

Bringing
dreams
into 3D
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The Source

forum of diversity

Since
1999

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Verbatim

How to properly blow your nose

by LÆTITIA BENATSOU

I had only lived in Vancouver for three months and yet, when I returned to Paris, I required a certain amount of time to readapt. I had hardly set foot outside, but quickly found myself immersed in the hustle and bustle of Parisian life and the bad humoured spirit that accompanies it. At first I was rather happy to rediscover this little world of grumpy people that are stressed by daily life. It had been three months since I had been able to whine or complain about some injustice, despite several unfruitful attempts while in Canada, and I was dying to be able to bitch once again.

Still, very soon, I felt out of sync with what I was seeing. What struck me immediately was the noise. While quite to the contrary, I had retained an element of the calmness I found in Vancouver despite the size of the city. In fact, I felt a bit schizophrenic seeking out tumult in Paris while at the same time being bothered by it. This temporary disorientation allowed me to be a spectator. Suddenly I made the connection. All of this was theatre, like a play by Molière.

I remember those plays well, having seen and studied them at school. An assortment of characters would get agitated, speak loudly and sometimes even come to fisticuffs. Thinking it over I told myself that the important thing is the noise. What matters is to make oneself heard, but by whom? I don't know and that's not the important thing. In Paris everything must be done with theatrics. My Canadian adventure showed me to what extent I was imbued with the Parisian culture of flamboyance and noise.

As I've said, my impression of Vancouver remains one of
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Podcasts deliver diverse programming to community radio listeners

by ANASTASIA SCHERDERS

In the last decade, podcasting has redefined broadcasting for radio stations, producers, hosts and listeners alike. For community radio stations, which offer exceptionally diverse and niche programming, podcasts have become an essential part of making their content accessible for their equally diverse listeners. Commenting on listener demand trends are affiliates from local community stations: UBC's campus radio (CiTR), Simon

Fraser University's campus radio (CJSF) and Co-op Radio.

Unlike commercial stations, which focus on one type of content, community radio delivers a wide array of content. Community radio programming is aimed at specific cultural communities, as well as non-English audiences.

Magnus Thyvold, station manager at CJSF, says with mobile devices listening has become portable. Offering podcasting attracts those listeners who desire on-demand access to programming on their mobile device.

"Podcasting is something our audience is looking for. That's where things are going," says Thyvold. "Taking advantage of podcasting is an advantage for community radio."

From broadcast to podcast

Leela Chinniah, director of programming administration at Co-op Radio, points out a community radio listener is unlikely to tune in to a station's live broadcast for an entire day but podcasts allow people to listen based on their interests, and at a time that is convenient for them.

"Our programming is very eclectic, and we have a tremendous amount of diversity," says Chinniah. "It's as though podcasts were made for community radio."

Co-op Radio's programming schedule illustrates how varied the content, and its intended audience, is from one hour to the next: "Democracy North" (a Canadian and global news hour) is followed by "The Armenian Variety Show" (featuring Armenian songs, news, and culture), which is then followed by "Y57" (a
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song of love
and magic
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The web has a new forum of diversity!

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Community Profile

Everything the mind can imagine

by SANDRA ZIMMERMANN

When Eugene Suyu, a 26-year-old entrepreneur from Vancouver, first came across a 3D printer at university, he was immediately fascinated by its possibilities. He decided to manufacture them and founded his own 3D printer company. Because of his success as an entrepreneur, Suyu will be one of this year's recipients of B.C. Business Magazine's Top 30 under 30 award, a prize honouring B.C.'s most outstanding young business leaders.

A designer at heart, Suyu was thrilled by the 3D printer from the moment he first used one at Simon Fraser University.

"I wanted to own a 3D printer because it can create everything I want – everything the mind can imagine," says Suyu.

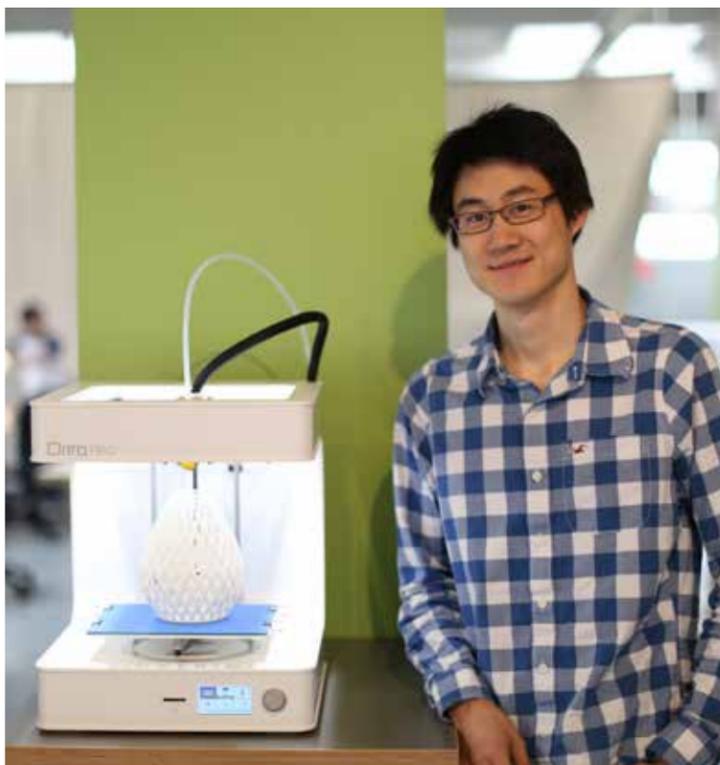
The university's printers, however, were too expensive, so Suyu came up with the idea of creating his own affordable 3D printers, and launched Tinkerine.

A family of entrepreneurs

Tinkerine is not the first company of the Taiwan-born entrepreneur, who came to Vancouver at the age of nine. In Grade 12, Suyu founded his first company, and in his second year at university, another one.

"My family is a family of entrepreneurs, so I grew up in this environment," explains Suyu.

He quit both companies eventually and launched Tinkerine in 2012. His greatest challenge back then was finding the right people to start the business with. Suyu chose three friends, and together they launched the new company in his living room in Langley. Now, he employs 22 professionals, and Tinkerine has



▲ Eugene Suyu and a Tinkerine 3D printer.

expanded into larger premises in Vancouver.

"The journey was fun, and still is," says Suyu.

Finding an apt name took the founders quite a while. In the end, it was Suyu who came up with Tinkerine.

"It derives from the verb to tinker and defines where the industry comes from," he explains. "We are people who like to tinker with things."

The entrepreneur points out that the company hopes more and more people will use this technology. He considers educational institutions one of the business's target groups.

"We hope that eventually teachers will be able to educate students on how to use a 3D printer and use the technology in their classrooms," he says.

3D printers work like regular printers, except that they release melted plastic instead of ink; objects are then built up layer by layer. In order to print items with a 3D printer, consumers must design objects on a computer first. According to Suyu, that is the tricky part.

"People can use a 3D scanner to design an object, but then they can only duplicate already existing items. Or they work with professional designers, which would be pricy. Alternatively, they can educate themselves on how to design objects," says the entrepreneur.

In order to train people, and provide them with the necessary skills, the company has launched

an educational online platform that enables individuals to teach themselves the basics of 3D printing and develop their own projects.

"It's like learning how to type: at first you are slow, but over time you improve," says Suyu.

Vancouver has the people Tinkerine needs

Tinkerine originated in Vancouver, and Eugene Suyu never considered relocating his business.

"Vancouver is my backyard," he says.

He believes this city is the perfect place for a company like Tinkerine.

"Vancouver offers what the 3D printing industry needs most: young, passionate individuals with fresh ideas, who are fast at learning and challenge conventions," Suyu says.

At the end of April, Suyu will be honored for his success as an entrepreneur. For him, the award ceremony offers a great way to meet and connect with other entrepreneurs. While he is happy to receive the award, what's most important to him is helping others achieve the same.

"I am glad if I can guide aspiring entrepreneurs, and explain how I proceeded and what worked for me," he says. ✉

For more information, check out www.tinkerine.com and www.sfu.ca/sfunews/stories/2015/sfu-alumni-garner-2015-top-30-under-30-awards.html



▲ 3D printers: the possibilities are endless.



NOTE

The article "Turkish Tunes-2 warms up Vancouver" by Jade Mirand, from Vol 15 No 16, was revised. The revised version is posted on our website www.thelasource.com.

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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@thelasource.com or monique.kroeger@gmail.com.

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Immigration then and now

by ALISON CHIANG

As times change, so does the experience of newcomers integrating into Canadian life. Farid Rohani, chair of the Laurier Institution, a foundation dedicated to understanding Canadian diversity, shares his point of view.

“We were very much welcomed by those that appear to not be welcoming,” says Rohani about his neighbours in an upper-middle class area of Victoria, B.C. when he immigrated to Canada in 1970.

“They invited us over, taught us many different things, and helped us with our new language,” he says.

