

Trascending pain  
Page 5



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## Complicated memories: lesser-known pages of military history

by SONJA GRGAR

Remembrance Day is devoted to honouring men and women who served and often perished in armed conflicts. Yet the cultural diversity of Canadian veterans, and the broader social contexts that guided their decisions to enlist in the military, as well as shaped their experiences on the front lines, are less frequently the focus of discussion.

### Seeking refuge from racism

For many ethnic minority veterans who experienced racism and prejudice in Canadian society at large, the national military was a place where they generally received more respectful treatment.

Allen Derouin is an Ojibway veteran of the Canadian Armed Forces who joined the military in 1950, and spent 21 years in the service.

"In those days there was a lot of racism towards Aboriginal people, and it was hard to find a job, so most of us joined the service to try to support ourselves and our families," he explains.

Derouin was shipped to the Korean War in 1951, where he spent two and a half years on the front lines. Fighting in that war was not only physically arduous, but also made for a difficult emotional recovery upon return to Canada.

Derouin did not have access to any counselling upon his return and also felt that Korean War veterans did not receive sufficient recognition from Canadians.



▲ George Chow, WWII veteran and member of Vancouver's Chinese Canadian Military Museum Society.

"Once you took the uniform off, you were forgotten, especially us boys from the Korean War. We weren't even recognized," he says.

However, despite the challenges of healing war traumas and the lack of recognition, Derouin is grateful for his military career because it gave him steady

employment, as well as a refuge from the racism directed at him by Caucasians and other Aboriginal nationalities.

See "Remembrance Day" page 2 ➤

### Verbatim

## Stepping into a vegetarian heaven

by ISABELLE BLOAS

Newly landed in Vancouver, I remember the remarks I heard before my departure from Montreal. The city, praised for its natural beauty between mountains and ocean, certainly deserves its beautiful green reputation. Its inhabitants, faithful to the perception I had of them back east, seem particularly sporty and eco-friendly. But what my friends from Montreal forgot to mention is that Vancouverites also value vegetarianism. Knowing that, my mind awakens and my senses prepare themselves as I break into a grin.

I became a vegetarian after moving to Montreal from France three years ago. It was a deliberate choice at first that became more firmly anchored as I discovered more about the lifestyle's positive effect on health, the environment and even on animals.

When living in Montreal, it was easier to be vegetarian than in France, thanks to the great variety of foods that were available. Vancouver is no different and offers an idyllic base for leading this lifestyle. Certain grocery stores clearly mark out vegan products, in the same way they do organic items.

But the fun doesn't stop there! The vegan and vegetarian community of Vancouver keeps active with blogs, restaurants, bakeries, stores, festivals, meeting groups, animal shelters, activism – the list goes on. Not long ago, while Canadians were getting ready to celebrate Thanksgiving, I saw people handing out leaflets that had recipes and information on them for a cruelty-free version of the holiday. That was another moment of joy. I am grateful to Liberation BC, for leading that project, and to my friend who told me about it.

See "Verbatim" page 5 ➤

### Also in this issue

The poetics  
of healing  
Page 6



Sounds and  
cultures come  
together  
Page 9



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# My Turn

SERGE CORBEIL

## Hard times for government leaders

The soap opera currently unfolding daily in the Canadian Parliament overshadows another leader’s woes. I am referring here to Barack Obama. You may think that Stephen Harper is having a tough time. Well, Obama’s life isn’t any rosier.

Not unlike Harper, who thought that news about the tentative European free-trade agreement would be enough to blot out his troubles with the Senate, south of the border, Obama thought he had overcome his adversaries following the budget crisis.

If you think that our Parliament is dysfunctional, the grass isn’t necessarily greener elsewhere. This is not to condone our senators’ blunders or those of their acolytes in the House of Commons or in government, but to suggest that keeping matters in perspective is required.

Back to the American president. At the close of the debt ceiling crisis, public opinion favoured him over the Republicans, who seemed to be held hostage by Tea Party members within their own ranks. How-



▲ Barack Obama.

ever, as usual, he wasn’t able to capitalize on the situation for very long. His healthcare legislation and flagship project, the Patient Protection and Affordable Care Act – Obamacare, as it is often known – tripped him up the minute it came into being. As we saw in the last budget standoff, Obamacare has immense symbolic significance for many Republicans and their supporters. To them, it represents a clear ex-

ample of Big Brother – the government wanting to insert itself ever more tightly into people’s private lives.

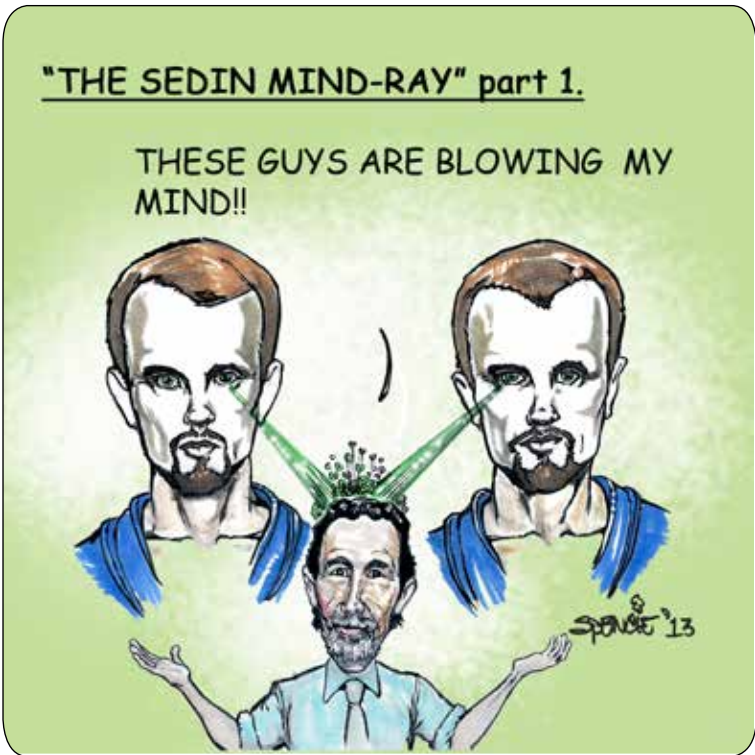
The Oct. 1, 2013 rollout of heathcare.gov, a central element of Obamacare and a key portal for Americans to enroll in the health care program, should have been a big day for the President. After a lengthy and bitter battle against his opponents, he finally had his way. At last, Obamacare had become a reality.

However, technical glitches have plagued the site since its launch and have undermined what should have been a moment of triumph.

Technology trumped political rhetoric, so much so that the President himself had to take matters into his own hands and make a public appearance to voice his immense frustration. We can relate: struggles with technology are a part of modern life. But when the man considered to be the most powerful on the planet has to take time off from his busy agenda to fix an internet site, it’s a little pathetic. His opponents immediately took advantage of the situation and delighted at the fiasco.

Obama must press ahead if he is to define his term as President. To date, he doesn’t have much in the way of a legacy. This is, perhaps, because he was brought into power riding an unprecedented wave of hope. However,

## Spencie's View



it is he who promised hope of better days ahead and as yet, the promise remains unfulfilled.

Of course, his mandate runs to early 2017. Forget 2014 – it is a midterm year and the White House will be prudent. So, 2015, then. But Obama’s ability to rally his own troops in Congress will be contingent on the results of the 2014 elections and by 2016 his party will be looking at choosing a new leader, in prepa-

ration for the Presidential elections.

So, unlike Stephen Harper – who has two years ahead of him to regain control of his agenda – Obama cannot afford this luxury, since the American electoral system tends to paralyse government and curb major initiatives. Harper may count himself lucky by comparison.✍

Translation Monique Kroeger

### ► “Remembrance Day” from page 1

“In the armed forces, there was no racism, they didn’t tolerate it; we were all one,” he says.

Derouin is therefore proud to celebrate events such as the National Aboriginal Veterans Day on Nov. 8.

Ramona Gus, a veteran of Nuu-chah-nulth and Salish back-



▲ Ojibway veteran Allen Derouin at the Vancouver Aboriginal Friendship Centre Society.

ground who served for about a year and a half in the Canadian military during Second World War, had a much less positive experience with the organization.

