

Farmoo: A video game to help young patients  
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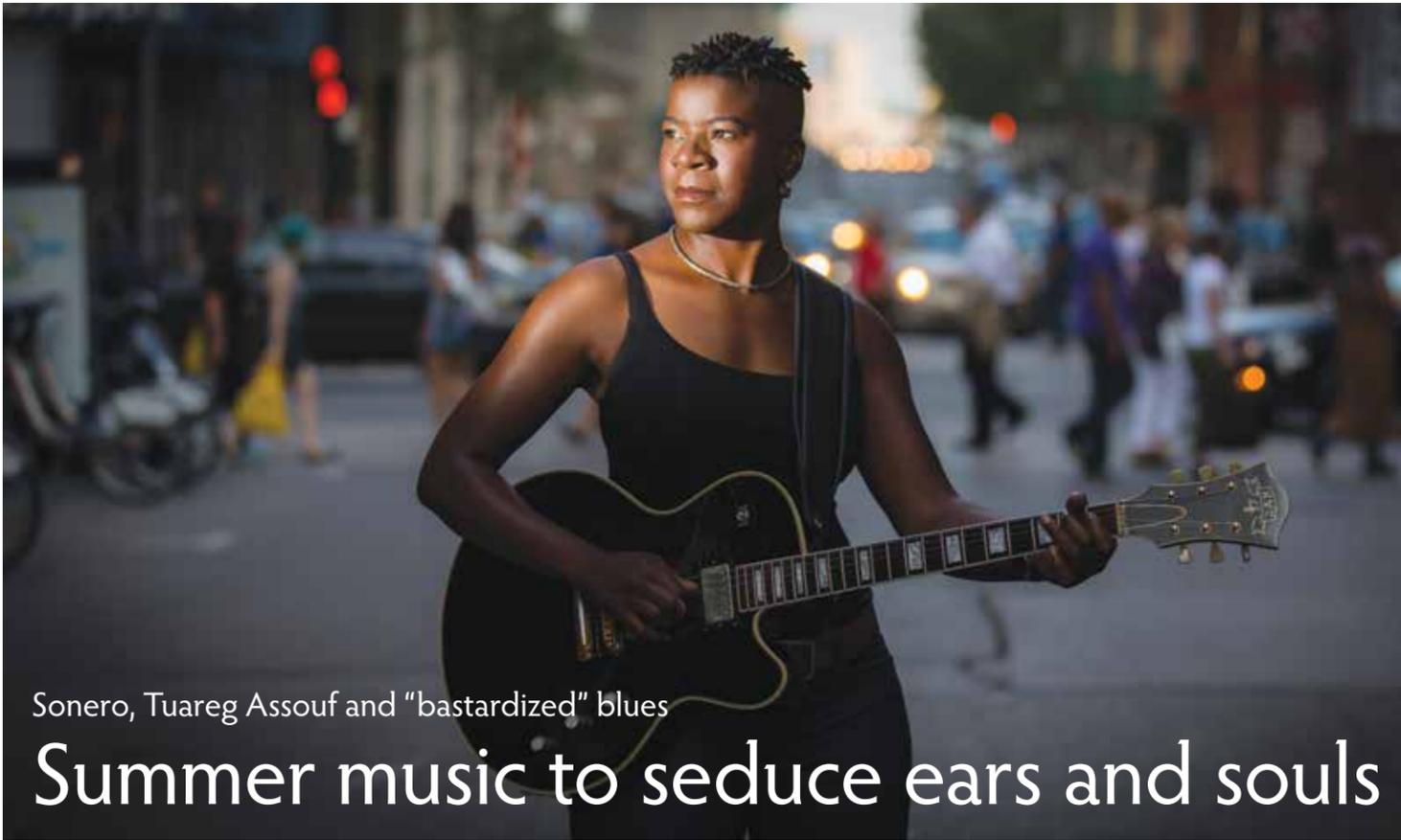
# The Source

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Sonero, Tuareg Assouf and "bastardized" blues

## Summer music to seduce ears and souls

by ALISON CHIANG

**Musicians from the four corners of the world are bringing their unique rhythms to various Vancouver music festivals this summer.**

Three visiting musicians share their personal history. With a diverse range of musical styles, Wil Campa, Faris Amine and Cécile Doo-Kingué will each bring a multitude of stories, connecting with their audience through their love of music.

### Cuban sonero

Cuban musician Wil Campa will be in the city again this summer

playing at the Harmony Arts Festival in West Vancouver from July 29-Aug. 7.

"Carnival is coming (to the festival) with all the warmth and rhythm that Cuban music has to offer," he says.

Trained at the Raul Sanchez Superior School of Music, Campa says music is in all Cubans and that most musicians in Cuba have a university degree as music is held in very high esteem.

"It's a rite of passage. There's music and dancing all around you at a young age - it's what children do [in Cuba]. My mom always sang in the house," says Campa, 49, through interpreter Antoinette Massolin.

Campa currently travels with a group performing a sonero, meaning improvisation. Including himself there are 13 members who range from 20-54 years old. Campa says in Cuba people perform and play professionally up until they are 90 years old.

"I love performing with a full orchestra. It is a gift I've been given, a gift that I'm so happy to give [to the audience]. Having this group of young, talented musicians performing live is so exhilarating and really gets the audience going," says Campa.

Campa's mother tongue is Spanish. He says English speaking countries, especially North

America, really support music and for that reason has been influenced by jazz music and music from New Orleans.

"Music is the universal language; its elements border and travel freely through countries. It brings people together [regardless of] race, class, ability and age. It is the global medicine to understanding each other," Campa says.

### Hints of the Sahara

Faris Amine, 31, spent his childhood and youth in many countries including Portugal, France, Mali, Algeria, Angola and parts of South America.

See "Summer music" page 8 >

### Verbatim

## An invitation to share

by CLÉMENCE BEURTON

What will you do in Vancouver? That's the question I had to answer in the months preceding my departure from France. I initially chose to settle in Vancouver for the following reasons: the language spoken and the fact the city is a compact urban centre surrounded by nature and with solid environmental credentials.

Vancouver has the reputation of a city offering a great quality of life. It was recently ranked by the Economist Intelligence Unit as one of the top ten most liveable cities in the world.

I know now Vancouver is more than that. What distinguishes a city above all is the people who live, work and interact there to create its social fabric. The city hosts a diverse population without prejudices or phobias - 44 per cent (2011 Census) of its residents having a mother tongue other than English - and is one of the most cosmopolitan urban centres in Canada. Quite often you become aware of that while riding public transport.

The last time I took the bus I was reading a book in French while next to me a man was having a phone conversation in Spanish. Two women were having a discussion in Mandarin when three young Japanese women got on a few stops later. The metropolis of the Pacific is just like that bus. Daily you hear Spanish, French, Mandarin, Russian or Korean spoken.

Here my accent doesn't surprise anyone. To the contrary, it elicits interest and dialogue. The same can be said of your nationality and your roots, as well as of your religious convictions, your sexual orientation or your appearance. Here it would seem that we encourage distinctiveness and that the integration of new arrivals into society occurs spontaneously.