Rohani recalls how his grandmother, who didn't speak English, tried to engage with the community. Soon, the older women in the neighbourhood started coming over to Rohani's house with tea, cookies and cake. Rohani would translate for his grandmother.

“She was very happy and it was fun and the neighbours enjoyed it,” says Rohani.

Born in Tehran, Iran, Rohani moved to Victoria for high school and joined the Laurier Institution when it was founded in 1989 because he shared its ideals.

The Laurier institution now has a board of nine individuals including community activists, intellectuals and commentators. They hold two yearly lectures (Milton K.Wong and Ethics and

Human Rights), which also on the CBC program Ideas. The institute also holds community dialogues tackling issues of importance such as identity politics, racism, extremism and policing.

Changing times

Rohani says these days neighbours are more closed off from one another.

“Immigrants then were much better integrated than the immigrants [of] today,” he says.

Rohani, 57, says Canada has overcome a lot of barriers such as resistance to interracial marriage – his own son is engaged to a Canadian woman of European

background and his daughter is dating a Canadian man of German descent – but still faces other problems of racism and respect for fellow citizens.

Rohani uses an example that he calls “reminiscent of a colo-

he or she is of European background but would if he or she was Asian or Middle Eastern.

Need for integration

He says back in the 1970s, his family had to integrate, but

ent groups of students speaking their own languages at school. Although Rohani feels this is “logical criticism”, he believes it can be easily misunderstood.

“If anyone complains about anything to do with immigrants,

“ We were very much welcomed by those that appear to not be welcoming.

Farid Rohani, Iranian immigrant and chair of Laurier Institution



▲ Farid Rohani, Chair of the Laurier Institution

nial past.” If a neighbour sells their house at a high price, others wouldn't have a problem if

there is less of a need to do so today.

“It makes me upset when some people who have no intention of wanting to belong here, don't want to learn the language, our respect for each other,” he says, but adds it is easier for a young, skilled immigrant to learn English versus an older immigrant.

Rohani believes Canada is one of the most welcoming countries in the world because the neighbours are welcoming but immigrants themselves aren't necessarily willing to make an attempt to integrate.

“They go to their own sectors (grocery stores, cultural events), don't need to integrate and the internet gives them news of their home countries,” says Rohani.

Rohani says there's a difference between racism and criticizing a lack of integration.

He says his children growing up would comment about how unhappy they were of the differ-

it's very easy to attach it to racism. They become very defensive and in becoming defensive, they go into their underworld where racism develops,” says Rohani.

For Rohani, Canada and its ideals have changed over the many years he has been in the country.

“The thorns and issues that divided us have changed into ideals of citizens of diverse backgrounds,” says Rohani.

Although he says people can't sit down and all agree what it means ‘to be Canadian’ he says the ties people make to the community are very important.

Rohani adds there are still a lot of people and families (those who have been in Canada for many years) who want to welcome new immigrants.

“Get to know your neighbours and if you're able to break down any fears that exist, that's individual responsibility and you can build bridges,” says Rohani. ✍

► “Verbatim” from page 1

quietude and of a certain serenity in the relationships between its citizens. During my three months in Vancouver, I never noticed any shouting between Canadians (between Frenchmen doesn't count). And it wasn't for lack of looking. I did try to blend into the background but being a true-blue Parisian there were a few rude awakenings.

Those setbacks are illustrated for me by bus route #20, which links the Victoria street neighbourhood with downtown Vancouver. Riding this route, I quickly noticed that some of my mannerisms were

doesn't produce a very agreeable noise. That's why, according to the rules of decorum, I would have to do the “deed” in silence.

Still, I found I couldn't accomplish this action without a certain amount of exaggeration and panache. With this exaggerated gesture, I express myself, occupy a certain space and announce my presence to others – even if the others in question, the riders on bus route #20, eye me with annoyance.

Reflecting on this experience, I tell myself that the episode of the handkerchief – more than any other experience in my life – allowed me to understand how



▲ Sneezing's cultural pitfalls.

not appreciated by Canadians, such as blowing my nose loudly. People may think that this sort of thing is purely anecdotal or even ridiculous when speaking of cultural differences. Still, this trivial action turns out to be one of prime importance.

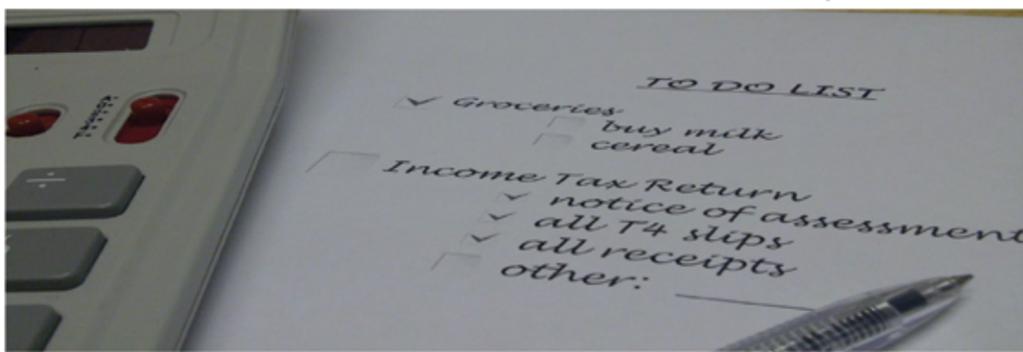
Certainly blowing one's nose is never very elegant and

rich and varied the world is and how such a seemingly meaningless gesture can assume the most varied ramifications in terms of cultures. From now on when I consider diversity in the world I'll avoid the grand theories. The handkerchief episode will be my very own example of cultural diversity. ✍

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Single Parent with one child	\$35,000	

All tax filers must be present at the appointment, spouses cannot file on behalf of the other.

We are unable to file for individuals who are self-employed, or have rental/investment income, or have over \$1000 interest income, or have disability claims.

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	22	23	24	25	26	27	28	19	20	21	22	23	24	25
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This clinic is staffed through Canada Revenue Agency's Community Volunteer Income Tax Program.



Left Bank



Why Christy Clark should go back to school – and not prevent others from doing so

Statutory holidays require banal social media posts from politicians. But I was startled by the tweet sent out by B.C. Premier Christy Clark on Friday, April 3: “Good Friday reminds us that hard work and sacrifice are rewarded. I hope you have a restful and meaningful long weekend.”

Now I know it's easy to be misunderstood or taken out of context when you're working with a limit of 140 characters. But that is an extremely ill-conceived or poorly-worded social media post. At best the Premier was very inelegantly saying that people who work hard deserve a stat holiday. But then why preface that by talking about the lessons of the day Christians mark the crucifixion of Jesus Christ? The tweet smacked of clumsy insensitivity, and made it look like the Premier of B.C. hadn't a clue about the story of Easter.

Premier Clark's Twitter gaffe generated some backlash, and I noticed that public education activists were amongst the most snarky and unforgiving. And why not? The wounds from last year's bitter B.C. teachers' strike have not healed, and in some cases serious injury is being added to the insults of last summer.

Take the case of adult education. Last last year the B.C. Liberals announced that they would

Whatever meagre savings are gained in the short-term are outweighed by the long-term costs of a less educated populace

“By putting up financial barriers to adults seeking to upgrade their skills, the B.C. Liberal government is making it much more difficult for hard-working people to further their education, gain valuable experience, and eventually secure well-paying jobs,” B.C. Teachers Federation (BCTF) president Jim Iker explained in a recent press release.

Iker also points to another way in which the Liberals' cuts will exacerbate inequality in the province: “Those impacted most by these cuts to adult basic education will likely be people in B.C.'s immigrant and Aboriginal communities.”

Adult education centres in some of the poorest parts of B.C., like Vancouver's Downtown Eastside, will be closing permanently.

The BCTF and other education advocates in B.C. have begun campaigning against the cuts, and they are certain to ramp up the protests after May 1, when the changes come into effect.

The severe changes to adult education funding are one part of the squeeze that is currently being applied to school districts across B.C. In Vancouver, the school board anticipates budget restraints forcing the layoff of



▲ New fees for adult education come into effect May 1.

be ditching their policy of providing free basic education to adults in the province. As of May 1, new exorbitant and in many cases prohibitive fees will apply for anyone who wants to go back and upgrade their education. This is a regressive policy. While it's ostensibly about saving money, it will end up overwhelmingly punishing those with limited economic means. It's just plain mean spirited.

“In a province with some of the highest levels of poverty and inequality in Canada, slamming the door on access to basic education is exactly the opposite of what we should be doing,” education specialists Suzanne Smyth and Shauna Butterwick argued in a recent op-ed in the *Vancouver Province*.

dozens of teachers and delaying much needed seismic upgrades to old schools. So, we have the absurd situation that, in a city where new luxury condos are going up everywhere, the government cannot even afford to have students learn inside of buildings that won't crumble in the event of a major earthquake.

The changes to adult education are just the most egregious manifestation of the B.C. government's neglect of public education.