Gus worked as a medical assistant at a hospital in Nanaimo. Though she felt the hospital staff treated her with respect, she ex-

perienced a lot of racism from the military patients and left the military after a short tenure.

“I didn’t care for the military. There was no respect for Natives,” says Gus.

### Avenue to social justice

Chinese-Canadians are an ethnic group whose contributions to the Canadian military are only recently receiving wider recognition. In fact, Chinese-Canadians did not have full citizenship status in this country until 1947 and as such were officially banned from entering military service.

Some managed to enlist anyway and fought in the First and Second World Wars in hopes of obtaining citizenship in exchange for their military service.

Howe Lee is an Honorary Colonel with the Richmond-based 39 Service Battalion and is the founder, past president and current advisor to the Chinese Canadian Military Museum (CCMM), which opened in Vancouver in 1998.

Lee explains that it was Chinese WWII veterans’ petitioning of the federal government that contributed to the creation of the Canadian Citizenship Act, which finally bestowed citizenship rights to all Chinese individuals living in Canada.

For Lee, the CCMM, the only museum devoted to Chinese-Canadian military contributions in North America, plays a vital role in educating the public.

“This is our mission to bring in photographs, documents, to have them available for future generations so that the veterans could leave their legacy behind,” he says.

In 2012, Lee and his team arranged for the Canadian War Mu-



▲ Howe Lee, Founder and past President of Vancouver’s Chinese Canadian Military Museum, in front of the exhibit commemorating William Gun Chong, who received the British Empire Medal for his WWII intelligence work in Hong Kong.

seum in Ottawa to hold an exhibit comprised of material from the CCMM. Representatives of the museum also liaise with other groups of ethnic minority veterans, such as the Tuskegee Airmen, an elite WWII African-American airforce fighter unit whose contributions to fighting racism in their own country match those of their Chinese comrades.

George Chow is a member of the CCMM and a WWII veteran who served as anti-aircraft gunner in England. Though not directly in combat there, Chow was in the midst of it during brief deployment in Normandy. He still recalls the smell of decaying bodies and a feeling of all-around devastation.

However, he also remembers fondly the camaraderie of eating from the same dish with a fellow

soldier. He says that although he was lucky to find a job immediately after the war, the adjustment away from living in the military collective was challenging.

“Back in civilian life, you are on your own,” explains Chow.

### Conjuring hope for peace

Iranian-born Mike A. Mousavizadeh values his decade-long tenure in the Canadian Forces because it allowed him to get to know Canadian culture better after joining in 1999 as a recent immigrant.

Mousavizadeh did one tour of duty in Afghanistan, where he served as a translator. Though proud of his service there, he is critical of the Harper government’s approach to international affairs.

“Foreign policy-wise definitely

we [Canada] are more aggressive, which is not a good thing. There are a lot of different powers who play games in Afghanistan, which does not make it easy for the Afghan people,” he says.

Mousavizadeh is a Sergeant of Arms at Branch 60 of the Royal Canadian Legion in West Vancouver. Scottish-born Donald Sinclair, who served in the British Armed Forces in Burma and India during WWII, is the president of that branch.

Though he was not directly in combat, Sinclair recalls the shock of learning about the Hiroshima and Nagasaki atomic bombs.

“I remember thinking, what on Earth has been unleashed in the world that would stop the war in four days time,” he says.

Sinclair believes that in addition to honouring those who served or died in wars, Remembrance Day should promote peace.

“The day symbolizes very much the desire [to acknowledge] that war does not solve anything at all,” he says.✍

Nov. 8 is National Aboriginal Veterans Day. Events begin at 9 a.m. at Carnegie Centre, 401 Main St. in Vancouver. For more info, visit [www.cfne.org/modules/news/article.php?storyid=24107](http://www.cfne.org/modules/news/article.php?storyid=24107)

Vancouver’s main Remembrance Day Parade and Ceremony will be held at Victory Square Park (West Hastings & Cambie) at 10:15 a.m. on Nov. 11.

Chinese Canadian Military Museum is holding its own Remembrance Day ceremony on Nov. 11 at 12:30 p.m. Visit [www.ccmm.ca](http://www.ccmm.ca) for more info.

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## Don't Miss Vancouver's Newest Musical

Cool Beans, Solo Collective's new show, runs from Nov. 21 to Dec. 1 at Granville Island's Performance Works. All shows are at 8 pm. For more information, please call 604-788-2418. Or book your tickets through [vancouveritix.com](http://vancouveritix.com).

Cool Beans, by Anton Lipovetsky is a musical comedy about love and caffeine in one of Vancouver's hippest coffee shops. Four people, three in their mid-twenties, try to find a way to reconnect after discovering secrets about their past. Starring stage veteran Josh Epstein – who's joined by recent Studio 58 acting grads – Katey Hoffman, Gili Roskies, and Jay Clift – all directed by award-winning Rachel Peake, Cool Beans promises to be one of the hits of the year.

**Solo Collective**  
4220 Windsor Street, Vancouver

# Literary journal showcases Asian-Canadian voices

by FLORENCE HWANG

**R**ice Paper, a literary journal dedicated to keeping Asian-Canadians connected to their culture, has helped launch the careers of Asian-Canadian authors such as Wayson Choy, Jim Wong-Chu and Rita Wong. This publication continues to shine a light on emerging young writers and unites people who may feel isolated within their community.

Kristin Cheung had no immediate family living in Vancouver when she arrived here and felt she was plugged into a community when she first read *Rice Paper*. “When I moved to Vancouver I didn’t feel connected. I volunteered here and there – like [at] the Asian Film Festival and [at] the Chinese Canadian Historical Society. And then *Rice Paper* popped up,” says Cheung, now the publication’s managing editor.

“I think you have to find your niche to not be alone. You have to actively seek [a community]. You either have to find a community that’s stable or build it from scratch,” says Cheung, who has a background in arts and cultural management as well as some business training.

### Celebrating personal history

In the 1990s, few Asian-Canadians were getting published in the mainstream media and, as Cheung points out, artists were not recognized.

By 1994, when still no platform was in place a group of writers founded a publication that would feature Asian-Canadian culture, literature and arts. But Cheung would say the movement to find a platform for Canadian culture began back in the 1960s with a collective group called the Asian Canadian Writers Workshop Society (AWWS). AWWS made it a team collaboration to help support budding writers edit and network their original work. Many of these people have become famous: Paul Lee, Wayson Choy, Sky Lee and Jim Wong-Chu. The Canadian Council, a government fund for arts and culture, created a new agency to help cultivate cultural organizations.

“We provide a space for writers who don’t feel comfortable with speaking at a mainstream event. We’re a safe place to go – to tell their story about their grandparents owning a Chinese diner; being Chinese but not really Chinese,” says Cheung.

*Rice Paper* is a place for Asian-Canadian writers to tell their

any community and to helping young writers get their foot in the door, says Cheung.

Cheung returned to her home town of Edmonton to spread the word about *Rice Paper*. When she set up a booth she noticed that the ratio of Asian and non-Asian people visiting was about 50/50.

“ We don’t go out to teach non-Asians about Asians.

Kristin Cheung, Managing Editor of Rice Paper

stories and not be judged, says Cheung.

“It is a place for lots of writers and artists to get their foot in the door through mentorship by walking them through getting a manuscript completed to helping them getting it published,” she says.

Rita Wong is one such writer. She won the 2011 Canada Reads Poetry award for her poetry book *monkeypuzzle*. Wong is

“We don’t go out to teach non-Asians about Asians,” says Cheung. “I feel most of the non-Asian writers are interested in the quality of writing and connect through the subject matter. Writing is a very solitary world. You want to connect with others with similar interests.”

