

A creative approach  
to delve into the  
human mind  
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# The Source

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Photo courtesy of Women4Women

## Verbatim

### Be yourself in Vancouver

by FELIPE VIANA

Everyone knows Vancouver is a great city to live in. The mix between large urban buildings and nature makes the city attractive to all kinds of people. Vancouver is consistently named as one of the top five worldwide cities for livability and quality of life. Besides that, it's also the third largest film production centre in North America after Los Angeles and New York, earning it the film industry nickname "Hollywood North." Maybe you're watching Vancouver right now at the movies without knowing it.

I could spend all day writing about the many qualities of this city, but I'd rather talk about its best qualities. In Vancouver, you're free to be yourself. Yes, here you'll be accepted with all your virtues and imperfections. No matter what you are, how you dress or where you come from, you'll be accepted equally by others. This makes all the difference. Not even the rain that falls a good part of the year affects the freedom of conscience that Vancouver gives to you.

Here you feel part of the city. No one says what you should or should not do. As long as you respect the rights of others, you are free to be whoever you want. Vancouver is a home for everyone. Having a place to call home gives us a sense of security, control, belonging, identity and privacy. A sense of connectedness and engagement in the places and spaces that matter to us is critical for our physical and mental well-being. The city gives us all that and much more.

Even though I'm a Brazilian, Vancouver has always made me feel at home. Before I arrived here I faced several obstacles, but the most difficult of them was to become who I really wanted to be. Myself. First of

See "Verbatim" page 7

## World Refugee Day: A time to reach out

by MASHA RADEMAKERS

According to the UN Refugee Agency (UNHCR), a worldwide record of 65.3 million people are currently displaced from their homes by wars, persecution, violence or poverty. To shine a light on this urgent problem, the UNHCR will observe the World Refugee Day on June 20 for the 16th time since its founding.

Last year, Canada ranked second on a list of countries sorted by refugee settlement. BC wel-

comed 1938 government-assisted Syrian refugees since November 2015 and more continue to arrive according to the Immi-

Syria, Iraq, Iran, Eritrea and the Somali Republic.

The Surrey English Learner Language Welcome Centre is

"The first weeks after arrival, refugees live in a government-supported welcome house where they learn basic

**"I was the only African in the whole neighbourhood, and I was so scared to go outside.**

*Amina, Somali refugee who runs a business with several other refugee women*

grant Services Society of BC. Before the influx of Syrian refugees, BC welcomed an average of 1664 refugees per year, the majority originating from countries like

one of the many refugee organizations active in the Lower Mainland. The centre provides newcomers with English classes and settlement services.

things about money, housing and transportation. After this period, the refugees are placed in assisted housing and con-

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How to appreciate the kimono's full beauty  
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Play warns mouse not to eat the cheese, or else  
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# Cultural Spotlight

## Indigenous Two-Spirit artists rebuild identity through art

by YUSHENG CAI

Every June, rainbow flags fly with pride as the sun shines on Vancouver. This June, however, the ceremony takes on a new look as Adrian Stimson, an Indigenous Two-Spirit artist, curates *Unsettled*, the Queer Arts Festival's 2017 visual arts exhibition.

For the first time in history, 19 Indigenous artists take the lead in the festival, showcasing their talent in performance, painting, installation, etc. According to Stimson, the festival provides an opportunity for Two-Spirit artists to share their experiences and help rebuild their identity.

"The previous terms that were used are very derogatory, such as 'berdache' – that's an anthropological term that has nothing to do with Indigenous LGBT people," notes Stimson.

His motivation of bringing Two-Spirit artists to the festival stems from a connection to the buffalo. In the 19th century, the buffalo the Siksika First Nation lived on were decimated by the intruders.

"At one time, it almost went to extinction," says Stimson.

The Siksika member looks back on the history and thinks to himself, how does the slaughter affect us?

"As Indigenous people, we are born political into this country. Throughout my life, I've been



Photo courtesy of Vanessa Dion Fletcher

▲ Vanessa Dion Fletcher offers a dialogue on menstruation, a formerly taboo subject in First Nations communities.

"Two-Spirit people were very much part of our communities from time immemorial. With the reintroduction and re-examining of our traditional ways, the marginalization facing Two-Spirit people is getting better," says Stimson.

### Buffalo Boy, a colonial buster

"Two-Spirit", denoting Indigenous queers, was coined in 1990 at the third annual Inter-tribal Native American, First Nations, Gay and Lesbian American Conference in Winnipeg.

"They were becoming more aware that as a group they needed to identify themselves together somehow," says Stimson, referring to the attendees at the conference.

Superseding "berdache", an earlier version of it, "Two-Spirit" speaks to multiple genders and sexualities within First Nations communities.



Photo courtesy of Adrian Stimson

▲ Two-Spirit artist Adrian Stimson.

acutely aware of the racism that exists in our world and combating the trauma in my life that started from a child," says Stimson.

Two-Spirit people, for him, face a battle as the buffalo did 150 years ago. "Buffalo Boy", adopted by Stimson, has since become his persona in many of his artworks.

"I use 'Buffalo Boy' as a colonial buster, someone who talks back to the colonial project and talks

See "Two Spirit" page 7 >

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# Summer jobs light up career paths

by BETTY SHEA

**For many youth, the transition from studying to beginning a professional career starts with summer employment. According to Statistics Canada's Labour Force Survey of youth aged between 15 and 24, roughly 54% of the 2.8 million students in Canada were employed in the peak summer employment months of July and August last year.**

Working over the summer strengthens those components of soft skills seldom practiced in an academic setting.

"Often people think of soft skills as just interpersonal skills," says Alden Habacon, a diversity and inclusion strategist who coaches both employers and jobseekers. In fact, soft skills range from interpersonal skills, to professionalism and work ethics, and to the ability to problem solve.

"A lot of university-educated young people learned how to problem solve and manage time, projects and data," says Habacon. "Often what they struggle with in the workplace, even if they've been successful in university, are the interpersonal,

explains that summer employment opportunities at the YMCA give youth the opportunity to gain experience and develop new skills to add to their resume.

"Youth participants increase their network and gain valu-

put towards their continued education."