Premier Clark needs to reverse these irrational and frankly cruel cuts. While she's at it, she could sign up for a remedial course in Religious Studies. She's not too old to get some basic education. She might even read the Sermon on the Mount and reconsider everything. &



NEWS & UPDATES

RECREATION OPPORTUNITIES

CITY OF SURREY

SUMMER DAY CAMPS Registration Starts April 20th!



JOIN THE FUN THIS SUMMER!

Registration starts April 20 - and is ongoing until programs fill up. Be sure to register early - as some of our popular camps fill up fast. We offer a variety of camps for all ages and abilities - at convenient locations throughout the city. See what's offered in your town centre or across the city in our day camp schedules.



FUN AT THE FARM SUMMER DAY CAMPS Historic Stewart Farm

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Fun at the Farm Camp | 6-12 Years

Spend your days on the farm doing things the old fashioned way!

Victorian Hoopla | 9-12 Years

We're going to party like it's 1899! Discover how kids have fun before computer games.

Anchors Aweigh | 9-12 Years

Come on board as we explore boats and rivers of yesterday and today!

Pioneer Discovery | 6-11 Years

Imagine discovering a new land, village or creature! Reveal your inner adventurer as you learn about pioneers of yesterday and today!



EXPLORE THE WORLD WITH SURREY MUSEUM DAY CAMPS Surrey Museum

Surrey Museum summer day camps invite kids to explore the world, experiment with science, and learn about history, all while having fun!

Preschool Day Camps | 3-5 Years

Junior Archaeologists | Celebration Exploration

Children's Day Camps | 6-9 Years & 8-10 Years

Greek Mythology | Kids Celebrate | Tech Time | Blast into Space



DISCOVER the OUTDOORS at THE SURREY NATURE CENTRE DAY CAMPS

Children's Day Camps | 6-9 Years

Camp Nature Discovery | Camp Eco Heroes

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Camp Nature Discovery | Camp Eco Heroes

Child and Preteen | 6-12 Years

Camp Connections



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Tweens Day Camps

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BYTE Camp - Claymation Movie Production | 9-12 Years

Clay Days | 9-12 Years

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Drawing | 12-17 Years

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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:

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Photo courtesy of Global Crisis Simulation

B.C. students export their knowledge

by JULIE HAUVILLE

Have you ever thought that world crises could be more easily solved if business, government and nonprofit sectors worked more closely together? That's the idea that was developed during the Global Crisis Simulation, founded in 2013 by a group of students from the University of British Columbia (UBC).

They saw a need for a truly innovative business and policy conference that would solve the challenges that society faces in international business, corporate governance, technology, science and security.

Think local and global

Hassan Bhatti, the secretary general of the Global Crisis Simulation grew up in Rawalpindi, Pakistan. His studies led him to the United States before Canada and Vancouver.

"In my country, every young person was following the main disciplines like laws, medicine.... So when I arrived in Canada, I did the same. I was good in mathematics so I decided to study engineering," he says.

After getting involved in groups, conferences and meeting new people, Bhatti realized that there is a huge lack of appreciation in their experience. When you connect different backgrounds and cultures, you find new perspective to solve a problem.

"Most conferences I have been to are all about one topic like political science or business, but I saw how important it is to work with diverse people from different sectors," says Bhatti. "I realized that there is so much you can do and I thought it would be better if people from different disciplines could participate."

That's how, in late 2013, he got the idea with his friend of creating a new simulation as a platform where people could gather and share ideas. And begin to think local and global at the same time.

Once the idea of the first Global Crisis Simulation was here, the students needed a place to organize the projects.

"I wanted to go international

130 students from India, Canada, Bangladesh and elsewhere.

During the 3 day conference, committees simulated problems in the public, private and nonprofit sectors, giving delegates an opportunity to analyze issues from a multi-sector perspective.

"We began with workshops about leadership and how to manage problems and apply it in the interactive scene," says Bhatti.

"I saw how important it is to work with diverse people from different sectors.

Hassan Bhatti, secretary general of the Global Crisis Simulation

with different countries and different cultures. Even if Vancouver is a mosaic, it's a bit biased, because you fit into the city. An Indian person here won't react and think exactly the same way as an Indian person in India," Bhatti says.

Coming from Pakistan, making India and Canada work together was really important to him because of the political issues between these countries.

"India has an exceptionally talented pool of youngsters, it is the best market for new ideas," he says.

It also offered an opportunity to show what they can achieve together. UBC was also very supportive and had relationships with different campuses, Bhatti says.

Creating tomorrow leaders

Last February 11–15, the interdisciplinary student conference took place at St. Xavier's College in Mumbai, India with eight of the students from UBC.

"They were chosen because of their different fields of experience, such as political science, technology or religion," he says.

138 delegates and 62 volunteers attended the project as well as

For example, the conference looked at the scenario of a multinational company which has a big factory employing lots of workers, but has to shut down because it uses and pollutes too much water in the area and makes farmers angry. The idea



▲ Hassan Bhatti is studying Physics and Economics at UBC.

was to ask the students to play each part such as leaders, engineers, environmental scientists, factory workers, governments and local indigenous groups and find the best solution in urban and social planning to sustain the business interests.

After the success of this first edition, a second Global Crisis Simulation is already in Bhatti's mind. ☞

Photo courtesy of Global Crisis Simulation

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1975-2015

A Scientific Artist Shares her Way of Looking at the World

SAGA Thursday Artist Talk with Willa Downing, May 7, 7:30pm

Art and science aren't usually close companions. However, Surrey resident Willa Downing has made a career out of both. On Thursday, May 7 at 7:30pm as part of the Thursday Artist Talk series at the Surrey Art Gallery, you'll discover how she tackles the intriguing dialogue between the two fields. She says, "Although different, art and science share some characteristics. Both use abstract models to understand the world. Both seek to create works with universal meaning. Both are creative: a sense of wonder opens up new possibilities for the imagination, new geographies for the creative process." Illustrated with slides and a portfolio of drawings, Downing will discuss her recent body of work that ranges from "wilderness survival skills" to the dialogue in *Pride and Prejudice*.

With a PhD in biochemistry from the University of British Columbia, Willa has worked in plant research in Canada and abroad. Her scientific work has been published in several international, peer-reviewed journals. Also devoted to making art, Willa has a diploma in painting and drawing from the Emily Carr College (now University) of Art + Design. Inspired by revelations, made by science, of the intricacies and beauty of nature, her work examines wonders of nature in the microscopic and macroscopic. Willa's work has been exhibited in Metro Vancouver and Victoria. Willa now lives and works in Surrey, BC. For more information about her work, visit Willa's website: www.willadowning.ca

There will be time for questions and conversation during and following the talk. The event concludes by 9pm. Refreshments are provided. This event is presented by the Surrey Art Gallery Association in partnership with the Surrey Art Gallery, and with support from the Arts Council of Surrey.

Surrey Art Gallery Association (SAGA) is a non-profit society that offers its members the opportunity to participate in and respond to contemporary art, and be part of a community that actively supports the Surrey Art Gallery.

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.



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Encouraging cultural discourse: KPU receives generous endowment for journalism

by ANUJA KAPOOR

Empowering stories of South Asian pioneers who helped build Canada over the last century encouraged one publishing family to urge South Asian students to pursue journalism. With hopes for Canadian journalism as a whole to better reflect Canadian society, the Vig family created the Mehfil Magazine Journalism Award. Their endowment gift this year is a generous \$20,000. This award will be given to exceptional undergraduate journalism students at Kwantlen Polytechnic University (KPU).

Rana Vig has worked closely with KPU in the past and the Surrey-based university has been one of their key supporters. His family is proud to have made this year's contribution, as it hit the \$100,000 mark for the *Mehfil Magazine*-endowed fund.

"We live and do a lot of business in Surrey, which is also home to a majority South Asian community. It made sense to do something there," says Vig.

Encouraging cultural discourse

Vig launched the *Mehfil Magazine* in 1993 with the help of his brother.

"It was the first glossy magazine of its kind introduced to the South Asian community," he says.

The magazine showcases South Asian culture to its own community, but also to the broader Canadian society. It creates the opportunity to enhance multicultural harmony.

Over the years, it has touched on various socio-political and contemporary issues the South Asian community continues to face, including sexual abuse, arranged marriage and adapting to cultural and generational change.

"The publication was also starting to educate both South Asian and non-South Asian communities about the contributions we were making," says Vig.

100 year journey

The award was possible largely because of proceeds from the launch of their publication *100 Year Journey*. The book carries a century-old commemoration of bold and courageous stories of South Asian visionaries and their roles in building the foundations of modern-day Canada.

Vig founded the *100 Year Journey* as a gift back to the community – one that could be passed on for generations.

Vig says he came up with the idea as a result of compiling numerous stories, old and new, from their magazine.

"The *Mehfil Magazine* had a final column called 'reflections' – probably the most popular column we had," says Vig. "We came up with the idea to combine these reflections into a powerful publication that celebrates the lives of South Asian pioneers."

The inauguration of the book was held on November 29th at the Pacific Rim Fairmont Hotel. Proceeds from the event were contributed towards the *Mehfil Magazine* endowment.

