



A plea for dolphins
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The Source

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A Place to Call Home: where you were born or where your heart is?

by ALISON CHIANG

Adventure and revolutions are catalysts for new beginnings. With the upcoming 17th annual Metropolis conference on immigration and settlement, a few Canadians born in different countries – from such diverse regions as the Philippines to Iran and central Europe – share stories of overcoming barriers and finding belonging and acceptance. While the events for coming to Canada may differ, a similar feeling is felt: a place to call home isn't necessarily one's birth place.



Photos courtesy of (from left to right) Reida Diego, Ali Zamani and Alison Chiang

After a distant relative mentioned Vancouver and possibilities of moving to Canada, Reida Diego, 36, remembers her father started filling out the necessary paperwork.

"My parents are adventurers; they wanted to try new things," says Diego of her family's move to Canada.

"We got lucky, it wasn't a long wait and everything happened smoothly," says Diego.

When the family arrived in Richmond, on the evening of June 30th, they "didn't know the next day was Canada Day!"

They celebrated at the salmon festival in Richmond, where they have been residing since 1995.

Diego recalls going to the grocery store with her mother and siblings as quite the adven-

ture. Her mother didn't usually buy groceries in the Philippines (their nanny bought most of the food).

"We saw some things that we didn't have back home, and our mom said we could get anything we wanted," says Diego, about how excited and happy she and her two sisters and two brothers were on that first shopping trip.

Diego got her citizenship in 1999. She says she was nervous about memorizing the national anthem, but was glad to do it in a group rather than individually.

Diego is happy she and her family are established in Canada and says she didn't retain

her Philippines passport. It just wasn't something she thought about doing.

"It's [Philippines] a nice place to visit and I miss my relatives, of course, and the food; but even the [Filipino] food you can now get quite easily here in Vancouver," says Diego, who adds the city has a more diverse selection of food than when her family first immigrated.

Diego still refers to being from the Philippines because she grew up there, but says she's a proud Canadian.

"I most value our freedom and being a part of a multicultural community that is tolerant and

sensitive [to one another]," she says.

Flying to freedom

"I don't believe in luck or fate, but I was changed by the [Iranian] revolution," says Ali Zamani, 62.

Born in Abatan city (southern Iran) in 1953 with aspirations of becoming a pilot, Zamani was on his way to achieving his dream: by completing post-secondary studies at a Texas university, following in his aircraft technician father's footsteps.

"My passion and interest was always flying, openness and freedom," says Zamani.

See "Immigration" page 11 >

Verbatim

YVR: A cultural paradox

by PAULA CHOUDHURY

Over the short six months I've been living in Vancouver, the thoughts, feelings and experiences I have had have led me to see the subtle but powerful social paradox that Vancouver holds.

Having lived in the now blooming city of Calgary, talk of Vancouver existing as a hub of cultural diversity had always been loud. A city ripe with alternative and progressive outlets and opportunities was a primary inspiration for myself, as well as a multitude of others from various walks of life.

Though my time here has not been long, I have found there to be little room for disappointment in terms of the diversity that Vancouver offers; there can be little to no argument that almost anyone, regardless of their background, can find their niche. For many, this can be invaluable. From small matters of finding an abundance of restaurants catered to different tastes and nations, or joining communities that foster a religious or cultural unity, to more complex political and social outlets for activism, I can understand how Vancouver has rightfully earned its title as being one of the most multicultural cities in the country.

While I can appreciate the diversity of the city, I cannot help but to be similarly baffled at the blatant gap that exists between communities, the socioeconomic portion of which I have been most exposed to.

I work as a barista in Gastown, dealing with a great number of customers each day. Gastown is on the unofficial yet visible boundary that exists on Hastings between one of the trendiest parts of Downtown and the Downtown Eastside. People

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Community Profile

UBC and SFU partner to 'Indigenize the Academy'

by ANUJA KAPOOR

'Indigenizing the academy through relationships' was this year's theme at the 13th annual Indigenous Graduate Student Symposium (IGSS).

Held as a public event on March 7th at SFU Harbour Centre, the day featured cultural activities and scholarly presentations. Guests gathered to explore concepts and questions, and to deliberate ways in which the academy could be made more responsive to indigenous communities and learners.

"This wasn't just an academic event; culture was very much a part of it," says William Lindsay, director of the office for Aboriginal peoples at SFU.

There was also drumming, singing and a traditional cleansing ceremony early in the morning.

A new partnership

The symposium this year was unlike previous years. Though it is organized and hosted annually by UBC faculty and graduate students at the First Nations Longhouse, this year marked the first official partnership with UBC and SFU.

"We are doing it as a four-year project, and will evaluate thereafter if it's something we will continue in the future," says Lindsay.

He believes the collaboration this year was a success.

"UBC and SFU are the leading research institutions in the province, and we have similar numbers of aboriginal students attending our institutions which are quite high," he says.

Recent years showcase growing numbers of Aboriginal students and faculty members at



▲ From left: Amber Shilling, Dr. Jo-ann Archibald and Cheryl Inkster.

both institutions actively involved in learning, research, teaching and administration much of it with an Aboriginal focus and substantial community engagement.

"Both our institutions are going through processes of indigenization quite successfully, and this symposium is just another example of that," explains Lindsay.

The aim is to provide indigenous graduate students with a greater opportunity to thrive in academics.

According to Lindsay, the process of indigenizing the academy has different meanings for different people.

"In my world, it means creating a welcoming environment at the university for indigenous peoples and their ways of knowing," says Lindsay.

His personal vision is to someday organize an even larger, province-wide conference, with the involvement of several post-secondary institutions.

Presentations and prep

Planning and preparation on event day was the responsibility of Cheryl Inkster and Amber Shilling, both co-chairs and co-emcees. This was their first

time as part of the IGSS organizing committee.

"We read the research of presenters, sent out invitations to the ones who were selected, and contacted respondents for the keynote sessions," says Shilling, a first year PhD student in the educational studies department at UBC.

Inkster, a master's student in counseling psychology at SFU, found the theme of building relationships important, especially as people heard from older and newer generations.

"I hear a lot of seasoned professors, but to hear young scholars speak about their research is very inspiring," she adds.

Inkster hopes she will be able to present her own research in the future, and was proud to be a part of this year's event.

As for the conference itself, presentations were well rounded and multidisciplinary. Research was presented on a range of topics, including politics and land relations, protocols, ways of healing, nurturing the spirit and living harmoniously with nature, according to Lindsay. ✍

For more information, please visit: www.sfu.ca/aboriginalpeoples.html

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▲ Logo of the Office for Aboriginal Peoples at SFU.



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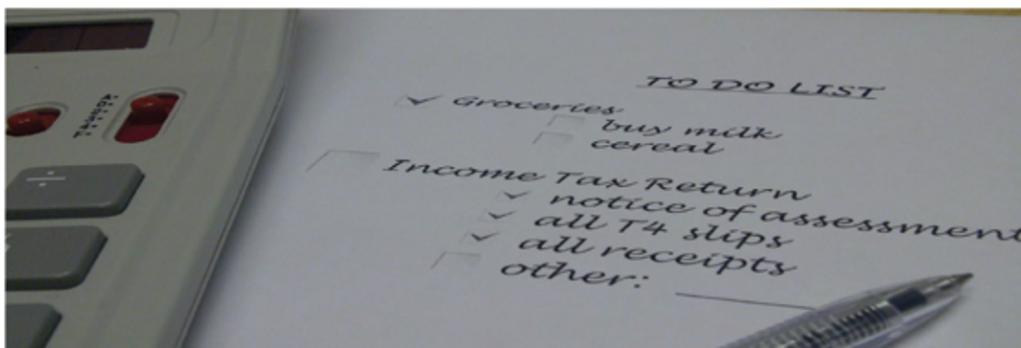
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Conference examines the role of mainstream and ethnic media

by FLORENCE HWANG

The role of the mainstream and ethnic media will be up for discussion at the 17th annual Metropolis Conference in Vancouver from March 26–28.

Organizers anticipate over 700 participants will attend the conference at the Sheraton Wall, which will also cover topics like immigration and integration policies and practices.

"This conference is the place to have a meaningful conversation about immigration and integration, where researchers, policy makers and service providers

She thinks that the role of the media is to help both Canadian-born and foreign-born respect differences between their cultures, highlight their similarities and strengthen their bond as Canadian residents by providing balanced reporting while giving context. Ethnic media, Darcy explains, gives the context that needs to be provided to a multicultural reader or viewer so they understand and appreciate the story better.

"It provides context from the old world and bridges it to the news in Canada. If ethnic media doesn't cover a certain story, then immigrants have no choice

“There is no context provided in media for those who are not familiar with the culture.

