

Youth will be speaking up at diversity conference
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The Source

forum of diversity

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Photo by Maris M, Flickr

▲ A man demonstrates qigong, a traditional Chinese medical practice.

Verbatim

I am home

by ANICK DUBÉ

I am from Québec City and the decisive moment to throw it all out the window and start anew in the West came about rather suddenly. The original intention of moving to the West Coast went through a maturation process of about six months before a decision was made. The call of

“I soon realized that pretty well everybody has an accent here!

the peaks grew stronger than my desire to stay put, comfortable in my routine. I left the province of Québec August 1st, 2015, in my car. Looking for a Zen way of life and a head full of projects, I drove across Canada and came to rest in British Columbia.

The question “why” raises its head as often as do polite exchanges here. A year on and, although well integrated, I still find it difficult to answer that question. People generally have dozens of pretty good reasons as to why they’ve made Metro Vancouver their home. But why should the question “why” recur? Isn’t wanting something more out of life reason enough without having to justify it? I would rather my answer to that question be “and why not?”

Québec City is wonderful – its historical side and the kindness of its people make it a prized destination for tourists from all over the world. Almost everybody speaks French there, and everyone feels at home. And for that very reason, when I first arrived in Vancouver, I was a bit nervous about being able to integrate into a city known for its multiculturalism. Would I ever be able to feel at home here?

See “Verbatim” page 3 ►

Two doses of medicine from the East

by CURTIS SEUFERT

Traditional Chinese medicine (TCM) and Ayurvedic medicine are forms of medicine originally from China and India, respectively, with cultural histories dating back between 2000 and 5000 years depending on the particular philosophy or medical practice.

Both TCM and Ayurveda are seen as alternatives to Western medicine that take a more holistic and preventative approach to health. TCM and Ayurveda have found a place in Vancouver where they are

both practiced and taught with patients and students as diverse in age and ethnicity as the city itself.

Traditional Chinese Medicine

Dr. Mee Lain Ling is a registered doctor of traditional Chinese medicine. She has been gaining knowledge and researching TCM since she taught English in China in the late 1990s, and has been formally practicing full-time since acquiring her degree in TCM in 2011.

Dr. Ling notes that TCM tends to be more holistic and preventative in nature than Western medicine, but that it has, similarly to

Western medicine, changed and adapted over the years.

“There is a lot of culture and philosophy behind [TCM]. It has a lot of ritual practices behind it that have been adapted over the years, some of which have been lost, while others are coming back,” says Dr. Ling.

There are four branches of Chinese medicine: acupuncture, herbology and herbal medicine, medical massage, and medical qigong. Dr. Ling describes qigong, the oldest of the four branches, as a kind of meditative practice that can be offered by a practitioner or taught to patients themselves.

“We have very specific types of movements, visualizations and hand motions that have particular meaning and function,” says Dr. Ling. “It’s a really wonderful way to receive a treatment that is just as powerful [as acupuncture], especially when people don’t like needles.”

For Dr. Ling, qigong is at the core of holism in TCM.

“One can feel it not only on the physical, but also on an emotional and spiritual level. There is a real emphasis on all three energetic bodies,” Dr. Ling says. “Not just the physical, but the See “Cultural medical practices” page 7 ►

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Local landscape guides artist’s work
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Community Profile

#WTF – waking the feminists, the Irish way

by SUSAN HANCOCK

Simon Fraser University (SFU) Lecture Series presents *Waking the Feminists: 2016's Irish Theatre Revolution* on Dec. 1 at the SFU Harbour Centre campus. Guest speaker Emer O'Toole, professor of Irish Canadian Studies at the University of Concordia, will explore Ireland's revolutionary history and the role of theatre in shaping its politics.

Ireland's national Abbey Theatre is being criticized for the lack of female representation in its theatre program commemorating the centennial of the 1916 Easter Rising, signifying the independence of the Irish Republic.

The series of theatre productions scheduled for 2016 centennial

thought and controversial ideas that allows the people of Ireland to think about what is possible with a socialist republic."

O'Toole says the centennial in spring 2016 was supposed to be a year of national introspection for Ireland – to encourage the people of Ireland to reflect critically on the questions that define them as a nation – yet the actions of the theatre suggest that only a male lens would suffice.

"Feminists suddenly realized that they were being told what's important to Ireland, what would be reflected upon, and where Ireland is going," says O'Toole.

Taking a hint from the past

Dara Culhane, professor of Anthropology at SFU, has spent over a decade researching the correspondence of women who have



Photo courtesy of Emer O'Toole

▲ The first *Waking the Feminists* meeting outside The Abbey, Ireland's national theatre, in Nov. 2015 to protest The Abbey's male dominated 2016 programme.

lacked female representation, which galvanized feminist and ignited a grassroots movement #WakingTheFeminists.

Professor O'Toole, PhD, will also share the stories of women's contributions in achieving independence for the Irish Republic and how these historical events relate to 2016's women's movement for change.

"My talk is really about women's place in Irish theatre and women's place in the ongoing project of achieving an egalitarian Irish Republic," says O'Toole.

Crisis in Ireland

Women across Ireland argued that their voices, histories and stories had been removed from the theatre program that was supposed to celebrate the centennial of the Easter Rising. According to O'Toole, 90 per cent of the playwrights and directors were men and it was obvious board members of the theatre had selected very few submissions from women.

"Many Irish women who were involved in the nationalist movement [during the 20th century] were also playwrights," says O'Toole. "These women helped establish the Abbey Theatre, which continues to be a place for inde-

pendent thought and controversial ideas that allows the people of Ireland to think about what is possible with a socialist republic."

O'Toole says the centennial in spring 2016 was supposed to be a year of national introspection for Ireland – to encourage the people of Ireland to reflect critically on the questions that define them as a nation – yet the actions of the theatre suggest that only a male lens would suffice.

"We're interested in bringing Dr. O'Toole to Vancouver as a leading scholar in Irish studies in Canada," says Culhane, PhD. Culhane believes that the crisis in Ireland should be of interest to all women, especially now, as women struggle to reaffirm their position in society after enduring misogynistic rhetoric spread by the President-elect of the United States of America. She is candid about her frustrations with the recent election results:

"... we've been plunged back many generations to an era where many of us didn't think we would return."

Culhane senses the constant push and pull that women endure to maintain their position and voice in society and says women cannot assume that their efforts in gender equality today will be understood and accepted in the future.

"The announcement made by the Abbey Theatre and the public outcry of feminists everywhere was the impetus for a much larger social conversation that includes women's representation in Irish theatre. But it also stretches to other areas of the Irish arts like literature, the film industry—which is overtly patriarchal—and it extends to how women are treated socially and politically," says O'Toole. ☘

For more information about #WakingTheFeminists, please visit www.wakingthefeminists.org

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Conference gives voice to migrant youth in B.C.

by JANMIE GUNAWARDENA

Funded by the largest community foundation in Canada, Vancouver Foundation, Fresh Voices works to improve the experience of immigrants, refugees and other newcomer groups in B.C.

Vancouver Foundation, who has a focus in youth engagement, recognized that the need to engross youth from the immigrant and refugee community exists.

“We thought that it was important to bring an event together where migrant youth come together with policy makers” says Jorge Salazar, project manager of Fresh Voices Grants & Community Initiatives at Vancouver Foundation.

“The diversity conversation in Canada has been about building bridges, but not so much about foundations. That’s what we’ve been doing. Sure, build bridges! But, we need foundations,” he says.

According to Salazar, there is great importance in involving migrant communities in the Canadian democratic infrastructure, regardless of their immigration status. He mentions smaller communities, in particular, should be participating in these exchanges as well.

“There are less of them. There is less opportunity to celebrate their own cultural practices, calendar years, their own way of going about systems, and conversations. We are here to support them,” says Salazar.

With the help of B.C. Representatives for Children and Youth, they began pursuing this proj-



▲ The conference presents an opportunity that is lacking in B.C.: for migrant youth to create change in their local community.

ect through a series of dialogues and workshops from which their Youth Advisory Team was formed. This group of young immigrants and refugees worked tirelessly and created the first Fresh Voices conference in 2011.