"The event was a great success. All the copies of our book were sold out on the day," says Vig.

The book, much like the award, can be a tool to bridge cross-cultural understanding by featuring some of the remarkable achievements made by the visionaries.



▲ Rana and Rupa Vig, along with their sons Arvind and Akash.

With this year's endowment, Vig says, he had a vision to do something a little different: the award will encourage discussion about the role and significance of ethnicity and cultural background in contemporary journalism.

The aim is to promote journalism that takes into consideration the culturally diverse society in which we live today.

Applications are available for journalism students enter-

ing their third year at KPU, and will require a 500-word essay submission on a topic related to South Asian culture or current affairs.

As for the future, Vig says, the next month will mark the release of a digital edition of the *100 Year Journey* with stories translated into three languages. ✉

Learn more at www.kpu.ca/arts/journalism/scholarships



▲ 100 Year Journey book.

► "Podcasts" from page 1 youth-focused and youth-driven program).

On the Co-op Radio, website listeners can access programs through online archives going back up to three months. Chiniah explains although archives are not offered in podcast form, each show can choose to produce their own website and deliver their show as a podcast.

Robin Alam, CiTR's program manager, explains listeners are moving toward downloadable content and away from FM radio. CiTR was one of the first campus-community radios in Canada to introduce podcasts back in 2007. Through their website, users can listen to or subscribe to a show's podcast, and access archives of past episodes and special programming.

"It is important for us to engage with listeners and stay current with changing patterns of listening to and accessing content," says Alam, who feels

the station is meeting these demands.

As part of this effort to make more content available to CiTR supporters, the station has also digitized their monthly magazine *Discorder*.

The future of radio

While providing improved accessibility and convenience for the listener, podcasts provide unique benefits for show producers and hosts at well, connecting them with their audiences in new ways.

"People put a lot of energy into their radio programs," says Thyvold. "With live broadcast, they do all that work, it goes on air, and then it is gone. Podcasts extend the life of their work, and helps them to gain more of an audience."

Leo Ramirez, the host of the Spanish-language program *The Leo Ramirez Show*, says having his radio program available online allows him to share it with

people around the world: by posting the link on social media sites like Facebook or distributing the link via email.

"People can listen to my show whether they are located in California, El Salvador, New York, or New Mexico. The future of radio is that it will be on the internet," says Ramirez, who has been hosting his show for 15 years.

Laurence Gatinel, host and producer of *Excuse My French* and *Foodline* on Co-op Radio, says podcasts enable her to promote her show beyond local listeners through social media and extend her reach to a broader audience.

"Right now, people don't listen to radio on the radio. You reach many more online than on air," says Gatinel.

Gatinel says another significant benefit of podcasts is a host or a producer can gather data on their program's audience.

"When you are a community radio station, you cannot pay to

know who is listening," she says. "With podcasts, you can see how many are listening, or downloading, and what country they are listening from."



▲ Leo Ramirez, who has been in broadcasting for 15 years, thinks podcasts are the future for radio.

Podcasts, mobile devices, and the internet have altered how, where and when people listen to their programs. For radio stations and programmers it is valuable to gain information on their audiences and their listening patterns. "We have a lot of variety and we generate a lot of content," says Thyvold. "Certain shows have a particular audience, and a lot of our shows target different cultural groups."

The University of British Columbia's campus radio (CiTR), Simon Fraser University's campus radio (CJSF), and Co-op Radio offer approximately 8 per cent, 12 per cent, and 20 per cent of their programming, respectively, in non-English languages. ✉

A podcast is an audio program in digital format that is available for download over the Internet. A listener can listen to a single podcast episode, or choose to subscribe to a podcast and listen to a series of episodes.



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Free Community Workshops & Activities April 20–26 English & Multilingual

Basic Job Search Skills for Newcomers

April 23: Interview preparation
April 30: Job search strategies and networking
⌚ 1:30–3:30pm
📍 Bob Prittie Metrotown Burnaby Public Library, 6100 Willingdon Ave
☎ 604 438 8214 ext 112

PR Application Workshop (Korean)

⌚ April 20, 10am–12pm
📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
☎ 604 438 8214 ext 123

Ways for Newcomers to Improve Job Search Skills

Create an environment in which job opportunities come to you...come and find out how!

April 21: Tips for writing various types of cover letters
April 29: Developing effective interview skills and improving your confidence level
⌚ 2–4pm
📍 MOSAIC Language Centre, 304–2730 Commercial Dr, Vancouver
☎ 604 254 9626 ext 227

Personal Planning and Goal Setting Skills

Learn how to design your future life (relationships with families and friends, employment and financial goals, etc.)

⌚ April 25, 1–3pm
📍 Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby
☎ 604 292 3907

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 potlatch: the celebration of resilient indigenous peoples

by PAULA CHOUDHURY

The potlatch – which translates as gift – serves as the basis for the conception of various masks and regalia to be on display at the Bill Reid Gallery of Northwest Coast Art. Seen at the exhibit will be the creations of the Kwakwaka'wakw, a First Nation of the Pacific Northwest Coast.

Thousands of years have passed since the Aboriginal peoples of the Northwestern Coast began celebrating one of their most important cultural events, in which gift giving serves as a sign of strong and lasting bonds of the community.

“Elders viewed and view giving as a mirror of what the creator does; giving good things of need to people and then people giving once again to others,” says William Lindsay, director of the Office for Aboriginal Peoples at Simon Fraser University.

In each First Nations community along the Northwestern Coast of Canada and the United States, the potlatch is celebrated uniquely. However, its historical significance, traditional sanctity and social meaning can be found as a commonality in all celebrations of the potlatch, says Lindsay.

The act of giving gifts is the basic ritual of the potlatch. According to Lindsay, furs, blan-

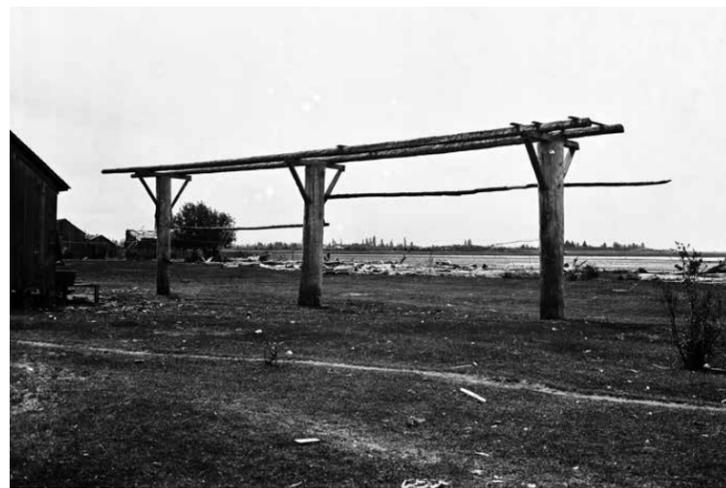
the dancing that takes place reinforces the enriched cultural bonds of Aboriginal peoples during a potlatch, says Lindsay.

Historical resilience

The potlatch, along with other spiritual ceremonies, was outlawed by the Canadian government in 1884 and remained so until 1951. Terms such as “wasteful” were used in an effort to justify the government’s ban on the ceremony, and as a result, many of the masks and other artistic artifacts were confiscated and sent to museums.

The powerful resilience of Aboriginal peoples was evident when potlatches continued to be held by families, states Lindsay. During this time, shortening the span of the potlatch to a weekend of festivities became common. Despite this fight for their culture, the government tightened restrictions on Aboriginal communities and during the 1920s, arrests and jail time weren’t unheard of as a consequence for the celebration, according to Lindsay.

Since the ban was lifted in 1951, the potlatch has been held in high regard as a culturally and economically significant celebration for Northwestern Aboriginal peoples of Canada. The reasons behind the celebrations remain sacred nowadays, and often are held over the weekend as a reminder of a time



▲ Potlatch poles at Musqueam Reserve, British Columbia, 1898.

kets, carvings, copper and different foods are traditionally among the goods given to attendees of the potlatch, having been prepped and stored months – sometimes years – before the celebration itself.

The inspiration for holding a potlatch is often a special milestone in the life of an Aboriginal community member or family. A marriage, birth, memorial and other such memorable happenings sparks the start of months of preparation by a family or an entire village for a potlatch.

Many purposes of the potlatch

What many people don’t realize, says Lindsay, is that economic, political, social and cultural functions are fulfilled in the potlatch. Economically, the family who gave away surplus goods would be taken care of in the future during a downtime in their life. Politically, the dissemination of stories and cultural rites reinforced the importance, and during the ban on the potlatch by the Canadian government, the struggle of Aboriginal peoples’ way of life.

The coming together of people, the grandeur of revered speakers, the meals served and oral histories shared, as well



▲ William Lindsay, director of the SFU Office for Aboriginal Peoples is Cree-Stoney.

when communities had to celebrate in secret rebellion, says Lindsay.