## Help for youth seeking summer employment

Summer employment numbers in British Columbia are similar to national averages. Among

Many B.C. organizations participate in this program. YMCA of Greater Vancouver is one of more than 3000 approved employers listed for B.C. alone.

YMCA of Greater Vancouver appreciates the partnership with the Federal Government.

“Often what [young people] struggle with in the workplace, even if they’ve been successful in university, are the interpersonal, communications, professionalism and work ethics pieces.

*Alden Habacon, a diversity and inclusion strategist*

communications, professionalism and work ethics pieces."

Summer employment also helps youth form connections with a wider group of people, building networks that benefit their career development.

Vanessa Smit, Manager at YMCA of Greater Vancouver,

able references to support their future job search through the summer employment experience," says Smit. "They have the opportunity to learn about an industry and determine interests that can help focus their career path, and of course, earn money, which many of them

the 382,000 students in British Columbia, about 207,000 were employed in July and August last year. Online job searches are popular for jobseekers. Job fairs are another option.

DIVERSEcity is a not-for-profit agency that provides, among other services, youth employment training through its Future Leaders program. Early in May last year, the agency also ran a Youth Education and Job Fair in anticipation of the summer hiring session. About 150 participants and 25 organizations attended the event aimed to connect youth to educators such as the Vancouver Community College, and to employers such as Fed Ex, Shaw Communications and the Royal Canadian Mounted Police.

For students planning to return to school after summer, it may help to look for organizations participating in the Canada Summer Jobs program. Through the program, the government provides funding to create summer job opportunities for young people who are full-time students intending to return to their studies in the next school year.

"Without their support," says Smit, "we would not have the ability to offer as many employment opportunities to youth over the summer."

## Government impact on youth employment

The impact of government funding extends beyond summer employment to youth employment in general. Future Leaders at DIVERSEcity, which has supported immigrant youth to successful employment since 2008, is currently facing funding uncertainty.

"The latest program contract with Service Canada ended on May 12," says Susan Liu Woronko, manager of Skill Training and Employment at DIVERSEcity. "The program interruption and funding uncertainty can be difficult for newcomer youth."

When asked about this year's Youth Education and Job Fair, Liu Woronko says that the event is currently on hold.

"With the uncertainty of the Future Leaders program, we have decided to put the fair on hold," she explains. "Unfortunately, it means we will miss the summer hiring session." ❧



▲ 2016 DIVERSEcity Youth Education and Job Fair.

## ► "Refugee" from page 1

connected to a settlement centre," says Meredith Verma, assistant manager of the English Learner Language Welcome Centre.

## Diverse backgrounds

It makes a big difference whether a refugee comes from a town without any facilities or from a city with schools, banks and a procedural infrastructure.

"The families who have come from Syria mostly come from the bigger cities [and] have had education and jobs there, while some families from African countries lived for years in a refugee camp. These families might not understand concepts like banking, bureaucracy and some values that are 'normal' for us Canadians," says Verma.

20 years ago, Surrey started to receive many families from Kenya, Eritrea and Congo. A lot of these families consisted of a mother and her children, with their fathers missing or killed in war violence.

"Some women had lived so long in a refugee camp that they couldn't read or write. And if you don't have this first learners capacity, then it is extremely hard to develop second language capacity. A lot of the moms could only reach a very basic level of English," says Verma.

Verma decided to help this group of 'lost' women.

"They told me they want their kids to be proud of them, and they wanted to get off government assistance after being in Canada for ten years," she says. "They were getting frustrated."

## Women4Women

Together with Caroline Brear and three of her friends, Verma founded the charity Women4Women to help women that are illiterate and unable to find a job in Canada.

"These women are the forgotten immigrants. If we wouldn't help them, they could maybe never come off government assistance," says Brear.

Women4Women started with helping a group of 10 Somali women, who are now selling a traditional Somali sauce called 'Xidig' at the White Rock Farmer's Market.

(The names of the women mentioned have been changed to protect their identity.)

One of the Somali woman, Nadifa, came to Canada with her two sons and two daughters after living for 14 years in a Kenyan refugee camp nearby Nairobi.

"I was so lucky to come to Canada. Our refugee camp was dangerous because there was a

lot of violence and abuse caused by local people. We lived with whatever we had, and that was not much," she says.

There was no option of going back to Somalia. After first being torn apart by tribal wars, the country now faces a challenge from Al-Qaeda aligned Al-Shabab insurgents. Another woman of the group, Amina, still remembers how she felt the first

weeks after her arrival in Maple Ridge.

"I was the only African in the whole neighbourhood, and I was so scared to go outside. My youngest son continuously tried to run away; he was running back to the refugee camp," says Amina.

In these first years, they got a lot of support from settlement workers. The culture shock was big.

"I was in a shop to buy medicine and my friend used a credit card to pay. I never saw someone paying with a card. I was so surprised to see him swiping a card through the machine," says Nadifa.

Amina had the biggest surprise when her young son stepped into an elevator.

"The elevator doors closed and I thought I would never see my son back again! All these first experiences were very strange," she says.

These women are happy to use their cooking talents and earn some money for themselves on the market.

"Every refugee should be supported to use his or her talents in their new home country. When I cannot work, I feel stressed and sick. Now I can be self-sufficient and sell my own products," says Nadifa. ❧

World Refugee Day is observed on Tuesday June 20 and refugee organisations of the Lower Mainland will organize special activities on this day.



▲ Jars of Xidig, a traditional Somali sauce sold at the White Rock's Farmer Market.



▲ Cooking, a first step towards better integration.

# Fighting injustices for Afghan women

by SUSAN HANCOCK

**Roberta Staley, magazine editor, freelance writer and filmmaker, honours Frakhunda Malikzada, the 27-year-old Afghan woman who was brutally beaten, stoned, and then set ablaze in Kabul, Afghanistan, in March 2015.**

Staley's documentary, *Mightier Than the Sword*, premiers on Saturday, June 17 at Simon Fraser University's Vancouver Harbour Centre campus. It will also screen at the upcoming Female Eye Film Festival and the Regina International Film Festival and Awards.

The murder of the young Afghan woman outraged many people, like Staley, who felt compelled to fight the injustices threatening the lives of Afghan women.

