

Vietnamese youth
re-connect with
their roots
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Photo courtesy of Ryan McMahon

Verbatim

The freedom to be oneself

by SANDRA ZIMMERMANN

You always hear about how diverse and multicultural Vancouver is and that Canadians are polite and friendly. All of this is true, but even more so, I have always perceived people in Vancouver, whatever their roots are to be welcoming, accepting and unprejudiced. Once you have lived in Vancouver for a while you don't notice how exceptional that is, but once you leave, you realize that these character traits are indeed special.

Sometime last November I went out with friends – it was the usual busy Saturday night in Yaletown. While we were walking on Hamilton Street a tourist from the USA asked for directions. I replied to him, and he thanked me, adding that he had detected a foreign accent in my English. He asked where I was from (the answer is Germany, by the way). Now this might not seem like a big thing. He was polite, and I am convinced he had no bad intentions, but yet, I was confused by his question. I was not used to someone pointing out that I was a foreigner and I couldn't help thinking, "If you are going to ask everyone in this city who has a non-native accent where they are from then you'll be very busy my friend."

When someone calls you out on a characteristic that distinguishes you from the (apparent) norm or majority, it's more than likely you feel excluded. Having lived in Vancouver for almost a year, I knew that this "standard" doesn't exist in everyone's minds. I don't mean to say that this was typical of an American – I've had plenty of similar examples from Germany – and certainly not inherent to them. It's just such

See "Verbatim" page 6

Earth Day: A Native narrative

by FIONA BENSON

The wisdom and creativity of Coast Salish Peoples will be at the heart of this year's Earth Day celebrations.

Supported by the City of Vancouver, the Kwi Awt Stelmexw and the Tsleil-Waututh Nations are celebrating the 46th annual Earth Day with a multimedia indigenous celebration of youth, the city and the planet. The theme is reconciliation and shared environmental stewardship. On Apr. 22, *Voices of Elders* will be heard at the Queen Elizabeth Theatre.

The main event will feature speeches, films, music and dancing. Headlining speakers and artists are some of the most respected indigenous figures in Canada, including Lee Maracle, the first indigenous woman to be published in Canada, Chief Bobby Joseph, Grand Chief Stewart Phillip and Joan Phillip.

Not least of these is the master of ceremonies, comedian Ryan McMahon.

Making light of heavy work

Anishinaabe Ryan McMahon set out from treaty territory some twenty years ago with the dreams of an aspiring actor. As

he developed into an extraordinary storyteller, earning a degree in theatre and graduating from Toronto's respected Second City Conservatory, he found his Native heritage accompanying him everywhere. "The stories I wanted to tell," he says, "just weren't being told on TV and in mainstream theatre." So instead of waiting for suitable opportunities, he made his own.

Today, McMahon has an accomplished résumé of comedy, storytelling, and aboriginal truth-telling. He has been hailed a "Native George Carlin" and a "comedic surgeon." He was voted a name

to watch ("New Faces Canada") at his 2012 Just for Laughs debut, and he was the first Native comedian to be featured in a full-length stand-up comedy special by CBC TV (*Ryan McMahon – UnReserved*). McMahon's current comedy tour takes him across Canada and the United States. The CEO of a Native media conglomerate, he is also a writer and a blogger.

His podcast *Red Man Laughing* is in its fifth season, and has aired on CBC national radio.

And though this sounds like a great success story, there is an abiding frustration in his work.

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A journey from Poland to the Northern Lights
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Hope Chests share hidden stories
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Community Profile



Keeping Vietnamese culture alive

by SUSAN HANCOCK

Brian Truong, Hue Truong and Yen Ngyugen are all part of a non-profit organization called V3, a Vietnamese traditional dance performance group. They sat down with The Source to talk about Vietnamese culture and their desire to engage the next generation of Vietnamese-Canadians.

"If you ask Vietnamese around here they will say that our community is scattered," says Ngyugen, who has volunteered with V3 for many years.

Engaging Vietnamese youth

There are 31,075 Vietnamese living in the Lower Mainland as per the 2011 National Statistics Canada census. The non-profit organization V3 represents people from the three regions of Vietnam: North, Central and South. V3 still struggles to engage Vietnamese youth in their culture and traditions.

"I don't speak Vietnamese very well and I know little of my culture," says Brian Truong. "This means that when I have my own family, the culture will be further diluted."

"There are not enough of the third and fourth generations of Vietnamese who have a desire to get reacquainted with their culture," says Truong.

Many Vancouverites distinguish Vietnamese culture by their Pho meat-based soups and spicy curries from award-winning restaurants like Mr. Red Café in the Hastings-Sunrise neighbourhood. Many more businesses and communities live

ing boat that was heading to a Malaysian refugee camp. When their boat was sunk in the ocean near the coast of Malaysia by Communists trying to stop them from leaving Vietnam, the families that survived the treacherous seas and starvation were transferred to a refugee camp in Malaysia where they could remain for ten years. Mrs. Truong's family was lucky. A group of professors and doctors living in the

“We need groups to work together to help preserve Vietnamese culture, so we can pass along our identity to the next generation.

Yen Ngyugen, member of V3, a Vietnamese traditional dance performance group

and breathe in pockets across the Lower Mainland, such as the Kensington-Cedar Cottage neighbourhood on Kingsway that was renamed Little Saigon. However, the community still lacks an official body or association designed to promote Vietnamese culture.

"There are a number of small grass-root groups supporting our neighbourhoods," says Ngyugen. "But, we don't have one specific organization that

Lower Mainland sponsored her entire family four months after they had arrived at the camp.

"I left Vietnam at 13 with my family – we crossed the Pacific Ocean on a small fishing boat that should only hold 20 people, says Mrs. Truong. "The problem was we had 360 people on our boat."

Now 52, Mrs. Truong manages the dance performances for V3 group. She believes it's important to help guide the next generation of Vietnamese. Similar to other Asian cultures, Vietnamese children learn at an early age to respect their parents and elders. Mrs. Truong is less interested in following outdated traditions like arranged marriages, but she does expect to live with one of her children when she is elderly.

"We are very proud of our Vietnamese culture," says Mrs. Truong. "I was taught by my parents to be respectful, loving and honest. No cheating, no lying...and no shortcuts. And, I've taught my three children the same thing."

Ngyugen, 30, was introduced to V3 as a teenager and now she manages the finances and donations for the group. Ngyugen has experienced how Vietnamese elders resist change and try to prevent the next generation from moving on from the past. The divide has stymied many Vietnamese groups from working together to build their cultural identity across the Lower Mainland.

"We need groups to work together to help preserve Vietnamese culture, so we can pass along our identity to the next generation," says Ngyugen. ✉

For more information on V3, go to www.V3group.ca.



▲ Hue Truong (back row centre) and her 11 family members on Barnston Island, Surrey, with one of their sponsors, Susan Russell and her three daughters.

Truong, 29, joined V3 as a way of understanding his own identity. He also noticed a lack of interest from Vietnamese youth who are more interested in assimilating with Canadian culture.

helps to unite and promote Vietnamese culture."