See "Verbatim" page 5 >

### Also in this issue



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# A call to abolish slavery and human trafficking

by GORDON GAMLIN

**“There are more slaves today than in any time in human history,” says Matt Friedman, current CEO for the Mekong Club, one of the first not-for-profit organizations of its kind in Asia to use a ‘business-to-business’ approach to fight slavery.**

Forced labour and forced prostitution is growing at an unprecedented rate while there is relatively little awareness and information on these crimes against humanity worldwide.

Of the 45.8 million people in slavery, says Friedman, the world helped 0.1 percent or less than 50,000 of the victims, last year.

“According to the 2016 Slavery Index, it is estimated that there are 6,500 slaves in Canada. Canada is one of the countries that is actually doing well in addressing this issue,” says Friedman.

## Slavery in our day and age

Friedman speaks from experience. For over 25 years he has

filmmaker. She will accompany him on the ambitious 70-day trip that will include 100 presentations. To launch the tour, Friedman will give a local lecture on June 17 at 7 p.m. at the Vancouver Public Library’s Central Branch entitled *Human Trafficking: Slavery in our Day and Age*.

children separated from their family and forced to work in a sweatshop to make clothes and electronics that are then sold worldwide.

## Concrete changes needed

During his presentation Friedman will explore the changing

“According to the 2016 Slavery Index, it is estimated that there are 6,500 slaves in Canada.

Matt Friedman, CEO for the Mekong Club

“The objective of this trip is not only to educate and inform the general public but to encourage them to actively join the fight,” says Friedman.

The numbers are high. According to Friedman, every five seconds another human being is forced into slavery.

“One minute it might be a 13-year-old girl who is forced to provide sex to up to ten men a

human trafficking paradigm as well as the relationship between human trafficking and slavery. He will also examine global trends and patterns, new emerging responses, evolving funding trends, successes and challenges and the role of the private sector.

“The presentation will offer a glimpse behind the curtain of this terrible human rights abuse—one that is much closer to home than we might expect,” Friedman says.

We are losing the fight against human slavery, says Friedman,

According to Friedman, if we want to see concrete change we need a second-generation abolitionist movement with individuals and nations coming together to address the crisis.

“This approach has worked before, 150 years ago in the USA, and can work again today. To make this happen, we need a positive, assertive campaign to reach people with the information they need to understand the issue and to offer a ‘call to action’ that is in line with what they have to offer,” says Friedman.

Friedman is the author of nine books on human trafficking and other subjects. Bridging the gap between the public and private sectors, the Mekong Club helps companies of all sizes to understand the complexities of human trafficking and to reduce their vulnerability within their supply chains. In his TEDx Talk entitled “Every Fifteen Seconds,” Friedman describes what compelled him to devote his life to eradicating human slavery and trafficking.

“Nearly 99.8 percent of the victims are left waiting. Put another way, every day 19,600 people enter slavery. In the same time period, only 137 people are saved. Until something changes, this trend will increase unabated,” he says.

For more information, please visit:  
www.vpl.ca  
www.themekongclub.org



▲ Matt Friedman in Burma.

worked as regional project manager of the United Nations Inter-Agency Project on Human Trafficking (UNIAP) and deputy director of the United States Agency for International Development Office of Public Health at the Regional Development Asia Region Mission (USAID).

A modern-day abolitionist, Friedman is setting out to initiate change by teaming up with a consortium of counter-trafficking organizations on his upcoming North American lecture tour of 21 cities. He plans to offer an informative and inspiring update on the issue of human trafficking. His wife, Sylvia Yu is an award-winning human rights



▲ Matt Friedman and Sylvia Yu.

day, seven days a week – a form of commercial rape,” he says.

Another example, says Friedman, would be a teenage boy who is placed on a slave boat in Thailand, working 18 hours a day for four years without proper food, rest or remuneration.

Alarming common, says Friedman, are the cases of



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# Video game could help teenage patients manage pain

by FLORENCE HWANG

**Some teenage patients at BC Children's Hospital will have a new tool to help manage their pain, thanks to a video game created by two SFU students. The video game *Farmoo* has received the green light for testing.**

If Henry Lo and Janice Ng, students in SFU Surrey's School of Interactive Arts and Technology (SIAT), have their way, their game could develop and expand into a multi-player platform and with an extensive virtual experience.

"It's going to go forward. We're going to refine the game. We hope to install [it] in the hospital, depending on the interest [and] the alignment for both SFU and UBC universities," says Lo.

## Volunteers needed

*Farmoo's* next step in its development is dependent on voluntary participation. They're looking for 10–20 participants.

Lo says they are looking for teenage patients because they would have a better understanding and can better articulate what factors in *Farmoo* are helpful to them in managing pain. Ng and Lo are about to iron out the details for testing the game.

"Based on the patients' feedback, we would improve the game. We might go through several tests, polish back and then have it in hospital as installation. Down the road, it will be there so patients can use it whenever they want it. That's how we envision it," says Lo.

"For the multi-player, it doesn't have to be within the hospital. Kids who have friends that are outside the hospital can play as well," says Ng, who now works with the City of Surrey.

## Virtual Reality – beyond entertainment

Part of the reason Lo wants to make the game multi-player is to address social isolation that patients face while staying in the hospital for long stretches of time.

"Social isolation is something that is overlooked sometimes. This is why we use this game to try to address that, especially the multi-player platform part, which is coming soon," explains Lo, who was diagnosed with lymphoma while a Grade 11 student at Surrey's Fraser Heights Secondary School.

He wants to tap into new uses for virtual reality (VR) that are not just for entertainment purposes.

"I think VR has the potential of not just entertainment but



▲ *Farmoo* – the game.



▲ Henry Lo and Janice Ng, co-creators of the video game *Farmoo*.

[to] experience something over distance. Telephone was one invention we have to conquer distance and that is just voice. This is graphics – it's not just two-dimensional pictures, but spatial information," he says.

Ng explains their long-term vision of making the game into a cave-like virtual reality. Rather than using the goggles that game players put on, they will be in a full room environment where the players can be in the centre and explore everywhere around them.

A more developed version of *Farmoo* could include growing more fruits and vegetables.

"People can share their garden or their farms. Maybe people can purchase different

seeds from other people for what they've done," says Ng.

## Developing the game

Ng and Lo, who met in a first year class in university, knew they wanted to work on a project together. In their final year at SFU, they both took a directed study class. They knew they wanted to create a video game that had a practical application.

"We wanted to do a game but we didn't want to do just any game. We don't want to do it for entertainment purposes because tons of people are doing that already. It's not unique enough. It doesn't contribute to the community. We want to make something for a cause," says Lo.

They found SIAT Professor Diane Gromala to supervise them. She has a Pain Studies lab that specializes in researching how to create game distraction for chronic pain.