While the gifts traded nowadays differ in detail, the basic ritual and its implications remain the same. The potlatch continues as a celebration encompassing the important spheres of peoples who value sharing, giving and rejoicing in a rich culture. ✍

For more information about The Box of Treasures exhibition please visit: www.billreidgallery.ca



Photo by Gora Yakimow

Ukrainian festival turns 20 years old

by KATE MURRAY

Gladys Andreas, founder and first president of the B.C. Ukrainian Cultural Festival (BCUCF) is delighted to be celebrating the festival's 20th anniversary this coming April 18 and 19, but it wasn't an overnight process.

Ukrainian immigration began when the Canadian government, through the British Parliament, invited Europeans to move to Canada. On April 6th, 1895 with the steamship *Cristina*, the first mass Ukrainian immigration began with 106 Ukrainians coming to Canada, including Andreas' grandparents and their four children.

"With the way things are going in the world, I'm very, very grateful they had the courage to come to Canada because we have such a great life here compared to many parts of the world," Andreas says.

Early challenges

When asked what challenges the first Ukrainians faced when they came to Canada, Andreas says that they faced obstacles similar to what different nationalities face today.

"It was horrible growing up because there was so much discrimination," she says.

Growing up, Andreas' first language was Ukrainian. While in school, whether in class or on the playground during recess, if she spoke in her native tongue and was reported to the teacher she would have to hold out her hand and be struck with a piece of leather. Thankfully, says Andreas,



Photo courtesy of Gladys Andreas

▲ Gladys Andreas and son Chris will be hosting this year's festival.

much has changed since then and Ukrainian culture has thrived over the years.

"I think it's absolutely fantastic that we have these different things from different cultures," Andreas says. "In my opinion we are all equal. We have two eyes, two ears, a mouth, two hands and two feet. Just because we're a different colour doesn't mean we're different."

Celebrating culture

This is fortified by the BCUCF, which not only shows our simi-

larities but also showcases Ukrainian culture and celebrates its differences, especially through dance.

"Every culture has different songs, music, dance, language, clothing. We have 3 children and all of them took Ukrainian dancing," says Andreas.

Andreas' grandchildren have also taken the dance classes and she believes her great-grandchildren will too.

The national dance of Ukraine is the *Hopak* but each part of the country has its own unique traditions.

"There are 26 regions in Ukraine. Each one has their own dress, costume design, songs, even dialect. It's lively, pleasing to the eye and many of the dances tell stories. It's just beautiful," says Andreas.

Present and future come together

With over 180,000 people of Ukrainian descent in B.C. alone, the festival is sure to be a hit with workshops in creating Ukrainian bead jewellery, Ukrainian folk-song workshops and a variety of national foods. Featuring dance competitions and Easter egg painting, the festival is definitely one for adults and kids alike.

"You should see how excited those kids are. Many look forward to the festival to compete," she says.

Andreas also highlights the younger generation's contributions to keeping the festival fresh and vibrant.

"We have to give so much credit to those young people at BCUCF because the rest of us are 50 and over. They come up with so many ideas and they're much more computer savvy than we are. It's really nice to see that it's going to another generation," says Andreas.

Andreas came up with the original idea for the festival after seeing places such as Edmonton having their own festivals and celebrations of Ukrainian dance and culture. She recalls remarking to her husband that it would be nice to have a similar one in B.C. where children could compete and learn about their culture.

Instead of just wondering, the 2012 Civic Treasure Award Recipient made it happen – which is how the BCUCF came to be.

Now, not only is the BCUCF now celebrating their 20th annual festival, Andreas is also working on an exhibit entitled "125 years of Ukrainians in Canada."

"I'm working with the University of Alberta and the Ukrainian people section along with Surrey where the exhibit will be held," says Andreas.

The exhibit is scheduled to take place from February to June 2016. ✉

For more information on the festival go to bcucf.ca



Make change through the power of film

An Evening of Sight

Exclusive Pre-release Screening of Highway to Dhampus in support of Seva Canada

Local innovative social justice film society, Reel Causes, is teaming up with international eye health organization, Seva Canada to present An Evening of Sight on Wednesday, April 22nd at SFU Woodward's Djavad Mowafaghian Theatre. Highlighting both the work of Seva Canada and bringing the exclusive pre-release screening of Highway to Dhampus to Vancouver audiences, An Evening of Sight is much more than just a movie event. Attendees will also connect in person with the filmmaker as well as representatives from Seva Canada, and come away with practical ideas how they, personally, can make a positive difference.

Seva Canada's groundbreaking blindness prevention work began in the Himalayas, and is a perfect tie-in to Highway to Dhampus with the film's lush cinematography, set almost entirely in the stunning Annapurna Mountains of Nepal. Following the story of a socialite attempting to fix her image by visiting a remote Nepalese orphanage, Highway to Dhampus raises questions about what it means to be charitable, and to give. The film is an elegant, emotionally rich exploration of the challenges and rewards in facing our deepest fears, coming to terms with our preconceptions of others, and the conflicts that arise when we're placed in a world we don't fully understand.

These ideas will be explored further after the film with the director Rick McFarland, executive producer, Kathy McFarland and the Executive Director of Seva Canada, Penny Lyons, joining us in person for the conversation.

Date: Wednesday, April 22, 2015

Time: Doors open 6:30 pm; event starts 7:15 pm

Venue: SFU Woodward's Djavad Mowafaghian Theatre

– 149 W. Hastings St., in the historic Woodward's district

Tickets: \$10/\$15 in advance through www.reelcauses.org or at the door

For more on An Evening of Sight and Reel Causes, please visit our website at www.reelcauses.org

About Reel Causes (www.reelcauses.org)

Reel Causes uses the power of film to educate, inspire and engage the community around health, environmental and social justice-related issues. A BC registered non-profit society, Reel Causes hosts social film screenings connecting audiences with filmmakers and organizations that work to address these causes. Our goal is to increase public awareness and dialogue, and foster connection and community-building among individuals to create positive change.

About Seva Canada (www.seva.ca)

Seva Canada restores sight and prevents blindness in the developing world. Since 1982, Seva donors have given the power of sight to over 3.5 million people. Seva works with local partners to create sustainable eye care programs that achieve long-term change, are culturally sensitive and reach those most in need – women, children and people living in extreme poverty and isolation. Seva Canada works in 13 of the poorest places in the world: Nepal, Tibetan Areas of China, India, Malawi, Madagascar, Zambia, Rwanda, Burundi, Ethiopia, Tanzania, Guatemala, Cambodia and Egypt.

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

Bernie, First Nations counsellor

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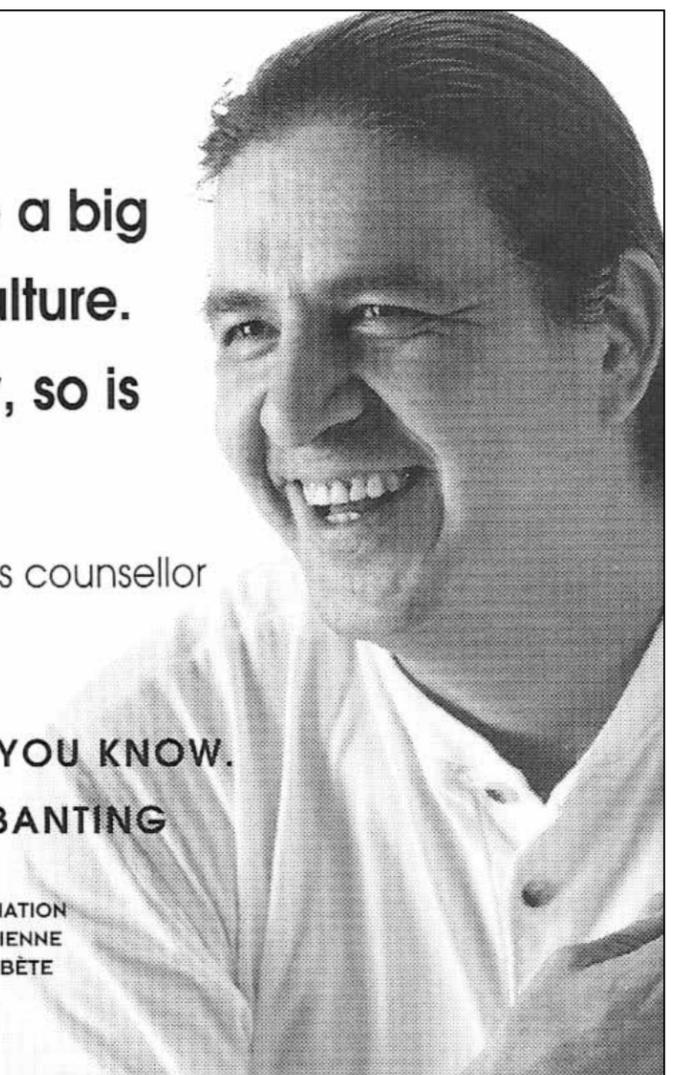
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Cantonese opera tells the tale of the Red Peony

by FLORENCE HWANG

Cantonese opera fans, or anyone looking to learn more about Chinese culture, can look forward to the famed production *The Legend of the Red Peony*, featuring English and Chinese subtitles, put on by the Vancouver Cantonese Opera April 18 at the Michael J. Fox Theatre in Burnaby.