Resettlement in Canada shaped Vietnamese culture

The journey of more than 40,500 Vietnamese resettling in Canada after the Vietnam War is an important part of Vietnamese culture.

Brian's mother Hue Truong resettled in Canada in 1979. Eleven members of her family were rescued from an overcrowded fish-



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A radio program to engage youth

by ALISON CHIANG

You may not know the face but you may recognize the voice. As host of Red 93.1FM's Sunday radio program, Sade Bache SadaVirsa, Kanwainain (Naina) Grewal says people have started noticing her in the past couple of years – even while she's shopping for a brand of ketchup with her mother at the grocery store. This year's recipient of the Shakti Society Award for Academic Excellence, Grewal juggles school, broadcasting and contributing to her community.

Grewal says that although the radio program is in both English and Punjabi, everyone is welcome to call in, interact with her and try to answer trivia-like questions.

"It's not school. It's supposed to [be] a fun thing. We want people to learn without even realizing it," says Grewal, 21, who is working on a double major in communications and business at Simon Fraser University.

The voices of youth

Grewal, who moved to Vancouver in 2002 from Punjab, India, has stayed in touched with her cultural roots with activities such as Indian song, dance and acting. Grewal, a Surrey resident, explains the founder of the dance academy she attended saw potential and suggested she take on the opportunity to host a youth radio program.

"I was 12 at the time—it was all very new to me," says Grewal.

Sade Bache Sade Virsa means our children/our youth and our future. Grewal says the idea is that our culture and future re-

side in the hands of our youth. The youth embody our values: the good and the bad.

At first, Grewal would plan for hours and write down word for word what she was going to say. Her audience, before going 'live,' were her parents who would offer feedback, such as tone and delivery.

"Now the show is more of a conversation. It's much more interactive. In the first few months of the show, I would have to encourage friends and family to listen to the show and call in...there wasn't a radio show for children [hosted by a young adult]...and young people can be shy to call in," says Grewal.

Grewal also received positive feedback from parents who say their children are now more interested in Punjabi poetry, short stories and generally have a stronger grasp of the Punjabi language.

She credits her own parents for insisting she and her younger brother speak Punjabi at home.

"My father would tell us, 'If your generation doesn't speak



▲ Radio show in action at the Red FM Studios.

and practise Punjabi, the generation after you, won't know it.' Learning a new language really opens up one's mind to new experiences," says Grewal, who

has written a challenge exam in Punjabi.

Shakti awards

Shakti Society, a non-profit society made up of volunteers, was formed a few years ago. The awards, says Sonia Andhi, founder and executive director of Shakti Society, were first started in 2000 as a grass-roots effort to honour women of all backgrounds in our community. The awards coincide with International Women's Day, celebrating the 'everyday women', not necessarily the big names in businesses or corporations but the women who are at home and keeping their families together while doing meaningful work.

The society's goals include raising funds to help cover logistical costs of running the Shakti

Awards and also to help with other events such as café dialogues about violence against women.

"We are looking at other needs of the community as well. We are getting some international exposure, having been contacted by a UN-based organization that inquire about the type of work the Shakti Society is interested in," says Andhi.

Grewal was both surprised and pleased when she found out she won the Shakti Award for Academic Excellence.

"It was very humbling standing beside these people who have done amazing work," says Grewal, who adds Shakti means 'power.' ✍

For more information, email Sonia Andhi: shaktisociety2000@gmail.com



▲ Naina Grewal received the Shakti Award for Academic Achievement presented by Shakti Society in March 2016.

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Left Bank


Hyperbole and gotcha journalism threaten to obscure necessary debate on climate

It's no leap to say our societies have to transition off of fossil fuels

In the old Looney Tunes cartoon, Wile E. Coyote would often end up going over a cliff in his ever-futile attempts to catch The Road Runner. The standard gag would feature a hapless Wile E. hovering in midair while his elusive prey looked on mischievously; Coyote would only actually begin to crash to the ground once he looked down and realized his predicament. A key part of the gag was the looney idea that gravity only kicked in once the character realized they had run out of ground underneath them.

I'm afraid it sometimes feels like our species is now a few feet over the cliff and just trying not to look down. How else to explain the strangely conventional terms of discussion in politics and the media when it comes to the great pipeline debates in Canada. Even after the much-hyped Most Important UN Summit Ever in Paris, when seemingly everyone holding elected office in Canada jetted over to France to take selfies with the Eiffel Tower and make earnest proclamations about reducing emissions, the whole conversation seems to have returned to business as usual.

Take, for example, the nationwide media hysteria that greeted the passage of a resolution at the New Democratic Party's recent convention in Edmonton calling for grassroots debate of the Leap Manifesto, a statement drafted after a meeting of social movement activists last year which calls on Canada to reduce inequality and shift off of fossil fuels as quickly as possible.

The way the press reacted, you would have thought NDP members had voted to ban hockey. CBC's old guard pundits unanimously scolded the Leap's authors and the delegates who voted to debate it, while Maclean's magazine featured the two most prominent initiators of the manifesto, author Naomi Klein and her filmmaker husband Avi Lewis, with the headline "How to Kill the NDP." The media coverage all focused on the differences between Alberta's provincial NDP government, which is committed to pushing for new tar sands pipelines, and the federal NDP. It's a fair division to report on, especially since the convention was taking place in Alberta, but the sensationalistic coverage missed the forest for the trees.

There were two glaring bits of context almost entirely absent from this media tempest in a teacup. First, almost none of the outlets put the Leap Manifesto in the context of the global climate emergency. Global temperature records are now regularly being smashed. According to the Guardian, data from the Japanese Meteorological Agency showed that last month smashed a more than century-old temperature record, and that "every one of the past 11 months has been the hottest ever recorded

for that month." Meanwhile, new and alarming studies point to more rapid melting of the polar ice caps than previously predicted.

The other point the pundits overlooked in their rush to declare the demise of the NDP was that phasing out fossil fuels is not remotely controversial, and the proposed pipelines are not remotely popular. The urgent need to shift to renewable energy was central to the discussions in Paris, and it was even independently agreed upon by the G7 industrialized countries earlier last year. With Stephen Harper in attendance, the G7 (the G8, excluding Russia) pledged to eliminate fossil fuels by the end of this century.

Across Canada opposition to new tar sands pipelines is mainstream and widespread. A poll commissioned by the Climate Action Network in late 2015 found a whopping 78% agreed with this statement: "protecting the climate is more important than building pipelines and further developing the oil sands." Eighty-four per cent wanted the federal government to prioritize investment in developing renewable energy.

Here in British Columbia, the usual suspects ignored the broader context and rushed to use the occasion of the federal NDP passing a resolution to do "gotcha" journalism, playing on the old trope that the NDP is against all forms of development. BC NDP leader John Horgan was pressed to disassociate himself from the Leap, even though many members of his party had just voted to discuss and debate it. Even before the convention vote, Global TV's Keith Baldrey was churning out hyperbole on Twitter: "the Leap Manifesto is close to swallowing the federal NDP and, perhaps, the BC NDP."