"I want to show the West that our NATO participation, including Canada's involvement in Afghanistan, has brought about tremendous positive change, despite Afghanistan remaining one of the most dangerous places for a woman to live in the world," says Staley.

## Murder urges a response

The film follows three Afghan women who are linked by their personal outrage and disgust after learning about the murder of the young woman. Through film, television, scribe and song, they encourage dialogue on social issues that endanger the lives of Afghan women.

Sahar Fetrat received numerous awards for her film on street harassment in Afghanistan. The film captures the verbal and sexual abuse women endure, which created space for families to discuss harassment at home, forming a new social consciousness that it's not acceptable for men to harass women on the street.

Mozhdah Jamalzadah, born and raised in Vancouver, went back to Afghanistan to produce a wildly successful Oprah-like talk show after completing her studies at the British Columbia Institute of Technology. After Frakhunda Malikzada's death, Jamalzadah received death threats from conservative factions within Afghan society. She was forced to end her TV show and leave Afghanistan.

"Mozhdah eventually came back as a singer," says Staley. "One of her songs takes on Frakhunda's voice from the grave. Protesting against a mob of a hundred men who set her body on fire for no good reason," says Stanley.

Viewers also follow Shakila Ibrahimknil, a journalist who chases leads on terrorist attacks. In an interview with Staley, she expresses the real danger of being a female reporter.

"Normally, when this type of incident or a suicide attack happens, I go and interview the victims' families. After that, the Taliban were threatening me because my reports are too strong and provokes people against them... I fear the Taliban, and I am scared of them, but I cannot close my eyes



Photo courtesy of Roberta Stanley

▲ Filmmaker Roberta Stanley crouches near Shah-Du-Shamshaira mosque where Frakhunda Malikzada was killed.

to victims' rights by not reporting their stories. I will continue to report on the victims no matter what," says Ibrahimknil.

## Media a battleground for Afghan women

When touring Afghanistan in 2012 for a writing gig, Staley noticed many Afghan women reporters, anchors and hosts. These outspoken female jour-

nalists contradict the utilitarian, religious and authoritative regime that led to Frakhunda Malikzada's death.

"It was obvious to me that the [media] had become a battleground for Afghan women who were fighting to conquer what I identify as a culture of silence and invisibility," says Staley.

When Staley returned to Canada, she entered a master's

program in liberal arts at Simon Fraser University. She opted to produce a documentary on Afghan women in media.

"I spent the month of June [in Afghanistan]. It was Ramadan, it was so hot, and we shot the documentary from sunrise to sunset," says Staley.

Staley and her crew were constantly aware of the dangers of filming in Afghanistan. She had just completed some b-roll at the parliament building in Kabul. The next day, six Taliban soldiers armed with AK-47s stormed the grounds killing a dozen people.

"The only time I felt scared was when staying at a residence of expats and NGOs," says Staley. "One morning, a Dutch NGO was kidnapped from her vehicle. This was a road we go up and down about four times a day."

Friba Rezayee is the chair of the Vancouver chapter of Canadian Women for Women in Afghanistan (CW4WAfghan), a non-profit organization with the goal of providing sustainable education programs for Afghan women and their families, and to engage Canadians as global citizens. Rezayee and Staley join forces to present the documentary *Mightier Than the Sword*.

"We need more documentary makers, journalists and agents of change, who can create bridges between countries, as Roberta has done," says Rezayee. ✍

For more information, please visit: [www.sfu.ca/continuing-studies/events](http://www.sfu.ca/continuing-studies/events).

# Beware of hidden wishes

by DAVID LEWIS

**Psychoanalyst Hilda Fernandez Alvarez is giving a talk this fall about the dangers of falling into consensus when resisting oppression.**

The lecture, originally slated for June, will be given as part of the Spectre of Fascism Free School organized by professor Samir Gandhesha and poet Stephen Collis for the SFU Institute of Humanities. The purpose of the free school is to examine how fascism and authoritarianism form a part of the current political discourse and climate.

Fernandez, an associate with the Institute of Humanities and PhD student at Simon Fraser University, hopes to contribute to this discussion through the critical approach of psychoanalysis.

"It's all about bringing into discussion the unconscious," says Fernandez. "Those things that we don't know we know, that are imprinted in our history."

## Cultural expressions

Fernandez frequently incorporates unconventional means of presentation and performance into traditional academic contexts. Previous lectures have employed costumes, music and dancing to impact the audience in various ways.

"I feel profoundly critical of rigid kinds of structures," Fernandez says. "I always like to challenge those ways of delivering information, because I think



Photo courtesy of Hilda Fernandez

▲ Hilda Fernandez, psychoanalyst.

that if you incorporate some sort of performative aspect it can bring about things that are not addressed simply by traditional ways of speaking."

Her first foray into such a nontraditional program in 2014 with her talk "Superheroes on the Couch," where she dressed up as Batgirl to discuss the symbolism of superheroes. Her most recent lecture at the Spectacle of Fascism conference last April featured five flamenco dancers and a singer.

"That was the most elaborate," says Fernandez of the conference presentation. "Because I had five professional friends that came who are dancers. I dance flamenco, as well."

The reaction to the performance by the audience was overall positive, but many were astonished by the emotions flamenco elicited.

"The strength in that type of dancing was quite surprising, especially for men," Fernandez recalls. "It was interesting because there was a guy, 18 years old, another probably 70, who both said they felt a little bit intimidated by the strength of the women that were dancing. And I found that interesting because it's also putting into discussion things that we might not talk much about."

## Imprints

Fernandez's own history begins in Mexico City, where she was born and raised before moving to Canada with her husband and daughter.

"At that time we wanted to explore different cultures and a different country," Fernandez says. "We were very happy here in Vancouver."

She has been a practicing psychoanalyst in Vancouver since 2007, working ten years for Vancouver Coastal Health. She currently runs her own private practice.

"Coming from a specific background is very useful in Vancouver because it allows you to understand the divergent perspectives a culture can have," says Fernandez. "I feel very privileged to have worked with pretty much all cultures in my practice, people from every continent."

"It's a really rich experience because you learn the specific values and practices that are embodied by people from different cultures." ✍

Fernandez specializes in Lacanian psychoanalysis, a form of clinical therapy pioneered by French philosopher Jacques Lacan in the mid-20th century. The therapy focuses on language as central to the patient's experience of the world and employs techniques developed from Sigmund Freud along with innovations by Lacan.