Robin Leung, a stage actor who came to Canada from Hong Kong in 1972, explains that the opera is a fairy tale about Empress Wu Zhe Tian. Wandering around her garden during the winter, the empress ordered all the flowers to bloom, but the red peony did not. A young handsome scholar falls in love with the red peony flower fairy and begs a goddess to save her. The goddess gives him a magic potion with which he saves the flower, and they live happily ever after.

"Cantonese operas always have happy endings. It gave people hope during unstable times when life was tough. Do your good deeds and you will be rewarded – God will help you," says Leung.

An opera of nuances and metaphors

"The Legend of the Red Peony is so popular that most Cantonese opera audiences are familiar with the arias and demand perfection from the performers," says Rosa Cheng, who plays the main female heroine.

Cheng identifies with, and is very attracted to, her character. "The Red Peony is a very strong-willed fairy; she is not afraid of speaking her mind, and she values righteousness. I find myself very attracted to her character and I can easily



▲ Wai Ling Ho, playing hero Man Hong. It is customary for woman to play male roles in Cantonese Opera.

portray myself as The Red Peony," she says.

Cheng describes the lyrical

prose of *The Legend of the Red Peony* as a woven fabric of nuances and metaphors that el-

egantly transgresses the divide between the beauty of nature and man's inner cosmos of emotions and desires.

"Through the lights and shadows of its lyrical fabric, the magic of the play's language quickly carries the audience to a unique experience of literary and musical pleasure. The Legend of the Red Peony offers a banquet of metaphors, a dance of imagination and most of all, a celebration of sensitivity," she says.

Cheng and her husband took Cantonese Opera singing lessons from Mr. Tze Ming Tse, a famous musician from Hong Kong. Then Cheng began teaching singing in 1996, offering free lessons to Chinese seniors at SUCCESS in Coquitlam. They formed the Friends of Cantonese Opera, and one year later put on their first show – "Chinese Opera Extravaganza." The Vancouver Canton-



▲ The Red Peony did not blossom as ordered so the Flower God threatens her.

ese Opera became incorporated in 2000.

Meaning behind the make-up

Cantonese Opera did not always have elaborate sets, and the audiences were often not familiar about the stories being told. Leung explains how performers would use universally understood actions, like miming, to convey certain actions, such as riding a horse, opening a gate or climbing a wall.

As there were no microphones or sound systems, actors used exaggerated actions and face paint to help communicate who were the good guys and who were the bad guys. Colours were used to represent certain characteristics: white meaning sly, red – faithful, purple – majestic and black – upright and straightforward.

"Yellow, blue and green were used for ferocious, violent characteristics," says Leung.

Historical roots of Cantonese Opera

In 1644, Leung says, when Manchurians entered Beijing, many Han Chinese did not like the changes the Manchurians made, causing a revolutionary atmosphere. Many Cantonese opera costumes come from the Ming dynasty, the one previous to the Manchurian ruling.

The Ching government, a Manchurian government, forced Cantonese operas to stop performing, leading many of its members to escape overseas.

"Opera troupes were often hiding places for revolutionists, specifically Chinese Free Mason or secret society members, who were fleeing from the government. They brought Cantonese opera to North America," says Leung.

For more information, please visit www.explorasian.org



2014 – 2015 Season

Twitter: VancouverOpera
Facebook: vancouveropera

Vancouver Opera's 2014-2015 season concludes with deliciously dark SWEENEY TODD

Brand new innovative production directed by Kim Collier features international star baritone Greer Grimsley in the title role

Revenge will be delicious in the final production of Vancouver Opera's 2014-2015 season: Stephen Sondheim's brilliantly thrilling *Sweeney Todd: The Demon Barber of Fleet Street*, onstage at the Queen Elizabeth Theatre for 6 performances April 25 - May 3, 2015.

This innovative new production redefines the conventions of opera: Maestro Jonathan Darlington and the 26-piece orchestra will be placed in full view on stage, and some of the action will spill over to floor level at the front of the theatre. The sensational bass-baritone Greer Grimsley, renowned for his operatic roles in works by Verdi and Wagner, returns to VO for the first time since he sang John the Baptist in *Salome*, in 2009, to make his role debut as the demon barber. He is joined by his real-life wife, acclaimed mezzo-soprano Loretta Bybee, as Mrs. Lovett. Award-winning theatre director Kim Collier, who recently helmed the Arts Club Theatre's *St. Joan*, has conceived the new production and directs the action.

Saturday, April 25 • 7:30pm | Sunday, April 26 • 2:00pm matinée | Thursday, April 30 • 7:30pm
Friday, May 1 • 7:30pm | Saturday, May 2 • 7:30pm | Sunday, May 3 • 2:00pm matinée

All performances take place at the Queen Elizabeth Theatre, corner of Georgia and Hamilton Streets, Vancouver, B.C.

Sweeney Todd will be sung in English with lyrics projected above the stage. Approximate running time: 2 hours 45 minutes (including one intermission)

Tickets are available exclusively through the Vancouver Opera Ticket Centre: 604-683-0222 or www.vancouveropera.ca. Visa, MasterCard and American Express are accepted. Special pricing for groups of 10 or more is available by phone.

THE STORY, IN BRIEF

Anthony, a young sailor has just arrived home and befriended a man called Sweeney Todd. Sweeney, a barber by trade, has recently been released from jail, where he was sent by a judge who lusted after Sweeney's daughter. The barber has a score to settle, and with the help of pie maker Mrs. Lovett, he will stop at nothing to avenge his loss. Using his razor to dispatch unlucky customers and shuttling the bodies down to Mrs. Lovett's meat pie shop, Sweeney bides his time, waiting for the moment the judge sits in his chair for a shave.

Winner of countless awards, *Sweeney Todd* is darkly comical and endlessly entertaining. The indelible cast of characters and the evocatively grimy setting combine with Sondheim's unmatched lyrics and complex orchestral score for a rich theatrical and musical experience.

The medium tells the message

by KATY THOMPSON

Anyuta Gusakova, a Russian-Canadian artist, recently exhibited three paper sculptures at the CityScape Community Art Space in North Vancouver. The gallery's exhibition, *Purely Paper*, showcased five Vancouver artists' creative manipulations of newspaper, maps, papier-mâché and more in an effort to push the boundaries of paper as an artistic medium.

Gusakova's art first came to the attention of CityScape when she posted her work on the website for the Eastside Culture Crawl.

"CityScape saw my paper pieces on the website, and they had in mind a paper exhibition, so it kind of fit," Gusakova says.

Paper in a plastic era

Experienced in sculpting mediums as diverse as stone, bronze and porcelain, Gusakova discovered the versatility of paper as a medium only a short while ago. It took her some time to develop her own recipe for paper pulp, but she was pleased with the outcome.

"All the other mediums had some technical restrictions. The properties of paper pulp are amazing. I can create any sort of spatial structure," she says.

In addition to being more malleable than other mediums, paper is also lighter, more cost effective and less labour intensive to work with because it does not require a mould-making step.

sign in Moscow where she completed her Master of Fine Arts in sculpture.

In 2009, after having freelanced as a sculptor for privately commissioned projects

Acknowledging these challenges, Gusakova knew that art was more than a pastime for her because she wanted to master the craft. Before studying art, Gusakova felt tortured by mental

“The properties of paper pulp are amazing. I can create any sort of spatial structure.”

Anyuta Gusakova, Russian-Canadian artist

Gusakova also emphasizes that paper is a non-toxic, eco-friendly medium that feels very natural to work with because it can be carved like wood.

"It's like getting back to your roots because the medium has a long history. There's a papier-mâché renaissance right now. Artists are trying to find something that is safe and strong. We're coming back to knowledge we've forgotten in a plastic era," she says.

For artists experimenting with different materials, there are many reasons to consider paper. To Gusakova, the medium is not the message, but the medium allows her message to be heard.

"I have an image, and I choose the medium that will translate the image into three dimensions. Using paper, my imagination isn't limited. Now I'm experimenting with how far I can go," Gusakova says.

Russian roots

Born and raised in Russia, Gusakova was recognized for her artistic gifts at an early age. At 10 years old, she was selected to participate in the prestigious four-year Young Talents classical arts program.

"I don't remember a moment when I wasn't making art. It's something that I just did as naturally as I breathed," she says.

She later attended the Stroganov University of Art and De-

in Russia and Europe, Gusakova moved to Vancouver to continue developing her craft more freely.

Despite her passion for art, Gusakova struggled with deciding whether to pursue art on a professional level due to its reputation as a difficult career path. In addition to the prospect of long-term financial instability, Gusakova was also aware of the creative limitations posed by the intertwining of politics and art in Russia.