Making a difference

Even from their first conference, Fresh Voices was creating change.

“The youth explained that the term E.S.L. (English as a Second Language) does not reflect their identity. Most youth speak more than two languages. English is probably the third language they are learning,” says youth worker, Yuhan Chen.

When an attending member of the Ministry of Education heard this, they brought this recommendation back to the Ministry.

Today, the term is E.L.L. (English Language Learning). A policy shift, such as this one, makes it evident a conference like Fresh Voices is requirement in our community.

“It was interesting for young people to see that they raised their voices, somebody heard and that changes were made,” says Chen.

Salazar considers the conference to be a prime example of civic engagement.

“We had 80 spots and in two weeks, we had more than 180 registrations,” says Salazar. “We just couldn’t keep up.”

He remembers an overwhelming interest, from both community members and elected officials, in the event; both the Vancouver Foundation and the Representative for Children and

Youth (R.C.Y.) decided the event should continue.

Fresh Voices Conference 2016

This year, the Fresh Voices Conference will be happening on Dec. 4 and 5 with 200 available spots for attendees.

“We will talk about anti-blackness and islamophobia for the youth component, and for the policy component, we will talk about education and immigration,” says Salazar.

A keynote speaker at this year’s conference will be Deputy Minister of Education Dave Byng. The first day will be one of discussion where youth will be able to learn and engage themselves in conversations regarding current issues within their communities. On the second day, policy makers, elected officials, school board trustees

and other adults will be invited to confer with the youth on these topics. The event creates an opportunity for immigrant and refugee youth to raise their concerns and truly influence change within their cities and communities.

Fresh Voices provides a space for migrant youth to meet and discuss the issues at hand and then a platform to voice them to elected officials and other policy makers. “[Our success] is because of the attention given, because of the approach we took, and then the effect we have had,” explains Salazar. ✎

The conference is free of charge and Fresh Voices encourages anyone with migrant background to attend the conference. Registration for the Fresh Voices Conference will be open until Nov. 25. For more information: www.freshvoices.ca

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► “Verbatim” from page 1

For starters, I found employment in the francophone milieu, which enabled me to feel more secure, at least as far as language goes. I learned English at school, but I must confess that once I moved here, I found it a bit painful to have to converse in English every time I stepped outside. By painful I mean that for a 35 year old to express herself in a second language was a daily challenge. At first I would systematically apologize to my interlocutors for having an accent, making sure to let them know that English was not my mother tongue. But I soon realized that pretty well everybody has an accent here! Why apolo-

colours, aromas and imported foods mingle. The city also has on offer a myriad of festivals and cultural events aimed at regrouping their respective members and allowing them to feel at home. No one has ever had to twist my arm to participate in Maillardville’s Festival du Bois, which is an almost perfect replica of the cabanes à sucre (sugar shacks) typically found in Québec, with its maple taffy and familiar folk singers. Strange how simply speaking in French and wearing a checkered shirt can be so comforting.

Of note is the way one embraces a healthier lifestyle here, so dear to a majority of Vancou-



▲ Vancouver, home among the mountains and the sea.

gize at all? So I learned to be proud of my Québécois accent, which invariably betrays my speech.

Vancouver allows us to be surrounded by many cultures without having the feeling that your own is being disregarded. I love to walk up and down grocery store aisles, where

verites. It’s when I discovered I had a sudden urge for a yoga session and a bite of tofu that I realized that the city was starting to take hold of me, and not the other way around, to the point that I couldn’t wait to get back home after my summer vacation. Because you see, home is here for me now. ✎



Left Bank



Only bold progressive politics can stop the spread of the Trump virus

Nothing is impossible. That's a phrase I've heard uttered by countless friends, colleagues, and acquaintances since Donald Trump's unexpected victory over Hillary Clinton. Whatever the initial subject of a conversation these days, it inevitably turns quickly to discussion of the Nov. 8 shocker south of the border.

All over the world, people and politicians are attempting to understand how this happened. Adjusting to this surreal new reality will take time, and it won't be easy.

Some have suggested the U.S. election results represent the highest expression of a modern kakistocracy, meaning a society in which the rulers are the worst and least capable citizens. But while Trump's impulsive, ignorant persona makes his capture of the White House maddening and difficult to fathom, it actually masks the most terrifying aspects of his ascent.

Trump's explicit xenophobia and misogyny are not the quirk of an undisciplined, bigoted candidate. They are the toxic fuel propelling a rising far right movement worldwide. However much Trump plays the clown, his appointees are anything but a joke.

Steve Bannon, his chief strategist who joined the campaign after building an "alt-right" media empire based on vile racist, sexist, and conspiratorial click-bait, is a very serious and committed far right-wing ideologue. One of Bannon's first phone calls after the election was to French

deals like NAFTA and bashing the establishment. "The system is rigged," he thundered. It's true of course, although Trump neglected to mention the system is rigged precisely in favour of monsters like him.

The other candidate in 2016 whose anti-establishment message resonated profoundly was Bernie Sanders, a 75-year-old democratic socialist who electrified youth across the United States with his appeal for a higher minimum wage, free college education, and his impassioned calls to reduce inequality by aggressively taxing billionaires like Trump. The phenomenal and unexpected success Sanders enjoyed in the Democratic primaries, despite blatant collusion against him by top party officials and a mostly hostile mainstream media, is every bit as significant as the Trump phenomenon.

The world's political map is being redrawn.

Canadian politics are not immune to the virus of Trumpism, even if there is less political space here for overt xenophobia and racism, and even though a popular and telegenic new Liberal prime minister is still enjoying something of a long honeymoon with media and the public.

Perhaps even more important than smacking down the Canadian politicians who try to mimic Trump's vile rhetoric, people concerned with social justice and equality in Canada need to consider the success of Bernie Sanders in pushing for bold and unabashedly left-wing politics. The milquetoast politics of centrism are less relevant than ever.

With the B.C. election less than six months away, there are encouraging signs that John Horgan and the NDP are learning some lessons from the Sanders campaign. For one, they have not ruled out running a campaign based on major financial commitments and deficit spending, which of course is what helped Justin Trudeau win the last federal election. Recently, Horgan announced a new \$10/day child care policy which will be a central plank of the NDP election campaign.

In a recent interview with the *Vancouver Sun*, Horgan acknowledged the influence of the old democratic socialist from Vermont, "What I've heard a lot, and it goes back to the Bernie Sanders (U.S. presidential) campaign, this notion of being bold. People say we need to be bold."

For decades, establishment politicians have defended their timidity and defense of the status quo as pragmatism. "There is no alternative," they told us, repeating Margaret Thatcher's famous mantra. Trump has proven that there is an alternative – only his alternative could be even worse than the status quo. Our challenge now is to keep alive the hope of a better alternative, and to push back against the atavistic hatreds tapped by the far right.

The political centre is dead or dying. For those on the political left, it's time to be courageous and even aggressive. Only bold progressive politics, built on social justice and anti-racism, can defeat the spread of the deadly Trump virus. ✂



▲ Trump may play the clown, but beware of his appointees.

National Front leader Marine Le Pen, a rebranded fascist who is running a dangerously close second place in polls ahead of next Spring's presidential elections.

All the far right leaders of Europe are overjoyed by the rise of Trump. And with elections coming up in Austria, France, Italy, the Netherlands, and Germany, there's a very real danger that explicitly racist and xenophobic parties will soon be controlling a number of key European countries.

The centrist, liberal establishment in Europe and the United States is morally and intellectually bankrupt. With their unquestioning loyalty to neoliberalism, they've allowed inequality to fester and the labour movement to decline. Trump seized the initiative with appeals to regional working class constituencies who felt abandoned, denouncing corporate free trade



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Investigating Jewish-Asian identity

by CHERRIE LAM

What does it mean to be Jewish-Asian? In challenging dominant narratives of intermarriage, sociologists and married Jewish-Asian couple Helen Kiyong Kim and Noah Samuel Leavitt explore the ways in which they, their children and many Jewish-Asian Americans navigate this crossroads of race, religion and ethnicity.