## New masters

In her talk *So, Do You Want a Master?* for the Spectre of Fascism Free School next fall, Fernandez will be critiquing how groups resist the spectre of fascism and totalitarianism.

"It is about challenging the ways in which we very easily fall into consensus," she says. "And how often that consensus leads us to building other forms of totalitarianism. Sometimes we create other masters. As Lacan would say: You want another master? You will have it."

Fernandez believes that a Lacanian understanding of the unconscious and discourse will help account for these behaviours and provide a path to correct them.

"While we bond with others and make some consensus about people or things, such as resisting oppressive practices, we sometimes enjoy the drama too much," Fernandez says. "Sometimes our unconscious is at work and if we don't have a proper methodology for understanding the unconscious we cannot pass the problematization of issues." ✍

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# The Native Voice: Maisie Hurley's "Political Diary"

by OZLEM SULEYMAN

The British Historical Federation awarded the Lieutenant Governor's Historical Writing Honourable Mention to Eric Jamieson for his historical book, *The Native Voice: The Story of How Maisie Hurley and Canada's First Aboriginal Newspaper Changed a Nation* on May 27.

Eric Jamieson, a former banker in British Columbia, developed a passion for writing at an early age through his grandfather's adventure stories for young boys. As Jamieson grew older, Roderick Haig-Brown, a Canadian writer and conservationist, instilled a sense of language and love of nature in him.

"I just fell in love with his writing," says Jamieson.

Jamieson wrote outdoor stories, fishing articles and backpacking articles for magazines and newspapers such as *The Times Colonist Newspaper* which was a big diversion from his banking career. He gradually wrote non-fiction historical subjects.

In 2009, Eric Jamieson received the Lieutenant Governor's Medal for History Writing with his book, *Tragedy at Second Narrows*.

### Interest in the Native culture and Maisie Hurley

Jamieson studied the First Nations History and Culture through the Anthropology and Archaeology courses he took at the University of British Columbia.

"I've always been interested in the First Nation's Culture," he says.

Jamieson determined that *The Native Voice* was Maisie Hurley's political diary.

"It was a story of her triumphs, her progress for Native justice, her search for meaning," says Jamieson. "It was a political paper."

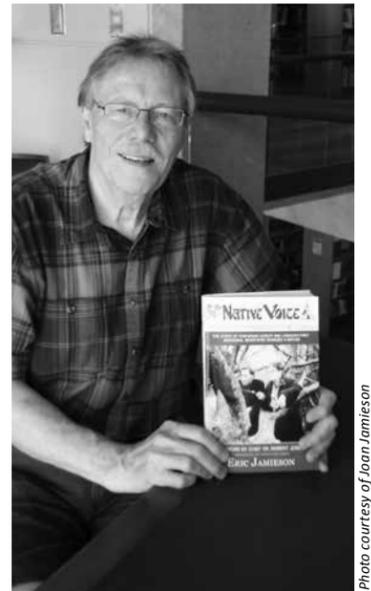
### The Native Voice and Hurley's other achievements

In 1944, Maisie Hurley encountered her old friend, Haida Elder Alfred Adams. He was dying from cancer and asked Maisie to inform the white people about the Natives. Maisie believed that the native's voice was in the wilderness and it wasn't being heard. She launched *The Native Voice*, one of Hurley's biggest achievements, in December 1946.

"The paper was instrumental in teaching white people about First Nations," says Jamieson. "It brought two cultures together."

Chief Dr. Robert Joseph, founding member of Reconciliation Canada, believes that *Native Voice* was an early advocate for housing, land rights, provincial voting, higher education, active tuberculosis hospitals and native fishermen.

"For that time the paper was very effective to our mainstream," he says. "It was the



▲ Eric Jamieson holding his book: *The Native Voice: The Story of How Maisie Hurley and Canada's First Aboriginal Newspaper Changed a Nation*.

first to be vocal about the residential schools before issues became widely known."

Maisie Hurley defended 80 cases without a law degree in front of a magistrate and never lost a case. She played a role in encouraging and advocating for modifying the Indian Act and the Native's right to vote provincially and federally. Hurley brought awareness to the McKenna-McBride Commission's significant impact on the Indian peoples' reserve lands. She was strong enough to talk to politicians such as John Diefenbaker.

"She was an amazing teacher," says Jamieson. "Maisie was unconventional, stubborn and interesting."

During the course of his research, Jamieson learnt about tolerance, respect and never giving up on a dream. He also encountered Peter Kelly, Alfred Adams, Chief Williams Scow, Justice Alfred Scow, Andy Paull and Guy Williams.

"These guys are amazing people," says Jamieson. "Our leaders didn't have to struggle against oppression." ☞



▲ Maisie Hurley, wearing her trademark black beads, holding an African cane and smoking a cigarette.

In 2010, Nancy Kirkpatrick, director of the Northern Vancouver Museum, suggested Eric Jamieson write about Maisie Hurley's story, suggesting that it would make an interesting subject for a book.

Jamieson discovered that Maisie Hurley lived what he believed to be a remarkable life, but she didn't keep any diaries. He decided to change the angle of Maisie's story to reflect her writing in the native voice newspaper, the official organ, of the Native Brotherhood of British Columbia.

Jamieson talked to Bill Duncan, the business agent for the Brotherhood, who supplied him with half of the copies of the *Native Voice* Newspaper from 1946 to 1967. He obtained the other half of the copies from the Vancouver Public Library. After reading every single issue of the newspaper,

Photo courtesy of Joan Jamieson

Photo courtesy of Hurley's family

# Kimonos: a gateway to Japanese culture

by NURLAILA JAMIL

**Kimono Culture, an exhibit on the history and art of this Japanese textile, will run until Sept. 3, 2017 at the Nikkei National Museum and Cultural Centre in Burnaby. A special talk by guest curator Hitomi Harama will be held at the centre on June 24.**

"Kimono is a core element of Japanese traditional culture. It contains various impressive artistic elements in its design and creative process," says Harama. "In this *Kimono Culture* exhibit, I hope to introduce those artistic beauty, traditional designs and culture behind it. We can see the wider Japanese culture through a *kimono*."

street fashion and anime films but the garment's influence on the west has expanded beyond those popular mediums. According to Harama, *kimonos* and other forms of Japanese arts have impacted the western world since the late 19th century with the emergence of the Art Nouveau movement. Many impressionist artists were inspired by Japanese art, and European female fashion was strongly influenced by *kimonos* in the early 20th century. The influence of Japanese art on the west diminished during wartime and this cultural exchange was almost completely reversed with the westernization of Japan.

