

Claudia Li:
Ashoka Fellow
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Vol 14 No 7 | April 29–May 13, 2014

www.thelasource.com



Illustration by Afshin Sabouki

Verbatim

Have you been changed too?

by FRANCINA SOLE-MAURI

These are the things that no one tells you before you come to Vancouver. Like a cocoon transforms a caterpillar into a butterfly, inevitably Vancouver modifies those who get to call it home. After two years in the city, I cannot hide the change anymore.

I have come to use and understand what a "sun break" is, and I undoubtedly look forward to them amongst the showers, sprinklers and rain, which I can certainly differentiate. When temperatures rise above 10°C and it is sunny, people in shorts do not surprise me any longer, and naturally, Lululemon yoga pants are appropriate for any occasion.

I keep showing off the fact that you can ski, golf and sail in Vancouver on the same day, although I have never heard of anyone who has tried it. But that doesn't matter. It can be done.

Of course I can order ten different types of tea and the distinct tastes of Starbucks, Coffee Blend and Tim Hortons coffees are nothing but obvious. Does this sound familiar? You have started to build your cocoon.

Slowly, inescapably, I have started to understand the way the city is organized. I line up where the bus doors open, and most incredibly, I found some logic in the organization of the grocery stores – how the batteries are related to the bakery supplies and why the butter, milk and yogurt are not together.

Riots of tourists will arrive to the city soon, to whom I will give advice about the best places to eat in the city ranging from sushi to izakaya. If they ask about a Greek, Afghani or Argentinian restaurant, I also know where to send them.

I understand a "thank you" will end any bus ride, and I am used to not receiving a "good morning" back at the gym, where day after day I see the same people. One day I found

See "Verbatim" page 2 >

Chinese broadcasters: an inside look

by FLORENCE HWANG

Telling stories that matter to Chinese viewers, whether they have lived in Canada for years or have recently become a citizen, is what motivates two local Asian television stations. Their two news directors come from vastly different backgrounds, but both strive to address Chinese-Canadians' need to be informed in an engaging manner.

Chinese and Canadian media

Todd Ye, who originally immi-

grated to Canada from China in 2000, is director of news and current affairs at Fairchild TV, a Cantonese language specialty channel. He graduated from a four-year Bachelor of Arts Program in Communication at the University of China in Beijing.

In terms of university education, Ye says media training in Canada and China is quite similar. The focus for both is on achieving balanced, objective reporting. However, when it comes to reality, there are much more stringent restric-

tions for reporting – particularly anything about the higher levels of government – in China.

"When you try something [in your reporting] and try to push something, your editor tells you if it's right or wrong. For example, you better not touch it, or do it another way," says Ye.

The Chinese media, which is state-owned, strongly discourages any negative stories relating to them. One big adjustment he had to make when working in Canadian media

was that it was acceptable to challenge authority.

Doug Cheng, a managing producer/editor at Omni TV, a multicultural television station, has been responsible for Mandarin and Cantonese newscasts since January 2013. Born and raised in Vancouver, Cheng studied Political Science at the University of British Columbia (UBC) and Broadcast Journalism at the British Columbia Institute of Technology. In late 2008, Cheng was hired by Rogers and has

See "Chinese broadcasters" page 2 >

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Sound of the Dragon: new festival breaks down traditions

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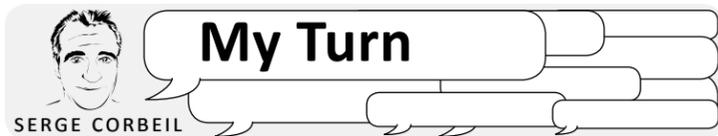
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Caught at their own game

I almost hit the nail on the head in my last column when I predicted a change in government in Québec. What I never expected was an impressive majority. But in politics nothing is ever as it seems – just ask Pauline Marois. Even as she believed that she had all her ducks in a row and a majority victory a

done deal, election night proved to be her political undoing: a painful defeat and the end of her political career.