"Our work helps readers to understand how what might at first look like a long list of 'differences' can in fact, for the people involved, be understood as similarities," says Leavitt.

On November 28, Kim and Leavitt will be discussing their research at a panel on cultural intersections, during the Jewish Book Festival at the Jewish Community Centre of Greater Vancouver.

For Kim, a Korean American associate professor of sociology, and Leavitt, a Jewish American associate dean of students at Whitman College in Walla

Walla, Washington, raising their two curious, young children has brought to the forefront an ongoing conundrum of comprehending their families' mixed-race and religious identities.

examination of intermarriages between Jewish Americans and Asian Americans.

Their recent publication, *JewAsian: Race, Religion, and Identity for America's Newest Jews*, is an

community of Jews of colour amidst America's changing demographics.

Kim and Leavitt interviewed 68 Jewish-Asian couples and 39 youth aged 18 to 26 born to Jewish-Asian marriages.

"I've really had my eyes opened to how my whiteness allows me to avoid being challenged as not being 'authentically' Jewish..."

Noah Samuel Leavitt, *Jewish-American*

But Kim and Leavitt are not alone – what seemed like an unlikely coupling when they first started dating in 1997 is now part of a rising trend of Jewish-Asian marriages across America.

Against the backdrop of recent, prolific Jewish-Asian unions like that of Facebook founder Mark Zuckerberg and pediatrician Priscilla Chan, Kim and Leavitt noticed a gap in academic literature on these partnerships, initiating a seven-year qualitative

unprecedented book-length analysis on the subject.

A personal story behind the pedagogy

Launched amidst Kim's pregnancy with the couple's first child, Kim and Leavitt's research delved into personal curiosities about their future family.

The two sociologists saw their relationship flourish through common values, like academic performance and work ethic, between their seemingly dissimilar Asian and Jewish backgrounds and eventually got married in 2002.

However, in spite of her keenness to nurture practicing Jewish children and conversion to Judaism last December, Kim, a child of Korean immigrant parents, has not always readily seen herself reflected within the Jewish community at large.

In their book, Kim and Leavitt describe a past conversation in which their son, Ari, eight, argues that Kim cannot be simultaneously Korean and Jewish, as Kim's parents did not practice Judaism.

Likewise, Kim's students often express surprise in learning that her children are Jewish.

Leavitt says, "I've really had my eyes opened to how my whiteness allows me to avoid being challenged as not being 'authentically' Jewish, both in Jewish spaces as well as in society more generally."

Countering long-held beliefs on Jewish intermarriage

In examining how other Jewish-Asian families negotiate their multi-ethnic and interfaith identities, the couple highlights the experiences of an evolving com-

community of Jews of colour amidst America's changing demographics. To their surprise, the testimonies contradicted the existing discourse that Jewish intermarriage leads to diminishing Jewish self-identification.

Many mentioned regular observance of the Sabbath, synagogue attendance, as well as children's participation at Hebrew school.

"Judaism and Jewish identity were being instilled in a marriage and family life in very traditionally religious Jewish ways," Leavitt comments.

Moreover, most mixed-race youth interviewees defined themselves more deeply by their Jewish faith than their Asian heritage. Kim explains that without a similar text like the Torah, Asian cultural practices are often more ambiguous and cumbersome to pass on compared to Jewish practices.

"The main takeaway was making everything available to them – learning, education and resources that validate their histories and heritages – so they can pick, choose, and figure out who they are and what they want to be," Kim says.

Jewish Book Festival in Vancouver

From Nov. 27 to Dec. 1, the Jewish Book Festival brings together celebrated Canadian, American and Israeli writers.

Leavitt says, "We are excited to meet and talk to people in Vancouver for whom the book has relevance but from whom we can learn regarding a different cultural context and racial landscape." ✉

For more information about the Jewish Book Festival, visit www.jccgv.com.



▲ Helen Kiyong Kim, associate professor of sociology, and Noah Samuel Leavitt, associate dean of students, Whitman College, Washington.

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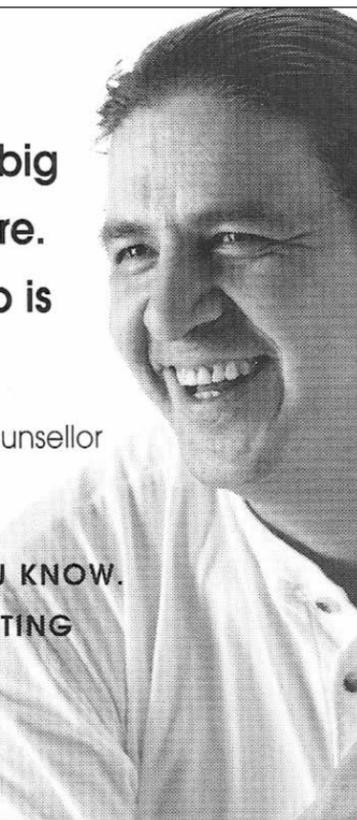
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▲ Scene from *Cold of Kalandar*.

Spotlight on grit, resilience and a touch of humour at Turkish film fest

by GORDON GAMLIN

This year's Vancouver Turkish Film Festival (VTFF) holds special significance in light of the country's recent challenges. The festival takes place in partnership with the Vancouver International Film Festival at VIFF Vancity Theatre, running from Nov. 25 to Nov. 27.

"Our goal is to bring the best of contemporary art cinema that resonates with international audiences," says Hakan Burcuoğlu, VTFF's director.

For the first time, the VTFF received direct funding from the Turkish Ministry of Culture.

"Even though the government was literally operating within a state of emergency, crucial funding and acknowledgement was finalized in the weeks leading up to the Vancouver festival," says Burcuoğlu. "This has been a difficult year for Turkey, and in times like these, the artists' evocative works reflect our humanity back onto ourselves."

According to Burcuoğlu, this year's line-up reflects how Turkish artists are responding to these troubles. Festival highlights include Q&A sessions with Nursen Çetin Köreken, actress and co-writer of *Blue Bicycle*, Maksut Aşkar, central character of *The Turkish Way* and head chef of Istanbul's Neolokal restaurant and Haydar Şişman who stars in *Cold of Kalandar*.

Blue Bicycle stands out as a coming-of-age story about contemporary Turkey that recently won Best Picture, Best Director, and Best Screenplay at this year's prestigious International Antalya Film Festival (Turkey).

"It's our strongest line-up to date, ranging from arthouse films to a world-class animated film about a cynical alley cat," says Burcuoğlu.

Current Trends

"Turkish film is now witnessing its own renaissance," says Burcuoğlu.

Serving as a producer, director and writer, Burcuoğlu is in

a unique position to give some historical context to help understand current trends.

"As a millennial, I grew up with zero Turkish movies. Only my parents' Turkish tapes of the 70s were available to me," Burcuoğlu explains. Mainstream Turkish movies are more popular than Hollywood movies these days. "Younger people prefer Turkish movies," says Burcuoğlu.

The increasing viewership and positive reception in turn help to shape and define aesthetic qualities.

"As a result, Turkish cinema has grown into a distinct school. Everywhere, people recognize and are developing a strong affinity for Turkish cinema now, and many Vancouver filmgoers are themselves a great example of this trend," he says.

2017 Oscar contender

The movie *Cold of Kalandar* is attracting international attention as Turkey's Oscar contender

Many actors in Turkey, he says, have other means of living. Şişman, for example, is a painter who teaches in a public school in a small town on the Black Sea coast. Burcuoğlu had to provide the school principal with a formal request in order for Şişman to attend the festival in Vancouver.

The background of Şişman and of breakthrough director Mustafa Kara combine to give this drama a uniquely genuine feel and authenticity of a documentary. *Cold of Kalandar* was produced under immensely difficult conditions that resulted in a great achievement, says Burcuoğlu.

"From my own experience as a filmmaker, I know that the harder you work, the more this is felt in the final product," he adds.

For Burcuoğlu, the films they are bringing to the festival reflect how Turkish artists respond to times of hardship in their own country and bring to the limelight their most expressive works.