"During the wartime and after 1945 Japan and Japanese life-



Photo by Nurlaila Jamil

▲ Summer kuro tome-sode kimono (formal attire for married non-royalty women) from the Meiji era.

Harama is a *kimono* and Japanese cultural consultant based on Vancouver Island. She runs Umesilk, a *kimono* couturier business in Victoria, and has provided her expertise to the film industry throughout North America, as well as for exhibitions in art galleries and museums. *Kimono Culture* has an array of *kimonos* on display dating back to the Meiji (1868–1912) and Taishō periods (1912–1926).

## The many layers

Apart from detailing the structure of the traditional Japanese costume, *Kimono Culture* seeks to educate visitors on the different types of *kimonos* that exist. According to Harama, *kimonos* are designed to fit the different seasons and ceremonial occasions of Japan. For example, visitors will learn that *awase* (a double-layered full sewn *kimono*) are meant for the winter, fall and spring periods. *Hitoe* (a type of *kimono* sewn without lining), on the other hand, are reserved for periods transitioning between the high and low temperatures such as the early summer and early fall.

The majority of the pieces on display at the exhibition are derived from Harama's family collection. The Harama family has a penchant for *kimonos* and strives to preserve the artisanal craftsmanship of this traditional costume.

"There are so many elements in a *kimono* that we appreciate," says Harama. "The beauty and intricacy of the traditional *kimonos*, the quality of silk materials, the ornate brush-painted *yuzen*-dyed design patterns, elaborate embroidery works and various detailed patterns of stencil dye."

## Influencing art and fashion

*Kimonos* have gained global prominence through *Harajuku*

style drastically changed," says Harama. "*kimonos* are no longer the everyday clothing of Japanese people. Since Japan has become more westernized, most Japanese people don't know how to properly wear *Kimono*, and good traditional Japanese cultural matters are starting to disappear."

When asked if the younger Japanese population (especially those part of the diaspora) should feel intimidated by the complexity of the *kimono*, Harama pointed out that the appearance of the *kimono* may be intimidating to those who find it to be foreign. She explains that the perceived complexity is just a by-product of the attire being a formal and decorative process, as opposed to an unnecessarily strenuous process.

"If you try a more decorative style of *obi* [a sash to fit and decorate the *kimono*], it is usually more complicated and time consuming. This is true for any types of clothing in any other culture where the attire is more formal and decorative. For example, putting on dress shirts and neckties is more time consuming than wearing t-shirts. The same applies for the *kimono* wearing process," she says.

Harama believes that despite no longer being worn as daily clothing in Japan, *kimonos* will continue to exist as a central element to the Japanese culture.

"I wish this exhibition will inspire visitors to be more interested in Japanese culture. The items I introduced in this exhibition are just a tip of iceberg but I hope they are intriguing enough to garner more attention to Japan and her culture," she says. ✍

For more information on the exhibit, please visit [www.centre.nikkeiplace.org](http://www.centre.nikkeiplace.org).

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Lori Roggman



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This program accepts refugee families with young children who may not be eligible for IRCC funded programs.

For more information and to register, please contact Ana at 604-298-5888  
[amachado@pirs.bc.ca](mailto:amachado@pirs.bc.ca)

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2015.07.06

# Celebrating Croatian culture in Vancouver

by NAOMI TSE

**The Croatian Cultural Centre will be holding their 2nd Annual Croatia Days Festival this year. According to Ante Pocrnic, Vice President of the United Croats of Canada, last year over 3000 people attended the festival and he expects the turnout to be even greater this year. This year the two-day event is being held from June 23-24.**

Pocrnic says that the first festival was held in conjunction with the 30th anniversary of the United Croats of Canada. The non-profit organization runs the Croatian Cultural Centre,



▲ Ante Pocrnic, vice-president of the United Croats of Canada.

which was established in 1986 by Croatian immigrants.

"We thought it would be a great opportunity to showcase our culture," says Pocrnic.

Pocrnic, a first generation Croatian born and raised in

Vancouver, says that many Croats immigrated to Vancouver in the '60s and '70s due to political and economic reasons. These immigrants wanted to continue their Croatian cultural traditions in Vancouver and thus the Croatian Cultural Centre was founded in 1986.

"We want people to learn what Croatia is about," says Pocrnic.

### Food and folk dancing

This year's festivities include a 3 vs. 3 soccer tournament, a marketplace, Croatian art displays, Croatian music and folk dancing. Vendors in the marketplace will be selling a variety of Croatian goods ranging from food to souvenirs. In addition, there will be an outdoor beer garden.

"We have a local Croatian winemaker in the Okanagan called Three Sisters who will

be sampling wine," says Pocrnic.

In terms of food, the festival will feature a few dishes such as *sarma*, a traditional Croatian style cabbage roll, and *brudet*, a typical Croatian style fish stew, as well as a variety of

ble's president, Katarina Lulic, says that their choreographers are either from Croatia or have trained extensively there.

"It's important to preserve the dance as much as possible and to keep it accurate," says Lulic.

dances are performed to the beat of the dancers' feet, vocals and stomping are used in lieu of musical instruments. In the southern regions, the dances are much more upbeat and may feature lively music from a *tamburica*, an instrument simi-

“It’s important to preserve the dance as much as possible and to keep it accurate.”

Ante Pocrnic, Vice President of the United Croats of Canada.

Croatian sweets such as traditional dry pastries called *kifle* cookies.

There will also be traditional Croatian folklore dancing by the centre's Croatian Nights Folklore Ensemble. The ensemble has over 100 dancers ranging from as young as 5 years old up to 50 years old. The ensemble's president, Katarina Lulic, says that their choreographers are either from Croatia or have trained extensively there.