"That's how we found ourselves making a game for teenage cancer patients," says Ng, who was in and out of B.C. Children's Hospital growing up due to a weakened immune system.

If she had the game *Farmoo* available when she was sick at the hospital, she thinks her stay would have been more fun and interactive because the wait time was usually very long.

"Having something to do would bring me out of my pain situation or my high fever," says Ng. ✍

Photo courtesy of Janice Ng and Henry Lo

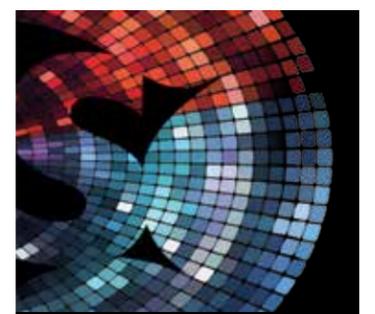
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## Left Bank



DERRICK O'KEEFE

# After Orlando, we must redouble our efforts against homophobia

This was going to be another column about Vancouver's affordability crisis, but that will have to wait. Early Sunday morning, the worst mass shooting in U.S. history took place in Orlando, Florida, leaving over 50 dead and many more injured.

The location of this massacre was Pulse, a popular gay nightclub. The target was the gay community. A hate crime, an act of terror. The shooter has been identified as an Afghan-American, born in New York. According to The Washington Post, his ex-wife reports that he "was not very religious," and that he was a violent misogynist who beat

“Our response to this reactionary carnival of hate must be more solidarity and love than ever.

her routinely. Regardless of this murderer's motivations, there will now be ubiquitous efforts to use his hate crime to demonize all Muslims in the United States. The same right-wing politicians who have demonized, scapegoated, and institutionally discriminated against LGBT people in the United States will now use this mass killing to demonize, scapegoate and discriminate against Muslims. Homophobes will weaponize this murder of gay people in the service of Islamophobia.

Our response to this reactionary carnival of hate must be more solidarity and love than ever. The shooting happened in the United

ity we were immersed in on the schoolyards and in the hockey rinks was a product of homophobia and hatred in society. Until very recently, this violence and hatred had the backing of the state; in Canada, homophobia was codified in law.

It wasn't that long ago that it was a crime to be gay in this country. In the 1960s, Everett Klippert was imprisoned as a "dangerous offender" for admitting to homosexuality. It was only in 1969, under Prime Minister Pierre Trudeau, that Canada finally began to decriminalize LGBT people. Until the late 1970s, immigrants could be barred entry to Canada if they admitted they were gay. In 1988, less than 30 years ago, NDP MP Svend Robinson came out, becoming the first openly gay member of parliament in Canada. Robinson fought throughout the 1980s to introduce anti-discrimination legislation, and throughout the 1990s he led an often lonely campaign to introduce equal marriage rights for LGBT Canadians.

It was only this month that, for the first time ever, the Canadian government officially celebrated Pride Month by raising the pride flag on Parliament Hill.

Despite all the hard-fought progress, hate crimes and anti-gay violence are not just relics of the distant past in Vancouver or in Canada. In 2001, Aaron Webster, a gay man, was savagely beaten to death in Stanley Park. LGBT communities remain the targets of violent hate crimes here in Vancouver, despite the fact we're a city where the mainstream political consensus defends equality and LGBT rights.



▲ Prime Minister Justin Trudeau raise the rainbow flag over Parliament.

States, but this solidarity needs to take place worldwide because anti-gay violence is a global and persistent phenomenon. There has been immense progress made in recent decades, but the hatreds of the past still linger. So it's worth remembering our recent history, and reflecting on how men in particular have been, and still are to varying extents, socialized in a toxic masculinity steeped in homophobic and misogynist prejudices.

Growing up in the 1980s, the default taunts were anti-gay slurs. In the socialization of boys, violence was inextricably linked to homophobia. Boys fought because another boy called them gay; boys fought to 'prove they weren't gay.' The toxic masculin-

On Sunday morning, Mayor Gregor Robertson wasted no time offering words of solidarity on social media: "Mourning the horrific Orlando shooting. Vancouver's thoughts and prayers are with the victims' families, LGBTQ community and people of Orlando." Vancouver's Pride Society immediately organized a vigil for Sunday night at the Art Gallery. This summer's Pride Parade and Festival, which draws hundreds of thousands to downtown Vancouver, will no doubt take on added significance.

Our response to the despicable crime in Orlando must be to redouble our vigilance and solidarity. The fight against homophobia and hateful violence knows no borders. ✍



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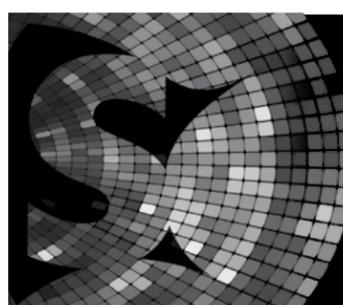


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# To the Shore: an artist emerges

by JAKE MCGRAIL

In 2015 the director of the Contemporary Art Gallery (CAG) went to a grad show at Simon Fraser University (SFU)'s School for the Contemporary Arts, where he picked an artist to be the recipient of a new annual award. The emerging artist chosen was Anchi Lin, and her first solo exhibition, *To the Shore*, is now on display at the CAG until July 17.

Lin's piece is a video performance using a broom to create the sound of the ocean, attempting to make the seemingly mundane activity of sweeping something that could be described as almost beautiful.

"It was mostly connecting to my personal poetic sense," says Lin. "The action is clear, but what's in your mind changes it. It's how you perceive something that makes it what it is."

By providing a new perspective from which to view a chore like sweeping, Lin wants to show that everything can have poetry or personal meaning.

"You shouldn't have a looking-down perspective. Some people look down on jobs or genders, but that shouldn't be."

## The journey

Not looking down at anything



▲ Anchi Lin aims to bring beauty out of the mundane.

is the reason Lin is where she is now. She sees the broom-made sound as a representation of immigration across the ocean, a journey she experienced when she arrived in Canada from Taiwan 12 years ago. Frustrated with the Taiwanese education system and cultural pressure holding her back from who she wanted to be, Lin decided to make the leap into a new country.

"As an Asian woman, there is an expectation of domestic life. There's an expectation to go to school for business, be a lawyer, be an electrician... You better

be in one of those professions. You better be useful."

Lin wanted to carve out her own path, which is one of the reasons she decided to come to Canada. She didn't come here knowing that she wanted to create art; she just wanted the opportunity to explore what she could do.

"When I came to Canada I was into computers, but I found myself getting frustrated with what exactly I was doing. I found the direction to where I am now, with computer/tech-based art."

After over a decade in Canada, Lin is embracing the Canadian

identity while still holding on to her Taiwanese heritage.

"I would like to bring my experience living in Taiwan and implement it in my art – bring it to Western Culture, and bring a new experience for people to see," says Lin.

While admitting that she can sometimes feel distant from both Canadian and Taiwanese cultures, Lin says that her experiences in both countries have had a huge impact on her.