▲ Scene from *Blue Bicycle*.

for the 2017 Academy Award for Best Foreign Language Film. The tightly-knit family's story of survival is set within a stark atmosphere of Turkey's northern Black Sea mountain region.

"It's a movie of epic proportions, filmed over four years. The lead, non-traditional actor Haydar Şişman delivers an absolutely breathtaking tour-de-force performance," says Burcuoğlu.

"Turbulent times are also the best times for artists to create their best works," says Burcuoğlu. "Great challenges create great art. We present legendary Turkish auteurs known for their strong courage. The cinema says it all. It speaks for itself." ɪ

For more information, visit www.vtff.org

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Still life in all shapes and sizes

Kick off the fall with a fabulous art party. Still life—one of the most popular genres of art—takes over the Surrey Art Gallery this fall with five still life-inspired exhibitions and projects filling the galleries and halls. You'll get to see people's relationships with objects around their home and studio and glimpse the sometimes odd yet intriguing treasures people collect.

Mimetic Workshop: Studio Still Lives of Fiona Ackerman and Kelly Lycan Sept. 17–Dec. 4

The artist's studio—a space frequently depicted with a career's worth of painted canvases, numerous paintbrush-filled tin pots or carved sculptures in progress—is said to have been disappearing in the past few decades. No longer needing to make work in a studio or with their own hands, many artists prefer instead to make their art exclusively from their portable computing devices or in office environments and cafés, and often contracting manufacturers to complete the work. Yet, the artist studio endures both for artists who make art and also as a subject in popular films, books, and visual art. Fueled by the large archive of photographic documentation and feature films of modern artists (such as Matisse, Picasso, Pollock) at work in their studio, the last thirty years have seen a dramatic increase in visual art made about the artist's studio. Painter Fiona Ackerman and sculptor/photographer Kelly Lycan are two Canadian artists who explore the space and symbolism of the studio in their image and object making. While the power of their art relies on a tension between the real material objects or spaces and imagined ones, their images also strike at the very nature of creativity and creation itself.

Small Stages: Still Life from the Permanent Collection Sept. 17–Dec. 4

Paintings of bowls of fruit, flowers, and objects on a table top are imagery commonly associated with classic still life art, but what about a photograph of books with miniature llamas on them, or a chandelier sculpture of kitchen and garden utensils? Drawn from the Gallery's permanent collection, the artworks in this show depict carefully arranged—and sometimes unusual—scenes that reflect on and expand the still life genre. This exhibition features a range of still life compositions, from traditional to contemporary, including works by Sarindar Dhaliwal, Gu Xiong, Carole Itter, Alex McLeod, and Joe Plaskett. There's painting, sculpture, photography, and prints to explore—something for everyone!

Memento Mori: A Juried Exhibition of Contemporary Still Lives Until Nov. 13

The Arts Council of Surrey presents this juried exhibition of artworks by local artists that explore contemporary ideas about the still life genre. The exhibition consists of numerous paintings, drawings, prints, and photographs that consider the meanings and symbolism of still life imagery in the 21st century.

April Hickox: Variations Primaries Until Feb. 26, 2017

April Hickox's grid of monochromatic video animations alludes to the history of still life, the limits of the archive, and the material traces of artistic education. The artist takes a vast array of art school props, used for many years in drawing and painting classes, and reorganizes them into whimsical and, at times, absurd new groupings. With these stop-motion compositions, Hickox investigates the manner in which "art" is determined, how it gains value in our society, and what are its otherwise invisible aspects.

Jay Bundy Johnson: Being still (life) shows us who we are Until Jan. 10, 2017

Concurrent with these exhibits, Jay Bundy Johnson: Being still (life) shows us who we are is being presented in the Surrey Art Gallery's TechLab. This sound installation consists of electronic objects and mechanical devices—including toys, speakers, VCRs, microchips, and magnets—that have been manufactured over the past half century. The artist dismantles these objects and reassembles them in an array of sculptural compositions inspired by still life painting. By pressing buttons, the visitor interacts with the resulting 3D wall mural of circuit boards, motors, gears, speaker cones, lightbulbs, and wires to create fleeting soundscapes of things past.

Surrey Art Gallery is located at 13750-88 Avenue, Surrey, BC, Canada.

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Topdog/Underdog examines sibling rivalry with a twist

by FLORENCE HWANG

An upcoming play refers to one of America's most divisive presidents, and no, not Donald Trump: Abraham Lincoln. Suzan-Lori Park's play *Topdog/Underdog*, presented by the Seven Tyrants Theatre, is a two-person drama focusing on two brothers named Lincoln and Booth and runs from Nov. 24 to Dec. 3 at Studio 1398.

Director David Newham says he has seen a cycle of presidential campaigns touching on race

in America, and around the world. I feel it's more a part of people's modern day every day... now than it was in 2002," Newman says.

Rich characters, rich relationships

Newham appreciates the play is written from an unusual point of view: the underdog of two African-Americans. He says the drama, which is rooted in a long tradition of brotherly rivalry, is funny yet heart-breaking.

Topdog/Underdog is being presented in Western Canada for

"It's like naming characters Cain and Abel. You kind of guess that something's going to happen to that Abel guy. Let's watch," says Church.

Church feels the audience will enjoy the play for not only its entertainment factor, but also the richness of the relationships.

"We explore a lot of levels of relationships and inner workings of it and how does it grow – either through blood or no blood," he says.

In the play, the older brother, Lincoln, takes on a job as an Abraham Lincoln impersonator at an arcade.

"He sits in a Lincoln costume all day and tourists come in and take turns executing him. It's very morbid," says Newham, who was drawn to Park's works because of their symbolic and anti-realistic nature.

"*Topdog/Underdog* appeals to me because a lot of my work has been in the genre of more avant-garde theatre or more symbolic theatre – less real," he explains.

Of family ties and race

Church says the play reveals the brokenness of these two characters whose parents left them when they were ages 16 and 11. Lincoln becomes the father figure for his younger brother Booth, played by David Lloyd. After Lincoln loses a friend to street violence, he decides to get out of hustling and get a regular job.

"Booth then lost respect for him when Lincoln stopped hustling because that's all Booth wanted to do – he wanted to be like his older brother," says Church.



▲ Aadin Church as "Lincoln" and David Lloyd as "Booth" perform in *Topdog/Underdog*, a play by Suzan-Lori Park.

Church says he can relate to Lincoln. He remembers his mother telling him that he had to hustle, or work harder, than everyone else.

"I took those words to heart because they're always watching. Being a black guy in this industry, I feel like I've got to work that much harder for it and definitely make sure that when I show up I'm prepared," he says.

Newham says the key element –

the story about the two brothers – could potentially get lost in the discourse around this play.

"The first and foremost thing is that it's an amazing drama about two brothers. The story is told from a point of view we don't hear very often on the stages of Vancouver," Newham says.

For more information, visit www.seventyrants.com.

“ I think the story, the topic, the themes are almost more relevant today than they were in 2002 – the themes of class and race in America, and around the world.

David Newham, director of *Topdog/Underdog*

ism, sexism and classism. He also wishes to draw attention to murders of innocent young people in the United States, the police force and the Black Lives Matter movement.

Parks's Pulitzer Prize win in 2002 with *Topdog/Underdog* is the first time a female African-American has been awarded this prize. Newman feels it was groundbreaking and ahead of its time.

"I think the story, the topic, the themes are almost more relevant today than they were in 2002 – the themes of class and

the first time. Newham's wife discovered the play while in New York in 2002.

"As a producer, I keep a list of plays in my mind that I hope to produce in the future. This has been one of them for me for the last 10 years. I think it's just such a captivatingly well-written story. It's a nice mix of iconic symbolism mixed with really cutting dialogue. The time was right for me to pull the trigger to produce it," says Newham.

Aadin Church, who plays Lincoln, says the characters' names may foreshadow the ending.

► "Cultural medical practices" from page 1 emotional and spiritual bodies as well, and that's where the concept of holism and holistic medicine comes from."

Though Dr. Ling notes that many of her patients are of South Asian descent, the demographic of her patients is very broad, both in age and ethnicity.