**New platform for Asian-Canadian authors**

LiterASIAN is the first annual



▲ Kristin Cheung, managing editor of Rice Paper.

now an associate professor in Critical and Cultural Studies at Emily Carr University of Art and Design. She remains dedicated to the Asian-Canadian liter-

festival that will feature Asian-Canadian authors. It runs from Nov. 21–24 in the University of British Columbia’s Learning Exchange in Chinatown.✍

## MEDEA (ROKUJO)

Thurs. Nov. 7 to Sat. Nov. 9 at 8 pm  
& Sat. Nov. 9, at 2 pm (Matinee)

The Orpheum Annex Theatre  
(823 Seymour St, 2nd Floor)  
(Artist talk after the shows)

Tickets \$20  
Phone 604-739-7760 or email  
[ytmcanada@gmail.com](mailto:ytmcanada@gmail.com) or [yayoihirano@shaw.ca](mailto:yayoihirano@shaw.ca)

Yayoi Theatre Movement Society debuts its full length contemporary adaptation Medea, based on the original Greek tragedy by Euripides (431BC). This work explores the rage and madness of the vengeful lead female protagonists (Medea and Rokujo), who are strong independent and powerful women, that have their positions in society destroyed through their lover’s actions of infidelity. With witchcraft, Medea murders her husband’s bride, the bride’s father Creon, and ultimately her own two children.

Using text, puppetry and dance movement, the tragedies of these women’s lives will be artistically interpreted through the world of Noh Theatre.

The principal cast: Yayoi Hirano (Medea), Peter Hall (Jason & Creon), Donna Yamamoto (Nurse) and emerging Noh dancer Eri MacGregor (Princess). The Chorus will be comprised of an 8 member Noh chanting ensemble.

Medea’s sons will be interpreted by two Bunraku style puppets designed and built by Japanese designer Hitoshi Okamoto.

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

### ► Verbatim from page 1

Since my arrival in Vancouver several weeks ago, I’ve delighted in crisscrossing this beautiful metropolis looking for vegetarian-friendly invitations. From the delicious and fruity vegan cupcakes to the cute pair of animal-material-free boots, it’s difficult to resist “Vegcouver’s” charms. Here, many restaurants have meals that are vegetarian or vegan, cooked or raw, on-the-go or elaborate. Even the traditional burger joints have surprised me by offering a vegetarian option that’s great in a pinch.

But the cultural diversity of Vancouver is such that it’s hard to stay satisfied for long. I quickly realized that I can easily access vegetarian dishes of varied flavours and origins that showcase Vancouver’s incredible immigrant population. My first experience in the matter took place in Little India. My taste buds were quite satisfied by the sweet, salty and spicy delicacies that I was able to

sample there. I am an unmatched fan of Indian food!

Another nice discovery was made by chance during a walk that took me to Little Saigon. In this neighborhood, Vietnamese food is under the spotlight. There, I recently discovered the rice-based pandan cake. During a cultural activity bringing together different nationalities, a friend kindly introduced me to this



▲ A vegetarian lunch, Indian-style.

marvelously coloured dessert, which I have been dying to replicate. It is made up of my two favourite culinary pleasures: rice and vegetarian food. I did not know about pandan or the plant that it comes from, but I will buy this green extract and try cooking with it. How great it is to live in Vancouver where the main immigrant community is from Asia, and offers a true break from the culinary hum-drum.

Out west today, vegetarianism is increasingly common and is thought of as forward thinking, mostly due to environmental concerns, which are happily shared. Meat lovers can be reassured – there are delicious plant-based “meats” out there, which, according to an omnivore friend of mine, “are better, given they’re as tasty and healthier without the cholesterol.” Whatever spice tickles your fancy, I invite you to give it a go!✍

Translation Chris Heron





## Left Bank

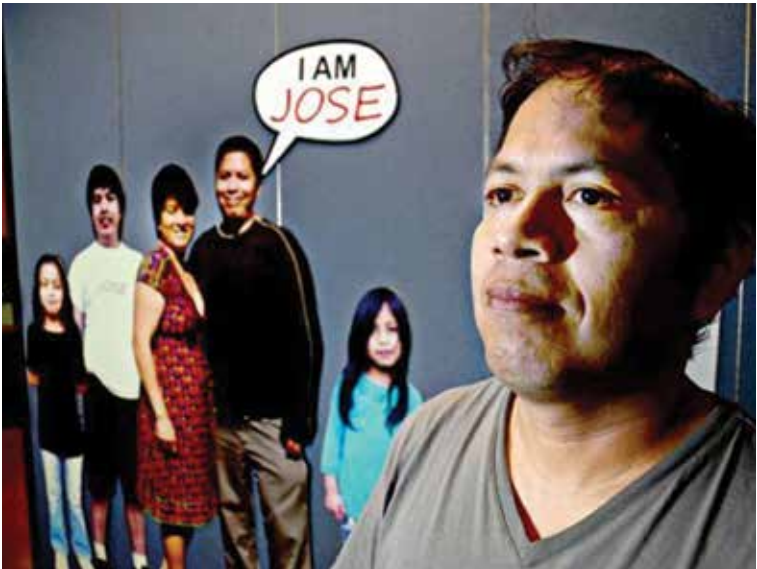


# The system is the real scandal

How Harper's policies are hurting two B.C. families

With Stephen Harper's Conservatives teetering under the weight of the Senate expenses scandal, it's easy to forget about the many routine injustices that result from this right-wing government's policies. Amidst the fraudulent expenses, the payoffs and cover-ups, let's not forget that the biggest scandal of all is a government that serves the rich and powerful at the expense of everyone else. The system itself is the real scandal.

the FMLN, a progressive political party that helped lead a liberation struggle during an era of dictatorship and civil war in the 1980s and early 90s. A 2010 ruling by the Refugee and Immigration Board ruled him inadmissible on the grounds of his involvement with this organization, despite the fact the FMLN is not on the Canadian government's list of terrorist groups or entities. In fact, the FMLN is currently the democratically elected government of El Salvador.



▲ Jose Figueroa.

Let me illustrate with two concrete examples of local B.C. families who are suffering because of government policy. In both these cases, right-wing policies play out through the bureaucratic and policing mechanisms of Canada's immigration system.

Rodney Watson Jr. is an Iraq War resister who came to Canada because he refused to re-deploy as part of the US war on Iraq. He's at risk of deportation because the Harper government has refused to accept Iraq war resisters as legitimate refugees. The Conservatives' treatment of Iraq War resisters is the opposite of Canadian policy towards resisters of the US war on Vietnam; during that era tens of thousands of Americans who refused to fight in Vietnam were welcomed into Canada.

Rodney has a Canadian wife and young son. For the past four years, Rodney Watson has lived in the First United Church in Vancouver's Downtown Eastside, taking sanctuary there to avoid deportation – four years of confinement and hardship, due entirely to the stubborn refusal of the federal government to do the right thing. More than a decade after the start of a war the whole world now recognizes as immoral, this young family continues to be punished for having made a moral decision.

The case of Jose Figueroa is another example of scandalous government policy hurting a family. Jose – an immigrant from El Salvador who has lived in Canada for over 16 years and who has a wife and three school age Canadian children – was recently forced to take refuge in Walnut Grove Lutheran Church in Langley to avoid deportation.

What was the transgression of this long-standing member of the community? Canadian authorities have justified the deportation by citing Jose's membership in a student group of

Last week there were rallies held in Vancouver and a number of other Canadian cities in support of Jose Figueroa and his family. I attended the support rally outside the federal court during a hearing in Vancouver, and the crowd was delighted when the family's lawyer emerged to share the news that the deportation order had been stayed. Another hearing will take place early in 2014 to determine if Jose Figueroa can remain in Canada.

Both Jose Figueroa and Rodney Watson have widespread community and public support. The former even has the support of his local Member of Parliament, Mark Warawa, who is part of the Conservative Party.

"Under these same immigration policies, Nelson Mandela would not be accepted into our country either," according to a statement made by Warawa to the Langley Times on the absurdity of Jose's plight. Mandela, of course, has been recognized with honorary Canadian citizenship.

It's good that Harper's taking heat for the skulduggery and corruption carried out by his office and the Senators he appointed, but the bigger scandal is the everyday suffering that results when those in power put corporate profits ahead of fairness and human decency.

Thankfully, this city and province are full of decent, fair-minded people who have stepped up to help in these two cases, including the faith groups that have generously agreed to open up their facilities as sanctuary.