Lulic says that most Croatian dances are formed in a circle called a *kolo*, which involves a lot of partner work. The dancers may form lines or break off into groups but the main shape is a circle. Most dances are based on a story and the choreography varies from region to region. In the interior regions,

lar to a banjo. The costumes also vary depending on how wealthy the region is. For example, wealthier regions may use silk for the costumes and their dancers will be adorned with more jewelry.

Born and raised in Vancouver to a Canadian mother and Croatian father, Lulic's parents put her in Croatian dance classes when she was in kindergarten. Now 23 and a new graduate of Simon Fraser University, she's still actively involved in Croatian dance.

"The friendships I made kept me involved," says Lulic. "It's a way to immerse yourself in the culture and I make friends who are Croatian and speak the language."

Like Lulic, Pocrnic sees the value in continuing to build up Croatian culture in Vancouver. Pocrnic has high hopes for this year's Croatia Days Festival.

"Year one was an extreme success," says Pocrnic. "We want to continue building it in the community as a great brand where people can come and have a drink and really enjoy a day in Croatia."

For more information, please visit [www.croatiancentre.com](http://www.croatiancentre.com).



▲ 40th annual Canadian Croatian Folklore Federation-West Festival this past Victoria Day long weekend. Beginner group aged 5-7.

► "Two Spirit" from page 2 to the contemporary issues we face everyday," says Stimson.

He names this year's visual arts exhibition "Unsettled", a declaration by the buffalo.

"The idea is to unsettle the landscape as a way to unsettle the art world. By our very presence as Two-Spirit people, we are unsettling the norms that exist in our society," says Stimson.

### "We are the sum of who we are"

Vanessa Dion Fletcher is one of the unsettlers. With both Potawatomi and Lenape heritage, Dion Fletcher says her art practice is a process of investigating the influence of culture and politics on the relationship between their bodies and the land.

As the curator, Stimson is optimistic about Dion Fletcher's per-

formance, Menstrual Accessory, for the festival.

"Sometimes menstruation within the Indigenous community is not necessarily talked about in many ways. This offers a dialogue around what it really means in Indigenous community," says Stimson.

Unsettled features not only young minds like Dion Fletcher but works by late Two-Spirit artists Ahasiw Maskegon-Iskwew, Aiyana Maracle, etc.. For Stimson, his work is to add to the diversity of the festival.

"Our history is very much interwoven into the various works that we create, along with our Indigeneity. We are the sum of who we are, all of us. It's important to be inclusive in a sense of how our communities work," says Stimson.

► "Verbatim" from page 1 all, I was a lawyer. Boring! So, I decided to become a storyteller, but what I didn't know was that I would find an even greater passion: Vancouver. Here is the place where I started my dream to becoming a writer. Vancouver Film

School was the place that I chose to begin this journey. The change of career, and English as a second language, made the courses even more difficult. However, despite all the obstacles, I received my diploma in Writing for Film and Television.

Now I'm in a new phase of my journey. I want to specialize in Social Media and Digital Marketing in Vancouver. I am sure that once again the city will welcome me and help me in my goals as it has done from the beginning. I never thought I could change so much in so little time, but one thing I'm sure of is that Vancouver helped me find my true personality. Let's be fair here, it is very easy to talk about multiculturalism in this city. However, in a world that seems to be walking backward on the subject, it is never too much to talk about it. Vancouver is a good example to be followed and is here to remind us that being yourself in a world that is constantly trying to make you something else is the greatest achievement that anyone can have.



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Photos by Jayada Novak Photography

▲ Actor Merewyn Comeau in *Th'owxiya*.

# Th'owxiya: the Hungry Feast Dish

by ALISON CHIANG

**A mouse is caught stealing cheese from the mouth of Th'owxiya: a goddess known to hold the best foods from around the world. The challenge: find and sacrifice two young spirits to Th'owxiya (pronounced: Tho-wox-eeya) or she will eat the mouse's**

children about staying out of the woods and keeping safe.

## Writing Th'owxiya

The original idea for *Th'owxiya* came from the spindle world – spinning wool – and was written by Tony Dandurand 30 years ago. Dandurand, who studied theatre at the University of Ottawa, was doing an internship for museology

“It’s a mix of past and modern. We want First Nations not to be seen as a museum piece but as a community living in the present,” he says.

The play is also about creativity, friendship and honour, and how to solve problems (ie: mouse meeting the raven and spirit bears and they solve problems together).

The music consists of a lot of cedar-made drums with elk and a hang drum.

McGregor explains the hang drum (not recognized by any culture) was developed in Switzerland in 2000.

“It’s a steel drum and looks like a flying saucer. We wanted to bring something that’s modern and helps with the storytelling,” he says.

There’s also movement, dancing and vocals.

“There’s a specific way these spirits move – the Coast Salish way,” says McGregor.

In terms of facilitating, the artistic director says he treats *Th'owxiya* as any play and uses his skills as a storyteller.

“My job is to tell the story as best as possible and allow others to assist and guide the production in the proper protocols,” says McGregor.

Truth and Reconciliation is often associated with the current First Nations story but McGregor says there was a “whole other story before all that happened – there were simple stories and legends.”

According to McGregor the hour-long play is both fun and a little scary (culturally appropriate for First Nations).

“Embrace what you are seeing. This isn’t a linear story, but rather like a puzzle. All good plays ask questions. They do not answer questions. They ask, ‘what would I do in that situation?’” says McGregor. ☞

For more information:  
[www.axis theatre.com](http://www.axis theatre.com)

“It’s a quest, an adventure, like the Hobbit; a hero who has to overcome obstacles...”

*Chris McGregor, artistic director of the production Th'owxiya: the Hungry Feast Dish.*

**whole family! With the help of new friends – two bears, a raven and a sasquatch – the young mouse embarks on this exciting journey.**

“It’s a quest, an adventure, like *The Hobbit*; a hero who has to overcome obstacles...people will recognize these elements,” says Chris McGregor, artistic director of the production *Th'owxiya: the Hungry Feast Dish*.

The family-friendly play runs at the Axis theatre June 24–25 and July 1–2.

## Animal characters

*Th'owxiya* is a tale about animal characters in a spiritual world – very much like a Hansel and Gretel tale, says McGregor. There are six storytellers and it involves plenty of masks and music. The dialect is Kwantlen First Nations of Squa’lets First Nations.