Alisa Choi Darcy, cross-cultural strategist

share ideas, develop strategies and build new partnerships," says Jack Jedwab, conference co-chair and president of the Association for Canadian Studies (ACS), in a press release.

Role of media

Participants in *The Role of Media in Integrating Immigrants* workshop include Jagdeesh Mann, Catherine Murray, Peter Klein and Alisa Choi Darcy. The participants will examine how the mainstream and ethnic media in Canada can help make new immigrants feel more engaged in society.

Mann is familiar with working in both the mainstream and ethnic media. He has worked as a new editor in ethnic media for 15 years, writing for the Asian Pacific Post, South Asian Post. He also has experience with mainstream media, including The Province, Vancouver Sun, National Post and CBC.

Mann thinks that the term "mainstream" is becoming antiquated and that it implies homogeneity based on only one type of news consumer.

"Media generates as well as hosts a feed of stories and content that creates a collective narrative," says Mann.

He says that to feel more engaged, immigrants need to identify with the content being offered.

"While general news content about politics, and the economy engages universally, larger media outlets cannot serve every niche without diluting its masthead," says Mann.

Mann says ethnic media fills this large and growing space, providing more granular community-oriented news and content.

"These ethnic outlets host conversations that empower participants as they share information, and opinions with peers," he says.

Darcy brings the perspective of marketing, advertising and media sales to the discussion as she has worked for various ad agencies and sold media for U.S. and Canadian organizations.

Darcy sees the distinct need for both mainstream and ethnic media for immigrants to get a more complete view of the story.

but to read it in the mainstream media," says Darcy.

She states that editorial content in mainstream media makes a lot of assumptions – assumptions of knowledge or context – that sometimes people from different cultures do not have.

"If you go to Russia, or China, English publications might make assumptions that you know the context of famous Russian or Chinese singers. There is no context provided in media for those who are not familiar with the culture," Darcy says.

Focus on substantial issues

Media should be covering stories of more substance instead of focusing so heavily on cultural prejudices, notes Darcy.

"For example, there was a front page story about a luxury multi-million dollar home that was sold by a Caucasian person to a Chinese immigrant. Would that story have made the front page if it was an ordinary Joe Smith who bought it?" says Darcy.



▲ Alisa Choi Darcy will participate in the workshop *The Role of Media in Integrating Immigrants* at the Metropolis Conference.

Darcy thinks this story should have been put in the real estate section, but not the front page.

Vancouver has 16.4 per cent of all visible minorities in Canada notes Howard Duncan, executive head in Canada of Metropolis. In 2013, 258,953 new permanent residents arrived in Canada according to Citizenship and Immigration Canada, and many choose to make their home in the west.

For more information, visit www.metropolisconference.ca

Photo courtesy of Alisa Choi Darcy



Left Bank



B.C.'s Steve Nash calls it quits after an improbable Hall of Fame NBA career

This column could have been about the B.C. government's feeble 20 cent raise to the minimum wage, or it could have been another lament about the state of the debate around the ongoing transit referendum. But instead I thought I'd focus, for a change, on something good that's come out of Victoria.

Steve Nash retired from professional basketball last weekend, marking the end of a remarkable career. Nash led the NBA in assists five times, earned eight All-Star game appearances and, most incredibly of all, won back-to-back Most Valuable Player awards during his years as a star point guard with the run-and-gun Phoenix Suns.

Although he was actually born in South Africa, Nash grew up in our provincial capital, dominating provincial high school basketball and then playing at Santa Clara college in the United States. Nash also didn't start playing organized basketball until he was 13. Despite his late start, Nash's all-around athleticism and obsessive work ethic served him well. He defied the odds just by making it as a pro basketball player – that he accomplished so much he's almost guaranteed a spot in the Hall of Fame defies belief. Nash leaves the game as by far the most celebrated Canadian NBA player in history.

So why write about Steve Nash in this space, and not just leave it to all the sports pages in the country? Because Nash was unique and noteworthy, off the court as well as on it. In 2003, while a member of the Dallas Mavericks, Nash took the occasion of the league All-Star game to lambast then President George W. Bush's plans to invade Iraq. This was at a time when huge demonstrations were taking place worldwide to try and prevent the war. I remember the excitement those of us involved in the local anti-war movement felt when we read about Nash's anti-war comments.

Then in 2010, while playing for the Phoenix Suns, Nash spoke out against Senate Bill 1070 targeting immigrants and minorities in Arizona. He made his opposition to the frankly racist legislation clear in interviews, and then joined teammates in donning 'Los Suns' uniforms during a play-off game as a show of solidarity with the state's Latino population.

Some of Nash's off-court assists were more philanthropic than political, but are nonetheless noteworthy. When the NBA Grizzlies left town they left hanging a youth basketball league run jointly with the YMCA; Nash stepped in and made a contribution to help the league continue operations.



Photo by Keith Allison

▲ Nash retires from the NBA as, by far, the most celebrated Canadian NBA player in history both on and off the basketball court.

For B.C. basketball fans, Nash's retirement is a chance to celebrate the local kid who made it and had a singularly outstanding career. It's also a painful reminder that Vancouver's short-lived pro basketball franchise is a distant memory. Die hard, nostalgic Vancouver Grizzlies supporters often lament that management didn't draft or trade for Nash. The thinking is that if Grizzlies' general manager Stu Jackson had had the good sense to acquire Nash, Vancouver might still have an NBA team.

Steve Nash will also leave another legacy, far beyond the youth league and his increasingly ubiquitous fitness centres. This generation of young NBA players and emerging stars includes a bigger cohort of Canadian players than ever. No doubt many thousands of youngsters first hit the courts after learning about Nash and watching him play.

Steve Nash was *sui generis*, on the court and off. Here's hoping he keeps making those good off-court plays in retirement. ✂



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"Thompson and the group did not miss an opportunity to indulge in ravishing improvisations...though oh so English, the music paid more than a passing nod to the extremes of passion, clashing harmonies and florid style of Monteverdi." The Washington Post

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Cultural “survivance” through gameplay

by JESENKA DURANOVIĆ

Elizabeth LaPensée, a doctor in Interactive Arts and Technology from Simon Fraser University, delivers games focused on acts of survivance – survival and endurance – to recognize the living and ongoing stories of Indigenous people.

LaPensée is a designer, writer, researcher and artist with Anishinaabe, Métis and Irish roots whose focus is Indigenous game development. Her dissertation, which looks at the social impact game *Survivance* (2011), encompasses many of the reasons why it is important that games are developed for, by and with Indigenous people and the values that have shaped the nature of her many creative freelance and research projects.

“Indigenous game development can be important for passing on teachings, representing people in meaningful ways and, in my own work, sharing game mechanics that are uniquely Indigenous,” says LaPensée.

Responsiveness and active development are the cornerstones of Indigenous approaches to creating, which complements the iterative game development cycle of prototyping, listening to feedback and revising accordingly, explains LaPensée. By involving Indigenous individuals and communities in the game development process, and encouraging self-expression, empowerment can be fostered.

“Social impact games encourage social change through gameplay,” writes LaPensée in her dissertation.

The crux of storytelling

Increasingly so, game developers are establishing themselves as powerful storytellers. For members of underrepresented or stereotyped communities, social impact games offer a chance at reciprocal learning, ownership

over self-representation and empowerment.

“They effectively become game writers,” says LaPensée, referring to community members with whom she collaborated in a 2014 project called *Connected to the Land: Gathering Native Foods*. “Their history and ways of knowing informed the user interface that represents the seasonal relationship of gathering foods, while also layering in themes of loss and resiliency in the land.”

In the social impact game *Survivance*, a reciprocal relationship is established between the storytellers and listeners. As elders or guides deliver personal, traditional or historical stories to the listeners, players are challenged to experience the quests on their own, and then share these experiences with those close to them and eventually larger communities. It is a kind of sharing that has otherwise almost gone away.

“Players who have gone through this game, generally have been put on a path of healing, and have reported back experiencing seeing self-expression as a way of healing from historical trauma and intergenerational trauma,” says LaPensée.

Not only does gameplay challenge players to become storytellers, they are also shown how traditional stories are relevant and important in their lives and



▲ *Survivance*, adapted from *Discovering Our Story*, developed by non-profit organization *Wisdom of the Elders* alongside indigenous storytellers.

Indigenous communities today. The key idea is to return to oneself.

“For example, [a player] found that she went back to quests as

well as her own acts of survivance and found deeper insights from her ancestors about historical trauma caused by the process of colonization,” recalls LaPensée.