"I'm very fortunate to have a diverse population group from infants to people in their seven-

ties, and in terms of culture it's very broad. It's not limited to a particular demographic group," says Dr. Ling.

Though she encourages a more holistic approach to medicine, Dr. Ling says what is most important for a patient is following their own belief of what is best for them.

"I really encourage people to follow what their heart is telling them, to give them the freedom, rather than take a "Doctor is God" approach," says Dr. Ling.

Ayurvedic Medicine

Ayurvedic medicine has been used in India for more than 5000 years, and as with TCM, there is a focus on holistic health. Matthew Gindin R.Ac, Ay.C, acupuncturist and Ayurvedic counsellor, was a Buddhist monk for a number of years in India where he was first exposed to Ayurveda and spiritual practices. When it comes to Ayurveda, Gindin notes that the holistic aspect comes very much from assessing each person individually.

"One of the key principles of Ayurveda is that everything in



▲ Matthew Gindin, acupuncturist and Ayurveda counsellor.

your life is potentially medicinal," says Gindin. "Everything that you attract in your life is potentially helpful or harmful. As a result, absolutely everything can be medicine, from what you're surrounding yourself with, to the media you consume, to your exercises and diet."

Ayurvedic medicine is based around "doshas" that manifest as combinations of the five elements in nature (space, air, fire, water and earth), and are tied

to specific bodily functions and emotions. For example, the dosha "Pitta" represents fire and water and controls digestion and metabolism (among other things) and is tied to anger and jealousy.

Gindin says that generalized health advice is hard to give from an Ayurvedic perspective, since health is based on an individual person's dosha balance. However, in terms of general advice that Ayurveda does provide, there is a strong emphasis on the proper functioning of the digestive system.

"You should feel like you digest things well, that you're comfortable and happy after you eat. You shouldn't feel bogged down, sluggish, gassy, tired, or like you have heartburn. Your digestive health is very predictive of your general health," says Gindin.

To gain a more holistic view of your health, Gindin encourages consulting both Ayurvedic and Western medicine, as well as other kinds of alternative medicine, to maintain your

health and well-being. There are benefits and limitations to both Western and Ayurvedic medicine and practices.

"I would definitely say you should see a mainstream doctor as well, to get a more holistic perspective," says Gindin. "If you combine the Ayurvedic perspective with the mainstream perspective you're simply increasing the amount of knowledge you have."

Gindin notes he incorporates various Eastern medicine and spirituality studies not only into his Ayurvedic teachings and practice, but also into his own life, and in his heritage of Jewish teachings.

"I'm still very much involved in the Jewish community, teaching at Hebrew school, lecturing in synagogues, and in teaching Jewish meditation as well," says Gindin.

From Gindin's holistic standpoint, it is important to gain knowledge and perspective from other cultures, and to incorporate it into your own life and practices.



▲ Dr. Mee Lain Ling has practiced Traditional Chinese Medicine formally since 2011

Photo courtesy of Dr. Mee Lain Ling

Photo courtesy of Matthew Gindin



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Artist explores race relations through ceramic

by WENJIE SHEN

Judy Chartrand's ceramic collection, *What a Wonderful World*, is showcased at Bill Reid Gallery of Northwest Coast Art. The pots, bowls and ceramics explore issues of colonization, racism and relations between indigenous and non-native community. The gallery is featuring Chartrand's work in aims of working towards its mission of building bridges between native artists and the non-native community. Chartrand's work will be displayed from Oct. 19, 2016 to Feb. 19, 2017.

"A lot of Chartrand's work is about people who don't experience [racism]," says Beth Carter, curator of the Bill Reid Art Gallery. "I don't get racism in my life...for native people, it's constant, it's draining. We as non-indigenous people have a hard time to understand, we can understand intellectually but can't understand from heart. Chartrand's work gives us a bit of sense how difficult it can be."

It's not unusual for a female artist with First Nation roots to

strike up a conversation about injustice. It's a little less conventional for an aboriginal artist to talk about racism through ceramics.

At first glance, Chartrand's ceramics seem to be beautiful and unassuming. But a closer look makes clear the contrast between beauty of the art and the ugliness of racism. For example, a series of ornate five bowls are decorated with cockroaches and old hotel signage, the back of each bowl stamped with needles and bottles. Inspired by Louis Armstrong's "What a Wonderful World", Chartrand decided to use the same title for her work. "I cried when I listened to this song," she says.

Chartrand notes that people often believe that these cockroaches reflect the dirty and tiny conditions of single room housing (SROs) in Downtown Eastside (DTES). However, she has a different explanation. "These cockroaches are European input...they symbolize white invasion," says Chartrand.

Finding acceptance in the Downtown Eastside

From an early age, Chartrand was confronted with racism. "When people found [out that] I am native, kids won't play with me," says Chartrand. "But I will never let them make me feel ashamed of being Indian. I am vocal, I always talk about racism, that's the problem being solved."

Chartrand's own mother, Melanie Chartrand, had spent 12 years at a residential school, an experience Chartrand says affected her mother's parenting ability. A survivor of two abusive relationships, Melanie Chartrand was left with the responsibility of raising 13 children alone while working as a chambermaid to support her whole family.

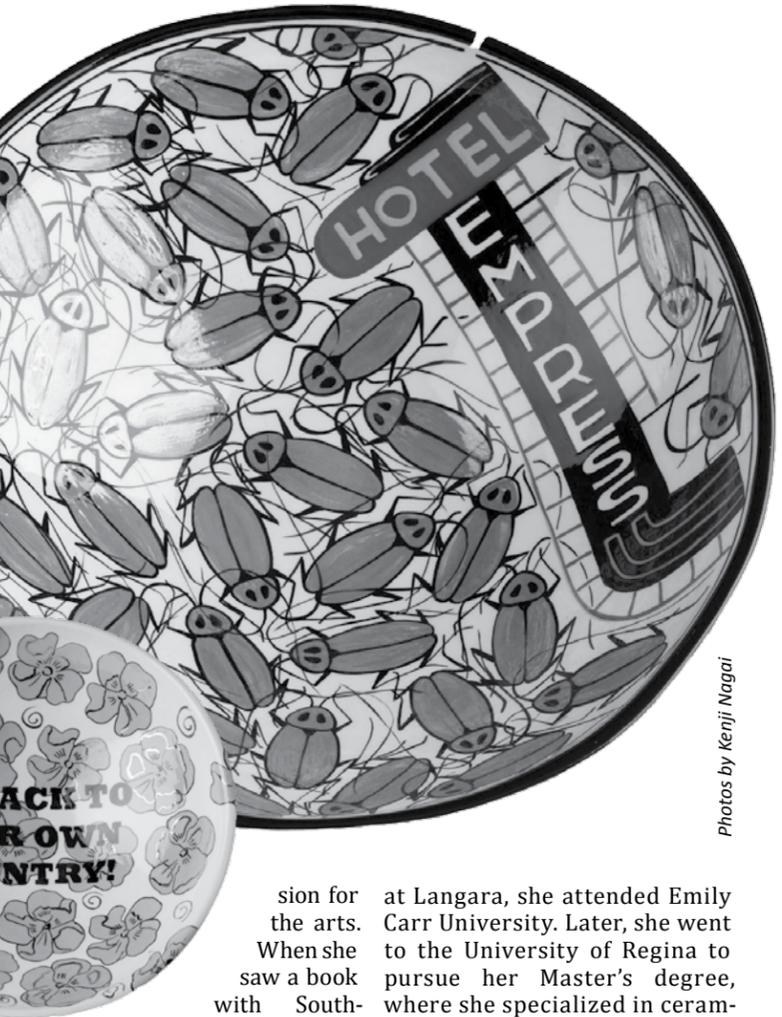
Born in Kamloops, BC, Chartrand moved to the Downtown Eastside with her family when she was two years old. Different from the DTES of present day, Chartrand and her family didn't face a lot of negativity and instead Chartrand has some good memories of her childhood there.

Chartrand describes the place she spent her whole childhood as "Skid Row," and as a community that is regarded as non-judgmental. At the time, Chartrand couldn't understand her mother's choice to relocate the family to the DTES. The 'family mystery' wasn't solved until Chartrand was in her late 20s and her mother told her choosing the DTES was the only way to protect the family.