“The entire play takes place within the Kwantlen Village called Squa’lets, which means ‘where waters divide,’” explains McGregor.

Many of the stories warn

(museum studies) at what was then the New Museum of Civilization in Hull, Quebec.

“I was hoping to be part of the interpretative program for kids... even though most of my work was for adults,” explains Dandurand.

Originally wanting to be an actor in his 3rd year of university, Dandurand said he was told to pursue something else so he stuck with writing.

“It’s brought me home (my dad is white) and my mom is Kwantlen,” says Dandurand.

Dandurand who considers himself more of a poet, finds inspiration from his personal struggles and writing a lot about childhood and memories.

“I stored stuff in my head, all of a sudden it pops out...I’m currently working on a play that starts in the 1800s to present day,” says Dandurand.

Because of cost and funding, the casting of characters in *Th'owxiya* has changed over the years. The dialogue has also changed a bit.

McGregor says the audience will see everything from ravens wearing traditional masks to a Downtown East Side youth wearing a leather hoodie.

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# Cultural Calendar

June 13–27, 2017

by SIMON YEE

Summer is finally here, so go out and enjoy what the city has to offer. There are plenty of events, both indoors and outdoors, for you to check out. From festivals and pop-up markets to art exhibitions and theatrical plays, there is something for everyone. Also, Father's Day is on June 18, so why not take your dad out to some of these places too?

\* \* \*

**In Tune 2017**

June 8–18  
Granville Island, Vancouver  
[www.touchstonetheatre.com](http://www.touchstonetheatre.com)

Touchstone Theatre is currently hosting In Tune 2017, a preview of Canadian musical shows featuring a range of showcases, masterclasses, panel discussions and workshops. Take a masterclass in musical theory, watch cabarets and musicals or partake in a shaggy dog story showcase! For dates and more information, please check out Touchstone Theatre's website.

\* \* \*

**B.C. Highland Games and Scottish Festival**

June 17, 9 a.m.–9 p.m.  
Percy Perry Stadium, Coquitlam  
[www.bchighlandgames.com](http://www.bchighlandgames.com)



▲ National Aboriginal Day will celebrate Aboriginal culture and traditions.

Celebrate Scotland, the northernmost constituent country of the United Kingdom, at Percy Perry Stadium in Coquitlam on June 17. There will be caber tossing, highland dancing and bagpipe competitions, as well as plenty of Scottish delicacies to try, like haggis and Irn Bru. There will also be a beer garden for the adult crowd. Please check out the Highland Games website for more information.

\* \* \*

**Scandinavian Midsummer Festival**  
June 17–18

Scandinavian Community Centre,  
Burnaby  
[scandinavianmidsummerfestival.com](http://scandinavianmidsummerfestival.com)

The Scandinavian Midsummer Festival returns to Burnaby once again to celebrate the food, dance, music and culture of the Nordic peoples. Perennial favourites such as the wife-carrying contest, the Paavo Nurmi Run and the raising of the midsummer pole will be featured. On June 16 in the evening, there will be an adults-only Ember Skies kickoff party. For a complete schedule of events, please visit the festival website.

\* \* \*

**Car Free Day**

June 17–18, 12–7 p.m.  
West End, Kitsilano and Main Street, Vancouver  
[www.carfreevancouver.org](http://www.carfreevancouver.org)

Take transit, bike or walk to the Car Free Day festivals happening throughout Vancouver on the June 17 weekend. Harkening back to a time without automobiles, these carless festivals hope to reclaim the streets from traffic to not only cut down on car exhaust, but to also foster community spirit by allowing artists, local residents, performers, artisans, non-profits and businesses to interact and engage with each other. For more information about the festivals, please visit the website.

\* \* \*

**Queer Arts Festival**

June 17–29  
Roundhouse Community Arts & Recreation Centre  
[www.queerartsfestival.com](http://www.queerartsfestival.com)

The Queer Arts Festival returns to the Roundhouse in order to push boundaries and foster dialogue and conversation about gender and sexuality through the visual arts. This year's multidisciplinary festival features exhibits and performances about alternative Aboriginal sexuality, colonial gender boundaries, queer musicals and dance. Check out the festival's website for a complete list of shows and performances.

\* \* \*

**National Aboriginal Day at Trout Lake**

June 21, 9 a.m.–5 p.m.  
Trout Lake Park, Vancouver  
[www.bcnationalaboriginalday.com](http://www.bcnationalaboriginalday.com)

Celebrate the diversity of the Aboriginal peoples of Canada at Trout Lake on unceded Coast Salish Territory on June 21. First Nations, Métis and Inuit people gather to share their spirit, experiences, stories, songs, art and dance with each other and the general community – with a day of entertainment, activities and fun planned for the whole family. Everyone is welcome to attend. For more information, please visit their website.

\* \* \*

**Vancouver International Jazz Festival**

June 22–July 2  
Various venues in Vancouver  
[www.coastaljazz.ca](http://www.coastaljazz.ca)

The Vancouver International Jazz Festival is back for the 32nd time with more smooth sounds and upbeat rhythms to get your feet tapping. From the popular and main-

stream to the experimental and groundbreaking, the festival will present jazz musicians from all around the world. For a complete list of events and shows, please visit the jazz festival website.

\* \* \*

**Vancouver International Guitar Festival**

June 23–25  
Chinese Cultural Centre Event Hall, Vancouver  
[www.vancouverguitarfestival.com](http://www.vancouverguitarfestival.com)



▲ Learn from music masters at the Vancouver International Guitar Festival.

Join guitar builders, players, collectors and aficionados at the inaugural Vancouver International Guitar Festival for three days of live music, master classes, special events and the opportunity to see, hear and play some of the world's finest handmade stringed instruments. To learn more about the art and craft of guitar making and playing, please visit their website.

\* \* \*

**Vancouver Dragon Boat Festival**

June 23–25  
Concord Pacific Place and False Creek, Vancouver  
[vancouverdragonboatfestival.ca](http://vancouverdragonboatfestival.ca)

There will be free admission to the 29th annual Vancouver Dragon Boat Festival around the False Creek Area, June 23–25. Cheer on the dragon boat racers at 8 a.m. on Saturday and Sunday and enjoy the live entertainment, food and festivities afterwards. For a complete schedule of events, please visit their website.