The impact of games

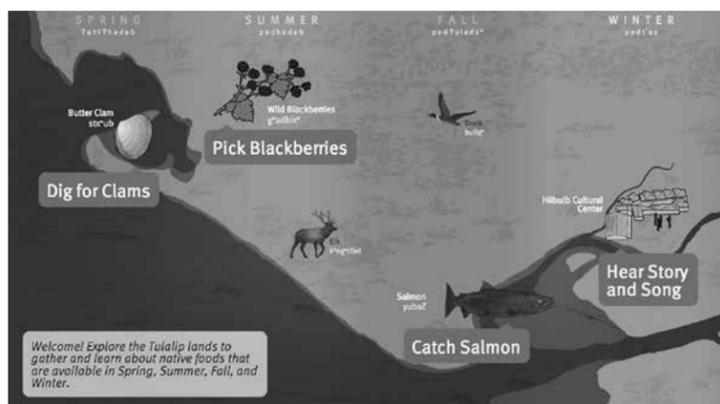
Social impact game development has arguably brought a greater self-awareness to many Indigenous players and a chance for insight for players who are not part of Indigenous communities. For LaPensée, her career in game development grew from the same place of self-expression and storytelling that are so ingrained in her culture.

“As [someone who is] both Anishinaabe and Métis, as well as Irish, who grew up with the teachings from my mother and aunts, Indigenous game de-

velopment is my focus because it comes from me simply expressing myself in games,” says LaPensée.

For a community that is often left out of the conversation for how it is represented in mass media, including the gaming medium, social impact games that focus on empowerment and storytelling are hugely important. Through her efforts, LaPensée hopes to make a change for future generations.

“Our goal is to encourage First Nations youth to be more than consumers of digital media; rather, we wish to show them how they themselves can be creators who can approach games with a critical perspective and from within their own cultural context,” writes LaPensée. ✍



▲ *Connected to the Land: Gathering Native Foods*; *Hibulb Cultural Center* and *Oregon Museum of Science and Industry*, 2014 in Collaboration with *Inez Bill* and *Tessa Campbell*.



COASTAL SOUND OFFERS AN UPLIFTING CHORAL EXPERIENCE WITH NEW SEASON

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►“Verbatim” from page 1

from two communities, vastly divided in terms of daily life, socioeconomic status and visible differences in appearance come together in my store to relish in the same service. When I mentioned my move to the city I was warned that East Hastings was to be avoided, by Vancouverites and others alike. This fuelled an anxious curiosity within me.

While I do not boast any deep understanding or knowledge of the community of East Hastings, the difference between the East and West is striking. At work it is interesting to observe the interactions between the people from each side. In my small bubble at the edge of Gastown, a community of people who suffer from mental illness, poverty and racial stigmatization is at odds with the higher socioeconomic community of students and young professionals. The skeptical almost condescending nature with which the members of East Hastings are regarded, and the general stigma that surrounds East Hastings, is evidence of the gap that exists between these communities, and alludes to the existence of gaps between other communities as well. While it is under-

standable that great economic, cultural and social differences may apply to various communities of Vancouver, there is always unity to be aimed for and awareness to be raised.

Vancouverites have unofficially coined each neighbourhood of the city by the kind of people that live within them. Supposedly, Yaletown is where the young “yuppies” are found, never to be without a dog, the West End historically has a large LGBTQ community, and Kits has the trendy health nuts. These are only a few examples of how I have heard communities defined. Vancouver, as I am coming to view it, is a city that has a great potential to be more unified than it is now.

The paradox exists in the seemingly “together but apart” essence that I have found to exist on the streets of Vancouver. While there is no arguing that anyone and everyone can find a community for themselves, the interactions and gaps between these communities remain vague and unexplored. There is no denying that the city is on the right path, rightfully being recognized as widely diverse. This being said, I am hoping for a greater desire, and greater action for a more cohesive, aware YVR. ✍

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A lecture on conservationism

by RUTH JAVIER

Dolphins are precious and intelligent creatures. They put a smile on our faces with their happy sounds and graceful movements. Yet in places where dolphins are not a protected species or where the enforcement of protective laws is lacking, the reality is very different.

Stefan Austermuhle is a German biologist who had been involved with animal conservationism for 30 years, raising awareness around the world about the kill-

ing of dolphins to be used for shark bait.

After emigrating to Peru in 1998 to work on conservation, Austermuhle discovered a culture of illegal dolphin feasts as well as the use of dolphin meat as shark bait. In 2013, he spent one month undercover aboard a Peruvian shark fishing boat, where he secretly filmed the killing of dolphins and sharks to show the existence of these practices to the world.

Witnessing

Austermuhle confesses that it was very hard to see this world

of cruelty and he battled for some time to come to terms with it. Gathering enough evidence to prove and stop the slaughter of dolphins, which is illegal in Peru, is what kept him going.

“Some biologist colleagues I had were killed by drug mafias and illegal loggers.”

Stefan Austermuhle, biologist

He was always surprised when Peruvian shark fishermen harpooned dolphins and clubbed them to death when they came to ride the bow of the fishing boats. After, the dolphins were cut into pieces and used as shark bait.

“I have seen unbelievable suffering of sharks being fished and killed in a gruesome way. Newborn baby sharks died between the agonizing bodies of their mothers. Every morning we stopped the night-time fishing being covered in blood from tip to toe. Dolphins and sharks are massacred alike. I will never be able to forget this,” says Austermuhle.

All his work and recorded material is used for education at local and overseas schools, field research, work with the media and political lobbying, advocating for more drastic legislation on this topic.

Conservation work

Austermuhle serves as executive director of Mundo Azul, a conservation non-governmental organization that has worked for

16 years in Peru. His work in the field started as an activist with Greenpeace and later he was intrigued about the lack in policing of dolphin killing.

“Some biologist colleagues I had were killed by drug mafias and illegal loggers,” he says.

His work also involves collaborating with the police, organizing

raids to eliminate groups dedicated to illegal hunts.

The Lecture

Austermuhle will discuss his experiences and the insights gained from them in a March 28 lecture to the Vancouver Institute. The lecture, titled “Travelling with Dolphin Killers: What I Learned Working Undercover”, will raise awareness about species in the world and the possible impact for the future.

“I think it is important for people to understand that everything on our planet is connected. There are no isolated problems. In the age of globalization, global over population and climate change we must understand ourselves as global citizens and be aware that our local actions most of the time have global relevance,” says Austermuhle.

“Travelling with Dolphin Killers: What I Learned Working Undercover”
Lecture by Stefan Austermuhle
Lecture Hall No. 2, Woodward Instructional Resources Centre, UBC
March 28, 8:15 p.m



▲ Dolphins are used as shark bait.



▲ Stefan Austermuhle working in the field with a dolphin.

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 Elyse 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



PHASE 1

An Emerging Company Partnership

IN BRIEF: Studio 58 concludes the 49th season with the new Canadian musical, **Elbow Room Café: The Musical (Phase 1)**. This show celebrates the hectic world of one of Vancouver's most recognizable eateries, frequented by an eclectic and campy cast of misfits, drag queens, and the perpetually hung over. *Get an inside look at how a new Canadian musical is made!* Not to be missed! **Elbow Room Café: The Musical (Phase 1) is on stage for a limited run March 19th to 29th, 2015.** Order tickets today by contacting Tickets Tonight on-line at www.ticketstonight.ca or 604.684.2787. **Warning:** Graphic language and immature content.

Vancouver, BC.....Studio 58, the nationally renowned professional theatre training program at Langara College, proudly presents **Elbow Room Café: The Musical (Phase 1)** as the final production of the season. **Elbow Room** offers a candid look inside the world of Vancouver's iconic Elbow Room Café, home of raucous service, celebrity sightings, and a heart of gold. This show explores how we age together in a technicolour world. With **Elbow Room**, playwright/lyricist **Dave Deveau** (*Lowest Common Denominator*, *My Funny Valentine*), composer/lyricist **Anton Lipovetsky** (*Cool Beans*, *Broken Sex Doll*, *The Park*) and director **Cameron Mackenzie** (*Lowest Common Denominator*, *Karaoke: The Musical*) delve into the world of café owners Patrice and Bryan as they manage one of Vancouver's most recognizable eateries. Partners in business and life, they are the heart and soul of the piece and anchor an eclectic and campy cast of misfits, drag queens, and the perpetually hung over.