"My mum said if we rent a place elsewhere, we will face lots of racism. We lived beside the Chinese community, single white people lived in rooming houses," says Chartrand. "There is no classism, no one is better than anyone else. Everyone is helping each other out there. It's really a protection there."

Art opens up a new world for Chartrand

By the age of four, Chartrand was already showing a talent and pas-



Photos by Kenji Nagai

sion for the arts. When she saw a book with Southwest Native American pottery, she became obsessed with pots.

Chartrand can still clearly remember how getting status as a native completely changed her life. When Chartrand was in her early 30s, a First Nation counselor asked her what she would do if she could be anything in life. Without hesitation Chartrand replied, "I want to be an artist."

The counselor suggested Chartrand apply to the Langara Fine Arts Program. After Chartrand finished two years

at Langara, she attended Emily Carr University. Later, she went to the University of Regina to pursue her Master's degree, where she specialized in ceramics and was awarded full scholarship.

Even with her own success, Chartrand still sees a divide between the native and non-native community. "I was the only First Nation person in my Langara college class for two years, and Emily Carr as well. Some people leave classes maybe they don't want to hear their work is bad, maybe they look at other people's work, they got scared and left. I never left because it's fun." ✍

For more information, visit www.billreidgallery.ca.



Photo courtesy of Judy Chartrand

▲ Artist Judy Chartrand.

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Announcing the UBC School of Music 2016-2017 Concert Season

Vancouver - The UBC School of Music announces the 2016-2017 season of performances and special events by our ensembles, faculty, and guest artists. The following are selected highlights:

The UBC Symphony Orchestra and UBC Choirs will celebrate the 20th anniversary of the opening concert of the Chan Centre with a very special performance on April 8, 2017 to honour and thank the Chan Centre and Chan family for supporting student performance and excellence at UBC. *A Song of Joys* by composer and UBC faculty member Stephen Chatman will be featured along with Mozart's final masterpiece *Requiem Mass in D minor*. Chatman wrote *A Song of Joys*, with words from Walt Whitman's *Leaves of Grass* as a companion piece to Beethoven's *Symphony No. 9*. It was this symphony, with its iconic "Ode to Joy", that was performed by UBC music students in the spring of 1997 as the gala opening concert of the Chan Centre.

Internationally-renowned composer John Corigliano will be in residence at UBC in November. The Corigliano Festival will culminate November 19 with a spectacular evening at the Chan Centre featuring performances of his music by the UBC Symphonic Wind Ensemble, UBC Choirs and UBC Symphony Orchestra with violin soloist and faculty member David Gillham. Works include *Fern Hill*, *The Red Violin: Chaconne for Violin and Orchestra*, and *Symphony No. 3: Circus Maximus*. The festival and residency will also include a talk and discussion with excerpts of Corigliano's opera *The Ghosts of Versailles* performed by the UBC Opera Ensemble. All events in the Corigliano Festival are part of the Master Mind Master Class Series presented in partnership with Alumni UBC.

The UBC Opera Ensemble presents three fully staged productions:
November 3-6 Menotti *The Consul* at the Old Auditorium
February 2-5 Tchaikovsky *Eugene Onegin* at the Chan Centre
June 22-25 Strauss *Ariadne auf Naxos* at the Old Auditorium
For more information about each production, visit music.ubc.ca/opera.

Music on the Point: Concerts with Personality featuring faculty artists and guests:
October 21 Brahms chamber music with David Gillham violin, Eric Wilson cello, and Chiharu Iinuma piano
November 25 In Praise of Bach! Miranda Wong piano
January 20 Archytas Quartet with quartets by Bartók and Beethoven
Dale Barltrop & David Gillham violins, David Harding viola, Ariel Barnes cello
March 3 Oskar Morawetz Centennial Celebrating his life in music
The Music on the Point series is presented in partnership with UTown@UBC.

The School's ever-popular Wednesday Noon Hour series begins September 21. Highlights include: Microcosmos Quartet with works by Dutilleux and Bartok (Sept 29); A late '60s blue note modal bag with the Steve Kaldestad Quartet (Oct 12); "Sanglots" Chansons of Love and Loss with Patrick Raftery tenor and Terence Dawson piano (Jan 25) and Bach's *Musical Offering* with the PBO Chamber Players (Feb 8).



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Presented by Main St. Village Vancouver (www.villagevancouver.ca) and
Little Mountain Neighborhood House (www.lmnhs.bc.ca)

Canadian jazz, Sicilian soul

by ANDREW KRUSCHELL

Guitarist, composer and arranger, Michael Occhipinti excels at making his guitar gently waver between technical styles and genres with progressive precision, all while letting his own personality shine through.

Occhipinti is currently on tour with the Sicilian Jazz Project, a band that showcases Occhipinti's heritage through jazz-fusion and features the Italian vocalist, Pilar. The Sicilian Jazz Project plays at the Culch Historic Theatre on Nov. 25.

When past meets passion

The Sicilian Jazz Project originated when Occhipinti made a family trip to Modica, a town on the southern end of Sicily where his parents grew up and much of his extended family still lives. After the trip, Occhipinti took to studying the work of musicologist and world folk song promoter Alan Lomax in order to better understand the Sicilian sound.

"Alan Lomax and his father, John, would go out into the Appalachians and the fields and record music that they thought would die out," explains Occhipinti.

Occhipinti rearranged some of the Lomax recordings, and in 2009 the Sicilian Jazz Project released their first album. Other than Occhipinti himself, the line-up for the band has always been fluid. However, one important contribution came in the form of Occhipinti's brother, Roberto. Roberto produced and played bass on the record, making this band the sibling's first project together.

Connecting to Sicily

The Sicilian Jazz Project's second album landed in 2015 after

tion she contributes to the group is prominent in the album's opening track, *Amuninni Razzietta*, a song about Occhipinti's parents going out dancing on the weekend.

"She has a lot of electricity!" says Occhipinti. "Every gesture she makes and every glance she gives – she is so immersed in the music."

The Sicilian dialect, which Occhipinti learned from his parents, is wielded beautifully throughout the music. While it wasn't Occhipinti's intention to preserve this nearly extinct way of speaking, he wants to acknowledge the reverence those in Sicily still have for it as well as the unique impact it had on his life.

"I have this language but I have no one to speak it with," says Occhipinti. "You have to incorporate your own thing, then the song and the language is alive in the present tense."

An origin of sound

Growing up in Toronto, Occhipinti was exposed to a large array of musical genres through his father's adoration for opera and his mother's desire for hip-hop. His two older brothers, already established musicians before Occhipinti even picked up a guitar, fulfilled their brotherly duties by taking him out to jazz clubs and symphonies at a young age.

Occhipinti began his musical quest at age 13 when curiosity reached a tipping point and he practiced with his first guitar. Occhipinti developed his talents quickly and traversed many genres before going to school and turning his passion into musical professionalism.

"I loved practicing [guitar], unlike all my friends in high school," says Occhipinti. "I was actually in a pop band for a time and we were very serious about writing pop music."



▲ Michael Occhipinti (guitar) and the Sicilian Project.

Occhipinti took a four-month fellowship in Sicily, living only a few kilometres from Modica. During this immersive time, Occhipinti took every opportunity he could to meet the members of the community, play music with others and indulge in local specialty chocolates.

The album is titled *Muorica*, the proper Sicilian name for the town, and features a 40-page book with pictures, song explanations, recipes and more. Occhipinti wrote mostly original music, taking many lyrics from well-renowned Sicilian poets.

Pilar, a pop/jazz vocalist based out of Rome, decided to contribute her own sound to *Muorica*. The energy and emo-

When the Sicilian Jazz project comes to Vancouver, it is a commemorative stop on the Canadian tour as this great city is home to the person that originally connected Occhipinti to Pilar. Occhipinti is grateful for friends and acquaintances like these, understanding the significance other people can have on one's career.

