Festival of Global African Music, Dance & Celebration!

FEBRUARY 13-15, 2015

AT PERFORMANCE WORKS, GRANVILLE ISLAND

FEBRUARY 13
Doors 7:15pm / Show 8pm

FEBRUARY 14
Doors 7:15pm / Show 8pm

MATICES DEL SUR Afro-Peruvian Band
ZIMBAMOTO Zimbabwewan Band
WESLI Afro-Haitian Funk Band

SOHOYINI West African Drum & Dance Ensemble
ACHE BRASIL Music & Dance Troupe
KARÄ-KATÄ Afrobeat Band

WORKSHOPS

FEBRUARY 14 | DAYTIME WORKSHOPS
with SOHOYINI ENSEMBLE
Performance Works | Granville Island
1:30-3:15pm: West African Drumming
3:30-5:00pm: Dances of Guinea & Ghana
Info: 778-886-8908

FEBRUARY 15 | DANCE ALLSORTS
CBC Studio | 700 Hamilton Street
Presented by New Works
Afro-Vibras Perú & Samba Fusion
2:00pm Performance / 3:15pm Workshop
INFO: 604-893-8807 / info@newworks.ca

PLUS DELICIOUS FOOD AND DRINKS from TASTE of AFRICA!

Tickets www.caravanbc.com, 1-800-838-3008, or at HIGHLIFE RECORDS (1317 Commercial) & BANYEN BOOKS (3608 West 4th Ave).

City of Vancouver | Canadian Heritage | Pacific Heritage | straight | Info: 778-886-8908 | WWW.CARAVANBC.COM | NEW WORKS | bands | BANYEN BOOKS



Discover Way to Go, A New Interactive Web Experience by Vincent Morisset

Using hand-made animation, music, 360-degree capture technology and "webGL sorcery," Vincent Morisset (BLA BLA, Just A Reflektor) has created a free-to-play dream-world of journeys. Walk, run, fly; crouch in the grass and remember what's hidden all around.

Visit a-way-to-go.com to explore the exhibit.

February 10–24, 2015

Cultural Calendar

by SALENA TRAN

Celebrate Black History Month, love, Chinese New Year and much more this month with exciting events across the Lower Mainland! Take advantage of the fun, vibrant and joyous celebrations by attending a festival, a film or a dance performance. From black history films to the annual Chinese New Year Parade, there will not be a dull moment.

* * *

Grace Schwindt – Only a Free Individual Can Create a Free Society

Jan. 23–Feb. 15

Contemporary Art Gallery

555 Nelson St., Vancouver

www.contemporaryartgallery.ca

German artist Grace Schwindt's film installation explores political, cultural, social and economic systems. Schwindt revisits discussions from her childhood and includes an interview with a left-wing activist who was influenced by the political landscape of the 1960s and 1970s. The artist takes apart the language and projects it into a choreographed dance, the set, props, costumes and other theatrical themes.

* * *

Vancity Theatre presents Black History Month

Feb. 1–23

Vancity Theatre

1181 Seymour St., Vancouver

www.viff.org/theatre

604-683-3456

Vancity Theatre is hosting an array of films centered on the theme of black history. In celebration of Black History Month, documentaries, music performances, comedies and dramatic performances will be airing all month. Performances such as *Keep On Keepin' On*, *Through a Lens Darkly* and *Black Orpheus* will be available for viewing.



▲ Black history on film.

* * *

Chinese New Year at the River Rock

Feb. 19, 7 p.m.

River Rock Casino Resort

8811 River Rd., Richmond

www.tourismrichmond.com/events/cny

Celebrate the Year of the Goat at the River Rock Casino Resort! This free event includes an 80 member Lion dance performance that will start your Chinese New Year off right. There will be nine lions and a dragon to celebrate



▲ Lion dancers perform in the annual Chinese New Year Parade.

the New Year. The event is packed with traditional music, authentic costumes and other fun festivities.