Working in a development model with **Studio 58** students will enable musical and textual experiments with new material showcased every night. *Come get an inside look at how new Canadian musical theatre is made!*

Book & Lyrics by DAVE DEVEAU
Music & Lyrics by ANTON LIPOVETSKY
Directed by CAMERON MACKENZIE
Featuring DAVID ADAMS & ALLAN ZINYK

March 19 - 29, 2015

Previews & FREE Student Nights March 19 & 20; Opens March 21

At Studio 58, Langara College, 100 West 49th Avenue

www.studio58.ca

www.zeezeetheatre.ca

Shows - 8:00 pm Tues - Sat; Matinees 3:00 pm Sat & Sun, except March 21; **NO SHOWS Mondays**

* \$10 Talkback Tuesday

* All other seats **ONLY** \$15.00

Tickets Tonight, www.ticketstonight.ca or 604.684.2787

@Studio58Theatre, @ZeeZeeTheatre

#49on49 #ElbowRoomMusical



Here's what's happening at Surrey's heritage facilities

SURREY MUSEUM

17710 – 56A Avenue | 604-592-6956
www.surrey.ca/heritage | Twitter: @ASurreyMuseum

MUSEUM INFO

Surrey Museum - Interactive displays, unique artifacts, and graphic images tell the stories of Surrey's growth as a city. Attractive space for programs, changing feature exhibits, Hooser Textile Centre. Hours: Tuesdays-Fridays, 9:30am-5:30pm, Saturdays: 10am-5pm. Admission sponsored by Friends Society.

EXHIBITIONS

A Queen and Her Country – You might dream of being queen (or king) for a day, but Queen Elizabeth II has been the British monarch and Canada's Head of State for 60 years! This feature exhibit recalls Her Majesty's many visits to our country through commemorative items, historical images, and a quiz on royal protocol. From the Canadian Museum of History. On display February 21 to May 16

PROGRAMS

Make Believe Birthday Parties – Book a one-of-a-kind birthday party at the Surrey Museum. Kids will explore the make-believe world of Pirates, Ancient Egypt, or Castles and Queens. Must pre-book at 604-592-6956. Saturdays, 2:00pm-4:00pm. \$13.75 per child, birthday child is free.

Kids Can Knit: Intermediate - Kids take knits and purls to the next level as they stitch cool wristbands, funky bags, headbands and other fun projects. Must pre-register at 604-592-6956. Wednesday, April 1, 4:00pm-5:30pm. 5 sessions \$54 (8-12yrs).

Kids Can Sew: Machine Techniques - Let our sewing whiz teach your child how to sew safely and creatively. Kids will become masters of the machine as they stitch a carry bag, purse, or doll. Supply fee \$10. Must pre-register at 604-592-6956. Thursday, April 2, 4:00pm-6:00pm. 5 sessions \$40.50 (8-14yrs).

Curious Tykes: Easter Puppet Theatre - Decorate a small Easter-themed puppet theatre and stick puppets to take home. Then watch puppets in action with a wacky play by Museum staff! Must pre-register at 604-592-6956. Thursday, April 2, 10:30am-12noon. 1 session \$10.75 (3-5yrs).

Easter Fair - Meet Easter cats, dogs, birds, reptiles, and of course, bunnies, as you visit with local animal rescue organizations. Hop around the Museum galleries on an Easter egg scavenger hunt, and spring into crafts and games. Saturday, April 4, 1:00pm-4:00pm. All ages, by donation.

Tiaras, Trains and Ermine Tails - Love Kate Middleton's fashion sense? Or is Marie Antoinette more your slice of cake? Fashion historian Ivan Sayers illustrates royal women's influence on style with slides and real garments worn by dignitaries when meeting royals. Must pre-register at 604-592-6956. Thursday, April 9, 7:00pm-8:30pm. 1 session \$10 (16yrs+).

Fun With Fibre - Become a fibre artist as you dye yarn neon colours with Kool Aid, weave on a real loom and make your own felt. Must pre-register at 604-592-6956. Tuesday, April 14, 4:00pm-5:30pm. 3 sessions \$32.25 (6-8yrs).

Discovery Saturday: Firehall Tales - Take a family photo in our 1972 Surrey fire truck, take part in fire fighter crafts and games, and join Surrey pioneer fire fighters for tales of early fire hall life and historic blazes. Saturday, April 18, 1:00pm-4:00pm. All ages, by donation.

Royal Social - Hear ye, hear ye! Princes and princesses are invited to make a crown fit for a king or queen, take home lovely white gloves, decorate a spring bonnet and enjoy a snack. Must pre-register at 604-592-6956. Saturday, April 25, 10:30am-12noon. 1 session \$10.75 (6-9yrs).

Science Club: Greek Astronomy - From Ptolemy to Pythagoras, the Greeks knew a thing or two about stary skies. Young astronomers will collect a badge and explore constellations and planets like the Ancient Greeks did. Must pre-register at 604-592-6956. Saturday, April 25, 2:00pm-3:30pm. 1 session \$10.75 (7-10yrs).

HISTORIC STEWART FARM

13723 Crescent Road, Surrey | 604-592-6956
www.surrey.ca/heritage | Twitter: @StewartFarm1

HISTORIC STEWART FARM INFO

Tour the charming restored 1894 farmhouse, pole barn and heritage gardens, try old-fashioned crafts, take part in a program or special event, and imagine pioneer life at the turn of the 19th century. Hours: Tuesday-Friday, 10am-4pm, Saturday, 12noon-4pm. Entrance by donation.

PROGRAMS

Old-Fashioned Birthday Parties - Party like a pioneer! Celebrate your child's special day the way kids might have done 100 years ago. An instructor will lead parties in traditional games and a craft to take home. You supply the cake, and let the kids make the ice-cream! Must pre-book at 604-592-6956. Saturdays, 1:00pm-3:00pm. \$13.75/child (birthday child is free).

Very Victorian Easter - Experience an old-fashioned Easter celebration with egg dyeing, games, and crafts. Then hop to it with an egg hunt on the historic Farm grounds. Must pre-register at 604-592-6956. Saturday, April 4, 1:00pm-2:30pm. 1 session \$10.75 (4-8yrs).

Seedy Saturday - Get your green thumb ready as you shop for heritage seeds, plants, fruit trees and garden supplies. Meet local specialty growers and suppliers and bring your gardening dilemmas to be solved by our experts. Saturday, April 11, 11:00am-3:00pm. All ages, by donation.

Farm Tykes: Telling Time - Spend an hour with Mother Goose and friends learning how to tell time through rhymes, crafts, and games. Must pre-register at 604-592-6956. Saturday, April 18, 2:00pm-3:00pm. 1 session \$5 (3-5yrs).

Environmental Extravaganza: Seed Saving Basics – Join us as we share our seed saving experience and knowledge. Discover where open-pollinated heirloom seeds come from and how to pick, dry, store, and save them to plant next season. Must pre-register at 604-592-6956. Saturday, April 25, 11:00am-12noon. 1 session Free (16yrs+).

SURREY ARCHIVES

17671 – 56 Avenue | 604-502-6459 | www.surrey.ca/heritage

Lecture: The Sixties in Surrey - Surrey of the Sixties had it all: developing transportation routes, sprouting malls, and a new municipal hall. Not to mention growing pains from an escalating population. Lose yourself in this decade's groovy beat through newly digitized images. Must pre-register at 604-502-6459. Saturday, April 11, 11:00am-12noon. 1 session \$10 (16+yrs).



Photo by Simon Yee

Finding perennial meanings under Vancouver's cherry blossom trees

by SIMON YEE

Cherry blossoms throughout Vancouver have been blooming early this year, giving Vancouverites a great reason to go outdoors, stroll the petal-lined streets and take photographs of the blossoms with friends, family and neighbours. The trees not only beautify the city this time of year, but also provide an occasion for citizens to get together and celebrate the beginning of spring.

For David Tracey, one of the cherry scouts for the Vancouver Cherry Blossom Festival, spring blooms also provide an occasion for the public to learn about the city's cultural and historical roots as well as foster environmental awareness and botanical education.

"Trees are more important to us than we sometimes think. It's easy to ignore them, but they have a lot of meaning, be it cultural, historical, spiritual, environmental or ecological meaning. The love of trees is universal," says Tracey.

Historical roots

The festival's tree talk and walk program organizes cherry blossom viewing meet-ups at various cultural or historical locations throughout Vancouver not only to view the cherry blossoms, but to learn about the various cultural and historical significance of the area and the symbolism of the trees planted there.

Tracey, for instance, leads the Strathcona-Oppenheimer Park walk and talk, showcasing the Legacy Sakura trees which were planted in 1977 to commemorate the centennial anniversary of the landing of the Issei, the first generation Japanese immigrants to Canada. There have been previous attempts by the city to remove or relocate the trees to make room for new development or renovations, but the community rallied together to preserve them.

"The shared human affinity we have for trees is one way we get people together that may not otherwise find a cause to get together," says Tracey. "In the end, it was a success story

in that the community cared about and saved their trees."