\* \* \*

**Claude Monet: Secret Garden**

June 24–October 1  
Vancouver Art Gallery  
[www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca)

The Vancouver Art Gallery will be exhibiting the works of the French Impressionist painter Claude Monet this summer, until October 1. The exhibition, *Secret Garden*, will present 38 paintings spanning the course of Monet's long career, showing how Monet's dedicated experimentation toward a novel



▲ En promenade près d'Argenteuil by Claude Monet, 1875, oil on canvas. Musée Marmottan Monet, Paris.

approach to painting sought to capture the fleeting appearances and colours conjured by variable light. There will be a gala fundraising auction on June 16 and a Heller Lecture on June 27. Please visit the art gallery's website for more information.

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BY PHONE: 604-734-1212



## A current and historic gem on Vancouver's East Side

Cottage Hospice, pictured here, is located in Burrard View Park at 650 N Penticton St. facing Wall St. Not only are the grounds beautiful but it overlooks the North Shore mountains and Burrard Inlet. The building has been renovated but maintains its heritage character.

For people in need of end of life care, it's a beautiful, calm and supportive place for patients and family and also has rooms for community use. There are only 10 beds in private rooms so the facility is able to give the individual care that is essential at this critical time of life. It's administered by Bloom Group, formally St.

James Community Service Society. It's founder was a feisty community activist, May Gutteridge. For over 30 years, beginning in 1961, she tried to improve the lives of vulnerable people in Vancouver's Downtown Eastside (DTES).

A few of the society's accomplishments:

- Opened a women's hostel for Aboriginal women in the 1960s at a time when they didn't qualify for social income assistance.
- Provided counseling, legal aid, health care and job skills for DTES hotel residents.
- Created supported housing facilities, emergency shelters for women & children, mental health care facilities, affordable

housing units for low-income residents, administrative income help for those vulnerable to abuse, and a hospice for people with AIDS in the 1990s, all in the DTES. In 1999, Cottage Hospice was renovated and opened after a funding campaign which was generously supported by actress Elizabeth Taylor.

May Gutteridge received the YWCA Woman of Distinction Award in 1980 and 1990, and the Order of Canada in 1981.

Bloom Group continues all this work today.

There is a Places That Matter Plaque at the entrance to the Cottage Hospice grounds that reviews a bit of the history of Burrard View Park.

"Burrard View Park was the site of a Children's Aid home built in 1906 in a remote part of Hastings Townsite. It was commonly known as the 'Wall Street Orphanage' in the 1920s, and remnants of its foundations remain in the park. Several other buildings followed, including "Babies Cottage" (1924), which is now Cottage Hospice, managed by St. James Community Service Society. In the early 1930s, on the west side of the park, the Juvenile Detention Home was erected. This imposing building became notorious for its prison-like conditions and was demolished in 1976."

The former "Babies Cottage" was apparently an orphanage for babies.

Hastings-Townsite was the unincorporated area east of early Vancouver's boundary at Nanaimo Street. In the beginning days of the Children's Aids Society (early 1900s), the quality of care for children was far from ideal. This included very poor conditions in the Wall St. Orphanage as well as the Juvenile Detention Home. Unfortunately, the conditions for children in government care today are still very questionable.

Burrard View Park certainly has a checkered past but today the park is a beautiful setting for a loving and caring hospice that gives valued help to patients and their families.

DON RICHARDSON

Recipe by Jen dela Luna

## Savijača

Regardless of the time of year, a warm, delicious apple dessert is always my weakness. There's just something about apples and pastry that go together perfectly. Couple it with a luscious scoop of vanilla ice cream and it's even more perfect. This *savijača* is better known to most of us under another name, the strudel. Croatian cuisine, however, is a direct influence on what is now shaped and known as Austrian cuisine, and this is one of the many dishes that passed on to it.

This pastry is more delicate and a bit more involved than an apple pie, and the resulting dish is more refined, a little more unique, and still absolutely delicious. As a shortcut and alternative to making the dough from scratch, you can also use prepared puff pastry or layers of phyllo dough (make sure to brush in between each one with butter)! Your final dish ends up being crisper, lighter, and flakier. Make this for your next summer party, and you'll be sure to impress even the pickiest of eaters!

### Ingredients

#### Dough

- 300 g all purpose flour
- 1 tsp salt
- 50 g soft butter
- 1 large egg
- ½ cup warm water
- Squeeze of lemon juice

#### Filling

- 10 Granny Smith apples
- 100 g brown sugar
- 100 g white sugar
- ½ tsp cinnamon
- 1 pinch nutmeg
- Juice of 2 lemons

- Melted butter
- Almond meal, lightly toasted

### Method

1. Combine the flour, salt, and butter. Mix the rest of the dough's wet ingredients and add to the flour, kneading together to a soft, smooth dough. Let this rest, covered.
2. Meanwhile, core and peel the apples, then slice thinly.
3. Toss the apples with the sugar, spices and lemon juice. At this point you can optionally toss in raisins, cranberries or nuts.

Let this mixture sit for at least an hour to draw out the excess liquid from the apples. This concentrates the flavour and also prevents the final pastry from becoming soggy.

4. While the fruit macerates, start rolling the dough out as thin as possible into a rectangular shape, onto a floured tea towel or tablecloth.



5. Stretch the dough out further by hand. If a tear occurs, gently press the dough back together again. Traditionally, the dough is meant to be thin enough to read a newspaper through it!
6. Brush the dough with the melted butter, then sprinkle with the almond meal.
7. Drain the excess liquid from the apples. Along the longer side of the rectangle, pour the apple mixture in an even line. With the help of the tea towel or cloth, begin to roll up the pastry.
8. Transfer the strudel onto a parchment-lined tray in a U-shape or a coil, tucking the ends underneath it to seal.
9. Brush liberally with butter and poke several vents to allow steam to escape.
10. In an oven preheated at 375°F, bake the *savijača* until apples are tender and the pastry is golden brown.
11. Serve warm with a dusting of icing sugar and a scoop of vanilla ice cream, or *crème anglaise*.

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