* * *

NTU/Skwatta

Feb. 11–14

Firehall Arts Centre

280 E. Cordova St., Vancouver

www.firehallartscentre.ca

604-689-0926

South African choreographer Vincent Mantsoe creates a beautiful performance that combines traditional and contemporary dance. NTU & Skwatta are two solos that reflect the poverty in the South African squatter camps. In these performances, Mantsoe captures hope and human spirit in dance.

* * *

Terri Lyne Carrington's Mosaic Project and Cecile McLorin Salvant

Feb. 15, 7 p.m.

The Chan Centre for the Performing Arts

6265 Crescent Rd., Vancouver

www.chancentre.com/whats-on

Terri Lyne Carrington's Grammy Award winning Mosaic Project engages the audience with its all-female jazz ensemble. Performing with Carrington is Cecile McLorin Salvant, a French singer with soul and power in her voice. Salvant performs songs off of her Grammy nominated album. For more information on ticket pricing, please visit the website.

* * *

Studio 58 presents NO STRINGS ATTACHED

Feb. 16–22

Langara College

Room SU32, Student Union Building, 100 W. 49th Ave., Vancouver

www.langara.bc.ca/studio-58

Part of the Risky Nights series, Studio 58 presents NO STRINGS ATTACHED. This adaptation of the classic Pinocchio tale leads the audience into a world with eight Pi-

nocchios, each a guide for the audience on the rough ride through the childhood of the new millennium. Admission by donation, reservations are recommended.

* * *

Digital Culture

Feb. 17, 7 p.m.

Surrey City Centre Library

401 – 10350 University Dr., Surrey

www.sfu.ca/continuing-studies/events

Engage in the philosophical questions that revolve around the advancement of technology. Is technology crippling our society? Are we becoming more reliant on technology? Is this advancement detrimental to society? All these questions will be addressed in this edition of Teen Café where teenagers are encouraged to come out and discuss their ideas.

* * *

The Foreigner

Feb. 18–March 14

Multiple Venues

www.artsclub.com/shows/on-tour

604-687-1644

The Arts Club on Tour series presents The Foreigner, a comedy that

has won awards for its hilarious and satirical dialogue. All Charlie wants is peace and quiet, so when he moves to a fishing lodge in Georgia, he finds it easy to masquerade his ability to speak English. For more information on ticket pricing and scheduling, please visit the website.

* * *

Made in China

Feb. 18–21

Firehall Arts Centre

280 E. Cordova St., Vancouver

www.firehallartscentre.ca

604-689-0926

Wen Wei Dance explores Chinese heritage through a stunning performance of dance. A combination of dance, music and storytelling, this on-stage production is vibrant and exciting. The memories of the artistic directors are integrated to create an intrinsic dialogue between the performers and the audience. For more information on ticket pricing, please visit the website.

* * *

Celebrating the Year of the Goat

Feb. 19–22



▲ Award-winning comedy The Foreigner hits Vancouver theatre.

International Village Mall
88 W. Pender St., Vancouver
www.internationalvillagemall.ca
604-646-1089

The Year of the Goat at the International Village Mall will be as big as last year's event! With fun festivities such as Lion dancing, red envelopes, event draws and other performances, this is an event the kids will have fun at. Learn more about Chinese New Year at this family-friendly event. Attend the annual Chinese New Year Parade on Feb. 22.

* * *

2015 Chutzpah! Festival

Feb. 19–March 15

Norman Rothstein Theatre

950 W. 41st Ave., Vancouver

www.chutzpahfestival.com

The Chutzpah! Festival is back with more performances and productions from artists from all over the world! The festival includes dance performances, band performances and other artistic expressions. The Chutzpah! Festival is a platform in which established and upcoming artists can display their works of art. For more information on ticket pricing and packages, please visit the website.

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Winterruption 2015

Feb. 19–22

Granville Island

1661 Duranleau St., Vancouver

www.granvilleisland.com/winterruption

Winterruption is an annual festival that has been going on at Granville Island for years! This weekend is dedicated to art, music and dance. Bring the children down for some fun performances including Celso Machado, a guitarist-singer-percussionist. Other activities include Yarn-aments & Yarn-imals crafting, the Sustainable Seafood Market Dinner and much more. For more information on scheduling, please visit the website.