It's past time for Canada to recover some honour and grant Jose and Rodney the right to stay permanently in this country. ✍

You can learn more about these two cases at [WeAreJose.com](http://WeAreJose.com) and [Resisters.ca](http://Resisters.ca)

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# Bearing witness to the history of Canada’s Indian Residential Schools

by ANASTASIA SCHERDERS

The current exhibition at the University of British Columbia’s Belkin Art Gallery, *Witnesses: Art and Canada’s Indian Residential Schools*, shares with the public a collection of visual art that expresses stories of abuse and suffering while also pointing to the future and the potential for healing and reconciliation.

*Witnesses* presents perspectives from those who have directly experienced Indian Residential Schools, as well as those who are witnesses to the traumatic legacy.

“The history of residential schools in Canada is one that is still being lived by many survivors and their children,” says Tarah Hogue, co-curator of *Witnesses*.

The idea for this exhibition arose out of the intent to increase the public’s awareness of the history and legacy of Indian Residential Schools in Canada.

“Engaging with the issues and becoming educated about the history are important steps toward healing from the residential school experience,” says Hogue.

*Witnesses* reveals these histories through the work of 22 artists from British Columbia and throughout Canada whose disciplines range from installation to photography to painting.

### Responding to traumatic histories

The works in *Witnesses* include images that centre on religious symbolism, the human body, language, and, more specifically, confinement to the infirmary bed and the classroom desk. In participating in this exhibit, the

viewer is witness to disturbing and complicated details that are part of Canada’s history.

“The exhibition is powerful and many visitors respond emotionally to what they are seeing, hearing, and experiencing,” according to Naomi Sawada, Public Programmer at Belkin Art Gallery.

The exhibit at the Belkin Gallery explores unreconciled histories that are a crucial part of Canada’s history; visitors’ comments, made at a kiosk at the gallery, illustrate the strong impressions that are left on the viewer. The words sad, powerful, and horrifying are included by several of the commentators.

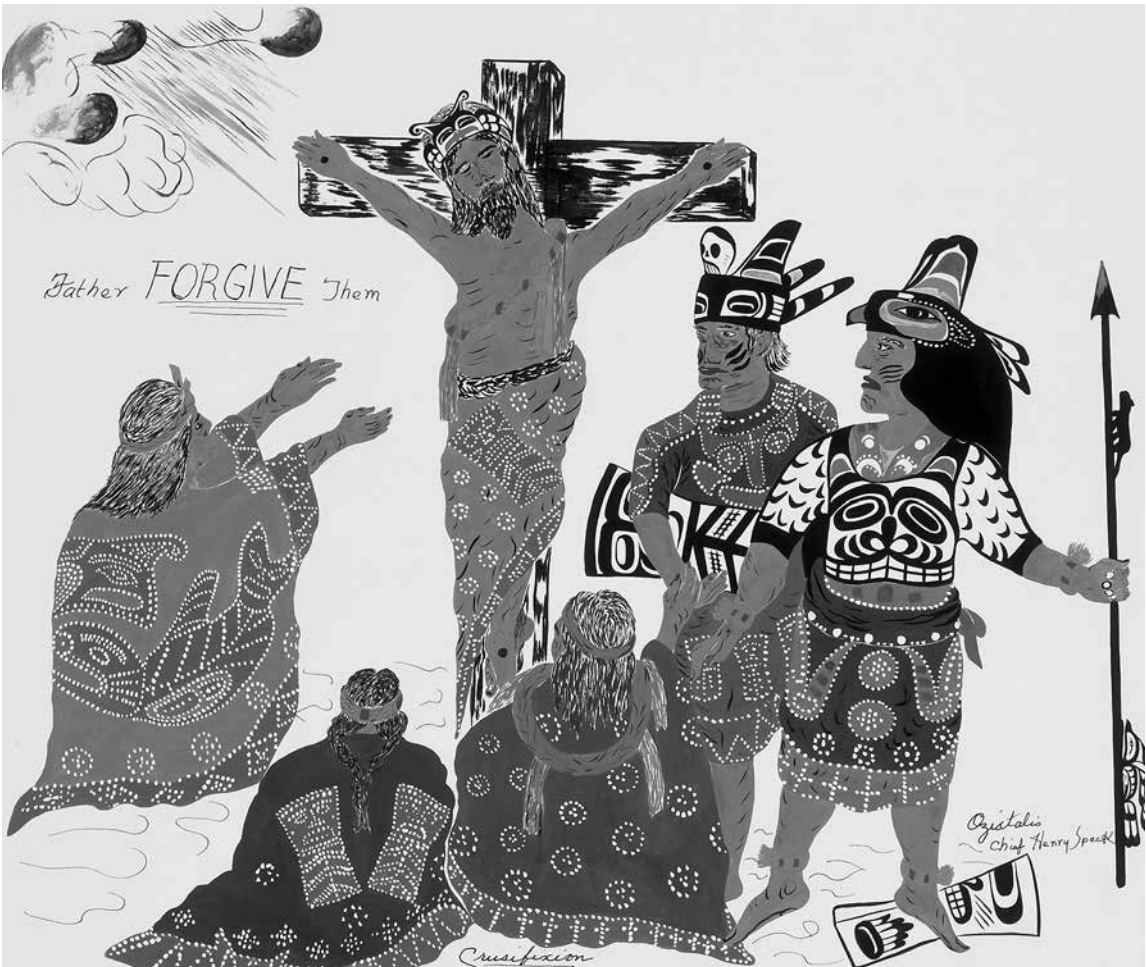
“The gallery visitor will hopefully have a variety of experiences when viewing the exhibition and be brought through both darkness and trauma as well as hope and healing,” says Hogue.

However, according to Hogue, this process does not happen in isolation, but rather through the interaction between the artworks and the gallery’s public programming.

The exhibition runs at the University from Sept. 6–Dec. 1, 2013, with an accompanying symposium taking place on Nov. 15, 2013.

### Addressing questions of artistic practice and beyond

The symposium, titled *Traumatic Histories, Artistic Practice and Working from the Margins*, seeks to address some difficult and critical issues, which include the relationship between artistic practice and the process of healing; challenges faced by the curatorial team in organizing works that focus on trauma; and current practices in art and art his-



▲ Chief Henry Speck’s watercolour *Father Forgive Them* (1958).

tory with relation to Indigenous/Aboriginal Art.

“[The symposium will] speak as well to the larger issue of how we, as indigenous and non-indigenous people, as Canadians, memorialize, commemorate or, more simply, remember the residential school system. How will this history be taught to and remembered by future generations?” says Hogue.

In relation to the Government of Canada’s Truth and Reconciliation Commission, the symposium

will also examine the concept of ‘reconciliation’ and its connection to artistic exhibitions such as *Witnesses*.

The symposium is organized by Shelly Rosenblum, the Curator of Academic Programs at Belkin Art Gallery, and will be held at the University of British Columbia.

*Witnesses* “has generated awareness and meaningful discussion,” says Sawada. “Though the exhibition closes on Dec. 1, 2013, the works of art created by

the 22 artists [...] will continue to ‘live’ as a force in social and political change.”

*Witnesses: Art and Canada’s Indian Residential Schools*  
Until Dec. 1, 2013

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



“The diversity in the human family should be the cause of love and harmony.”

Baha’u’llah

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### In Memoriam

### Chief Ernest Campbell

Ernest Campbell, former Chief of the Musqueam First Nation, died suddenly on Oct. 26, 2013. According to the Musqueam Band website, Campbell was known by his people as “a devoted husband, father and grandfather and was a strong pillar of strength in his family and community.” A determined leader, Campbell ensured that the rights of Musqueam were respected during the 14 years he served as Chief, before stepping down in 2012. He also worked at bridging all cultures. In 2010, the Musqueam acted as a First Nation host during the Winter Olympics in Vancouver.

An accomplished boxer, Chief Campbell also had a passion for soccer and for coaching. He attended St. Paul’s Residential School in North Vancouver and graduated from Magee High School.

His leadership benefitted his community and First Nations across Canada.



▲ Chief Ernest Campbell.