In fairness to Horgan, the B.C. media landscape puts him and his party at a disadvantage. Any time they follow the environmental and climate concerns of their base and oppose mega-projects, the media piles on in a qualitatively different manner than on those somewhat more rare occasions when the B.C. Liberals follow suit. The Kinder Morgan pipeline is a perfect example. It was a game changing controversy when the BC NDP came out against it during the 2013 election campaign, but there was barely a ripple when the BC Liberal government formally opposed the pipeline at the National Energy Board earlier this year.

Here's hoping British Columbians, whether members of the NDP or not, will be able to have a sober debate about how best to transition our society off of fossil fuels. Let's not let corporate media voices derail this urgent conversation. You can check out the Leap Manifesto yourselves at this link: www.leapmanifesto.org/en/the-leap-manifesto


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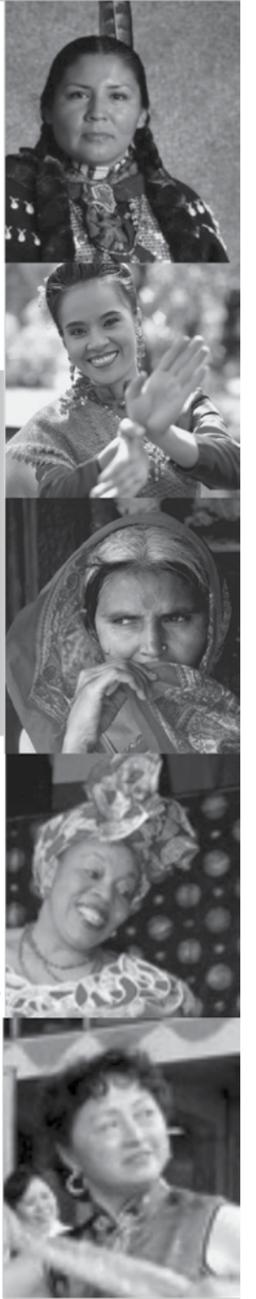
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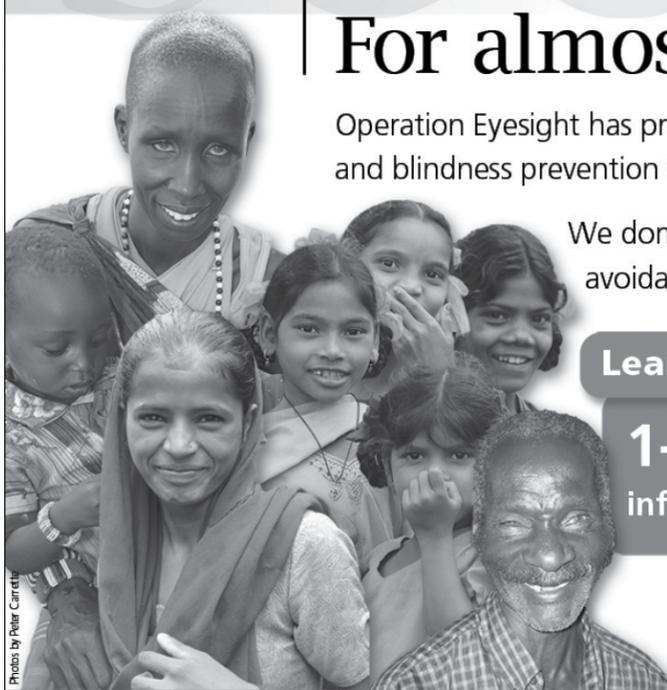
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Women played a key role in local war resistance during the Vietnam era

by GORDON GAMLIN

As part of the Vancouver Historical Society's free lecture series, Lara Campbell, professor and Chair of the Department of Gender, Sexuality, and Women's Studies at Simon Fraser University will speak on Thursday, April 28 at 7:30 p.m. in the Museum of Vancouver.

Her talk, entitled *Local Protest and Transnational Politics: Vietnam War Resistance in Vancouver and British Columbia*, will focus

groups. The war resistance community reclaimed and used the term 'draft dodgers' as a practical means to distinguish this larger group from deserters. Desertion came with more severe legal implications and accordingly put different demands on the resistance. "While women were not drafted, they were nonetheless directly impacted. Hence, women were draft and war resisters in a broader sense and part of this larger community," she says.

Campbell says it is also important to remember that American

“While women were not drafted, they were nonetheless directly impacted.

Lara Campbell, professor and Chair of the Department of Gender, Sexuality, and Women's Studies at SFU

on the role of women and gender within the antiwar movement, especially considering local case studies in light of the Women's Liberation Movement.

Draft resisters gathered in Vancouver

Thousands of American draft resisters once came to Canada to protest the Vietnam War. Between 1964 and 1973, Vancouver became a centre for transnational antiwar activism where local organizations, activists and support networks resisted and criticized American geopolitical and cultural influence in Canada.

"The upcoming talk will focus on the context of groups in Vancouver and the community who supported draft dodgers and deserters. Overall these Vancouver stories are set against the backdrop of the antiwar resistance," Campbell says.

The current project grew naturally from Campbell's interest in women's and gender history and North American political protest history. It was sparked by a simple conversation.

"One evening we were out with American friends who had been active in the resistance to the Vietnam War. The chat quickly grew rich in anecdotes as friends

women who immigrated to Canada played an important role in helping to build community and supporting their families. They were able to move back and forth across the border, keeping up family relationships and friendships. Women were sometimes the initiators of immigration to Canada.

"For example, some women worried that the Vietnam War would drag on for years, making their teenage sons vulnerable to the draft," says Campbell.

Lasting implications and renewed interest

The Vietnam era coincided with the expansion of higher education in Canada. The humanities and social sciences saw many new hires from the United States in the 1970s. The war resistance thus had a nuanced impact on Canadian culture and society on many levels.



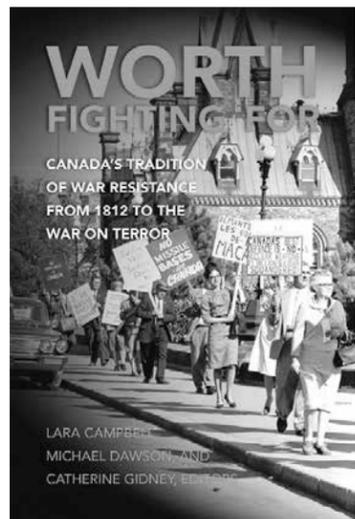
▲ Laura Campbell.

"[More recently] the Iraq War discussion rekindled interest in revisiting the Vietnam War as we ask, 'Who goes to fight during an American war?' Hence the memories and experiences of Vietnam gained renewed urgency in the face of Iraq," says Campbell.

Campbell's most recent book is entitled *Worth Fighting For: Canada's Tradition of War Resistance from 1812 to the War on Terror*.