"I realize how little I know myself, which makes me want to understand more about myself and to connect with Tai-

wan there and through people here."

## Just a little peace and quiet

Lin came to SFU from Langara, upon one of her teachers' recommendations. She created the video for *To the Shore* in an SFU studio, and says the reason she uses video is to capture the moment.

"If I perform something live every day, it's not going to be the same. The video can capture the moment where everything is right."

And finding the right moment can be a challenge sometimes. The buildings at SFU are busy during the day, so Lin often stays late at night to find the quiet needed to make her videos. The video for *To the Shore* was filmed at 2 a.m.

"I do lots of videos at night," says Lin, "That's the time when I can be slow. Everything is so fast, and I want to escape that. I like to be in a quiet environment."

Lin doesn't do her work late just for herself, she does it to meticulously produce her best quality art.

"Artists lots of the time are forced to produce things at a fast pace, but that can cause things to lose quality. I'm hoping that using the element of slowness can help rethink and revise how art can be produced and envisioned." ✂

For more information, please visit [www.contemporaryartgallery.ca](http://www.contemporaryartgallery.ca).



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## ► "Verbatim" from page 1

to share a common territory and to embrace cultural diversity is the prerogative, often fragile, of prosperous societies.

This willingness is so intrinsically tied-in to the history of Canada and particularly to that of this Western Canadian city that there is no doubt as to its long-standing nature. And for good reason, as it is the source of the city's cultural richness and greatness. This diversity of peoples and of languages in tandem with the economic growth being experienced allow for very varied cultural activities of high calibre.

A pleasant surprise as Vancouver is not particularly well known for its cultural life, as would be New York. Community arts and recreation centres, as well as the large cultural institutions and festivals of the city, all, without exception, pay particular attention to the diversity of their audience and adapt their programming to its inhabitants. For example, the public library offers workshops in French or Chinese. The existence of places such as the Italian cultural centre and of

events like the Japanese Canadian Festival and the Rendez-Vous French film festival attest to the importance of the different communities that live here.

As a result the city offers a very rich and varied program of events. Enough so to belie the talk of a colleague who wrongly told me that I would be bored here: to the contrary, it is physically impossible to see everything that interests me, so great is the choice.

Vancouver appears to have found a solid footing in diversity and sharing where art and culture, essential agents of identity and social cohesion, play an active role. So it is that in British Columbia as the sun sets while I sit by the bustling seaside at English Bay, watching the red light in the distance above Vancouver Island, I sense the whole eclectic city spreading out towards the mountains to the east and all the vibrant nature that flourishes there. I sense all the people who dream there and share in its immensity and then I say to myself that I have simply come to live in Vancouver. ✂

Translation Barry Brisebois



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# Solo performer tackles issues of mixed identities and Aboriginal values



Photo by Daniel Mark

▲ Quelema Sparrow pictured wearing Musqueam head regalia with her childhood doll. The doll wears a sweater that her grandmother knit.

by NAOMI TSE

With the upcoming National Aboriginal Day on June 21, Quelema Sparrow's solo performance, *O'Wet/Lost Lagoon*, sheds light on issues that Aboriginals still face through a theatrical interpretation of her personal experiences.

*O'Wet* (pronounced as oh-wee) denotes propelling a canoe. The word is also connected to a shaman's canoe ride to the land of the dead to retrieve a lost soul. Sparrow is of Aboriginal and British descent. Her father's side of the family is from the Musqueam Nation and she spent the first nine years of her life living on the Musqueam reserve near UBC. When she was 14, she began an international modelling career that lasted a decade. However, after travelling the world and living in various cities, Sparrow decided to return home and pursue a career in acting.

"I knew that I wanted to do acting and be back home and I wanted it to be based on my culture and being indigenous," says Sparrow, who is a Studio 58 graduate.

Eventually, Sparrow became interested in the topic of reclaiming land and space and began to focus on the indigenous history of Stanley Park for a piece that she was working on. It was during this research that she learned about Pauline Johnson, a half-Mohawk and half-British woman who named *Lost Lagoon*.

"I found a lot of similarities between our lives and I thought, 'What if she was born in this time period and travelled around the world, modelling?'" says Sparrow. "From there, it turned into

an autobiographical story about my life."

## Raising awareness about present-day Aboriginal issues

*O'Wet* is a compilation of moments from Sparrow's life in which themes of reclamation and inter-generational trauma are woven together with music, visuals and projections. The show is written and produced by Sparrow.

and each family has their own healing to do," says Sparrow.

Despite the heavier issues in the performance, Sparrow notes that there are also plenty of funny and light-hearted moments as well.

## Drawing inspiration from her culture

Although Sparrow has travelled around the world, she feels that it is in Vancouver that she has

“There is a ripple effect [as a result of the residential schools] and each family has their own healing to do.

*Quelema Sparrow, playwright and actress*

"I want people to ask questions about the land. I hear a lot of people say that Vancouver is a very new and young city and it's not true. We have a rich [indigenous] history here and it's been erased and not taught in school systems," says Sparrow. "As an artist, what I'm passionate about is sharing that history."

Sparrow explains that she is the first person in her family that did not go to a residential school, and that the experiences her father and grandfather endured at residential schools created lifelong trauma for her family. Residential schools were established to assimilate Aboriginal children into the culture of the European settlers in Canada. The children were taken away from their families and were not allowed to speak their native language. Physical, sexual and psychological abuse were not uncommon in these schools.

"There is a ripple effect [as a result of the residential schools]

encountered the most confusion over her indigenous identity and some racism as well.

"I know that it mostly comes from ignorance, and that really inspires me with my work because the more that I can share my experiences and knowledge, the more the ignorance will go away," says Sparrow. "I find that it helps to communicate and work your way through the uncomfortable places so that you can find some common ground."

In addition, Sparrow says that as an Aboriginal actress, her cultural background and experiences have helped spur her to create new work.

"It's forced me to find my own voice so that I can create and play the parts that I want to play and hopefully provide those opportunities to other indigenous actors," says Sparrow. "My favourite thing is hiring other people!"

For more information, please visit [www.firehallartscentre.ca](http://www.firehallartscentre.ca).

"It's a story that's told well in [the Netflix film] and even better in THE NEW YORKER Jeff L. Lieberman's documentary *The Amazing Nina Simone*."

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The New York Times  
"Nina Simone's multifaceted identity captures the need of young people yearning to bring together our modern movements for race, gender and social equality. This is a brave and important part of the documentary *The Amazing Nina Simone*," by Jeff L. Lieberman, which features more than 50 interviews with Simone's family, friends, and admirers."

*The Amazing Nina Simone*  
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HENRY YOUNG GUITARIST FOR NINA SIMONE & VANCOUVER LEGEND

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to find out how we can best help you.



## Arrival Japanese Canadian Picture Brides by Chino Otsuka June 11 – September 4, 2016

Opening Saturday, June 11, 2016; 2pm artist talk, 3pm – 5pm opening reception  
Free admission

As a finalist for the AIMIA | AGO Photography Prize 2013, Canada's largest international photography prize, Chino Otsuka, currently residing in the UK, was awarded a residency anywhere in Canada. She chose the Nikkei National Museum and this exhibit developed through the results of her research.