# A prayer for the passengers of Air India Flight 182

by JOSEPH MARK SWITZER

Renée Sarojini Saklikar's collection *Children of Air India* is a poetic response to the tragedy of Air India Flight 182, the largest mass murder in Canadian history. On June 23, 1985, the lives of 329 people, including 86 children, ended abruptly when Flight 182 exploded over the coast of Ireland.

see in newspapers. Interweaving themes of personal loss, the incomprehensibility of murder and the rampancy of legal and corporatist society, *Children of Air India* ultimately produces a benediction for those who perished; it adds emotional grit to the discourse of an inexplicable act of terror.

For Saklikar, the tragedy was

“It’s a work of the imagination. It’s not fact. It’s not reportage. But it is a kind of witness.

Renée Sarojini Saklikar, author of *Children of Air India*

What followed was a series of investigations, inquiries and reports. News agencies, governments, and police agencies swirled about trying to acquire and disseminate information about what had taken place in this tragedy.

Saklikar's collection of poems brings intensity, but also warmth to police language, journalistic terms, and the legal jargon we

personal: she lost an aunt and an uncle in the attack. However, in order to write the book, Saklikar had to distance herself from the tragedy. Throughout the collection, the narrator is marked as “N,” and the niece is marked as “n.” The collection holds to no single perspective.

## The discourse of tragedy

Saklikar's poems add tenderness to the printed and presented material we encounter in the news and in the inquiries and investigations of Air India. The deluge of acronyms one would come across when reading the inquiries, the legal jargon and the factual descriptions of courtrooms are neutral and specialized in nature – all are formal and devoid of warmth. But Saklikar digs deep and exposes how emotionally charged they can actually be through her thoughtful incantations.

Saklikar teases out the emotional power of words like “decompression,” “fuselage” and “sentencing,” which would otherwise strike us as unremarkable or technical.



▲ Air India Flight 182 Memorial in Stanley Park.

Photo by Joseph Mark Switzer

When we read of any public trauma, we often find ourselves swimming in unfamiliar discourse. Words like “redacted,” “exhibit” and “testimony” rarely appear in our day-to-day language. Saklikar infuses her poetry with these specialist words and tenderness, reinventing the language to depict a human emotional response to loss. The word “redacted,” which appears frequently throughout the collection, is legal jargon that has become a euphemism for information censored from public view. When someone reads or hears information pertaining to the death of a loved one, a word like “redacted” takes on new meaning.

Saklikar employs this word to remove the names of those who

perished in Flight 182. While the language comes from the documents of the Air India tragedy, Saklikar insists the poems are fiction.

“It’s a work of the imagination. It’s not fact. It’s not reportage. But it is a kind of witness. These voices just started speaking to me, imaginatively, through the work of the language,” says Saklikar.

## Breaking down the subject/object perspective

The poetry takes us inside courtrooms and police stations, into families’ homes and into the bomb-maker’s workplace. As the perspective jumps from poem to poem, the reader becomes the juror, the murderer, the family member, the victim and even the narrator.

“Murder creates this very interesting set of relationships. You enter without your will, into a series of relationships with the police, the government, the crown, the prosecutor,” says Saklikar. “One person [killed] is one too many. When it’s 329, it enters a kind of habitat, a kind of ecosystem.”

*Children of Air India* reminds us that regardless of our relationship to a tragedy, we are affected by it. These crimes are a part of humanity. We live in a long litany of violent acts. We are all implicated by these ecosystems. ✎

Attend Renée Sarojini Saklikar's book launch: Wednesday, Nov. 13, 2013, World Art Centre, SFU Woodward's, 149 East Hastings St, Vancouver



Photo by A. Tsabari

▲ Renée Sarojini Saklikar, author of *Children of Air India*.

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So much of life is about the treasuring of memories: A warm drowsy morning as a couple awakens, the beloved memory of a passed loved one whose smile lit up the room and your life, the universal quest for forgotten memories – all of these are touched upon in Chor Leoni's **Memory Eternal**, the choir's upcoming 21st annual Remembrance Day performances.

Much of the music references that golden moment triggered by a recalled smile, a special event, or a reminiscence that is often tinged by melancholy but still brings a sense of joy.

"I chose to focus on the love, loss and eventual joy each of us find in remembrance," explains Artistic Director **Erick Lichte**. "Poetry and music from many cultures will come together to make this year's Remembrance Day concert a universal exploration and celebration of the memories of those who have gone before us."

Lichte has selected a glorious program that mixes Indian ragas, Classical works, and folk and pop songs to create a musical event that celebrates the cycle of life and is full of energy and consolation, rest and joy.

Highlights include Johannes Brahms' *Lass dich nur nichts nicht dauren* (featuring one of the most beautiful "Amen's" ever written), Iron & Wine's gentle guitar-accompanied *Naked As We Came*, Pavel Chesnokov's *Vechnaya pamiat* with its sonorous Russian richness that showcases the choir's bass section, Dominick Argenta's soaring *They Shall Hunger No More* and Ysae Barnwell's liltingly beautiful *Wanting Memories*, one of Sweet Honey in the Rock's most beloved songs. As befits Chor Leoni tradition, the concert will end with Vancouver composer Rupert Lang's achingly moving *Kontakion*, with the audience invited to sing along on the refrain.

Chor Leoni's Remembrance Day concerts have become a beloved institution in the Lower Mainland and are often the templates for male choral concerts across the country. Join the choir for Memory Eternal and experience for yourself songs of consolation, rest, and remembered joy.

Bang Danjos features banjos from around the world

by ANAHITA MATLOUBI

The humble banjo might seem like an unlikely candidate to be the focus of a multicultural musical showcase, but at *Bang Danjos*, a Nov. 16 concert at the Vancouver Playhouse, it will be just that. This colourful music festival, led by the Vancouver Chinese Music Ensemble, will take traditional Chinese and Japanese banjos and marry them with the modern influences of the western banjo to create a unique sound and experience for the audience.

featured in *Bang Danjos*. Others will include the *tugaru shamisen* or "Japanese banjo," the *erhu* or "Chinese violin" and the *hulusi*, a wind instrument from Yunnan in southern China.

A long and diverse history

Huang, who will play the *erhu* at the concert, started to learn Chinese traditional music at a very young age. His eyes sparked with great pride when he described the *erhu*, for him a unique and enchanting musical instrument. It is made of snakeskin and wood, which allows the sound



▲ Ji Rong Huang and his erhu.

"This concert is composed of 30 musicians and it is meant to showcase the colors of traditional and modern Chinese banjo to our audience," says Ji Rong Huang, musical director of the Vancouver Chinese Music Ensemble.

*Bang Danjos* will showcase the diversity of Chinese traditional music from different parts of China, while also adding more 'spice, hue and intensity' to the concert by including Japanese banjo, modern Chinese banjo, and western banjo – all accompanied by the performance of local tap dancer Dayna Szyndrowski. These segments highlight the influences of bluegrass, classical, and folk rock, mashing up the different regional styles of Chinese banjo with modern styles of western music.

Musical accents

Each region in China has its own distinct way of playing certain musical instruments, according to Huang. In fact, he suggests that the differences in regional accents are mirrored in differences in musical styles.

"For example, the north of China plays Chinese banjo with a very heavy vibration and a very strong accent, whereas in the south part of China, the instrument is played a lot softer with lower vibration. The way this instrument is played is related to how people speak Chinese in the north of China versus the south."

The Chinese banjo is just one of many instruments that will be

of the instrument to imitate the softness of a human voice. Its history goes back more than a thousand years – it is believed to have been invented in the 10th century.

*Bang Danjos* will once again remind Vancouverites of the access they have to culturally rich manifestations of art and music.



▲ Tap dancer Dayna Szyndrowski will be performing alongside the Vancouver Chinese Music Ensemble.

The concert will take the audience on an alluring artistic journey which will colourfully sketch the diversity and authenticity of Chinese banjo.

For more information, please visit the Vancouver Chinese Music Ensemble website at [www.vancouverchinesemusic.ca](http://www.vancouverchinesemusic.ca)



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### EXHIBITIONS

(November and December)

**Wind Work, Wind Play: Weathervanes & Whirligigs**  
This lighthearted exhibit takes a look at over a century of wind powered folk art. Whimsical weathervanes and whirligigs from across Canada are displayed, showing a range of functional weather indicators turned into decorative and in-demand folk art collectibles. From the Canadian Museum of Civilization. On display to December 21.