"You throw a pebble in the pond to create ripples and the more pebbles, the more ripples," states Occhipinti. "Just having these connections creates opportunities." ☞

For information visit:
www.thecultch.com or
www.michaelocchipintimusic.com

Photos courtesy of Michael Occhipinti

Jayeonmi: (natural Beauty) all around

by ALISON CHIANG

Ilsoo Kyung's exhibition, *Jayeonmi*, depicts the significance of the environment, as well as her message to her audience. The exhibition takes place (Oct.27–Dec.10) at Douglas College.

Kyung, who immigrated to Vancouver from South Korea at the age of 29, says the environment has always been an inspiration for her artwork.

"I grew up near a forest in a small town, the walk was quite far to school (almost an hour), had to climb up a mountain: it was inspiring," says Kyung, 80, who now lives in Ladner.

Kyung describes the exhibition as a multimedia piece, which includes: acrylic paintings, landscape prints, photography, woodcuts (printmaking) and a paper culture as well.

"While I was walking around Burrard Street downtown, you can see the reflection so I used that as a base. I also was influenced by the Ladner landscape, the Richmond fishing village and animals in the environment. For the paper culture, I used Korean rice paper," explains Kyung.

Beginnings

Kyung never thought she would be an artist.

Having experienced both the Second World War and the Korean War, Kyung says life was tough for immigrants back then. They often came to Canada "empty-handed" and had to work very hard.

"When I came, I didn't have 100 dollars in my hand. I had to earn my own money by work-

says Kyung, who also does video art.

Meaning in art

Kyung says she doesn't consider her work political, but rather a representation of her personal opinions.

"Most times, it surrounds environmental awareness. It's always about landscape, about nature," she says.

The artist, who was also inspired by the works of the Group of Seven, says symbolism is important in art, but the way it comes across varies from artist to artist.

"Most artists try to give a message to the public and that's important. It's something intentional and sometimes by accident," Kyung says.

Kyung wants to bring awareness to the environmental consequences of people's disregard for nature.

"I want people to know we are wasting materials, like tossing garbage in the river or someone [tossing] their cigarette butt on the ground...this is carelessness - of course we don't want people to do this," she says.

Happiness in art

Kyung, who is currently teaching art classes once a week to seniors as a way to give back to the community, says she hasn't always liked Group of Seven. She says her previous work was very dark and depressing.

"I felt I had to change," says Kyung.

After walking around, looking at other people's work, she decided to make her work happier.

"So my painting [became] quite bright and colourful, like Group of Seven," Kyung says.

The artist says adding emotion to art can be challenging; sometimes you can see peace or anger in there, but it's hard to describe.

The best compliment someone can give Kyung is when someone is really happy with her work.

"Once in a while when I put my painting on Facebook, people



▲ Artist Ilsoo Kyung.

ing as a nurse (a license which I had to work very hard and long for)," says Kyung.

She decided to take her first art class in her mid-60s.

"I knew that I didn't want my retirement to be in the house watching TV," she says.

She tells a story about how on the second day of class, the art instructor couldn't believe Kyung had never painted or had prior art experience.

"But I didn't even know how to hold a brush!" says Kyung, with a laugh.

That was both motivating and inspiring for Kyung. Some of her nursing colleagues also complimented her on her work.

"My husband says he doesn't like my painting but prefers my photography, so I mix it up: a little of both and everything,"



▲ Life, relief print by Ilsoo Kyung.

comment: 'Your work is like the Group of Seven.' It's a really big compliment because I think, 'Really, am I like that?'" says Kyung.

Kyung hopes people like her work and ultimately feel a sense of joy.

"When you see an image, you [may] feel happiness or sadness, so I'm trying to draw to make people happy - that's important to me," she says. ✍

For more information: www.douglascollege.ca/about-douglas/groups-and-organizations/art-gallery or www.ilsookyung.com.



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Cultural Calendar

November 22–December 6, 2016

by SIMON YEE

The Christmas season is in the air as we close in on December. Time to get your holiday shopping done at the many Christmas markets throughout the city. As always, there are film fests, live performances, technology lectures, holiday markets and many other events and festivals happening around town. Here are a few to check out and add to your calendar!

* * *

European Union Film Festival

Nov. 18–30
The Cinematheque, Vancouver
www.thecinematheque.ca

Come on down to the Cinematheque Theatre to experience the cinematic offerings from 23 European Union countries during the 19th Annual EU Film Festival. Catch a Romanian thriller about the perils of tabloid journalism, a Finnish film chronicling the stories of the remote Sami community or a Slovenian budding love story between two women from different worlds coming together by chance. From documentary to drama, comedy and historical, there's plenty to see. For showtimes and movie information, check out their website.

* * *

Disney on Ice: Worlds of Enchantment

Nov. 23–27
Pacific National Exhibition, Vancouver
www.disneyonice.com

Take the kids to the Pacific Coliseum at the PNE to catch your favourite Disney characters on ice. This family-friendly show will recreate scenes and short stories from four Disney and Pixar films: Cars, Frozen, Toy Story and The Little Mermaid. See Lighting McQueen and the Cars cast speed across the ice or watch the daring great escape from the Sunnyside Daycare of Buzz, Woody and the rest of the toys. For tickets and further information, check out their website!

* * *

Candytown

Nov. 26, 12–7 p.m.
Yaletown, Vancouver
www.yaletowninfo.com

Take the kids to check out Yaletown on November 26 to see Candytown: an outdoor winter market featuring live music, horse carriage rides, ice carving demonstrations, candy making and a visit from Santa and the Ice Queen. Enjoy some holiday treats while you get your holiday shopping done, with unique and themed gifts.

* * *

A Charlie Brown Christmas

Nov. 26–Dec. 24
The Waterfront Theatre, Vancouver
www.carouseltheatre.ca

Good grief! The Waterfront Theatre is putting on their musical adaptation of Charles M. Schulz's holiday classic, *A Charlie Brown Christmas*, to get you into the Christmas spirit. Join Charlie



▲ Christmas cheer all around town.

Brown as he tries to organize a school pageant, but in the process learns the true meaning of the season. Featuring Andrew Cownie as Charlie Brown and Allan Zinyk as Snoopy, this play will be sure to delight the family. For showtimes and further information, check out their website.

* * *

Vancouver Christmas Market

Nov. 26–Dec. 31
Jack Poole Plaza, Vancouver
www.vancouverchristmasmarket.com

The Seventh Annual Vancouver Christmas Market will be held at Jack Poole Plaza for all of December. Take a holiday photograph, decorate your home with the unique arts and crafts on sale and listen to live performances! For the kids, meet Santa, go on a scav-



▲ Enjoy the festivities at the Vancouver Christmas market.

enger hunt and ride Vancouver's only Christmas Carousel. For the adults, don't forget to down some holiday Glühwein!

* * *

VAMSO: Peter and the Wolf and The Bells

Nov. 27, 2 p.m.
Orpheum Theatre, Vancouver
www.vancouveracademyofmusic.com

The Vancouver Academy of Music Symphony Orchestra (VAMSO) presents two 20th Century Russian compositions: Sergei Prokofiev's *Peter and the Wolf* and Sergei Rachmaninoff's *The Bells*. *Peter and the Wolf* tells the tale of a young boy who outwits his gnarly foe. The enchanting classic will come to life with music by young VAMSO artists coupled with a splendid performance by the Goh Ballet. Next, the orchestra will share the stage with the Vancouver Bach Choir in Rachmaninoff's resplendent score for Edgar Allan Poe's *The Bells*. Poe's illustrious verses will ring out anew as the mass ensemble evokes the rich tones and timbres that paint this vivid masterpiece. For tickets and more information, check out their website.

* * *

Jewish Book Festival

Nov. 27–Dec. 1
Jewish Community Centre of Greater Vancouver
www.jccgv.com

Join some of the Jewish community's prominent and emerging writers at the Jewish Book Festival as they read from their latest

works. Events include literary presentations, readings, lectures and workshops for audiences of all ages. Be sure to catch the opening night gala with existential psychiatrist Dr. Irvin D. Yalom as he presents his latest book, *Creatures of a Day and Other Tales of Psychotherapy*.