"This book, while not about Vietnam, was inspired by the research I did on draft resistance more generally. It looks at Canada's long history of war resistance from the 18th century to the present day, with several articles on draft resistance and resistance to the Iraq war," says Campbell. ✍

For more information, please visit www.vancouver-historical-society.ca



▲ Laura Campbell's book, *Worth Fighting For: Canada's Tradition of War Resistance from 1812 to the War on Terror*.

remembered circumstances like where one could find the best border points with sympathetic border guards to cross. I also became interested in women's history of the era to find out about the women that came with the men," says Campbell.

As explained by Campbell, the young men who resisted the draft formed several distinct



▲ Trapper with her wolf pelt, Sunnydale, Yukon Territory, November 19, 2014.

Photo by Rafał Gerszak, Boreal Collective

A long road trip the Canadian North

by FLORENCE HWANG

Rafał Gerszak, photographer, will be speaking at the next Global Civic's 25th Public Salon on May 4 at the Vancouver Playhouse.

Gerszak is part of the Boreal Collective, a group of 12 internationally-based photographers whose mandate is to "explore complex narratives and communicate stories visually, with patience, commitment and integrity," to document humanity in a world that is rapidly changing.

First road trip

When Gerszak was eight years old, his life was uprooted. When his family left their home in Poland, his parents told him they were going on a road trip.

"They packed up their little car with a bunch of our belongings. That was how I left Poland. I didn't even really have a chance to say good bye," recalls Gerszak.

Gerszak and his family stayed in a West Germany refugee camp for a couple of years, where he was exposed to many cultures, but also a lot of racism. Gerszak recalls being pulled by his ear by his German teacher to sit outside the classroom for no reason, and a group of racists who would lock the doors of the apartments, take the mattresses available for refugees and burn them.

Canadian experience

In 1990, when Gerszak was nearly 10, he and his family moved to Canada; his parents now live in Edmonton and Gerszak in Vancouver. He credits his childhood experience for making him feel at ease with people of all cultures.

"I didn't feel uncomfortable in anybody's home – didn't matter what they were cooking or what language they were speaking or what religion they believed in. Everything was normal to me because that's what I grew up with," he explains.

When Gerszak completed high school, he took a trip back to Poland to reconnect with

his culture and family and bought a Sony point-and-shoot camera at an airport along the way. His parents printed a few photos from his trip and posted them on their restaurant wall. A photography professor who frequented the restaurant noticed the photographs and said the photographer had a good eye and should think about going to school for photography.

"That totally revolutionized my life because I had no idea you could...that photography was a job, that it was a career – that there's a school for it and you can make money off of photographs," says Gerszak.

War zone and beyond

Gerszak then took photography classes at Langara College, proceeded to do an internship with the Globe in Afghanistan, a country he ended up going back to on his own for two years.

himself spending more time outdoors, fishing and watching wildlife, which led him to travel north to the Yukon in 2013.

"I was reading there was more moose in the Yukon than people. Ok, I was like that's the place I want to go," he says.

Gerszak says that people go to the Yukon for a vacation and end up moving there; he and his girlfriend are even contemplating getting a property there, though he will continue to work out of Vancouver.

Gerszak has plans on continuing to photograph and document life in northern Canada, such as the those who live as fur trappers, which he observes is a dying trade, as well as climate change and its effect on the environment.

"What draws me the most is the peacefulness. There's no traffic. No sirens. No street lights. I love that I can walk to a stream, drink right out of the



▲ Freda Huson, middle, greets hereditary chiefs from all five clans of the Wet'suwet'en at the Unist'ot'en bridge checkpoint in northern British Columbia, September 3, 2015.

Photo by Rafał Gerszak, Boreal Collective

"[In Afghanistan], it didn't matter how you dressed, it didn't matter how you looked, it didn't matter the type of person you are. It didn't matter what kind of car you drove or what kind of clothes you wore. When I came back here, all of a sudden, all these things mattered," he says.

When he returned to Canada at the end of 2010, he found

stream, catch a fish and eat my food right there. I love all that," he says.

The Global Civic's 25th Public Salon includes seven other speakers besides Gerszak and will be held on May 4 at the Vancouver Playhouse. ✍

For more information, visit www.globalcivic.org.

Innovative print techniques succeed in Michiko Suzuki's Hope Chests exhibit

by SOPHIA DELAFONTAINE

Japanese artist Michiko Suzuki will present her exhibit *Hope Chests* beginning on May 19th at the Burnaby Art Gallery. In her print project, each of the eight white silk tents represent a different girl of a diverse cultural group and her story, illustrating beauty through unique means of symbolism.

Suzuki's inspiration for the *Hope Chests* project stemmed from the horrors of sex trafficking and a desire to do something about it through her artwork.

"I wanted to give some encouragement to children, the younger generation, especially girls," says Suzuki, "so I started making beautiful things for girls."

A symbolic statement

Riddled with symbolism of Japanese culture and of the young girls, the tents hold meaning on their insides as well as on their exteriors.

"The boxes open like a Kimono," says Suzuki about the hope chests inside the tents.

White silks symbolize purity. Inside the 'sacred' tent, only one individual is able to enter at a time, creating a peaceful space for the viewer to be alone with the artwork.

"It's just them and the artwork, that's it, no distractions," says Suzuki's husband and fellow artist Wayne Eastcott.

"Each girl was very excited," Suzuki says in reference to the four Canadian girls and four Japanese girls she modeled the hope chests around. "What's your favourite things? What are your dreams? What are your hopes?"

These were some of the questions Suzuki asked in the extensive interviews she did with the girls.

Testing new waters

Not only are each of Suzuki's silk tents specific to the girls they are based on, but the style of printmaking used to create them is also unique.

"Using beautiful silks and including traditional printmaking and this new kind of printing, combined together and making a very unusual, innovative kind of printing style," says Suzuki



▲ Michiko Suzuki, Portrait of Migiwa, Inkjet print on paper, 2013.

on her decision making process with regards to the tents.

For Suzuki, the *Hope Chests* project posed new elements to her way of making art. It was the printmaking technique as well as all the difference aspects of *Hope Chests* that differed so much from Suzuki's traditional works.

"*Hope Chests* was a totally different style," says Suzuki. "It was a huge jump for me, kind of a challenge."

Started in 2010, *Hope Chests* is also the longest project Suzuki had ever worked on.

"And she did everything herself, she didn't have any help from anybody for anything," says Eastcott. "She put her heart and soul in all the printing, all the collaging, everything."

The back and forth

Over the years, Suzuki and Eastcott have made many trips between Canada and Japan. One of these visits to Japan in September of 2012 included the showing of the half completed *Hope Chests* project, featuring the Canadian

girls at the Canadian Embassy in Tokyo.

Originally from Japan, and well known as an artist there, Suzuki immigrated to Canada through an invitation sent by the University of Alberta and has been a part of the Canadian print community ever since.

"Japan has a traditional history about printmaking," says Suzuki.

Starting with the traditional way of making traditional art in Japan, Suzuki "started to feel tight."