"In Russia, you never speak your mind. You have to fit in," she says.

images she could not realize in three dimensions. Now that she has mastered sculpting, Gusakova can share her ideas in a manner that allows the finished piece to mirror her imagination.

"As an emerging artist, paper saves me. I can make large sculptures without investing too much money or time. I don't get tired through the process. I start with emotion and I finish with emotion," says Gusakova.

For more information about Anyuta Gusakova, visit: www.anyutagusakova.com



▲ Anyuta Gusakova in studio.



▲ Aphrodite, paper mache by Anyuta Gusakova.

COASTAL SOUND 2014 - 2015 Season

COASTAL SOUND OFFERS AN UPLIFTING CHORAL EXPERIENCE WITH NEW SEASON

Award-winning choirs deliver artistry, spirit, community and heart to concert-goers

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 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.

see

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VANCOUVER CHAMBER CHOIR

YOUTH & MUSIC 2015 New Choral Creators

Vancouver Chamber Choir
Vancouver Youth Choir,
Carrie Tennant, conductor
Caitlin Hayes, accompanist
Stephen Smith, piano
Jon Washburn, conductor



Our 44th season draws to a close in the most delightful way with our 12th biennial Young Composers' Competition and the exciting Youth & Music event that has grown up around it.

We will hear our new associate ensemble Vancouver Youth Choir conducted by Carrie Tennant, will premiere new compositions by outstanding previous winners of the competition and will wind things up with music by our ever-youthful British composer friend, Bob Chilcott. Stephen Smith joins us at the piano.

Tickets are \$27.50 - \$55 (plus service charges). Buy online [here](#) or phone toll free 1-855-985-ARTS (2787). Student rush tickets are \$10 when doors open one hour before the concert.

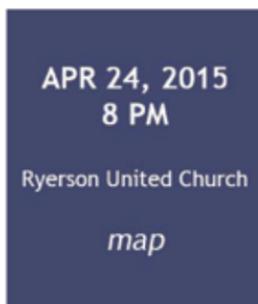
Repertoire

Vancouver Youth Choir, Carrie Tennant, conductor:
Ragnar Rasmussen - *Motion*
Pärt Uusberg - *Õhtul*
Hreiðar Ingi Portsteinsson - *Rauði riddarinn*

Premieres of newly commissioned works by former competition winners:
Kathleen Allan - *Stars*
Matthew Emery - *Lullaby*
Rob Teehan - *Sing No Sad Songs for Me*
David von Kampen - *Love came down at Christmas*

The finalist compositions in the 2015 Young Composers' Competition. See the section below for all finalists' names and compositions.

Jon Washburn - *O sacrum convivium!*
Bob Chilcott - *Aesop's Fables*



Tickets available at TicketMaster

CONGRATULATIONS, YOUNG COMPOSERS' COMPETITION FINALISTS!

1st, 2nd, Best in BC placements and Honourable Mentions will be announced at the concert

Elementary (ages 8 - 12)

Henry From - *Life is but a Dream*
Jenny Zeng - *Let the Evil Perish*

Secondary (ages 13 - 17)

Maria Jimenez - *Duerme (Sleep)*
Joshua Yang - *Song of Nature*

College/University (ages 18 - 22)

Maciej Balenkowski - *Quaeram te, Domine*
Katerina Gimón - *Water (from Elements)*
Saad Haddad - *Ah Sunflower*
Jack Langdon - *Gloria (from Missa Brevis)*

1254 West 7th Avenue
Vancouver, BC Canada V6H 1B6
info@vancouverchamberchoir.com
www.vancouverchamberchoir.com
604-738-6822

Cultural Calendar

April 14–28, 2015

by SALENA TRAN

Spring is finally here and with it comes fun events for the whole family to enjoy! From music events to art exhibits, this time of the year brings out all the fun festivities. Go alone or with a few friends to the events that suit your own personal tastes.

PROUD

April 7–25
Firehall Arts Centre
280 East Cordova St., Vancouver
www.firehallartscentre.ca
604-689-0926

PROUD is a satirical comedy that features Andrew Wheeler as Prime Minister Stephen Harper. With the elections just around the corner, director Donna Spencer creates a hysterical performance for the audience regardless of your political ideology. Spencer creates an interesting dynamic between Harper and a young, attractive MP. For more information on scheduling, please visit the website.



▲ Andrew Wheeler as Stephen Harper in PROUD.

Steveston Folk Guild Presents: Sahara Jane

April 16, 7:30 p.m.
Chinese Bunkhouse
5180 Westwater Dr., Richmond
www.stevestonfolk.net

The Steveston Folk Guild presents talented singer-songwriter Sahara Jane for all those interested in folk music. Jane is from Nova Scotia and has two full length albums of her own original music. Her experiences and ideas come through in her music and will definitely be enjoyed by the audience. For more information, please visit the website.

Arts Alive 2015

April 17–May 17
Burnaby Art Gallery
6344 Deer Lake Ave., Burnaby
www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Burnaby-Art-Gallery

This year's Arts Alive features artwork created by elementary school students in Burnaby's School District #41. The 2015 exhibition explores the theme of "capturing a moment" and what it means to these students. The exhibition also features key programs such as the Burnaby Art Gallery tour and workshops. For more information about the exhibition, please visit the website.

Eco Fashion Week

April 19–24
Fairmont Waterfront Hotel
900 Canada Place Way, Vancouver
www.ecofashion-week.com

Eco Fashion Week is back for its ninth season! The focus of Eco Fashion Week is sustainable fashion that is both pleasing to the eye and to the environment. With speaker seminars, industry panels and many more events, this is definitely a recommended gathering for all the fashion lovers out there! For more information on Eco Fashion Week events, please visit the website.

Dance Allsorts: The Response

April 19, 2 p.m.
Roundhouse Arts and Recreation Centre
181 Roundhouse Mews, Vancouver
www.newworks.ca/presentations/dance-allsorts

New Works presents Dance Allsorts, an event filled with inspiring performances and workshops. Dance Allsorts, currently in its 17th season, aspires to introduce all sorts of dance to all kinds of people. In this edition of Dance Allsorts, "The Response" is a contemporary dance piece that introduces the audience to the fluid and grace-

Four Seasons Hotel Vancouver
791 Georgia St, Vancouver
www.canstructionvancouver.com

Canstruction Vancouver is back and free to the public! Giant sculptures made out of canned goods are on display for a limited time. The theme this year is "fact or fiction," so come on down and see what architects, engineers, designers and students have created. Canstruction Vancouver has collected over 1.31 million cans of food in the past 13 years for the Greater Vancouver Foodbank Society. Come on down and support a good cause.

Burnaby Golf Festival

April 25, 9 a.m.–12 p.m.
Burnaby Mountain Golf Course and Driving Range
7600 Halifax St., Burnaby
www.burnaby.ca/Things-To-Do/Calendar-of-Events

Have you ever wanted to learn to play golf? Are you a golf-enthusiast? This event may be for you! The Burnaby Golf Festival offers free golf clinics, custom club fittings and all things golf-related. This event is fun for the whole family, with prizes to be won and free demonstrations. For more information, please visit the website.

Timberline Ranch Family Festival

April 25, 10 a.m.–4 p.m.
Timberline Ranch
22351 144th Ave., Maple Ridge
www.timberlineranch.com
604-463-9278

The Timberline Ranch Family Festival is filled with fun for the whole family! Come and meet all 45 horses and all the other petting zoo animals. Watch the live Western Show, tackle the Challenge Course or try winning a prize at the golf putting contest! There are hayrides, a BBQ and much more! For more information on pricing, please visit the website.

Goodbye Chums

April 26, 11 a.m.–3 p.m.
Meet at Bell-Irving Hatchery
114560 256th St., Maple Ridge
www.familyfuncanada.com/vancouver
604-530-4983

Come on down to the Kanaka Creek Regional Park and help release Salmon fry into Kanaka Creek. There are also plenty of other fun activities for the whole family. Visit the hatchery, see fun displays and enjoy the kids' crafts. Please visit the Family Fun Vancouver website for more information.

Chan Centre for Performing Arts at UBC Presents Lila Downs

April 26, 7 p.m.
Chan Centre for the Performing Arts
6265 Crescent Rd., Vancouver
www.chancentre.com
604-822-6219

Lila Downs is a Mexican-American artist whose unique music melds together traditional Mexican folk and blues, jazz and rock. Downs earned a 2012 Grammy award and she recently won two awards at the Latin Grammys. Come and experience Lila Downs' music for yourself. For more information on ticket pricing, please visit the website.

ful movements of contemporary styles. Admission is by donation.

Charanga Habanera

April 19, 8 p.m.
Commodore Ballroom
868 Granville St., Vancouver
www.cubainvancouver.com

Regarded as one of the most entertaining Latin music acts in the world, Charanga Habanera comes to Vancouver for one night only! With lively music and dancing, Charanga Habanera is a group that music lovers won't want to miss. DJ Kubanito assists the group with uplifting Latin music as audiences enjoy the performance and dance the night away! For more information on ticket pricing, please visit the website.