*"As my research progressed, I became more and more interested in the stories of young women who came over from Japan as 'picture brides,' young Japanese women usually between 17 and 20 years' old, who came to Canada in the early 20th century. Their marriages were arranged by showing the prospective bride and groom photographs of each other. Most of these women travelled from Japan and saw their husband-to-be for the first time when they arrived in Canada. I was drawn to their innocence, ambition and courage — their journey. They all longed for a new life in a new country. Yet when they arrived in Canada, the life they had imagined was completely different. Hardship and many tragedies would follow them. They struggled and endured throughout their lives."* Chino Otsuka  
*Arrival* is an audio-visual installation. Four diptych images are accompanied by narration taken from original transcripts of picture brides, spoken by several generations of Japanese Canadian women. The work focuses on their journey evoking a sense of anticipation, their dream and longing, around the brief moment in their life when they arrived in the new country.

This exhibition and companion publication are made possible by the generous assistance of the AIMIA/AGO Photography Prize, the BC Arts Council, the Province of British Columbia, the Deux Mille Foundation, and private donors to the Nikkei National Museum & Cultural Centre. Special thanks to the artist, the Nikkei National Museum staff, and the Vancouver Asian Heritage Month Society.

**Public programs** – all events are free and open to the public

### Opening reception

Saturday, June 11, 2016  
3–5pm, preceded by artist talk from 2pm.  
Everyone welcome.

### Through Her Lens – a panel on work in film by Nikkei artists

Saturday, July 16, 2pm

### Preserving Your Photographs workshop

Saturday, August 20, 2–4pm

### Sunday Family Corner

June 12 & July 10, 12–4pm



 **Nikkei**  
national museum  
& cultural centre

Nikkei National Museum & Cultural Centre  
6688 Southoaks Crescent  
Burnaby, BC V5E 4M7 604.777.7000 [www.nikkeiplace.org](http://www.nikkeiplace.org)

## Falcon: Travelling with music

by CURTIS SEUFERT

**Bringing together blues, reggae, country, and rock influences, J.P. Falcon Grady and his band will be performing at Peace Arch Park on June 20 for the 2016 International Arts and Music Festival.**

Born in Montana, the self-taught singer and guitarist has been on the move his whole life, having either lived, travelled, or performed from coast to coast and border to border. Falcon's songs often touch on the theme of "letting go" in its many forms.

"It's been extremely enlightening. It's just added on to my life," says Falcon.

### A travelling artist

J.P. Falcon Grady was never far from his Blackfoot First Nation heritage. Even though he and his brother were raised by Irish and Swedish parents, they lived and travelled all over the U.S. growing up.

"[Our parents] did not keep us far away from our culture. They would read us stories from our Blackfoot tribe every night," recalls Falcon. "They searched diligently for the local tribes, and would take us to their powwows and cultural events – always trying to keep us involved in that."

His first exposure to contributing his own voice to music, like many others, was in church, singing along to various hymns and chants with the congregation. Eventually, Falcon realized music was the avenue he wanted to pursue when he heard a lyric from John Lee Hooker's "Boogie Chillen."

"In the song, it talks about: 'One night I overheard momma

no longer holding on, or more so needing to push away.

"Letting go, whether it be positive or negative, [is] either when you lose someone, or whether someone gets kicked out," says Falcon.

### Respecting heritage and culture

Falcon is sometimes asked, being a member of the Blackfoot nation, where the "First Nations" aspect of his music comes in. For Falcon, it's certainly a large part of his identity, and explains that even if it's not always explicit, it's inherently conveyed in his music.

"People will hear my music, and a lot of people are surprised like, 'I don't hear any native flutes or drums,'" says Falcon. "But if you listen to the lyrics, there's still that essence of acknowledging where you come from."

Along his travels across the many states, as well as in Canada and Mexico, one of the many things he's learned is not only to be true to his own heritage, but



▲ Falcon rocks the acoustic guitar.



▲ Falcon and his bandmates.

and papa talking, and I heard momma tell papa, that it's "in him", and it's "got to come out" and from that day on he played to his heart's desire," says Falcon. "When I heard that, that's when I realized that it was just 'in me' and it 'had to come out'."

Living and performing from state to state, Falcon has grown as a musician, inspired by each new community he visits, meeting new collaborators, and exploring different styles: from gospel and roots, to Southwestern country and blues, to Midwestern rock.

While his style changes from time to time, often depending on where he's most recently been, many of Falcon's songs lyrically deal with the concept of "letting go" in its many forms: of people and places, for better or for worse, whether it's a matter of

to acknowledge other people's cultures and perspectives as well.

"I've always paid respect to that. In the way I represent myself and the people around me, I try to put my best foot forward," says Falcon, "I've made it my quest to not only be open to my culture, but to everyone else's."

As for the future of his music, he plans on playing more electric guitar and letting the rock influences shine through as he continues to perform across the continent, and hopefully beyond.

"If I woke up tomorrow and had to do something else for a living, I mean I'd probably do it, but I'm very lucky to be able to do what I'm doing now," he says. ✎

For more information on J.P. Falcon Grady, visit [www.jpfallonband.com](http://www.jpfallonband.com).

► "Summer music" from page 1

"My father used to work for developmental projects and there was dinner and all these people from Brazil playing music with



Photo by Claudia Bonacini

▲ Faris Amine – sounds from the Tuareg people.

people from Japan, Colombia and Libya – there were a lot of sounds," says Amine, who will be at this summer's Vancouver Folk Festival.

Amine's diverse style of music is most influenced by Tuareg, ancient people from the Sahara.

"Assouf is what we call our modern Tuareg music played on acoustic or electric guitars, bass, etc... – modern instruments anyway. This style was born out of the rebellions (it is a revolutionary music) in Algeria, mainly in Tamanrasset, with Tuaregs coming from Mali, Niger and everywhere," he says.

The Tuareg people are nomads. Amine is used to a fair amount of traveling but being a nomad is not the same as being a traveler and may be different from what most people think.

"Being a nomad is a way to use the mind – it's not about kilometres," he says.

Amine feels singers and songwriters use English to convey messages and reach more people with their unique stories.

"[It felt] contrived to just sing in the Tuareg language; one half of me was missing... when you are in a traditional language, you have more rules. I can express all the shades in English," he says.

Being of mixed races, Tuareg and Italian, Amine says he went through years of doubt with people telling him he looked this way or that way.

"When you are a kid, you want to be like everyone else and then you realize you have something unique. In my case it was helped by music. I owe music; I'm found," Amine says.

### The many strings of blues

"So many styles found themselves into my ears and into my fingers," says blues guitarist Cécile Doo-Kingué, who will perform at the Burnaby Blues and Roots Festival in August.

For Doo-Kingué, 41, it all starts with the vibrations.