The scenario could not have been worse for her and her party. In fact, I would be surprised if a defeat of this scale had been considered anywhere along the line, even during the final hours of election day. This is a perfect example of an unbelievably mistaken political call and its result. In the end, the Parti Québécois (PQ) got caught at its own game. The two main issues addressed during the campaign turned out to be cause for its demise. Irony of ironies, the party had believed that those very issues would be the ones to guarantee the electorate's support and give them a majority win.

It would appear that PQ strategists did not or refused to see the menace that was looming around them prior to the election. Evidently the Liberal Party was able to use these two issues – the sover-

eighty referendum and the Charter of Values – to their own advantage, securing a victory that wasn't originally in the cards.

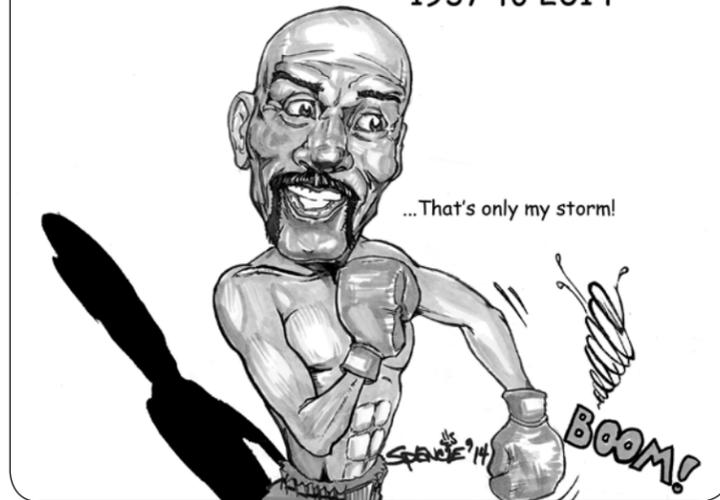
Right from the start, the PQ tried to make sure the campaign would not focus on a potential referendum. However, its stance was feeble. Unable to make a clear denial of the possibility of a referendum for fear of a backlash from her staunchest supporters, Premier Marois could only repeat incessantly that a referendum would only be held when the people of Québec were ready for one, without saying just how this would play out. This approach led to increased skepticism on the part of the population.

We know what happened next, including the enormous strategic mistake of introducing Pierre-Karl Peladeau in the race. Despite the fact that his arrival on the political scene was meant to highlight the economy – not a bad choice in itself as he has a proven record in the area – his short speech on the future of Québec was manna from heaven for the Liberals.

The péquistes [PQ members] at that point were sure to have turned the attention away from any reference to a referendum with this winning card in their back pocket. But when they saw the first signs of leakage in their political ship, they

Spencie's View

RUBIN "THE HURRICANE" CARTER 1937 to 2014



turned their hopes towards the Charter of Values.

The péquistes' game plan did not unfold as expected. Even on this issue, the political calculations were faulty and instead of helping the PQ cause, it actually caused their downfall and contributed to the Liberals' solid majority victory. According to polls, it appears that the younger electorate, usually close to the PQ, was not sold on the Charter, a critical factor in the PQ's defeat.

In the end, the lesson to be learned here is as true for any other Canadian political party as it was for the PQ. Come election time, the economy is the dominant factor in the mind of most voters. How else can you explain how a political party that 19 months ago was ousted from power by a profoundly dissatisfied population could return to power with a very comfortable majority? ✍

Translation Monique Kroeger



▲ Pauline Marois.

► "Chinese broadcasters" from page 1 since worked his way up to his current position.

Differences between Chinese broadcasters

The biggest difference between the three major Chinese broadcast media in Metro Vancouver – Fairchild, Shaw Cable and Omni – is that Omni is accessible to everyone. Shaw and Fairchild need a subscription to a cable or satellite service, says Cheng.

Another major difference is the length of their newscasts – Fairchild has one-hour newscasts while Omni has half-hour newscasts. Ye says that Fairchild covers about 60 to 70 per cent local news, while Cheng estimates Omni covers approximately between 50 to 60 per cent local stories. For both, local news refers to Metro Vancouver, the Lower Mainland and British Columbia.