Joseph Lin, another cherry scout, leads several talks, including one at Yaletown's David Lam Park, which is named after B.C.'s 25th lieutenant governor. Lam loved the cherry blossoms and was one of the persons responsible for the abundance of cherry trees Vancouver enjoys today, having helped finance and plant cherry trees at VanDusen, UBC and, of course, David Lam Park.

A day after Lam's passing in 2010, festival director Linda Poole, quoted Lam's cherry philosophy of life:

"When you promise to do something, give it all you've got and be like the cherry. The cherry tree gives us everything it has: its beauty, fragrance and colour, and asks for nothing in return. Alas, they have but only a short life. They give us everything they have to make us

happy. And I am mindful of the shortness of my own life."

In addition to volunteering with the festival, Tracey also manages his own project, TreeKeepers, a partnership program with the city dedicated to providing affordable trees for residents to plant in their own gardens. Every tree that is planted helps Vancouver grow the urban forest and realize its 2020 goal.

"The festival is great at what it does: getting people out in nature to look at, to study and to appreciate trees," Tracey says. "And I'm happy to help in whatever way I can."

Cherry blossom trees joined Vancouver's native elm, fir, maple and cedar trees thanks to a gift of 500 cherry trees from the Kobe and Yokohama mayors in



▲ Finding meaning under a cherry blossom tree.

the early 1930s to honour Japanese Canadians who served in the First World War. In the 1950s and 60s, further cherry trees were planted as a symbol of Japanese-Canadian friendship.

Budding future for the blossoms

The cherry blossom trees not only serve to inspire and commemorate culture and history, they also contribute to Vancouver's goal of a green future. One of the goals of the Greenest City 2020 Action Plan, started

Today, Vancouver's roughly 40,000 cherry blossoms are part of the city's 138,000 public trees, helping to make Vancouver one of the greenest cities in the world. ☘

Photo by Simon Yee

Turkish Tunes-2 warms up Vancouver

by JADE MIRAND

Music and food are re-uniting at Turkish Tunes-2 (Apr. 11) as a way to increase public awareness of contemporary and traditional Turkish art and culture. The Turkish Canadian Society (TCS) is organizing the event, featuring among others: the TCS Folk Dance Group, the TCS Vancouver Turkish Choir and the DJs Burinata Duo. Turkish Tunes-2 will take place at the Scottish Cultural Centre.

"The upcoming event is going to be an opportunity to immerse yourselves in this warm, vibrant cultural potpourri – which is a product of Anatolia: the cradle of civilizations!" says Demet Edeer, member of the TCS Vancouver Turkish Choir and Turkish Tunes-2 event coordinator.

A warm and vibrant cultural potpourri

The Turkish community is a product of different influences resulting in one multicultural civilization. There is a combination of approximately twenty ethnic groups such as the Arabic, the Greek or the Kurdish.

"Created in 1963, the Turkish Canadian Society aims to have a resourceful, compassionate, caring, vibrant community that embraces, nourishes and supports everyone," says Adem Aygun, TCS president and member of the Vancouver Turkish Folk Dances and Arts Group.

The elektrOriental grooves mixed with tribal beats of the Burinata DJs Duo (formed in 2009) are a fusing of minimal

Turkish cuisine in the Vancouver area. They will be offering Turkish mezzes, pastries, desserts and Turkish coffee. There will be also Turkish beer, wine and Raki.

Sharing the love for music and dance

The Vancouver Turkish Choir brings together singers and musicians who enjoy Turkish music. The TCS Turkish Choir was first founded in the 1960s. In 2008, the musicians of Musiki Parea, a Greek group, and the TCS Turkish Choir combined their love for the music.

"We are intergenerational. We have different backgrounds. We are full-time workers or students; and we are getting together for the hobby that we are passionate about," says Edeer.

This is the only Turkish choir in Vancouver and they are always looking for new singers and musicians to join them. Each year the group renews its members – as some leave or some join the ranks.

The Turkish Choir performs classical music, which is a combined influence of the Ottoman time classical music and the

“The upcoming event is going to be an opportunity to immerse yourselves in this warm, vibrant cultural potpourri.

Demet Edeer, Turkish Tunes-2 Event Coordinator

Edeer and Aygun both remember a story illustrating that sharing the love for music can overcome any political conflict.

In 2010 the Vancouver Jewish Folk Choir invited the Vancouver Turkish Choir to be their guests at the folk choir's annual concert. They rehearsed together at the Peretz Centre for Secular Jewish Culture and forged a real friendship.

Despite the deaths of nine Turkish activists two weeks prior when the group challenged the Israeli embargo of goods destined for Gaza, there was only a brief suspension in rehearsal. The Turkish Choir

Western classical music like Mozart or Beethoven.

Turkish Tunes-2 will also feature the Vancouver Turkish Folk Dances and Arts Group which has been founded on behalf of the Turkish Canadian Society.

It has been six years since the last Turkish Tunes. The Turkish Tunes 2 event aims to show the richness of the combined diversities which makes the Turkish culture so valuable and important.

"Our goals and objectives are to share, promote and teach Turkish folk dances, music and cultures within our community, other ethnic/cultural commu-



Photo courtesy of Turkish Canadian Society

▲ The current members of the TCS Turkish Choir.

and techno sounds, with wailing horns and fast and furious folk beats. Their music is inspired by the gypsy and Balkan music; and the duo breaks down geographical barriers with enthusiasm. Their goal for the Turkish Tunes-2 event is to turn the dance-floor upside down.

Turkish Tunes-2 is also an opportunity for the youngest talents to perform for the first time.

Food will be prepared by Lara Cuisine, who caters authentic

decided to carry on and solidify their desire to find common ground in music and song by working together at building a cultural and political bridge overcoming conflicts and ethnic hatreds.

Since then, the group has performed at numerous private and public events, including multicultural festivals such as Eurofest and the New Westminster Royal City Multicultural Festival.

nities of fellow Canadians to contribute to Canada's multicultural mosaic," says Aygun.

The event promises more than six hours of dancing, music and Turkish cuisine starting at 6 p.m onwards. ✎

Turkish Tunes event at the Scottish Cultural Centre, 8886 Hudson St., Vancouver, on April 11.

For more information visit: www.turkishcanadiansociety.org

The Dance Centre presents Discover Dance!

Arts Umbrella Dance Company
Thursday April 23, 2015 at 12 noon
Scotiabank Dance Centre,
677 Davie St (at Granville), Vancouver

TICKETS

\$14/\$12 students, seniors and children

Tickets Tonight 604 684 2787 www.ticketstonight.ca

INFO

604 606 6400 www.thedancecentre.ca

The energy and skill of a new generation takes the stage for the April edition of the Discover Dance! series, when the exceptional young dancers of the Arts Umbrella Dance Company perform a varied and stimulating program of contemporary ballets. Trained through Arts Umbrella's renowned dance program, these talented artists perform works created by choreographers including Crystal Pite, Lesley Telford, Shawn Hounsell, Simone Orlando, Amber Funk Barton, Connor Gnam, Gioconda Barbuto, and more.

Arts Umbrella's dance programs are internationally recognized as education that develops the whole dancer, stressing technical strength, while embracing the importance of the intellectual and artistic elements of the art form. Dancers explore movement as artists, as athletes, as performers, as audience members and as future professionals. Graduates of the program have gone on to dance in professional companies including Ballet British Columbia, Swedish Royal Ballet, Batsheva Dance Ensemble, Nederlands Dans Theatre 1 and 2, Les Ballets Jazz de Montreal, Mannheim Ballet Theater, Ballet Dresden, Alvin Ailey II, Cedar Lake Contemporary Ballet, and Compagnie Marie Chouinard. www.artsumbrella.com

Discover Dance! is a series showcasing diverse BC-based companies, presented by The Dance Centre, BC's resource centre for dance, which provides information and services for the profession and the public, and operates the Scotiabank Dance Centre facility.



2014–2015 DISCOVER DANCE! SEASON SCHEDULE

September 18: Jacky Essombe (African dance)

October 23: South Asian Arts (bhangra and Bollywood, presented with DiwaliFest)

November 13: 605 Collective (contemporary)

March 12: JC Dance Co (ballroom)

April 23: Arts Umbrella Dance Company (contemporary ballet)

May 14: Aché Brasil (Brazilian dance and capoeira)

Discover Dance! Media sponsors:

OMNI Diversity Television, City Television and the Vancouver Courier
Official hotel sponsor: Holiday Inn Vancouver Downtown Hotel & Suites

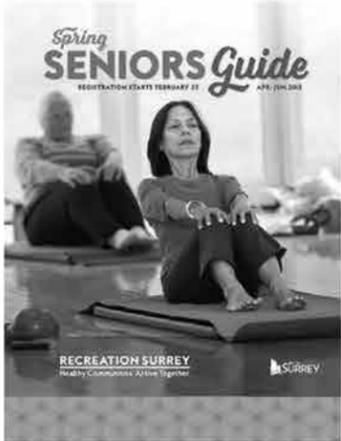
The operations of The Dance Centre are supported by the Canada Council for the Arts, the Province of British Columbia, the BC Arts Council, and the City of Vancouver through the Office of Cultural Affairs.