### NOVEMBER PROGRAMS

**Tea and Tour**  
Stroll through the Surrey Museum while experienced guides educate and entertain you! After your tour, relax with tea and treats while listening to nostalgic recordings from the 1920s and ‘30s. Minimum 6, maximum 25. Must pre-book at 604-592-6956. Wednesdays & Thursdays, 1 session \$6.50 (16+yrs)

**Weaving: Level 2**  
Add to your weaving skills as you learn to thread and weave in the Overshot technique. Create a unique and beautiful table runner that will become a family heirloom. Supply fee \$15. Please pre-register at 604-592-6956. Thursday, November 7, 7:00pm–9:00pm. 4 sessions \$48 (16+yrs).

**Woven Boa Scarf**  
Join local weaver, Dale Friend,

for a fun workshop weaving an exotic boa scarf using designer yarns, on the Museum’s table looms. Supply fee \$20. Please pre-register at 604-592-6956. Saturday, November 9, 9:30am–4:30pm. 1 session \$50.40 (16+yrs).

**Surrey Remembers**  
Take part in the Remembrance Day ceremony at the Cenotaph next door, then bring your family next door to the Museum or the Archives for refreshments, videos and “peaceful” crafts. Monday, November 11, 9:30am–12:30pm. All ages, by donation.

**Soldier of the Horse**  
Join local author Robert Mackay to learn about Surrey’s connections to World War I Canadian cavalry and the importance of horses during the war. Please pre-register at 604-592-6956. Monday, November 11, 1:00pm–2:00pm. 1 session, by donation (16+yrs).

**Discovery Saturday: Mexican Fiesta**  
Discover the sounds, tastes and rich culture of Mexico! Create take-home crafts, enjoy tortilla chips and salsa, watch lively Mexican dancing and play games. Saturday, November 16, 1:00pm–4:00pm. All ages, by donation.

**Cultural Connections**  
Meet members from local immigrant organizations in your community as they share their experiences of life in Canada. View and have the opportunity to purchase their handiwork. Saturday, November 23, 2:00pm–3:30pm. All ages, by donation.

### EXHIBITION

**Nobody Here But Us Chickens**  
This exhibit cracks open the history of chickens and the current debate on backyard chicken farming. Learn about breeds, care and chicken coop design. On display to November 9 in Stewart Hall. Open Fridays and Saturdays, 12noon–4:00pm and by appointment.

### PROGRAMS

**Scottish Afternoon Tea**  
Discover the Stewart family’s Scottish heritage as you explore the charming 1890s farmhouse and grounds with a costumed guide. Then relax while we serve an old-fashioned Scottish tea and baked treats. Must pre-book at 604-592-6956. Fridays, 1:00pm–2:30pm. 1 session \$10 (16yrs+).

**Joy of Wreaths**  
Learn about the history and symbolism of wreaths then create one from a variety of natural local materials. Cost includes supplies. Must pre-register at 604-592-6956. Saturday, November 16, 10:00am–12noon OR 1:00pm–3:00pm. 1 session \$20 (16yrs+)

**Heritage Christmas at the Farm**  
Get in the holiday spirit with a visit to the Farm. Sample fresh baking, make a decoration and tour the Victorian farmhouse all decked out for a pioneer Christmas. Saturday, November 30 and Saturday, December 7, 12noon–4:00pm. All ages, by donation.

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The Vancouver Chamber Choir's 34th National Conductors' Symposium is an opportunity to take part in master classes with Canada's premier choral ensemble January 20–25, 2014 in Vancouver.

Presenting a week of conducting sessions and technique seminars, Master Conductor Jon Washburn will provide invaluable instruction for selected choral conductors from around the world. The symposium will focus on providing conductors with as much podium time as possible and will culminate with each participant sharing in the conducting of a Vancouver Chamber Choir concert.

Five applicants will be chosen to be Conductors and will be given significant time to conduct the Vancouver Chamber Choir in rehearsal and performance. Up to ten more applicants will be selected as Observers and will be involved in all aspects of the Symposium, including one opportunity to conduct if they wish.

In the conducting and evaluation sessions, emphasis is given to choral techniques, conducting gestures, and score interpretation under the direction of Mr. Washburn. Each conducting session is video recorded so that participants can review their conducting between sessions. The five Conducting Participants each conduct a portion of a concert at the end of the week.

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



# Vancouver’s Dream Orchestra

by KRISTY MCGILVRAY

The Vancouver Inter-Cultural Orchestra (VICO) is a professional concert orchestra made up of 24 core roster musicians from various ethnic backgrounds and musical traditions, from European to Indian to African and everything in between. The orchestra’s goal is to provide opportunities for the creation of new music that all cultures in Canada can enjoy. Guest musicians Harrie Starreveld and Dhruba Ghosh will join VICO for its upcoming show, *The Longing Sky*, which will premiere Nov. 18. According to Starreveld, the most beautiful part of working with this kind of orchestra is the chance to hear the whole culture behind one note of a musical instrument.

“You hear one note from a Chinese violin; then you are in China; if you hear one pluck on the Middle East guitar, the *oud*, then you are in the Middle East. It is amazing,” says Starreveld.

**Political tension put aside for music creation**

Starreveld has come across other multicultural orchestras in the past and is excited to have the opportunity to play with this one. He points to Amsterdam’s *Atlas Ensemble*, which he sees as an example of people from groups that have long-standing tensions – perhaps Turks and Armenians or Israe-

lis and Palestinians – coming together in harmony to create something beautiful. He expects to see the same sort of camaraderie in VICO. “It is a dream to work with the orchestra and I’m curious to meet all the people [in VICO] because it is kind of identical to [Amsterdam’s *Atlas Ensemble*],” says Starreveld.

**Musical stylings: East meets West**

Starreveld and Ghosh were invited to play for the piece by its composer, the director of VICO, Moshe Denburg. Starreveld will play a Japanese flute called the *shakuhachi* and Ghosh will play an Indian instrument called the *sarangi*. As the musicians have

begun to rehearse the piece individually, differences in their musical approaches and styles have emerged and have been addressed. According to Starreveld, who has worked with Ghosh before, musicians who play in Ghosh’s style do not read musical notes, but use sounds instead. To handle this, Denburg incorporated these sounds into the sheet music he provided both Starreveld and Ghosh. Each performer brings a dif-

ferent musical sensibility to the orchestra. Starreveld explains that Indian musicians like Ghosh tend to be very open and flexible with their music – they can play jazz, pop music, or film scores, among many other genres. However, the style of music Starreveld normally plays is very strict and traditional, with little room for flexibility. The *shakuhachi* was used as meditation music for monks in Japan hundreds of years ago and therefore to pay homage to this, Starreveld is very strict with the music. Ghosh, by contrast, is accustomed to improvisation in his music, which provides an interesting challenge and learning opportunity.

**Perspective in Vancouver**

Niel Golden, the resident *tabla* player for VICO, says that the orchestra musicians rotate depending on what instruments will be used during particular pieces. He has played with almost everyone in the orchestra and developed good relationships with them. According to Golden, being in VICO has been a great experience and he appreciates playing with like-minded

musicians who value working towards the end goal of beautiful music despite their cultural differences. Everyone has something to bring to the table, which makes for a very multicultural spread indeed.

“You get to meet musicians

“ VICO allows musicians to go past cultural limitations and work together to create something new and beautiful.

Niel Golden, *tabla* player with the Vancouver Inter-Cultural Orchestra



▲ Harrie Starreveld with his shakuhachi (left) and Dhruba Ghosh with the sarangi (right).



Photos by Helen Vagi, VICO



Photo courtesy of VICO

▲ VICO founder and director Moshe Denburg composed *The Longing Sky*.



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# Homeward bound: Surrey based Indo-Pakistani band looks for South Asian success

by SONJA GRGAR

Playing music in one’s first language is a way for immigrant communities to keep their cultural identities alive. naQsh IPB is a Surrey based trio that plays a mix of classical and alternative rock with lyrics sung in Hindi, Urdu, and Punjabi. naQsh translates as ‘Impression’ in Hindi/Urdu, while IPB stands for Indo-Pakistani Band.