* * *

The International Race for a Quantum Computer

Nov. 30, 7 p.m.
SFU Harbour Centre, Vancouver
www.sfu.ca/publicsquare

With technology getting more compact and the space between silicon transistors getting smaller, many technologists are seeing the limits of transistor-based computing. As a result, some technologists believe the way forward is building computers that operate at the quantum level. Quantum computers, they argue, will lead to a tremendous advance in computational power and, possibly, self-aware artificial intelligence. Join materials science professor Stephanie Simmons as she discusses the possible next generation of technological advance and the race to create a working prototype.

* * *

Poly-Alligga Night: The China Philharmonic

Nov. 30, 7:30 p.m.
Chan Centre for the Performing Arts, University of British Columbia
www.chancentre.com

The China Philharmonic Orchestra will be coming to UBC on November 30 to perform three musical compositions: Ludwig van Beethoven's Piano Concerto No. 1 in C Major, Zheng Lu and Ma Hongyeh's Good News from Beijing and Antonín Dvořák's Symphony No. 9, From the New World. Featuring 11 year old pianist Serena Wang and conductor Maestro Long Yu, the orchestra has performed at many venues throughout the world, and was named one of the world's most inspiring orchestras by Gramophone online. For tickets and further information, check out their website.

* * *

Twilight Between the Worlds

Nov. 26, 7 p.m.
Mountain View Cemetery, Vancouver
www.orshalom.ca

Join guest scholar and storyteller Simcha Raphael and the Or Shalom Synagogue as they explore the Jewish folk perspective on the meaning of life and death with traditional Jewish tales of ghosts, wandering spirits and reincarnating souls at the Mountain View Cemetery on November 26. Admission is free, but seating is limited. To register and for more information, check out their website.

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Pigeon Park: A symbol of despair and hope

This small triangular park, on the north corner of Hastings and Carrall Streets is virtually on the east/west divide of Vancouver. It's at the heart of Vancouver's history, standing on the southeast corner of the 1870 Granville Townsite, which pre-dated the city of Vancouver. It's also on the traditional territories of the Squamish, Tsleil-Waututh, and Musqueam First Nations.

In the early 1900s, the area was literally the centre of the new city of Vancouver with City Hall, the courthouse and the BC Electric Railway head office all neighbours. There were banks and a vibrant shopping district on Hastings St. roughly between Main and Granville. Before the park was established, there was a CPR spur line on the site that connected the False Creek Railyards with the main line on Burrard Inlet. However, with the growth of the city the spur line became a traffic impediment and was eventually replaced with the Dunsmuir Tunnel in the early 1930s. Once the tracks were removed, plans were made for the conversion to a park. It was

the depression years and many itinerant workers were milling around hoping to find work. It was felt that a little green space would brighten the area and give these labourers a place to rest. In 1938, the CPR deeded the land to the city.

Officially, the name of the park is Pioneer Place. Locals, however, began calling it Pigeon Park. People hanging out in the park fed pigeons and there were complaints before the park was paved over in the early 1960s that pigeons were ruining the grass.

After the depression, many itinerant workers left the area except for men who were disabled, sick or elderly. Pigeon Park became a place for these men to hang out and drink. At the same time, there was a shift to the west of the downtown district businesses, towards Granville St. and Robson St. Even City Hall relocated in 1936. Then there was the closure of the BC Electric Railway's downtown office and depot in the 50s. All this resulted in a decrease of tourist traffic and gradually many local hotel rooms turned into rundown, low-rent housing. Prostitution became established in

the 60s and the 80s introduced heavy drugs. At the same time, the provincial government had downsized mental health facilities relocating many patients to the Downtown Eastside (DTES) without proper aftercare. The cut off of funding for social housing by the Federal Government in the 90s surely contributed to the prevalence of homelessness we see today. Cuts to the provincial welfare program in the early 2000s just put another nail in the coffin.

So today the DTES is one of the poorest areas in all of Canada. Drugs, mental illness, crime, prostitution, abject poverty, rising housing prices all make for a toxic mix and there is a high rate of Aboriginals living in the area who are immersed in this toxicity. All of this is reflected in the current frequenters of Pigeon Park. People are still hanging out, drinking, as well as doing drugs.

The situation may seem hopeless but what is amazing is the resilience of the residents! There are now three markets, one of them on Sundays at Pigeon Park, which allow local residents a modicum of pride in being able to sell goods to help supplement

a meagre income.

There is the Local Economic Development Lab (LED Lab) which develops jobs for local residents. Projects include *Hives for Humanity* which produces honey, candles and related self-care products. *ReBuild* provides jobs in construction for DTES workers. *Knack* helps develop employment related skills. *Binnners' Project* is aimed at better organizing the environmentally positive recycling that binnners do.

DTES residents have resisted their dispersion, fought for turning Carnegie Library into a community centre, and created the Insite centre as a safe injection site.

The prominent DTES arts community as well as SFU's Woodward's downtown campus stage events and festivals featuring local art and culture. This has certainly led to a positive mix in the area, with many students and artists. But simultaneously new trendy shops and restaurants are developing and certainly the seeds of gentrification have been sown.

What the future holds is anyone's guess – a huge amount of resources have been thrown into the DTES, and many feel the results are dubious. The need to decently house people accompanied by comprehensive medical and social services has been shown to be the most cost effective solution. But this will not happen quickly with today's priority on the lucrative housing market exacerbating the problem.

The picture shown here is from the Nov. 5, 2016 ceremony raising the *Survivors Totem Pole* in Pigeon Park. It is a symbol of healing that celebrates the survivors of the DTES and all those who have survived the effects of colonialism, racism, and poverty. An initiative of the DTES Sacred Circle Society, and the Vancouver Moving Theatre, it represents a three-year collaboration between First Nations, DTES advocates, the LGBTQ community, Japanese, Chinese and South Asians.

The 8 metre, 980 year old cedar tree was carved by Haida artist Skundaal and a team of 12 apprentices. She was the first woman apprentice of famed Haida carver Bill Reid and is a long time DTES resident. To Skundaal, the totem represents the fact that survivors are still standing and standing together. The animals carved on the pole symbolize transformation, protection, renewed strength and unity.

Please visit www.thelasource.com for more pictures.

DON RICHARDSON

Recipe by
Selma van Halder



Dublin Coddle

A Coddle is basically a leftover stew. Traditionally eaten in Ireland on Thursdays, to finish any meat left in the house, it is a hearty potato based dish best made in a Dutch oven, or any other heavy lidded pot. This version contains all the basics: potatoes, onion, sausage and bacon. While it sounds like a very cheap dish with little flavour, this dish lends itself really well for a little investment on your basics. Visit your local butcher for good in-house made pork sausages (like Cumberland sausages) with some beautiful herbs and spices, good bacon, and butcher made beef broth. The investment will show in the flavour of the end result. Since this was traditionally a dish that contained everything but the kitchen sink, feel free to change it up. Serve this warm wintery dish with a fresh tossed salad and a zingy vinaigrette.

Ingredients

- 200 g bacon
- 3 large potatoes
- 1 large onion
- 3 large fresh sausages
- 2 cups good quality beef stock
- 2/3 cup Guinness
- fresh or dried parsley

Method

1. In a bit of butter and olive oil, brown your sausages on all sides on the stove, in a heavy lidded, oven proof pot. Slice the bacon into smaller pieces and render until slightly browned.
2. Meanwhile peel your potatoes and cut into thick slices. Peel and slice one onion into thin strips.
3. Take the sausages out of the pan and cut into thick slices. Drain most of the fat out of the pan, into a glass container. Keep by the side of your stove to cook with on another day.
4. Layer potatoes, bacon, sausages and onion in the pot. Add the beef stock, parsley and Guinness. Crack some fresh pepper over the dish and cover with a lid. There is no need to add salt to this dish, both the bacon and the sausages will provide enough flavour.
5. Cook in a 300 degree oven for 2 to 3 hours. Check every hour to see if there is still liquid in the pot. If you need to, add a bit of beef stock. Test if the potatoes are cooked by pricking them with a fork. You want them to be soft, but not falling apart.
6. Serve hot, with a side salad and some Irish soda bread to mop up the juices.



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