The Dance Centre
Scotiabank Dance Centre, Level 6, 677 Davie Street, Vancouver BC V6B 2G6
Tel 604 606 6400 www.thedancecentre.ca



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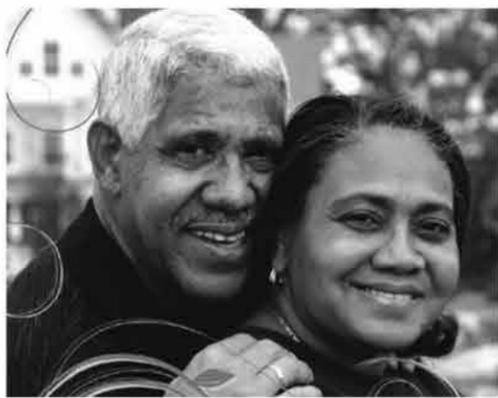


Seniors City Wide Spring Guide is NOW Available!

Pick-up your copy of the Seniors City Wide Spring Guide at your favorite seniors centre starting March 15th.

View it Online or download your Digital copy and save it on your computer for quick every-day reference.

To view the Digital Copy, go to <http://flipbook-surrey-ca.cld.bz/Seniors-Recreation-Surrey-Spring-Guide>



A Roof Over My Head Sessions

Thursday, March 26 | 1:00pm - 3:30pm
Guildford Recreation Centre
15105 105 Avenue | Reg #4399700

Friday, April 17 | 9:30am - 12:00pm
South Surrey Recreation & Arts Centre
14601 20 Avenue | Reg #4398148



Caregiver Workshops

Educate Yourself: It May Not Be Dementia!

Wednesday, April 8 | 1:00pm - 2:30pm
Guildford Recreation Centre
15105 105 Avenue | Reg #4398147

Remaining Healthy and Successful While Caring for Another

Wednesday, May 13 | 1:00pm - 2:30pm
Fleetwood Community Centre
15996 84 Avenue | Reg #4398143



Mature Drivers Workshop

Wednesday, April 22 | 10:00am - 12:00pm
Fleetwood Community Centre
15996 84 Avenue | Reg #4398141

Wednesday, May 20 | 1:00pm - 3:00pm
Guildford Recreation Centre
15105 105 Avenue | Reg #4400776

Tuesday, June 9 | 10:00am - 12:00pm
Cloverdale Recreation Centre
6188 176 Street | Reg #4400777



Focus on Seniors Forums

Saturday, April 11 | 9:00am - 3:00pm
Cloverdale Recreation Centre
6188 176 Street | Reg #4398144

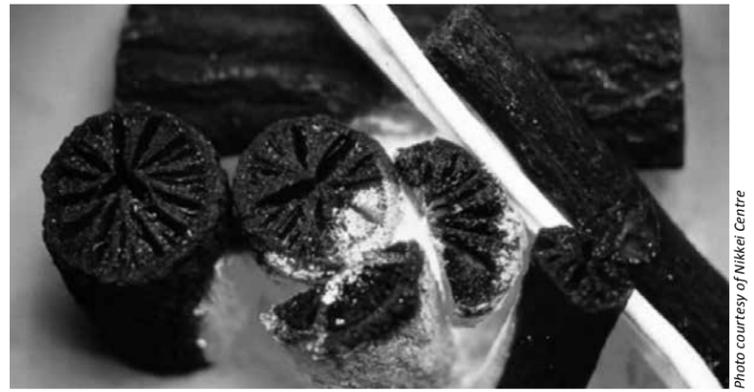


Photo courtesy of Nikkei Centre

Charcoal in Japanese tea culture

by SAMI ALLAHEQ

In an upcoming workshop, Maiko Behr, a Japanese culture and art consultant, explains the role charcoal plays within the context of the Japanese tea ceremony.

The Japanese tea ceremony, or *Chanoyu*, is about much more than just the tea itself. Every element matters – even the charcoal used to heat the water.

Charcoal in Chanoyu

Chanoyu, is a choreographic ritual involving the preparation and serving of Japanese green tea, called matcha. The objective is to create a relaxed communication between host and guests. A host or hostess spends hours to ensure the perfect and smooth flow of the occasion.

As an art, *Chanoyu* is appreciated through the simplicity of the tea room's design, the feel

which often come from sawdust or wood scraps. On the other hand, charcoal used for *Chanoyu* comes exclusively from the wood of the *kunugi* tree, known as the Sawtooth oak. Behr says that there are both practical and aesthetic reasons for this choice.

"In charcoal form, this wood dries in a beautiful star-shaped pattern radiating out from the centre in a cross-section. When it burns, the heat concentrates in the centre of the coal and is directed along the length of it toward the bottom of the kettle," says Behr.

Furthermore, she stresses that the wood used for *Chanoyu* is very effective in heating-up the kettle in the right amount of time, as well as creating a beautiful look when the charcoal is red-hot in the hearth. Other types of wood in charcoal form cannot serve this practical and aesthetic requirement.

The charcoal deriving from the *kunugi* tree is indispensable for the ceremony, which is why it must be imported.

"Because the size, shape, and function of this charcoal is specifically designed for the tea ceremony and is made specifically for this purpose, it can only be found in Japan," says Behr.

Behr explains that charcoal used for *Chanoyu* also comes in different shapes and sizes.

"The shapes are short and wide, long and narrow, full rounds or split half-rounds, and very thin branches. Each type has a different function. Some are meant to heat up quickly, some are intended to last longer; some are placed close together and some



▲ Maiko Behr, expert in Japanese art and culture.

Photo courtesy of the Maiko Behr

Wadou



Warukuda



Warugiccho



Photo courtesy of the Japanese Tea Ceremony

▲ Various pieces of charcoal (sumi) used during a tea ceremony.

of the tea pot in one's hand, the company of friends, or simply as an occasion for entertainment.

"The basic utensils include a kettle, bowl, whisk, tea caddy, tea scoop, cold water jar and waste water jar. The room is also decorated with a scroll and flowers," says Behr.

Charcoal is used to heat up the tea, an element of the ceremony called *sumi-demae*.

"There is an entire additional set of utensils used for preparing the charcoal fire: basket, coal, feather broom, fire chopsticks/tongs, incense, incense holder, and other items," says Behr.

Unique Japanese charcoal

The charcoal used in *Chanoyu* is different from the regular types used for cooking or barbecues,

are spread further apart to allow air flow to keep the fire going," says Behr.

This is because such diverse shapes and sizes are used to supplement the practical and aesthetic requirements of the ceremony.

"By combining these different shapes of charcoal, we are able to create a fire that is practical for heating the water in the kettle, but also that will offer a pleasing atmosphere and look at the centre of the tea room", says Behr.

Behr will hold a workshop on April 12 in Burnaby to demonstrate the process of *sumi-demae*. For more information about this or *Chanoyu* in general, visit www.centre.nikkeiplace.org/japanese-tea-ceremony-english/

Art and Space in Vancouver

by SANDRA ZIMMERMANN

On March 27, the University of British Columbia (UBC) Morris and Helen Belkin Art Gallery will host a symposium on "Spatial Politics and the City," addressing the issues of housing and public space in Vancouver. In two panels, speakers from disparate disciplines will shed light on the politics and history of public space in Vancouver.

The exhibition contains artist Tom Burrows' documentation of squatter communities in Europe, Africa and Asia, the so-called *Skwat Doc*, which he created on behalf of the United Nations in 1975. Burrows lived in a squatter community himself in North Vancouver's Maplewood Mudflats together with his wife and child. Photographs of the Maplewood Mudflats and sculptures he created while living there are also part of the exhibition.

The gallery's current exhibition, *Tom Burrows*, which presents works by the Vancouver/Hornby Island-based artist from his early career to the present,

present a multifaceted way of reassessing the history of contested space in Vancouver.

"[The symposium] is part of a larger discussion about global practices of squatting, the relationship between property and capital as real estate and how people inhabit Vancouver," says Rosenblum.

Global and local insights

During the first panel, Allison B. Hirsch, assistant professor in the School of Architecture at the University of Southern California, and Lorna Fox O'Mahony, Professor of Law and Executive Dean of Humanities at the University of Essex, will discuss *Spatial Transformations*. The second discussion will focus on *Art and Contested Space in Vancouver*; its speakers, Elke Krasny, a professor from the Academy of Fine Arts Vienna, and Alexander Vasudevan, an assistant professor at the University of Nottingham's School of Geography, have both lived and worked in Vancouver.