"I think Canada feels more free," Suzuki says about her ability to take more risks with her art in Canada, by being separated from the traditional printmaking. "I very much feel free here, I can make anything." ✍

The *Hope Chests* opening reception happens May 19 from 7–9 pm. The exhibit will be ongoing until June 12. For more information, please visit: <https://www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Burnaby-Art-Gallery/Exhibitions/Michiko-Suzuki-Hope-Chests.html>

► "Verbatim" from page 1

a different way of thinking than what I had grown accustomed to in Vancouver over the past several months. From the very beginning, Vancouver made it obvious that treat-



Photo by Milky G., Flickr

▲ Canada is a mosaic of individuals, not a melting pot.

ing people differently because they look, speak or behave differently is not a thing here.

When I remember that incident I think of something I read during my English studies: typically, American society is referred to as a melting pot, whereas the Canadian community is seen as a mosaic. It's a good thing: people are different, and that's okay. There is no need to "melt together." It's perfectly fine to be who you are.

I have always felt that Vancouver's diverse society embraces individuality, whether we are talking about race, sexuality, gender identity or beliefs. And when it comes to accents... in Vancouver, you'll hear "foreign" accents all around town. It's normal, and this blend of native and non-native English is the norm. It's what makes Vancouver, Vancouver. It's what I missed most when I visited New York last fall (a city I absolutely adore, just to be clear) –

the lack of diversity in people's speech.

I'll never forget when my landlord told me one night before I headed out with friends, "to meet some nice boys" and added "or girls," as if it was the most natural thing in the world. And in Vancouver, it is. Coming from a small town in Germany, that comment astonished me. Germany is a country where the reigning party officially endorses the "traditional" family – father, mother, child – and where some of that party's members speak out against including sexual diversity into the school curricula, thus rejecting same-sex couples. Germany is a country where same-sex couples still cannot get married. My religious Vancouver landlord? He couldn't care less.

After one year in Vancouver I realized that this city has one of the greatest gifts to offer: Vancouver gives you the freedom to be yourself. ✍



AUDITIONS

Sunday, May 1
Saturday, May 14

The Vancouver Chamber Choir is holding auditions for professional-level singers.

All voices (SATB)
are invited to audition.

The Vancouver Chamber Choir is a fully professional choir of 20 experienced, well-trained singers.

The key activities of the Choir include a subscription series that is unique in Vancouver, extensive touring in Canada and abroad, broadcasting live concerts, recording, commissioning and premiering new choral compositions, and presenting four to five educational programs throughout each season.

The Choir demands a major commitment of time and needs to be the singers' top priority.

The Vancouver Chamber Choir usually rehearses on Tuesday, Wednesday, and Thursday mornings.

A list of substitute singers is maintained; these people may also be used to augment the Choir if a larger group is needed.

An audition lasts approximately one half hour and singers will be required to sing three or four pieces in different styles and languages. There will also be an interview with Jon Washburn.

A formal résumé is required.

Singers are expected to provide their own accompanist for the audition.

Contact Grant for an appointment
by sending your résumé to
grantwutzke@live.com



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

Blueprint for a Better Place: an International Dance Day Celebration

April 29, 2016 at 7:00 PM

Join us for Blueprint for a Better Place: an International Dance Day Celebration, bringing together the spectacular dance talents of XBa DanceCo, Keri's Scottish Highland Dance, the Royal Academy of Bhangra, and SKUD Zavicaj – to name but a few! This year we are also working hand in hand with visual artists from the lower mainland to create this most unique festival of the arts in keeping with UNESCO's International Dance Council mandates. Experience live music, live painting, and so much more! Suitable for families.

Presented by The DISKORDANSE Society.
Artistic Director, Nela H.

Venue: Studio Theatre at Surrey Arts Centre, 13750 88 Ave

Tickets: \$22.95

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or call the Box Office at 604-501-5566.

Contact: 604-501-5566 or surreycivictheatres@surrey.ca

The DISKORDANSE Company
www.diskordanse.ca

See more at: www.surrey.ca/culture-recreation/15044.aspx#sthash.N4OgGoy9.dpuf

Theatre serves as platform for youth issues

by NAOMI TSE

Now in their 15th year, Some Assembly Theatre Company is bringing their newest play, *Missing From Me*, to the stage. In coordination with the Roundhouse Youth Theatre Action Group project (RYTAG), the play features youth thespians from various cultures who hope to raise awareness about issues that youth face, through theatre.

Valerie Methot, co-founder, executive and artistic director of Some Assembly Theatre Company, says that RYTAG was inspired by her master's thesis which was based on using theatre to overcome traumatic events. After completing her master's degree at UBC, Methot wanted to work with youth and started discussions with youth at the Roundhouse Community Arts & Recreation Centre to see if they would be interested in a theatre project. "Most of the youth said that they wanted to write their own plays and work with professional artists," says Methot.



▲ Margo in *Missing From Me*, as played by Brogan Ho.

The project eventually led to the creation of Some Assembly Theatre Company. Methot continues the project with new and returning youth, who range in age from 13–18 years old. Previous experience in theatre is not required.

Calling herself the "script weaver", Methot realized that many youth wanted to continue on with the project after they were 18 so she created additional roles and opportunities for them as props designers, musical composers or script editors as well as mentors to newcomers. Some of the youth have also moved on to careers in theatre or social work while others have joined her company as full-time staff.

Raising awareness about youth issues

Plays are based on issues that the youth would like to raise awareness about. There is also a counselor available to support the youth through any personal issues that they may have. Talk-back sessions are held after each performance.

Methot is a strong advocate of giving youth a safe space for expression. "I remember being a youth – it was a time in my life that was very challenging. I had struggles with depression and I didn't really know how to talk about my struggles. I wanted to create a project for youth where they felt comfortable and safe expressing themselves."

After working with youth for many years, Methot stresses that the plays also serve as a tool to help prevent risks that youth may face.



▲ Actors Nicholas Roe, Una Spasovski, Christopher Rahim, and Parker Phelan rehearsing for *Missing From Me*.

"I've witnessed how this project is successful – I've worked with youth who have opened up about committing suicide. They have later said that if they had not participated in the project, they wouldn't have found meaning in their lives," says Methot.

For this year's production, Methot says that the youth wanted to discuss issues of isolation, loss, abuse and transphobia. The play features 11 youth, each with their own internal struggles, and takes place at a train station where unexpected events change their plans and ultimately brings them closer together.

"By the end of the play, they all discover their inner strength and

they're able to deal with their baggage better," says Methot.

Methot hopes that the play will inspire people, make them laugh and reflect on the connections in their own life.

Providing a voice to youth

Brogan Ho, 19, plays the character of Margo in *Missing From Me*. Ho has been involved in various drama classes throughout her life and joined RYTAG three years ago after watching one of their productions.

"What I like about theatre is the opportunity to get into someone else's life and bring your own experiences and emotions to the character," says Ho.

Ho explains that the youth are able to write their own characters and through the process, she was able to bring up some important issues that were applicable to her personal life and family.