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Nike – Goddess of Victory

Feb. 12 will mark the fifth anniversary of the opening of the Vancouver Winter Olympics. The four metres bronze sculpture pictured here at the corner of Thurlow and Cordova, not far from the Olympic Cauldron, was a gift from Olympia, Greece to the city of Vancouver to commemorate the 2010 games. It's a tradition that began with the 1996 centenary of the modern Olympic games. For each Summer and Winter Olympic games, the city of Olympia gifts the host city a sculpture of Nike. Olympia was the ancient site of the Olympic games from the eighth century BCE to the fourth century CE when they were banned by a Christian Roman emperor for being too pagan.

Although Nike was gifted to Vancouver for the 2010 games, it wasn't installed until February 2014! It did take a while to find an acceptable location but four years seems to say it wasn't a priority.

The artist is Pavlos Angelos Kougioumtzis, Greek sculptor, painter and architect. He has created similar sculptures of Nike for other Olympics: Atlanta, 1996; Beijing, 2008; London, 2012. It's a stylized version of the Winged Victory of Samothrace discovered on the Greek island of Samothrace in 1863 and is now displayed at the Louvre in Paris. It is believed to have been created around 200 BCE and is considered a great masterpiece of Hellenistic art. The Hellenistic era is a period of roughly

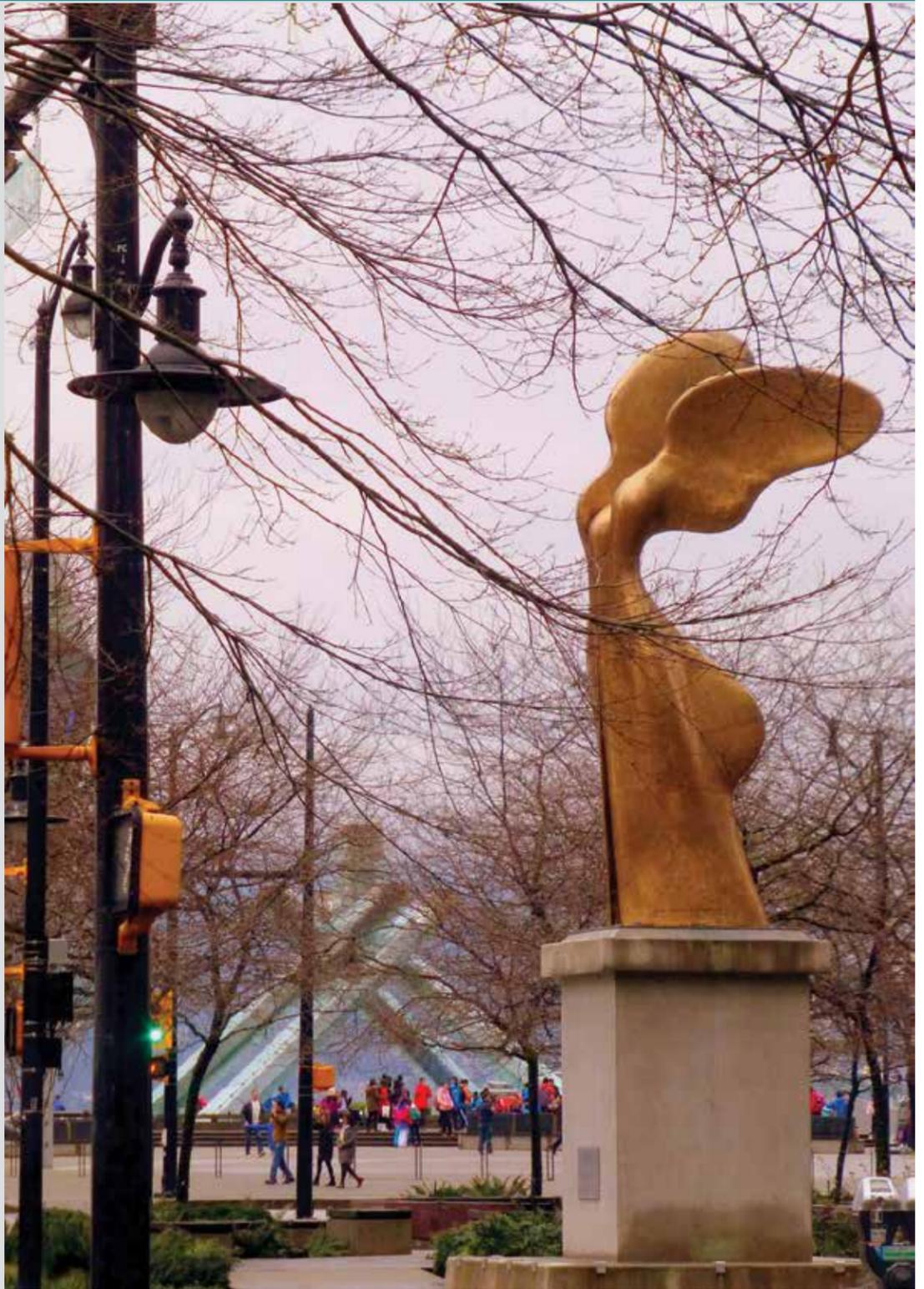
300 years between the death of Alexander the Great in 323 BCE and the rise of the Roman Empire. Greek cultural influence was at its peak in parts of Europe, Asia and Africa. Exploration, the arts, literature, theatre, architecture, music, mathematics, philosophy and science flourished. It was the time of the great Library of Alexandria, the building of the Colossus of Rhodes and the creation of the famous statue, Venus de Milo. Moreover, the kingdoms Greece established in these areas did not try to supplant the native culture but rather the differing cultures enriched each other.