"They come with a global and local resonance in their work and experience," Rosenblum says.



▲ Tom Burrows' *Untitled*, (c. 1968) installed in the Maplewood Mudflats, c. 1969, 35 mm slide. Collection of the Morris and Helen Belkin Art Gallery Archives.



▲ Tom Burrows, *the artist's house on fire in the Maplewood Mudflats, torched by the North Vancouver District Building Inspector, December 1971.*

inspired the symposium. Among others, Burrows' abstract works are part of the exhibition. Although he used to work with resin in the late 1960s, he switched to porcelain more recently.

"In addition to arriving at very beautiful abstract works, [Burrows] still manages to include some social commentary in these pieces, usually through the titles, though also through the process itself," says Jana Tyner, who is responsible for Communications and Publications at the Belkin Gallery.

With speakers from so many disciplines discussing different aspects of spatial politics and history, Shelley Rosenblum, curator of academic programs at the UBC Morris and Helen Belkin Art Gallery and organizer of the symposium, hopes they will

Politics of space are still significant

The topic of spatial history and politics is still relevant for Vancouver today.

"There is a history of displacement in Vancouver that we'll address. UBC is, for example, on the contested unceded territory of the Musqueam," says Rosenblum.

Another example Rosenblum gives of Vancouver's ongoing housing and homeless problem is the "tent city," which was established, and later torn down, in Oppenheimer Park last year.

"The tent city is gone, but that does not mean the problems have been resolved," she says. ☞

For more information please visit: www.belkin.ubc.ca/events/symposium-tom-burrows-spatial-politics-and-the-city

13th Annual Shakti Awards Gala

Friday, April 10, 2015
Aria Banquet Hall
12350 Pattullo Place
Surrey
5:30 pm onwards
Ticket: \$50

For more information:
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604-831-7728
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Cultural Calendar

March 24–April 14, 2015

by SALENA TRAN

With the weather only getting sunnier, it's time to get out and enjoy the fun events the city has to offer! With music festivals, art shows and fun for the whole family, there's a little bit for everyone. Get out and celebrate different cultures with others alike.

Purely Paper

March 6–Apr. 11
CityScape Community Art Space
335 Lonsdale Ave.,
North Vancouver
www.nvartscouncil.ca

Come out and see the wonderful pieces of art made from a simple everyday item: paper! In this art installation, artists create sculptures, drawings, origami, 2D and 3D art out of paper. These five local Vancouver artists have taken art to a whole new level and have pushed the boundaries of new modern art. For more information on scheduling, please visit the website.

Camané

March 20, 8 p.m.
Kay Meek Centre
1700 Mathers Ave., West Vancouver
www.kaymeekcentre.com

Fado music is a popular genre in Portugal, often being referred to as "the soul of Portugal." Camané is known all around the world as the Prince of Fado. Join him and embrace the wonderful music of Portugal. With his rare performances in North America, this is an event you won't want to miss! For more information on ticket pricing, please visit the website.

Gala de l'Equinoxe du Printemps

March 21
Jules Verne Secondary School
5445 Baillie St., Vancouver
www.franconver.ca/evenements

This French-Canadian gala is put on by a variety of artists to showcase the talents of the young performers. There are many artists such as Cirque Benoit Ranger, Anne-Marie Poirer, and more performing and showcasing young talent. For more information on the event, please visit the website.

Goitse

March 22, 8 p.m.
St. James Hall
3214 W. 10th Ave., Vancouver
www.roguefolk.bc.ca

Goitse is a young Irish band that has established themselves in their area of music. Their music has proven to be the forefront of the traditional Irish music scene, with many awards such as Group of the Year with the Chicago Irish American News. Join Goitse at St. James Hall and celebrate the music of the Irish people.

The Cultch Presents Obaaberima

March 24–April 4
The Cultch
1895 Venables St., Vancouver
www.thecultch.com

Obaaberima is a story focused on a young African-Canadian's journey across a variety of boundaries. Stunningly preformed through dance and live music, in order to be free, a young man from Ghana, must tell his story, however the risk. For more information on ticket pricing, please visit the website.

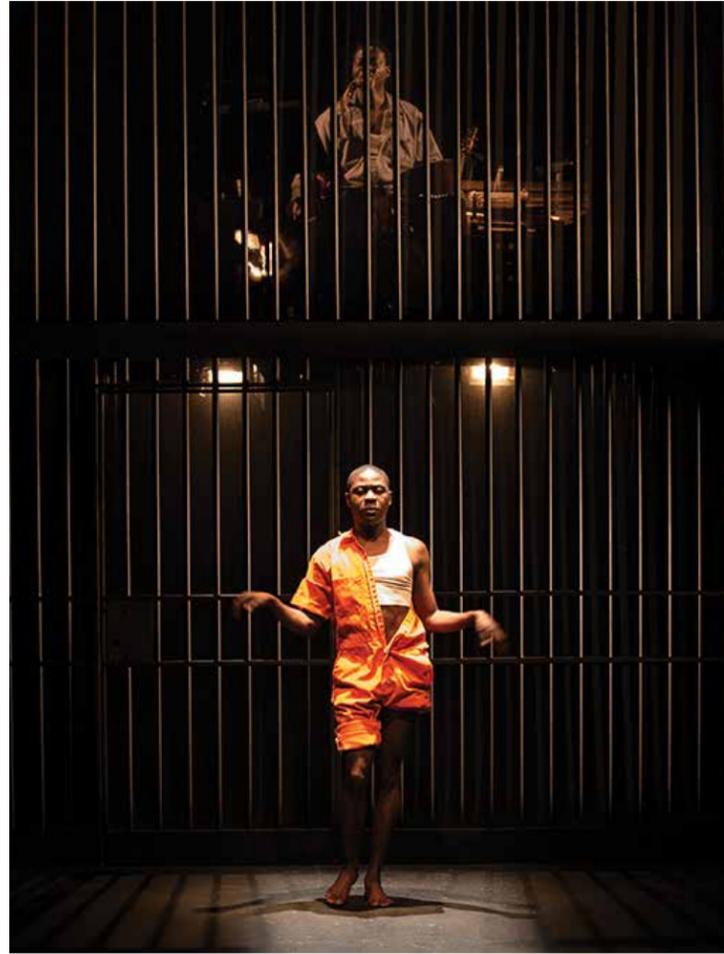
Sonic Boom Music Festival

March 25–29
Pyatt Hall and Orpheum Annex
843 and 823 Seymour St.,
Vancouver
www.vancouverpromusica.ca
(778) 834-9948

The Sonic Boom Music Festival focuses on the sounds of BC's contemporary and classic music. Each night has many different performers featuring many songs from all across the province. Composer Aaron Gervais, and many other groups are also the focus of the night. Grab your tickets today, and come out and enjoy the music!

Vancouver Improvised Music Meeting 2015

March 27–29
Western Front
303 E. 8th Ave., Vancouver



▲ A young African-Canadian must tell his story at great risk.

www.brownpapertickets.com/
event/1260778

808 Richards St., Vancouver
www.artstarts.com

Barking Sphinx is holding its 2nd annual Vancouver Improvised Music Meeting! With local artists coming together to improvise sets of songs that give audiences a look into the new world of improvised music. Collaborating with artists from Quebec, this night is promising a lot of new sounds that'll have audiences wanting more.

Elijah

March 28, 8 p.m.
Orpheum Theatre
601 Smithe St., Vancouver
www.vancouverbachchoir.com
(604) 696-4290

The Vancouver Bach Choir and the Vancouver Symphony Orchestra come together to present Felix Mendelssohn's Elijah. With over a hundred voices coming together and led by conductor Leslie Dala, the night will be full of wonderful melodies and emotionally stirring choruses. For more information on tickets, please visit the website.

Vancouver World Music Festival

April 3, 7 p.m.
Imperial, 319 Main St., Vancouver
www.facebook.com/
events/1059839980698594/

The Vancouver World Music Festival is an event that brings together sounds from all over the world. This night of music features the bands Kutapira, Haram, Locarno, and Tambura Rasa. The night will range from Latin music to music from Zimbabwe. One night only, rock out to Marimbas and much more at this 19 and over event. For more information on tickets, please visit the website.

7th Annual Great A-Mazing Egg Hunt at VanDusen Botanical Garden

April 4, 5, 10 a.m. and 12 p.m.
VanDusen Botanical Garden
5251 Oak St., Vancouver
www.vancouver.ca/parks-recreation-culture/great-amazing-egg-hunt
(604) 257-8463

Join the city of Vancouver at the 7th annual Egg Hunt at the pristine VanDusen Botanical Garden. This event has activities for kids from age two to 12, with special fun zones for all ages! Visit animals at the Cinemazoo, decorate clay pots, and plant carrots to take home. The Easter Bunny will also be paying a visit, so come out and enjoy chocolates and much more!