"One of the things I love most about music is it comes to find you at a primal level... it's about the feel," she says.

Doo-Kingué's first guitar came from her brother, also a professional musician. She says she was exposed to the music of the three Kings, B.B., Albert and Freddie, at a young age, as her father was a big jazz fan, but didn't discover female players such as Sister Rosetta Tharpe (1915–1973) until later on in life.

As for her own style of music?

"It's bastardized blues – it's a mix of all the things I am," says Doo-Kingué.

Most of Doo-Kingué's training came from gigging, which she describes as being hired by people more seasoned who show you the ropes, chew you up and, if you're lucky, won't be nice about it, so you learn. She says it's the best school for anybody who wants to be an active musician.

"I was fortunate enough to fall on some seasoned music veterans who recognized the talent they wanted to see blossom. That was definitely more of a school than university," she says.

Although better known for her voice, Doo-Kingué still considers herself a guitarist first.

"It's greater than how it started, which is neat. It opens up a whole other dimension to touch and reach out to people – the reaction to a human voice is different than just to sounds," says Doo-Kingué. ✍

For more information on these summer festivals, please visit the following sites:

[www.harmonyarts.ca](http://www.harmonyarts.ca)  
[www.thefestival.bc.ca](http://www.thefestival.bc.ca)  
[www.burnabybluesfestival.com](http://www.burnabybluesfestival.com)



## WINDOW Gallery

### Window

Until Dec 31, 2016

The Window Gallery is a Roundhouse exhibition space for artists who explore the links between community and creativity in their work. WINDOW is located in the main entrance on Pacific St.

### Schedule of Artists

Jan–Feb: Elizabeth Godley, photography

Mar–Apr: Alice MacKenzie, watercolours

May–Jun: Jasna Guy, printmaking and drawing

Jul–Aug: Sharon Kallis & Rebecca Graham, environmental arts

Sep–Oct: Elizabeth Shefrin, embroidery

## A MIDSUMMER NIGHT'S DREAM

BENJAMIN BRITTEN (1913–1976) // Sung in English with English surtitles™

June 23, 24, 25 @ 7:30 pm | June 26 @ 2:00 pm | Old Auditorium, UBC Campus

## UBC OPERA

FOR IMMEDIATE RELEASE

May 17, 2016

Media Contact: Miles Linklater  
 604-999-8960 | miles@24pt-helvetica.com

### Join UBC Opera, Conductor Leslie Dala, and members of the Vancouver Opera Orchestra for a magical production of Britten's *A Midsummer Night's Dream*.

Vancouver, BC – The **UBC Opera Ensemble** is pleased to announce that Vancouver based conductor **Leslie Dala** will lead members of the **Vancouver Opera Orchestra** in its presentation of Britten's *A Midsummer Night's Dream* for four performances, June 23 – 26, 2016, on stage at the **Old Auditorium, UBC Campus**.

**THE STORY:** The opera is based on the Shakespeare play of the same name. Hermia is in love with Lysander, but her father wants her to marry Demetrius. To escape the arranged marriage, they elope into the woods. Demetrius follows them and is pursued by Helena, who nurses an unrequited passion for him. A love quadrangle develops among them when mischievous Puck plays Cupid. Meanwhile, a group of rough craftsmen attempt to stage a production of "Pyramus and Thisby" for the wedding of the Duke of Athens. Soon all find their lives changed by the acts of Oberon and Tytania, the warring king and queen of the fairies. Magic, action, love and humour are the ingredients for this unforgettable spell.

**THE MUSIC:** *A Midsummer's Night Dream* is called an "ingenious and subtle evocation of Shakespeare's play". Benjamin Britten's magical opera contains some of the composer's most inventive music, as well as providing a parody of operatic conventions. The work is considered to be one of the best and most successful opera adaptations of Shakespeare. His music evokes the multiple worlds of the original play focusing on the three parallel stories of the lovers, the feuding Fairy King and Queen, and the group of amateur actors.

**THE PRODUCTION:** **Alessia Carpoca** designs the delightful woodland set and **Jeremy Baxter** provides his evocative lighting design. Stage director, **Nancy Hermiston** and the talented singers from the UBC Opera Ensemble are joined by conductor **Leslie Dala** to weave a blend of stage movement and music with results that are sure to entertain audiences.

**THE CAST:** All roles are double cast. The lovers include **Yeeun Lee** and **Charlotte Beglinger** as Hermia; **Spencer Britten** and **Scott Rumble** as Lysander; **Amira McCavitt** and **Isabella Halladay** as Helena and **Yuhui Wang** and **Geoffrey Schellenberg** as Demetrius. In the fairy realm, countertenors **Shane Hanson**, **Benjamin Shaw** and **Darin Grant** perform Oberon with **Marie Civitarese** and **Tamar Simon** as the queen Tytania. The role of mischievous Puck is shared by **Justin Chen** and **Jeremiah Carag** while the unfortunate Bottom is played by **Scott Brooks** and **Duncan Watts-Grant**. The rest of the "Actors" roles are shared by **Stephen Duncan**, **Jason Klippenstein**, **Kurt Haunsperger**, **Ian McCloy**, **Matthew McLellan**, **Liam Robertson**, **Kevin Guiman**, **Alireza Mojibian** and **Brandon Shapiro**. **Luka Kawabata** and **Matthew Kim** portray Theseus, the Duke of Athens with **Moriah Wax** and **Shante van Horlick** as his bride Hippolyta.

*A Midsummer Night's Dream* by Benjamin Britten | UBC Opera Ensemble with members of the Vancouver Opera Orchestra

In English with English surtitles™. Libretto by Benjamin Britten and Peter Pears.

Old Auditorium, 6344 Memorial Road, UBC Campus | June 23, 24, 25 at 7:30 pm | June 26 at 2:00 pm

Tickets are available at [UBCoperatickets.com](http://UBCoperatickets.com), by telephone at 604.822.6725

Or in person at the Old Auditorium Box Office

*These opera performances are made possible through the generous assistance of the Chan Endowment Fund at UBC.*



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# Cultural Calendar

June 14–28, 2016

by SIMON YEE

The summer solstice begins on June 20 in Vancouver, signifying the beginning of summer and as a result, there are many more events and festivals to attend. From watching independent film to listening to vocal music to practicing yoga and cheering on dragon boaters, there's something for everyone both indoors and out. June 19 is also Father's Day, so why not bring your dad to check out and enjoy some of these events together!

\* \* \*

## Heller Lecture with Laurence Madeline

June 14, 7 p.m.

Vancouver Art Gallery

[www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca)

As part of the opening week of the Vancouver Art Gallery's newest exhibit *Picasso: The Artist and His Muses*, Laurence Madeline, chief curator of Musées d'art et d'histoire de la Ville de Genève, will present a talk exploring the roles and influence six women muses had on the development of Picasso's art.