Lulu Series: Art in the City

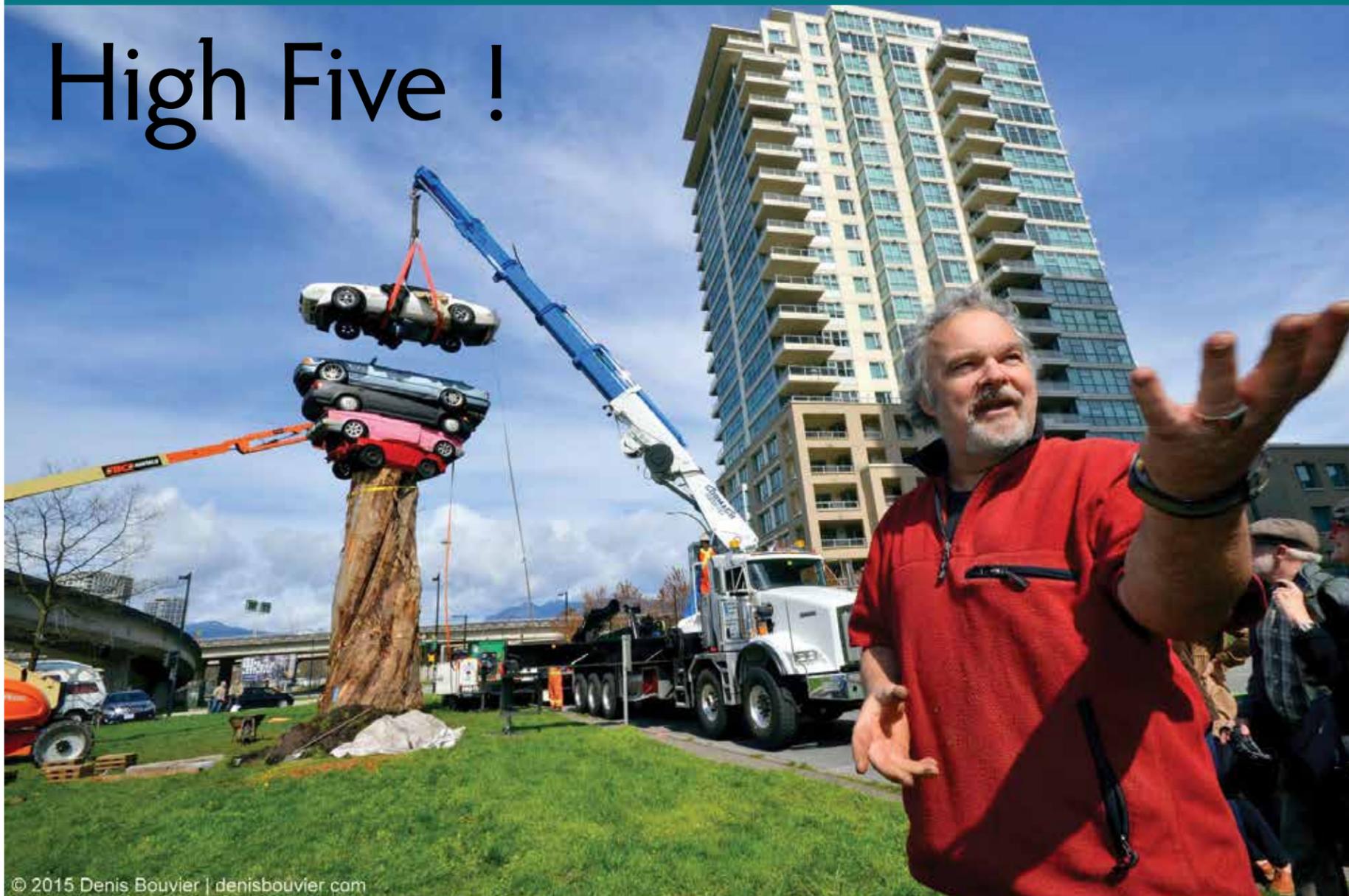
April 23, 7 p.m.
Richmond City Hall Council Chambers
6911 No. 3 Rd., Richmond
www.richmond.ca/culture/about/events/lulu.htm

Come join the city of Richmond as it presents numerous guest speakers for its annual spring series. Art in the City discusses the importance of establishing connections between the community and the citizens. Art in the City presents acclaimed artists, architects and urban planners speaking about the relationship between art and the urban environment.

Canstruction Vancouver 2015

April 24–May 8

High Five !



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Trans Am Totem is the latest installation of the Vancouver Biennale, part of the 2014–2016 Vancouver Biennale Open Air Museum supporting public art. It consists of five partially restored car wrecks atop the base of an old growth cedar tree. It's 10 metres high and weighs 11,340 kilograms. The cars and the tree base were donated for the project.

The creator is North Vancouver painter and sculptor Marcus Bowcott, seen in the photo above with his hand outstretched. The totem is a meditation on modern culture intersecting with nature. It is located at the north end of False Creek on a median where Pacific Boulevard

turns into Quebec Street. It's a busy area, perfect for the installation's concept.

Historically, the area was filled with huge cedars and Douglas firs, some of the largest trees in the world, upwards of 60 metres. After European settlement, False Creek turned into a busy industrial area with sawmills, logging booms and later a variety of factories. Today, particularly in the area of *Trans Am Totem* we see highrises, the Sky Train, the Georgia Viaduct, Pacific Boulevard, Quebec Street and bike paths. All this development includes a lot of traffic, especially that of cars. In the totem, cars supplant the natural world the cedar tree represents. So we have the duality of

man vs. nature, past vs. present. And looming over all is the question of what the future holds.

The top car in the sculpture is a Pontiac Trans Am, an icon for speed, power and status. All the totem cars also represent a throwaway consumer culture. They harken to the artist's past when he towed logs on the Fraser River and observed wrecked cars spilling into its North Arm. At the same time, the totem cars are colourful and the whole sculpture is somewhat whimsical. If you walk around the cedar tree base of the totem, you may notice a bear paw carved into the tree. This was created by Coast Salish Squamish artist Rick Xwalactun. It represents a welcome blessing.

At night the Trans-Am car on top of the totem is lit with a green light. This is in solidarity with residents in the northeast False Creek neighbourhood who live directly across from the sculpture. They have green lights in their windows to remind the City of Vancouver and developer Concord Pacific of their now 25-year-old agreement with the residents to complete Creekside Park and the Sea-wall at the northeast corner of False Creek. This created an on-going dispute between the City of Vancouver and the False Creek Residents Association (FCRA) which recently went to court. The FCRA lost with the judge upholding the city's power to relax by-laws

to allow Concord Pacific's condo sales centre to remain on the 9-acre lot intended for the park. Concord also rents out the space to other event promoters and Cirque du Soleil. The city has promised the park will come but perhaps not for another five years as they finalize plans to do away with the Dunsmuir and Georgia viaducts. So the local residents, like the totem cars, will be left in suspension while development trumps green space.

For more information on Marcus Bowcott, visit: marcusbowcott.com

Don Richardson

Recipe by Selma van Halder



Kung Pao Chicken

Several years back I had a Chinese roommate who taught me how to make Kung Pao Chicken, a dish that I'd never had before. I didn't know this dish is one of North America's favourite take out dishes, or as my current Chinese co-worker informed me "the whitest Chinese dish around". Chinese take-out in Holland, where I'm from, generally takes a strange Chinese-Indonesian hybrid form resulting in lots of fried rice, egg rolls and saté. My roommate from Chengdu taught me how to make this delicious dish, and it stuck with me over the years, written down in one of my little recipe booklets, and by now I take pride in my friends asking me, when I serve it to them, which restaurant I got this from.

Ingredients

- 400 g chicken (breast or thigh meat, cubed)

- 1 cup peanuts
- 4 cm slice of fresh ginger, grated
- 4 cloves garlic, minced
- 4 spring onion, sliced
- 2 dried chili
- 1 red bell pepper, cubed

Marinade Ingredients

- 2 tbs cornstarch
- 4 tbsp soy sauce
- 2 tbs vegetable oil

Sauce Ingredients

- 4 tbs soy sauce
- 4 tbs sugar
- 3 tbs rice vinegar
- 2 tsp cornstarch

Method

1. Combine the ingredients for the marinade and the sauce in two separate bowls.
2. Put the chicken in with the marinade and make sure everything is well coated. Add a bit of water if need be.

3. Meanwhile slice the vegetables and have them ready to go. Once you start stir frying this dish will move fast.
4. Heat your wok or large non-stick pan on high heat. Add a tablespoon of vegetable oil once the pan is hot and add the chicken. Make sure you add all the marinade, too. You will need it to thicken your sauce.
5. Once your chicken has browned on all sides, add ginger, garlic, dried chilli pepper, and the white parts of the spring onion. Stir and cook for about 1 minute.
6. Finish by adding the red pepper and sauce, cook for another two minutes or until the sauce has reached the desired consistency.
7. Stir in the peanuts and serve immediately. Garnish with the rest of the spring onion and serve with rice.