2015 VSO Spring Festival

April 10–18
Orpheum Theatre
601 Smithe St., Vancouver
www.vancouver Symphony.ca
(604) 876-3434

The 2015 Vancouver Symphony Spring Festival brings audiences the beloved pieces of famous composers. With emphasis on one of the greatest: Wolfgang Amadeus Mozart. Together, the Vancouver Symphony created different sets of music for different nights of the festival. For more information on tickets and scheduling, please visit the website.

SFU Philosophers' Café: Art Salons

April 11, 3 p.m.
Contemporary Art Gallery
555 Nelson St., Vancouver
www.contemporaryartgallery.ca

SFU Philosophers' Café is a platform to discuss ideas. In collaboration with the Contemporary Art Gallery, SFU Philosophers' Café is holding two art salons. Each Café will have a guided tour of current exhibitions, followed by a discussion lead by professionals. For more information on the art salons, please visit the website.

My Space as a Self-Portrait Collage with Kyra Kelpin

March 28, 11 a.m. and 1 p.m.
ArtStarts Gallery



▲ Kids will work with Kelpin to create photo collages.

► "Immigration" from page 1

But when the revolution started, Zamani was asked to return to Iran around 1975.

The war proved to be difficult for everyone. Jobs became scarce and Zamani and his family decided to flee Abatan.

The family settled in Tehran, where Zamani says life was hard and people didn't accept him and his family. People from Abatan were seen as communists and traitors for leaving their hometown.

In Tehran, Zamani (then around 27 years old) led a young people's movement in the suburb of Esfahan. The goal was to speak up against the government about the lack of jobs.

Zamani was arrested multiple times and labeled a spy. His pilot license, American textbooks and other personal belongings were taken from him.

The death of Zamani's younger brother by police halted any further political actions. Zamani decided to fulfill his parents' wish: to get married.

He married a female friend, of his deceased brother, to honour his memory.

With his wife, and now a two-and-a-half year old daughter, Zamani decided to leave Iran where life was too harsh for them.

Through the help of family members, who worked with the immigration agency, Zamani was able to get the necessary paperwork to go to Canada.

He didn't know much about Vancouver, but felt it was very welcoming, very multicultural, and non-violent.

"I can never go back to [Iran] because I would be killed, but maybe I can help the Iranian people from here," says Zamani.

Breaking down borders and nationalities

Lifestyle and a more relaxed mindset: these were the deciding factors for Jaro Kavalir's, 66, decision to come to Canada and become a Canadian citizen.

Born and raised in Moravia (eastern part of modern day Czech Republic) Kavalir describes his childhood as an enjoyable one: full of sports and education.

"I got politically active after the Russian occupation in 1968," says Kavalir, who studied mathematics at Prague's Charles University.

In July 1980, Kavalir and two others left what was then Czechoslovakia.

"I just packed my bag and traveled to Bulgaria, Yugoslavia and over the mountain range into Austria," says Kavalir, who never told his family about his plan.

He was jailed in Austria for a week because it was done illegally.

"It was a common occurrence though – hundreds of people were doing it," he says, adding he eventually picked up a phone and called his "shocked" parents from jail.

Once the necessary paperwork was completed, Kavalir was released on political asylum. The province of Quebec recognized his educational training and skills shortly after; and offered him an opportunity to move to Canada.

Now based in Vancouver, Kavalir says he misses his birth country from time to time: his mom, dad, younger sister and extended family are all still there, but his life is here in Canada.

"I have more feelings toward Canada than the Czech Republic. The lifestyle and environment are more suited to my mentality," says Kavalir. ☞

For further information, check out: www.acs-aec.ca

Street Photography by Denis Bouvier



"We are here to awaken from the illusion of separateness."

Thich Nhat Hanh, Buddhist monk

Gently lit with neon, *let's heal the divide* is a recent installation on the wall of the Vancouver Community College (VCC) Downtown Campus at Hamilton and Pender, part of the 2014-2016 Vancouver Biennale Open Air Museum supporting public art. It's by Toni Latour, a queer, feminist Vancouver artist pictured here with Biennale founder, Barrie Mowatt. The current theme is Open Borders/Crossroads Vancouver.

The installation is specifically located where there is a geographic divide between the impoverished Downtown East Side (DTES) and the business and financial district of the city. It's meant to spark discussion on

the socio-economic, political and cultural disparity that exists between these two areas and beyond.

Latour's use of neon in her sign is an appropriation from its more typical commercial use to one that promotes social change. It's also energy efficient and only costs \$100/year to light. Although the sign does not shout at you, its message is clear and persistent, much like its creator.

VCC was chosen, not only because of its location, but because it represents accessibility to an incredibly diverse student body, many of whom find themselves in a challenging economic situation. 2015 marks VCC's 50th anniversary of providing excellent educational services to the community.

Latour's inspiration is deep felt and comes from many sources. Close to home was the death of

her father several years ago when she felt personally devastated, divided and in need of healing. She drew from many sources: Buddhism, yoga, meditation, authors like Louise Hays and Alice Walker, poets like Rainer Maria Rilke and Rumi as well as her art and teaching. But Latour was also inspired by political activism. After attending rallies such as Idle No More, she was moved by the need for healing, not only for Aboriginal peoples but for all peoples and situations where disparity exists. Her purpose is to explore art as a catalyst for change to produce healing.

Accompanying the installation was a panel discussion inside VCC which posed the question: Is public art a commodity used to promote gentrification, or does it have the capacity to transform,

change and heal what divides us. Latour used the quote below this article's title during her presentation at the discussion. It was moderated by Gordon Price, urban planner, former city councillor and now director of The City Program at SFU. Panelists included: Michael Geller, architect, planner and real estate developer; Romi Chandra Herbert, co-executive director of PeerNet B.C. and Sandra Seekins, an instructor of art history and women and gender studies at Capilano University.

After listening to the panel discussion, it became clear that Latour, through her installation, had achieved her purpose in engaging people in conversation about the disparity that exists in the DTES and the means "to heal it," as well as the disparity that exists on many levels in society, not just

in this city but nationally and worldwide. Certainly her art does not contribute to gentrification, but there was discussion on the positive and negative aspects of building development in the DTES.

Latour is a multi-media artist working in sound, video, photography, drawing, text-based art and public and performance art, employing various of these techniques in her installations. She has been exhibited nationally and internationally and also has an installation for the 2009-2011 Vancouver Biennale, currently at Richmond Brighthouse Canada Line Station.

For more information:
www.tonilatour.com

Don Richardson

Recipe by Selma van Halder



Weekday Okonomiyaki

The word okonomiyaki can be translated as: grilled 'whatever you like'. Japanese comfort food at it's best, these savoury pancakes can be whipped up easily for a nice weekday meal with the do-it-yourself component of adding the toppings at the table. There are several versions of Okonomiyaki, originating in different areas of Japan. Most famous are the Kansai (Osaka region) and Hiroshima variations of the dish. My version is easy and leaves lots of room for creativity. The possibilities are endless. As long as you hold on to the cabbage, the batter and the basic condiments, you can switch the other ingredients up and add filling and toppings as you like.

Ingredients

- 1 cup flour
- salt, to taste
- 1 cup dashi (Japanese

broth, homemade or from dashi powder)

- 1/4 tsp baking powder
- 1 small green cabbage, shredded
- 1 cup raw shrimp, chopped
- 4 slices bacon, cut in half inch strips
- 3 eggs

Toppings

- Spring onion, finely sliced
- Katsuobushi (Bonito flakes)
- Japanese Mayo
- Okonomi sauce (homemade or store bought)
- Shredded nori

Method

1. Mix the ingredients for the batter together: flour, salt, baking powder, and dashi. Place the mixture in the fridge.
2. Then, chop the shrimp and shred the cabbage. Green or Chinese cabbage will work well. Cut

the bacon into strips.

3. Mix the cabbage, bacon, eggs and shrimp into the batter.
4. Heat up a lightly oiled non-stick frying pan to medium and scoop about one ladle of the mixture into it, flattening the okonomiyaki a little bit.
5. Cook on one side covered for about 5 minutes, then flip and cook uncovered until golden brown on both sides and cooked through.
6. While the okonomiyaki are cooking (you can fry off several at a time, depending on the size of your pan), prepare the toppings. Chop the spring onion into slices. Let everyone choose their own toppings for their okonomiyaki, place them on the table.
7. Serve warm and top with the ingredients of your choice. Itadakimasu!