\* \* \*

## Concord Pacific Vancouver Dragon Boat Festival 2016

June 16–19

Concord Pacific Place &amp; False Creek, Vancouver

[vancouverdragonboatfestival.ca](http://vancouverdragonboatfestival.ca)

Come on down to False Creek to cheer on dragon boat racers at this year's Vancouver Dragon Boat Festival. Music, food, drink and entertainment will also populate the grounds of nearby Concord Pacific Place, featuring performances from local and international musicians. The festival opens with a dragon awakening ritual ceremony on June 16 at 5 p.m. and a BBQ on June 17 at 6 p.m.

\* \* \*

## Festival of Recorded Movement

June 17–19

Vancity Theatre, Vancouver

[www.f-o-r-m.ca](http://www.f-o-r-m.ca)

Watch engaging short stories made using innovative cinematic techniques and technological tools, told by budding youth filmmakers hailing from around the world at this inaugural film festival. From identity and social issues to whimsical fantasy, the festival hopes to bring together filmmakers and filmgoers in a celebration of movement in all its forms.

\* \* \*

## Car Free Day

June 18–19

Various locations in Vancouver

[www.carfreevancouver.org](http://www.carfreevancouver.org)

Bike or walk to the 12th annual Car Free Day, which will host



Photo by John Bell Rose

▲ Aboriginal Day – 20 years of celebrations.

block parties along sections of Commercial Drive, Main Street, Denman Street and in Kitsilano, in support of fostering car-free spaces and community interaction on the streets of Vancouver. Kid zones, artisan markets, roller disco and plenty of entertainers will liven up our city streets.

\* \* \*

## Scandinavian Midsummer Festival

June 18–19

Scandinavian Community Centre,

Burnaby

[scandinavianmidsummerfestival.com](http://scandinavianmidsummerfestival.com)

The Scandinavian Midsummer Festival returns to Burnaby for the 21st time, featuring the food,



Photo courtesy of Scandinavian Cultural Centre

▲ Raising the Midsummer pole.

dance and music of the Nordic countries. As in years past, win your wife's weight in beer in the wife-carrying contest, run between 3–10 km in honour of Finnish running legend Paavo Nurmi and check out the various Nordic arts and crafts in the marketplace. Faith Numada, Emberfield and The Beagles are some of this year's performers.

\* \* \*

## United Nations International Day of Yoga

June 19, 10 a.m.

Holland Park, Surrey

[www.eventzilla.net/web/event/un-international-day-of-yoga-2016-2138855681](http://www.eventzilla.net/web/event/un-international-day-of-yoga-2016-2138855681)

Join Yogi Swamiji Dr. Satya Prakash to experience yogic meditation during the second annual International Day of Yoga held at Surrey's Holland Park. This free event will also play host to a variety of foods, dancing and music.

\* \* \*

## 20 Years of National Aboriginal Day

June 21, 12–5 p.m.

Trout Lake, Vancouver

[bcnationalaboriginalday.com](http://bcnationalaboriginalday.com)

Celebrate the cultures of the Aboriginal peoples of Canada at Trout Lake on unceded Coast Salish Territory on June 21. Bring the family out for a canoe tour on the lake, check out some of the arts and crafts on display and learn how to create your own!

\* \* \*

## Queer Arts Festival

June 21–30

Roundhouse Community Arts &amp; Recreation Centre, Vancouver

[www.queerartsfestival.com](http://www.queerartsfestival.com)

The Queer Arts Festival returns to Roundhouse in order to foster dialogue and conversation about gender and sexuality through the visual arts. Examine ways artists use new media tools to explore and critique social norms as well as provide unique expression of social and personal identities. This year's theme examines the use of art and the role emotions play in promoting queer civil rights. The opening gala kicks off on June 21 at 7 p.m.

\* \* \*

## International Arts and Music Festival

Peace Arch International Park,

Surrey, B.C. &amp; Blaine, WA, USA

June 24–26

[www.peacearchart.org](http://www.peacearchart.org)

The Peace Arch International Park, which straddles the border between Canada and the United States, will host artwork from artists from both sides of the border. Examine jade jewelry, fashion dresses, watercolour painting and more. The festival will also play various styles of music from African folk dance and Latin jazz to British blues. Canadian visitors can freely ex-

plore the U.S. side of the park without having to present at U.S. customs provided they do not leave the park's boundaries.



Photo courtesy of Peggy Cook

▲ Come see art by Peggy Cook and others at Peach Arch International Park.

\* \* \*

## Passion, Pride & Memory: An Evening of Chinese Drama and Dance

Dr. Sun Yat Sen Classical

Chinese Garden, Vancouver

June 25, 7:30 p.m.

[www.passion-pride-memory.eventbrite.ca](http://www.passion-pride-memory.eventbrite.ca)

The Vancouver Chinese Garden will present an evening of song and dance featuring musical adaptations of some of China's myriad of rich stories. Dong Fang and Tingting Xu of the Canada Chinese Society of Song and Dance Seniors Group will lead performers through the stories of young lovers, fox fairies, nuns and generals for one evening only.

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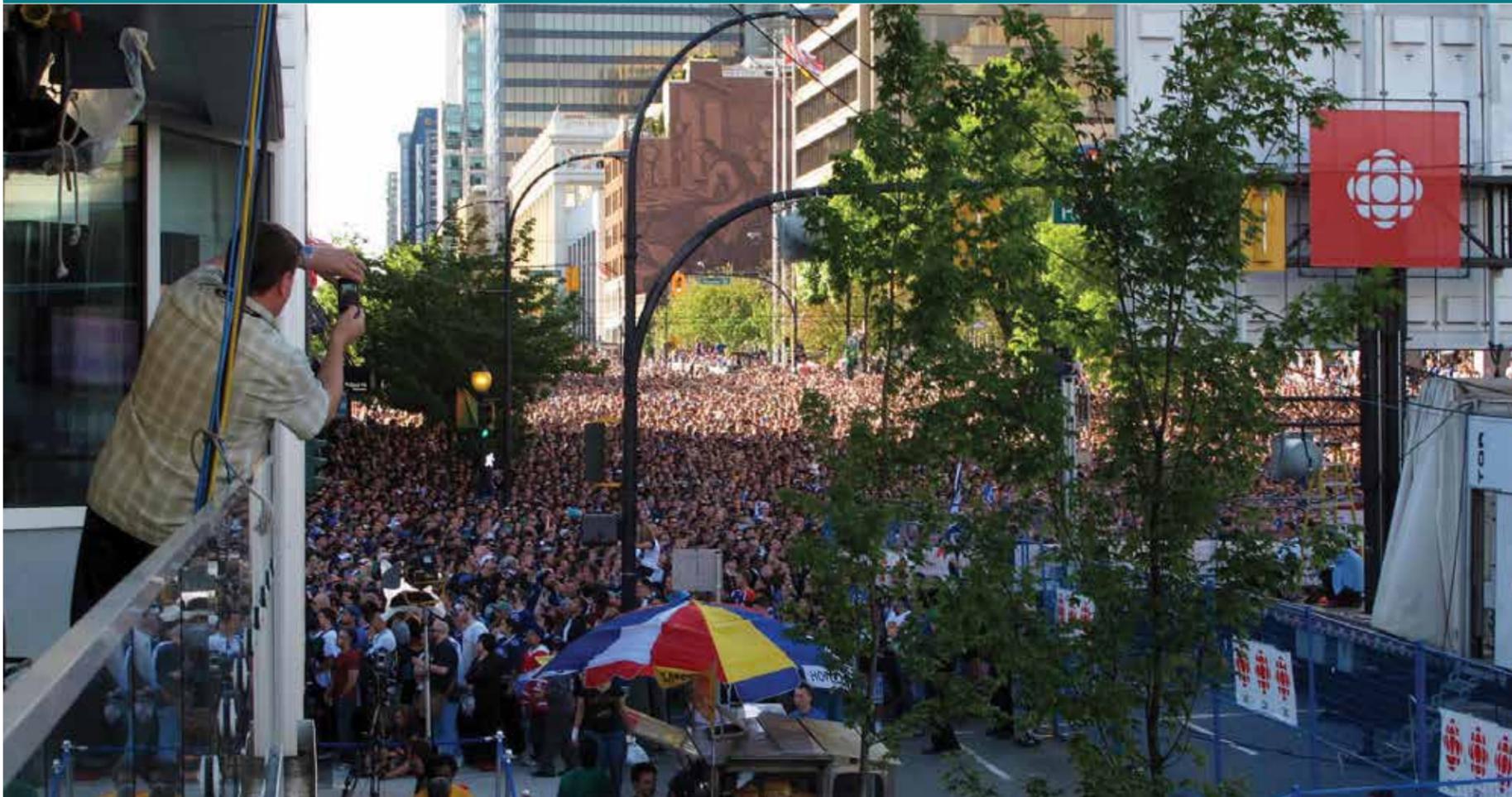