Indian-born vocalist and rhythm guitarist Daksh Kubba, Pakistani-born lead guitarist Imran Habib and bass guitarist Irfan Lawrance, hope to reverse the belief that music popular in South Asia needs to be made there instead of the Indo-Pakistani diaspora living here in Canada.

their musical role models, along with western rock influences.

“Pakistan got exposed to western music a lot earlier, and we as teenagers were greatly inspired by artists like Pink Floyd, Scorpions, Led Zeppelin, U2, and a lot of different rock legends,” says Habib.

Lawrance believes the diverse cultural backgrounds of naQsh IPB’s members infuse their music with depth and originality.

“Being exposed to both – quite diverse – music scenes, English and Indian/Pakistani, we believe that our music has a wide range of tone selection and covers both cultures, creating a unique mix,” he says.

### Making it big back home

Though the band continues to play at smaller local events, they opened for the famous Pakistani



▲ Daksh Kubba performing at the Pakistan Festival at Surrey’s Holland park.

Instead, naQsh IPB is setting its sights high and attempting to launch a career that will make them stars in their respective homelands while maintaining their connection to the Canadian musical landscape.

### When your career chooses you

Kubba – the group’s primary songwriter and composer as well as vocalist and rhythm guitar player – did not grow up playing music, nor planned on a career in the field. In fact, he only learned how to play the guitar after moving to Vancouver a decade ago.

While studying at Simon Fraser University, Kubba began to play music through the school’s South Asian club and joined a few street jazz and bhangra dance teams who helped fuel his love of music and the arts.

Kubba began to perform at local community dinners and dances and followed that with stints with JoSH, a well-known Canadian Indo-Pakistani bhangra musical group.

In 2007, Kubba formed naQsh IPB along with Habib and Lawrance. Since Kubba is Indian and Habib and Lawrance are Pakistani, they chose the ‘IPB’ portion of the group’s name as a conscious allusion to the hope for harmony between the two countries.

“There’s always tension between the two [India and Pakistan]. It’s just our way of spreading the message of unity through our music,” Kubba explains.

### A shared inspiration

A shared love of both classical rock and Indo-Pakistani music provides a strong bond for all three band members. Kubba, Habib, and Lawrance alike cite artists such as the internationally renowned Pakistani musician Nusrat Fateh Ali Khan as one of

rock band Junoon in 2009 and performed for 10,000 people at LiveCity Yaletown during the 2010 Winter Olympics in Vancouver.

naQsh IPB has just recently released their debut single and music video Saajna (‘Lover’ in Hindi/Punjabi), a unique ballad whose lyrics explore feelings of love and anger, and whose black and white video has a distinct surrealist feel.

The video was mostly shot in Pakistan which, like India, offers a large market that the band hopes to tap into.

After a delay in the renewal of his Canadian work visa forced Kubba to quit his job with Apple, he decided to pursue music full time. He plans to head to India early next year with the hopes of building both his own, and the band’s musical careers there.

Kubba will be working on a score for a Bollywood film, as well as composing instrumental electronic music where he will experiment with mixing R&B and hip-hop elements with sitar sounds.

Even if he ends up living back in India, Kubba would like to maintain ties to Canada, and the Indo-Pakistani diaspora that launched his new career.

On Nov. 8, naQsh IPB will be playing for that audience at the Chai House Diwali Fest concert, held at the Studio Theatre at the Surrey Arts Centre. The band will largely present Bollywood favourites mixed with a few of their original compositions. ✍

For more information about the Chai House Diwali Fest concert, visit [www.surrey.ca/culture-recreation/14196.aspx?startDate=Oct-29-2013](http://www.surrey.ca/culture-recreation/14196.aspx?startDate=Oct-29-2013)

For more on naQsh IPB, visit [www.artistecard.com/naqshipb](http://www.artistecard.com/naqshipb), and to download their debut single Saajna free of charge go to [www.reverbnation.com/naqshipb](http://www.reverbnation.com/naqshipb).



1720 Grant Street  
Vancouver, BC  
V5L 2Y7  
604 254 9626  
[www.mosaicbc.com/settlement-services](http://www.mosaicbc.com/settlement-services)

## COMMUNITY EVENTS

### ALL EVENTS LISTED ARE FREE OF CHARGE

#### Multicultural Seniors’ Chess Club

**Languages:** English, with additional language support available upon request  
**When:** November 6, 12:30–2:30pm  
**Where:** MOSAIC Vancouver, 1720 Grant Street  
**Registration:** 604 254 9626

#### Alzheimer Workshop

**Languages:** English, with additional language support available upon request  
**When:** November 8, 10–11:30am  
**Where:** MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
**Registration:** 604 438 8214

#### Canadian Citizenship Test Preparation (6hr)

**When:** Part 1: November 6 10am–1pm Part 2: November 7 10am–1pm  
**Where:** New Westminster Public Library, 716–6<sup>th</sup> Avenue  
**Registration:** 604 254 9626

#### Financial Literacy Workshop

**Languages:** Farsi  
**When:** November 14, 10am–12pm  
**Where:** New Westminster Public Library, 716–6th Avenue, New Westminster  
**Registration:** 604 438 8214 ext 120

#### Setting a Budget and Building Your Credit Rating

**When:** November 14, 2–4pm  
**Where:** MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway  
**Registration:** 604 254 9626 ext 484

*MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.*



## Handel’s Messiah

presented by  
the UBC School of Music  
Saturday, November 30th, 2013 | 8:00pm  
the Chan Centre for the Performing Arts

VANCOUVER -- The UBC School of Music presents *Messiah* by George Frideric Handel (1685-1757). This famous oratorio is by far Handel’s best loved and most frequently performed work, and is considered by many to be his greatest masterpiece.

Steeped in tradition, performances of *Messiah* mark the beginning of the festive holiday season around the world.

This stunning performance will feature the award-winning UBC University Singers with the UBC Symphony Orchestra, Choral Union, and soloists from the UBC Opera Ensemble.

A powerful cast of 200 singers are backed by a brilliant, agile, and expressive orchestra to deliver soaring arias, overtures, and dramatic choruses.

Audience members will be invited to stand for the Hallelujah Chorus, as has been customary since the first London performance in 1743. That evening the King stood, and the entire audience was obligated to follow suit. Historians and amateur musicologists enjoy debating whether he was acknowledging the kingly reference in the musical phrase “KING OF KINGS”, ...or if perhaps he was simply tired and wanted to stand.

This concert marks the first full performance of *Messiah* in over 15 years. Dr. Graeme Langager -- UBC’s vibrant new Director of Choral Activities -- brings his dynamic leadership style to the podium to conduct the 250+ performers.

#### MESSIAH by Handel

**Saturday, November 30, 2013 at 8:00pm**  
Graeme Langager, conductor the Chan Centre for the Performing Arts  
6265 Crescent Road, UBC

#### Tickets

**\$27 for Adults | \$20 Seniors | \$15 Students**  
Available through Ticketmaster (604) 280-3311, [www.ticketmaster.ca](http://www.ticketmaster.ca) or in person at the Chan Centre Ticket Office

#### Interviews and additional information:

**Dr. Graeme Langager**  
Director of Choral Activities  
UBC School of Music  
604-822-6792  
[graeme.langager@ubc.ca](mailto:graeme.langager@ubc.ca)



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[www.music.ubc.ca](http://www.music.ubc.ca)



November 5–19, 2013

# Cultural Calendar

by JESSICA LI

The days may be getting shorter, but that doesn't mean there are fewer fun things to do. Indulge your senses in chocolate or dance to big band music. For comedic entertainment that makes you think, consider going to watch *Perfect*, a play featured at the 4Play Festival.