"It's a good way for my parents to see what's going on with me because sometimes just having me tell them doesn't get the message across," says Ho.

Although she is currently studying at SFU, Ho is looking to pursue a career in acting.

Missing From Me will be presented from May 4–7 at the Roundhouse Community Centre. Admission is free. For more information, please visit www.someassembly.ca.



Surrey Festival of Dance

March 29 to April 28, 2016

Celebrating its 50th anniversary, the Surrey Festival of Dance is one of the largest amateur dance competitions in North America, with over 10,500 dancers from preschool to adult competing in the categories of Ballet, International, Jazz (Jazz, Lyrical Jazz), Modern & Contemporary, Street Dance/Hip Hop, Tap & Stage (Acrodance, Musical Theatre, Stage, Tap).

Adjudicators come from North America and abroad.

Tickets are available at the door only. Cost: \$2 (6 years and older), \$1 (5 years and under)

Location: Main Stage at Surrey Arts Centre, 13750 88 Avenue

Contact: 604-501-5566 or surreycivictheatres@surrey.ca

See more at: www.surrey.ca/culture-recreation/10616.aspx#sthash.pHZNaxN.dpuf

Sound of Dragon Music Festival: From West to East, old to new

by CURTIS SEUFERT

Lan Tung hopes to change the perception of Chinese music in Vancouver. The second bi-annual Sound of Dragon Music Festival (Apr. 21–24) blends both contemporary and classical Chinese music and instrumentation, and also mixes other genres such as jazz and world music. The event will be held at the Roundhouse Community Arts Centre and Western Front. The festival also features food, film, and art exhibition alongside the diverse array of musical styles and performances.

"By having individuals and ensembles from different genres and disciplines involved, we introduce ourselves to different communities," says Tung, artistic director of the festival.

Tung knows these instruments, with roots in China, don't belong in a museum and should be used in many different genres and styles just like Western instruments.

Performance and sharing art

Tung can attest to the musical flexibility of Chinese instruments: she performs in multiple acts at the festival, featuring either her voice or the erhu (fiddle) in multiple different stylistic settings and collaborative contexts. Tung collaborates with flamenco choreographers, performs pieces from Vancouver composers, and in the closing concert, is featured

in ten pieces out of the more than thirty pieces submitted by composers in thirteen different countries.

"We'd like people to realize that these traditional musical instruments can make music that resonates with them," says Tung. "We need our audience to have open minds when they attend concerts. We want to demonstrate to the music community how Asian musical elements can be a vital part of their everyday programming."

For Tung, organizing this festival has just been one step of many in blending the different kinds of music to be found in Canada.

"I came to Canada from Taiwan in 1994. Immediately, I was exposed to many styles of music I was not aware of or not familiar

with... I went to study Indian music in 2004 and 2007, playing the raga on the erhu," says Tung. "It was very challenging but the studies have influenced me very much as a performer and composer."

While there was a fusion of styles in last year's event, what differs this year is the heavy emphasis on collaboration.

"Most of the performers this year represent the crossing of genres and disciplines," says Tung. "The Orchid Ensemble will present a program fusing Asian music with flamenco dance. Ka Dao Yin, the headliner from Taiwan, is a quartet of two Chinese instruments (zheng [zither] and sheng [mouth organ]) and two Western instruments (piano and saxophone)."

Other acts featured include the newly-formed Sound of Dragon Ensemble which combines erhu, cello, dizi (bamboo flutes), western flutes, ruan (lute), guitar and percussion. The final performance features an improvisational quartet: Tung, Paul Plimley (from Vancouver), Li Tung (from Taiwan), and Shih-Yang Lee (from Taiwan); all are set to interact with a live painting from Li Tung during the performance.

Contemporary and traditional musical fusion

The focus of the exhibition is on Chinese music, but there's something to be found for anyone who takes a closer look at the performance lineup at the second bi-annual Sound of Dragon Music Festival. As with the first iteration of the festival in 2014, this year's event features a range of musical styles showing off how Chinese instruments, in addition to Western instrumentation, can be used in different musical stylings.

Lan says they plan to continue the festival every other year, aiming for more collaboration and musical sharing.

"The festival is really a fertile ground for musical ideas to be experimented and realized. We hope that this can help us to grow our audience, so the festival can become one of the important musical events in the city," says Tung.

For more information on the event, visit www.soundofdragon.com



▲ Taiwanese headliner Ka Dao Yin fuse together Eastern and Western instrumentation.

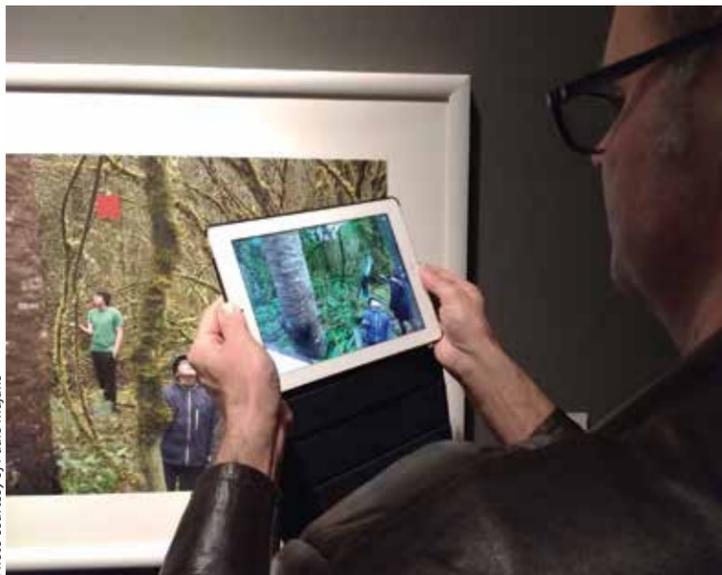


Photo courtesy of Paulo Majano

Active art and augmented reality

by RUTH JAVIER

An art exhibition typically displays a set of paintings, sculptures or photographs, for the public's observation and enjoyment, but now, new technologies have opened a window for innovation in the artistic atmosphere of Greater Vancouver.

The Surrey Art Gallery will be presenting *I Was Here*, an innovative art exhibition by Paulo Majano based in augmented reality: a technology that allows 3D graphics, images, sound or video to come to life, situating the viewer in a different time and space.

process, injecting other elements and using green screen video technology to recreate a 3D scene. This exhibition consists of one large floor work, a 3x4 meter area of a river shore, simulating a scenario that can be explored in a 360-degree walking adventure. Aurasma is the app participants need to download to their devices in order to participate in this exhibition.

"This project continues the idea of using a technology-based medium to let viewers inhabit the locations virtually, being able to see more of the scene than what is captured in a single photograph. I am interested in experimenting with new technology to

“ This project continues the idea of using a technology-based medium to let viewers inhabit the locations virtually...

Paulo Majano, artist

The exhibition takes place on a large floor work created by 3D scanning a 3x4 meter area of a river shore. Viewers are invited to interact with the exhibit's various components.