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## A Perfect Storm

Five years ago on June 15, 2011, this massive crowd on Georgia St. near Hamilton St. was the main proponent in what would become a perfect storm creating the devastating riot after the Stanley Cup final game.

The Vancouver Canucks and Boston Bruins were tied 3 to 3 going into the final game being played in Boston, MA. This left local fans in the streets of Vancouver viewing the game on massive screens at three venues – we see the back of the largest screen in front of the CBC logo. The screen is positioned on Georgia St. near Hamilton St. on the west side of the Queen Elizabeth Plaza. The man taking the picture in the left of the photo is on a balcony in the CBC building. There was another screen on Hamilton between Georgia St. and Robson St. in front of the CBC build-

ing and a third on Homer St. between Georgia St. and Robson St. This left an overcrowded fenced off area containing an estimated 100,000 fans, mostly standing and blocking easy access to exit areas. As well, emergency vehicles had limited access if any.

The previous six games viewed in this fashion caused few problems, and police felt the situation was under control. But this was the final game with an estimated 30,000 more fans attending than the 70,000 at each of the previous six games, and Vancouver lost 4-0. Many fans had been drinking heavily for hours. Bottles began to sail through the air at the screen, and cars parked in front of the post office on Georgia St. were overturned and set on fire. This escalated to police cars parked in the empty lot south of the Queen Elizabeth Theatre (QET)

being set aflame. People attending a performance at the QET were unable to leave. Soon fire trucks were being inhibited by the crowds from accessing the fires and the situation raged out of control. The crowd moved up to Georgia and Granville trashing businesses along the way. At Hudson's Bay Dept. store, they broke windows and set the awning structure overhanging Georgia and Seymour Streets on fire. London Drugs was trashed and looted along with other businesses in the area. There were fights and around 140 people were injured including 9 police officers. The game had ended around 7:50 p.m. and the situation did not get under control till around midnight.

There was also a riot after the 1994 Stanley Cup final and recommendations were made, especially that cars not be parked

in the downtown core. This was not followed in 2015; as well, major arteries to exit downtown were temporarily closed, further inhibiting the timely exit of fans. Police did not react quickly and many felt they were standing around directionless.

Furthermore, many of the rioters participating were not all violent, but were happy to participate with looting while taking selfies or being photographed by others for social media. This modern phenomenon is truly amazing. It appears as if people are oblivious to the fact that the world is watching, and that there will be consequences! How often has this occurred with the police themselves being caught in dubious situations? Well, there were consequences and many people were arrested and prosecuted with the help of social media.

Riots take on a mentality of their own, and it seems after a relatively short period of time, not much has been learned. Oh, people were quite sorry after the mayhem, and there were plenty of supportive messages of love and hope for the city on the plywood boards placed over the broken windows outside The Bay. These have been saved in the Vancouver Museum. There were even volunteer cleanup crews. All this is admirable, but where does that leave us for the future? We certainly don't want a police state, but better planning is essential to avoid some of the now obvious pitfalls outlined above.

Please visit *The Source* website for more pictures of this amazing happening.

DON RICHARDSON

## Recipe by Jen dela Luna

### Šaltibarščiai: a cold beet soup

Get ready for a shock to both your eyes and tastebuds!

*Šaltibarščiai* (Shal-tee-barshchay) is a traditional Lithuanian cold beet soup, made specifically for the hot summer months where Lithuanian weather can exceed 30°C. It's perfect for this time of year as summer approaches. This dish is great for a gathering – it's eye catching, delicious, and a cinch to make (in fact it improves when left in the refrigerator overnight). Gone are the days when beets were only found canned on a shelf – this root vegetable is readily available at your neighbourhood farmer's market (or grocery store), as are the rest of the ingredients.

Make room in your fridge (and your tummy) for this hearty treat, and as Lithuanians say before their meal – *skanaus!*

#### Ingredients

- 250 g beets (2 large beets)

- 2–3 dill pickles
- Green onions, diced
- 1 bunch dill, chopped fine
- 1000 mL plain kefir (known as kefyras in Lithuania)
- Salt and pepper to taste
- Hard boiled eggs, sliced

#### Method

1. Cook the beetroot in boiling water until just about cooked. I personally prefer them a bit underdone – I like a bit of bite left in the beets! Leave them to cool, then julienne. Alternatively, frozen beets can be used, or canned ones as well (great as a shortcut, since canned beets are already cooked).
2. Julienne the dill pickles to the same size as the beetroot. Traditionally, cucumber is used in this dish, however I find that the acidity from the pickles and the additional dill flavour really adds a nice piquancy to the dish.

3. Mix the beets, pickles, dill, and green onion together in a large container.
4. Pour the kefir over this mixture and stir – the change in colour will start to happen immediately!
5. Seal the container and let it sit overnight in the refrigerator. This will allow the flavours to marry together wonderfully.
6. The next day, season the soup with salt, to taste. Though not traditionally included, I also season with cracked black pepper.
7. Serve the soup cold with sliced hard boiled eggs over top – this is both the traditional accompaniment and also provides a nice textural contrast to the other ingredients in the soup. For a heartier meal, serve hot roasted potatoes as a side dish.
8. Enjoy!