\* \* \*

**Coastal City Ballet: Les Sylphides and Mixed Repertoires**  
Nov. 9, 7:30 p.m.  
Centennial Theatre,  
2300 Lonsdale Ave.,  
North Vancouver  
\$30 Adults, \$22 Students/  
Seniors, \$20 for Groups of 10  
604.984.4484  
ctcboxoffice@northvanrec.com  
www.coastalcityballet.com

Coastal City Ballet, a pre-professional ballet company established in 2011, will open its 2013-2014 season with *Les Sylphides*, a short, ethereal, non-narrative ballet blanc performed to the enchanting music of Frédéric Chopin. The program will also include *Pas d'esclave*, an electrifying pas de deux from the second act of *Le Corsaire*, one of the great 19th Century classics, as well as pieces from local world-renowned choreographer Wen Wei Wang and Brazilian choreographer Renata Pacheco. Don't miss this ravishing feast for the eyes and ears.

\* \* \*



▲ Dancers from Coastal City Ballet strike a pose.

**West Coast Chocolate Festival**  
Now until Nov. 10  
Various locations in Coquitlam  
604-939-8068  
www.festivalofchocolate.ca

No ordinary chocolate event, this festival explores, inspires and, above all, celebrates chocolate. Featuring over 100 individual events over a three week period, the festival offers the opportunity to have the ultimate chocolate experience.

\* \* \*



▲ Excited writers of 4Play lounging – Cheyenne Mabberley, Madhushani Ramaraju, Katrina Darychuk and Brett Willis.

**6th Annual Big Band Bash**  
Nov. 12, 7 p.m.  
DaVinci Centre  
195 Bay St., Victoria  
(Voice) 250-592-8144  
or (TTY) 250-592-8147  
www.idhhc.ca/events/  
big-band-bash-2013

Join in the fun as The Swiftsure Big Band, The Commodores and Island Big Band play swing, jazz, and dixieland music. There are also fantastic silent auction

ranged marriage with a light-hearted twist, is being produced as a part of Studio 58's writer's festival, featuring four original works. Love, lies and Bollywood collide in this edgy comedy. Featuring the work of talented writers and actors alike, 4Play is an event you won't want to miss.

\* \* \*

**Fumbling Towards Ecstasy**  
Nov. 14–16, 7:30 p.m.  
Queen Elizabeth Theatre  
650 Hamilton St., Vancouver  
604-665-3050

Inspired by and featuring the atmospheric folk-pop music of award-winning singer/songwriter Sarah McLachlan, *Fumbling Towards Ecstasy* is a rare ballet that brings to life the personal poetry of an icon. Choreographed by Jean Grand-Maitre and danced by the full company of 30 exquisite dancers of the Alberta Ballet, this piece explores the ever-changing lives of women – their struggles, their relationships and their triumphs.

\* \* \*

**Gateway Theatre Presents: Crash**  
Nov. 14–23  
Gateway Theatre  
6500 Gilbert Rd., Richmond  
604-270-1812  
www.gatewaytheatre.com

After the loss of a loved one, a woman must face the shattering memories of a past trauma. One of the Globe and Mail's Top Five plays of 2012 and winner of four Dora Mavor Moore Awards, including Outstanding New Play and Outstanding Performance by a Female in a Principal Role,

*Crash* explores the impact of trauma on our faith and our families and the transcendent power of inner strength.

\* \* \*

**17th Annual Eastside Culture Crawl**  
Nov. 15–17  
Vancouver's Eastside  
(around Strathcona)  
778-960-7575  
www.eastsideculturecrawl.com



▲ Artwork by Shannon Craigie-Halkett.

The Eastside Culture Crawl is an annual 3-day event that involves artists who live in Vancouver's Eastside, whether they are painters, jewelers, sculptors, furniture makers, musicians, weavers, writers, printmakers or glassblowers. Purchase something that strikes your fancy, commission something to be uniquely yours or just browse through the studios and meet the artists.

\* \* \*

**Commander Chris Hadfield at Bolen Books**  
Nov. 16, 2 p.m.  
Bolen Books

(at Hillside Mall)  
111-1644 Hillside Ave., Victoria  
250-595-4232

The first Canadian to walk in space and the former commander of the International Space Station, Commander Chris Hadfield will be signing his book *The Astronaut's Guide to Life on Earth* at Bolen Books.

\* \* \*

**Sun Peaks Winter Okanagan Wine Festival**  
Jan. 11–19, 2014  
Sun Peaks Resort, Kamloops  
1-877-212-7107  
www.sunpeaksresort.com

Two of B.C.'s finest assets – winter recreation and wine – make for an inspired pairing at the Sun Peaks Winter Okanagan Wine Festival. Come experience this exciting showcase of skiing, snowboarding, Nordic skiing, snowshoeing and other types of outdoor recreation, as well as the renowned wineries of the Okanagan.



▲ Commander Chris Hadfield.

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Street Photography by Denis Bouvier



This photo is a small portion of the block-long mural on Beatty St. between Georgia and Dunsmuir. Created mainly by local graffiti artists led by the gifted Vincent Dumoulin, the mural celebrates the rich cultural diversity of Vancouver’s past and present with images of landmarks and a multitude of popular figures from all walks of life. In this depiction of the mural, we see figures commemorating Canada’s military with a red

poppy in the background. The STOP sign is across the street outside the entrance to the Costco parking lot. The Tar Sands message could also be seen as a memorial of Vancouver’s political activism. The military mural figures are looking towards a small park on the opposite side of the street dedicated on Remembrance Day of 2007 as St. Julien Square. Between Beatty St. and Citadel Parade, it sits beside the 1901 Drill

Hall and Armoury of the British Columbia Regiment. St. Julien Square commemorates those soldiers from the 1st British Columbia Regiment who fought in the WWI 2nd battle of Ypres in the Belgium town of St Julien, one of the first battles where gas was used by the opposing force. Like the mural, it also honours soldiers from the past, present and future, especially those from the British Columbia Regiment who made and will contin-

ue to make sacrifices during war efforts. At one end of St. Julien Square is a simple metal table upon which is mounted a sample letter from a B.C. Regiment soldier writing to his wife from a European war camp. At the other end is a metal chest upon which is mounted a responding letter from his wife. These letters are unbearably touching, depicting the universal angst of two lovers separated by war. On two remaining sides

of the square are benches commemorating B.C. soldiers who received the Victoria Cross during WWI. The square is small but significant, and gives us reason to pause on this upcoming Remembrance Day, whatever our feelings towards war. The artwork of the table and chest is by Canadian artists Yvonne Lammench and Ian Carr-Harris. Don Richardson

Recipe by Chef Ben Kiely

# Braised Mediterranean style lamb shoulder

This recipe is a real family treat. I love to serve it on a big platter and place it in the middle of the table so everyone can dig in! My family usually enjoy this for our Sunday lunch.

If you can’t find lamb stock, water or chicken stock work well. I recommend using a bone-in lamb shoulder for more flavour. I sometimes like to add black and green olives onto the platter, but not everyone in my family likes olives!

**Ingredients**

- 5/6 lb Shoulder of lamb
- 250 mL Lamb stock
- 2 Shallots, halved
- 2–3 tbsp Olive oil
- 50 mL Red wine vinegar
- 6 Vine-ripe tomatoes
- 6–8 Cloves of Garlic
- ½ a bunch Fresh Thyme
- ½ a bunch Fresh Sage
- ½ a bunch Fresh Parsley
- ½ a bunch Fresh Rosemary
- 200 g Arugula

**Method**

1. Preheat oven to 300 F.

2. Massage lamb with olive oil, vinegar, salt and pepper.
3. Add a little oil to the roasting pan and place lamb inside, fat side up.
4. Place tomatoes around lamb and arrange the shallots and the garlic around the meat. Add a few sprigs of each herb with a drizzle of olive oil.
5. Transfer to oven and cook for 2-1/2 to 3 hours
6. Once cooked, remove from oven and place tomatoes, shallots and garlic on the side. Remove lamb and let rest.
7. Pour the fat from the roasting pan and reserve. Take the stock, bring to a boil and reduce with fat. Stir in some chopped herbs (parsley, sage, rosemary, thyme).
8. Arrange the lamb with the roasted tomatoes, shallots and garlic on a large platter. Drizzle the roasting juices over top of lamb and garnish with the arugula and serve.



▲ Chef Ben Kiely and his braised lamb.

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