Art in real time

I Was Here presents four photographs and one sculptural floor-based panel of people and places in South Vancouver. Here, attendees can interact with this scenarios and discover different views of the image, promoting not only the discovery of new technologies but also physical and mental activity.

Majano says the project took two years to come to life. The scenes were photographed on location, with the background shot as a 360-degree view, and then put together in a detailed

see the possibilities of new forms of storytelling," said Majano.

An artist and teacher

Majano, originally from El Salvador, has been working throughout the last decade at Kwantlen Polytechnic University, first as a technician and now as a teacher, to utilize the latest technologies as a tool to make art accessible and fun, hoping to attract a bigger and wider audience to share his love of art.

As a teacher of digital media at Kwantlen Polytechnic University, Majano feels the need to instill, curiosity and deep commitment in his students regarding the creation of art. He also promotes the inclusion of different manifestations of art in an exhibition of piece, as a mediator, observing and participating in visual culture.

Majano takes his mission as an educator seriously, and enjoys the task of influencing students and provoking a sense of societal responsibility within them.

"I feel that I have succeeded as an educator when I see in a student the realization that the practice of art is not simply the making of images or objects for display, but a commitment to engage in a process of aesthetic, intellectual and social inquiry," he says.

I Was Here will be on display at the Surrey Art Gallery from Apr. 9 to June 12. ✉

For more information please visit: www.surrey.ca/culture-recreation/19031.aspx



Photo courtesy of Paulo Majano

▲ Paulo Majano, graphic artist and teacher.

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Cultural Calendar

April 19–May 3, 2016

by JAKE MCGRAIL

Artist Talk with Sonny Assu

April 21
Surrey Art Gallery
13750 88th Ave., Surrey

Presented as part of the Capture Photography Festival, artist Sonny Assu will talk about his exhibition 1UP, as well as his Longhouse, Chilkat and Interventions on the Imaginary series. Assu's work often focuses on the issues and rights surrounding Indigenous peoples, and how the past and the present combine.

Small Stage: Salon Series

April 21
The Emerald
555 Gore Ave., Vancouver
www.vancouver.plusacumen.org

The last Tuesday of every month is another chapter in the Salon Series, a monthly dinner used to connect inspiring and inspired people from all around Vancouver and the surrounding area. Twenty to twenty-five people are at each dinner, with different themes and topics of discussion for each one. This month's theme is "juxtapose."

Earth Day 2016: Voices of Elders

April 22
Queen Elizabeth Theatre
630 Hamilton St., Vancouver

Kwi Awt Stelmexw and the Tsleil-Waututh Nation are inviting everyone to a Coast Salish celebration honouring Earth Day. Some of the speakers and performances include Lee Maracle, one of the first Indigenous women published in Canada, Chief Robert Joseph, the founder of the Walk for Reconciliation, a multimedia dance from Children Of Takaya and much more.

Vaisakhi Day Parade

April 23
Surrey
www.surreyvaisakhiparade.ca

Millions of Sikhs around the world celebrate Vaisakhi Day every April, a day that marks the new year. It is one of the most important festivals on the Sikh calendar and that is evident in Surrey every year. This year marks the 17th annual Vaisakhi Parade, where 80,000 to 200,000 people attend, making it one of the largest Vaisakhi parades outside of India.

Lyse Lemieux: A Girl's Gotta Do What A Girl's Gotta Do

April 23–July 3
Richmond Art Gallery
www.richmondartgallery.org

Vancouver-based artist Lyse Lemieux, whose work centers on the body, seeks to strike a balance between representation and abstraction. Lemieux has created new large-scale wall drawings made of wool felt. The public is invited to a workshop led by the artist where participants will be able to create their own drawings and collages.

CAN Family Festival

April 24
Jack Poole Plaza (Vancouver Convention Centre)
1055 Canada Place, Vancouver
www.canucksautism.ca

The Canucks Autism Network is hosting the 5th annual CAN Family Festival, an event to raise awareness around autism while raising funds to support high-quality programs run by the Canucks Autism Network. There will be live performances, food trucks, local sports celebrities and many more family friendly activities.



▲ Surrey Vaisakhi Parade.

Just Words

April 27–30
Firehall Arts Centre
280 East Cordova St., Vancouver
www.firehallartscentre.ca

Les Productions Figlio and the Firehall Arts Centre present *Just Words*, a choreographic piece painting an image of the life of an artist told through movement by dance artists Karissa Barry and Hilary Maxwell and incorporating poetry by Serge Bennathan.

International Dance Day in Vancouver

April 29
Various locations
throughout Vancouver
www.thedancecentre.ca

April 29th is International Dance Day, and there is no better way to

celebrate it than to go to some of the events hosted by The Dance Centre throughout Vancouver. Some of the performances include dances from Ukraine and the Scottish Highlands, high energy hip-hop and a battery opera performance.

Colours: A Celebration of International Dance Day in Richmond

April 29–30
Steveston-London Secondary School
6600 Williams Rd., Richmond
www.richmondvent.wix.com/intldancedayrichmond

Four types of dances to highlight and celebrate cultures will be performed at the 2nd International Dance Day in Richmond. This ticketed dance event takes place

at the Steveston-London Secondary School from 2:30–3:30 p.m. on April 30. Free dance workshops will be presented on April 29 at the Aberdeen Centre.

Holy Holy – Celebrating David Bowie

May 2
Queen Elizabeth Theatre
630 Hamilton St., Vancouver

World-famous drummer Woody Woodmansey and legendary music producer Tony Visconti will perform the album they wrote, "The Man Who Sold the World" – an album they have never before had the chance to perform live. The evening will also be a celebration of David Bowie, with whom Visconti produced 14 albums, while Woodmansey played the drums on three of them.

► "Earth Day" from page 1

"The fight goes on," McMahon says, "the politicians just wear different coloured suits. These issues go back to colonialism."

The political environment

When I ask McMahon to comment on his working environment, his first reaction is, "I'm not hopeful."

It is an admission of the size of the job he has chosen. As an Aboriginal with an unusual voice, he feels the responsibility to use it.

"I'm tired – as an indigenous comedian I don't get a chance to just be funny. Someone has to continue to push those walls further and further so there's room for us to survive and live in. Our

politicians, chiefs and academics can't really do that."

Though McMahon is grateful for Canada's freedom of speech, he considers the attentions of the federal government so far to be mere pleasantries.

"In an era of reconciliation, you hope that politically things might change but it's really up to a sustained pressure from the people to see that change happen." So he ploughs on.

Reimagining the future

McMahon has always pushed back against the status quo – it's part of his love for comedy.

"As a comedian," he says, "I'm my own boss. I've made a really big effort to work on my own terms and not depend on assis-

tance that didn't have my best interests at heart." But even if he doesn't work for the feedback of a boss, he works for the much more demanding voice of justice.

He retraces his steps from his earlier statement of disillusionment. "I guess I can say that I'm hopeful so long as Canadians are willing to dream that a different Canada is possible. A Canada safe for indigenous people and the spirit of the people. One where we can lead good, full, sovereign lives. One that embraces indigenous contributions. One that acknowledges its colonial history and respects the lands and waters we are so fortunate to have."