Both the Vancouver and original sculpture of Nike are meant as a symbol of victory. It was said that the goddess Nike flew around battlefields rewarding victors with glory and fame symbolized by a laurel wreath. The Vancouver sculpture is split down the middle and it has been postulated the word Nike might be derived from two words meaning victor and split. The idea is that a victor is split, or stands apart from others, which of course fits nicely with the Olympic Games.

Even Nike sportswear has been inspired by this goddess. They took her name since it represents, especially in their sport shoes, grace, style, speed and victory. Even their swoosh symbol echoes these virtues.

In these days of troubled economic times for Greece, perhaps one day Nike will be able to bestow a symbol of victory there.

Don Richardson



Recipe by Selma van Halder

Bannock

Although the word 'bannock' was brought to North America by Scottish settlers, many versions of this flat bread may have been part of the First Nations diet since pre-contact times. Back then made with ground roots, dried fruits and natural sweeteners, it can be served as a starch component of any meal, as a snack, or even as dessert. In modern First Na-

tions gatherings, at longhouses and at pow wows, they will almost always be on the menu.

My Native Canadian friends tell me the best way to make bannock is by folding the dough around a stick and cooking it near an open fire. Unfortunately, open fires are frowned upon in my apartment building so for now I'll stick with shallow fried bannock. These airy pockets of

fried dough are delicious. The recipe below makes six donut-sized fried bannock, but it is easily multiplied for larger batches.

Ingredients

- 1 cup all-purpose flour
- 1/2 tsp baking powder
- 1 tsp salt
- 1/2 cup water
- 1 tsp honey

Method

1. Combine all the dry ingredients in a bowl and stir with a fork. Make a well in the middle and add the liquids. Stir the dough with a fork until just mixed. Dump the dough out on a clean, floured surface and carefully knead only a couple of times, just to make sure there are no more loose bits. Don't overwork the dough.
2. Heat a good layer of vegetable oil (I used canola, about 4cm up the sides) in a skillet or other heavy bottomed pan. Drop a little bit of the dough in to test the temperature. If it floats and sizzles softly, it's warm enough.
3. Portion the dough into six and use the tips of your fingers to gently press them into disks of about a centimetre thick.
4. Fry your bannock by gently lowering them into the oil. Flip them over once and cook until golden brown, about one minute.
5. Serve warm. Try out different toppings! We devoured ours with jam and cinnamon sugar.



▲ Cinnamon sugar bannock.



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