It seems fitting that so many years after Riel famously spoke of the power of artists, this sto-

ryteller is on the frontlines of the First Nations struggle for change. His career is a curious story of anger and approval. McMahon has always felt well-received, even embraced, by the CBC and other mainstream audiences. But it's not because he pulls his punches. "Investigations into the collision between Indian country and the mainstream" is how Red Man Laughing self-describes.

"I'd much rather disrupt people than tickle them. After all we [the First Nations] have been through – we're still here."

To McMahon, cultural events like *Voices of Elders* are a chance to display the diversity and richness of indigenous culture.

"What's cool is that so many communities celebrate so differ-

ently. Around the Great Lakes, there's a big celebration on the health of the Lakes. In Vancouver it's issues that plague the West Coast – like the Salish Sea being used as a supertanker freeway."

The chance to change our future, he says, is in front of us if we want it and are willing to tell the politicians so.

"In this era of reconciliation, you hope that politically things might change but it's really up to a sustained pressure from the people to see that change happen." ☞

All proceeds from *Earth Day 2016: Voice of Elders* go to select Coast Salish youth initiatives. Tickets can be bought at www.ticketstonight.ca. More of McMahon's work can be found at www.rmcomedy.com.



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Steveston: A gem along the Fraser River

Steveston is about a 30 minute car drive south of Vancouver. It is also easily accessible by Canada Line and bus. The latter takes about an hour and makes for an inexpensive day trip. Steveston is located in the southwest corner of Lulu Island just along the Fraser River before it empties into the Georgia Strait. It is now part of the city of Richmond.

Location, location, location is the reason for Steveston's historical success as a fishing village. Surrounded by arms of the Fraser River and small inlets, the area supported large runs of sockeye, coho, pink and chum salmon. For thousands of years the Coast Salish shared these waterways and fished seasonally according to the runs of salmon. Musqueam First Nation records show a permanent house site in what became the township of Steveston.

The area of Steveston and its surroundings was in large part a flat, boggy, treeless place prone to flooding in springtime. It supported crab apple trees, gooseberries and salmon berries. At the same time, because of the silt build up from the flow of the Fraser, rich soil for farming was created and this attracted some of the early European settlers. Among them were the Steves Family who came in the late 1870's. Steveston derives its name from them. Successful farming necessitated the ditching and dikes we see today to control the flooding. Before the dikes, many early structures were built on stilts.

Steveston also began as a fishing camp for new settlers



in the 1870's and then rapidly spiraled into a major fish-canning town so that by the turn of the century clipper ships from around the world were docking to transport canned salmon. It was the largest fishing town on BC's coast and had the largest operation of canneries in the British Empire. It became the salmon capital of the world and was nicknamed Salmonopolis.

Of course, an operation this size required many workers. In the early days, most of the fishermen and cannery workers were First Nations people. However, by the 1890's, large numbers of Japanese immigrants began to supplant them. The Japanese filled the role of the fishermen, and mainly Chinese workers supplied the cannery positions. The work was difficult and conditions for the Chinese cannery workers were poor, especially in terms of wages. Europeans were chiefly in supervisory positions. But

there were great profits to be made and when there were good runs of salmon, some fisherman could make more in a week than most men made in a year.

All this money built early Steveston's hotels, an opera house, a newspaper, a telephone system, and coach lines. Later there was a rail line and eventually a tram system. There was also the seedier side of success with houses of ill repute, gambling and saloons. In short, the Wild West!

The Japanese became a predominant force in Steveston, and until WWII, composed over two-thirds of the population. Although anti-Asian attitudes abounded in BC, the Japanese in Steveston, at least for awhile, enjoyed some degree of harmony. The Japanese Fishermen's Benevolent Society built a school and a hospital. The hospital was open to all residents. The society also acted like a union, helping set fair prices for fish.

With the coming of WWII, a serious blow was dealt to Steveston's Japanese as many were interned along with the confiscation of property and businesses. The Japanese Fisherman's Benevolent Society was also disbanded. As a result, this undermined the fishing industry and the viability of Steveston as a town since 75% of businesses were owned and operated by Japanese.

Some returned after internment and today about 5% of Steveston's population is Japanese. Recently, the Japanese Benevolent Society building was renovated as a museum exhibiting many community artifacts. There are also judo and kendo clubs as well as a Japanese language school and cultural centre.

In the 1990s, the canneries, after a long period of decline, finally closed. One of the largest canneries, Gulf of Georgia, is today a national historic site

of Canada. In 1897, it produced 2.5 million cans of salmon. There is also the Steveston Museum which is located in the current post office. Garry Point Park is another historic site offering 75 acres of waterfront just adjacent to Steveston.

Today Steveston still functions as a vibrant fishing community with over 600 fishing vessels. Along its waterfront docks, where many of the pictures were taken, the main one with this article and the others on-line, you can buy fresh fish off the boats, and enjoy a glimmer of its fabled past. Above the docks are many restaurants offering fresh seafood. The town itself has over 350 businesses and is very quaint and walkable. It's become a very popular tourist centre as well as a popular place to live.

DON RICHARDSON

Recipe by Selma van Halder

Traditional Pho Broth

Several years ago I had the pleasure of having a Vietnamese roommate for a little while. In the short window of time we had together she taught me how to make pho. At the time, I'd never had pho before. The warm comfort of the soup and the freshness of the heap of condiments on top made me instantly fall in love with it. In Holland, where I'm from and was living at the time, pho is not nearly as ubiquitous as it is in Vancouver, so imagine my surprise when I move to Vancouver six months later, and pho is available on nearly every street corner. Making the broth really isn't as hard as it seems. As with any stock, it just needs patience. So make a big batch, and freeze.

Ingredients

- 1 onion
- 2-in. piece ginger
- 3 pounds beef soup bones (marrow and knuckle bones)
- 3 star anise

- 3 whole cloves
- 1 cinnamon stick
- 3 tbsp fish sauce
- 1-in. chunk yellow rock sugar
- Salt to taste

Method

1. To ensure a clear stock, make sure to parboil the bones. Place bones in pot and cover with cold water. Bring to a rolling boil and boil for 5 minutes. This draws any impurities out of the bones that may cloud your stock. Drain and rinse the bones and the pot before returning them to the stove.
2. To give the stock its signature deep flavour, char the onion and the ginger. This can be done on the grill, on a cooling rack over a gas stove, or under the broiler in your oven. Keep an eye on them, they should be blackened but not shrivelled.
3. Place the charred onion and ginger, together with star anise, cinnamon and cloves, in the pot and fill with about 4 litres of cold water.



4. Bring the pot to a boil and turn down to a low simmer. Leave to simmer for about 3 hours, skim foam off top whenever necessary. For a clear stock, don't stir the ingredients and don't let it boil.
5. After three hours, turn off the heat and use a ladle to skim as much fat from the top as you like. Cool it and refrigerate it overnight to make this task easier.



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