Niche focus

Omni Chinese newscasts focus on mainstream topics, but often have a different angle. For example, on the third day following the news that East Vancouver resident Ka Chi David Siu, 33, had been charged with second-degree murder in the death of his mother and had attempted to stab his niece, Cheng says one of the Omni reporters did some digging and found two people who knew Siu.

"I don't think the mainstream would do that story on the third day," says Cheng.

Even though the Mandarin and Cantonese newscasts are two separate entities, the editorial staff works together as one team. Stories with new immigrants resonate more with the Mandarin audience because more of them are newcomers compared to the Cantonese, who have generally been in the country longer.

"We have a niche audience. We have a very micro audience. We have to go deeper," he says.

Mainstream media can oversimplify issues at times, Cheng feels.

Evolution of ethnic media

Guo Ding, producer and director of Omni's Mandarin newscast, sees ethnic media as part of mainstream media. In the early days, immigrants didn't know their part in Canadian history.

"They came to try to make money and help their families in China. They became part of the community builders. Immigrants are part of history. Chinese are not outsiders. They didn't have citizenship in WWII, but they wanted to fight for democracy, freedom. They fought for this country. Because of this, they changed this history of Chinese immigrants," he says.

Previously, Chinese media was a bridge for Chinese immigrants. Chinese media translated information from mainstream to Chinese. That is no longer the case, says Ding.

"We are covering stories that mainstream media cannot cover. We know the government, politicians, and the structure very well. When we analyse policy, we see what is good for the Chinese viewer," Ding says.

"I don't think the English media's approach or editorial stand is based on the fact of multiculturalism," says Ding. "The com-

munity is moving, changing. It's not the same as it was 100 years ago. When we see issues happen in the Chinese community, the English media is blind – they cannot see the whole community, the whole picture."

Chinese representation in media mainstream

Ye feels the mainstream media coverage of the Chinese community has improved during his time in Canada.

don't want to be a stranger in a new community. They try to be somewhat helpful to the community, but sometimes they are too shy to communicate with their neighbours. It's a problem we should face and something we should work on," says Ye.

Cheng feels that mainstream media tends to lump the Chinese community together as one group. He believes there are many nuances. "There's Cantonese people from Hong Kong [and the] mainland,



▲ Doug Cheng, Managing Producer/Editor at Omni TV, directs a newscast.

"When I first came to Canada, there was talk about Chinese building monster homes and driving luxury cars. Now, it's not so much. The new Chinese immigrants are wealthier than the previous generation. The mainstream media is not focused on the differences," says Ye.

Ye believes that new immigrants are keen to become a part of local communities and that media can help in the process.

"More and more new immigrants come to Canada and they want to be a member of the society. They

Mandarin people from the mainland [and] Taiwan. We are not a homogenized group. We recognize that. There are also old-time immigrants who came in the 1940s and 1950s," he says.

In the end, success in media comes down to good storytelling, notes Cheng.

"We try to provide a good balance of information you should know, but in an entertaining way that will grab your attention. Mainstream or ethnic media, it's what we should all strive for anyway," says Cheng. ✍

► "Verbatim" from page 1

myself standing on a deserted corner in the rain waiting for the walk signal and then I knew it, my wings were growing.

But then I saw something that launched a rebellion inside me. When I discovered them I couldn't avoid staring, as I was surprised at how they do it – walking eaters. You've seen them, usually around lunch time. They eat while they walk. And they eat anything from a burrito to a bowl of noodles to a salad. The action is accompanied by listening to music or talking on the phone. In any case, headphones are a basic complement. Napkins are neither used nor required. The use of a spoon or fork is not a problem. A big Tim Hortons cup completes the scene. One day, when a walking eater managed to add an umbrella to the salad and coffee combination, I couldn't help but wonder what octopus quality allows a human to be capable of such an endeavour.

Then, all of a sudden, I realized that no matter what, this was not going to change in me. I am going to continue to share meals, as eating alone is one of the saddest things that someone can experience. Eating is more than a simple calorie input. The food is as important as the company, and surely, you sit to eat. You might find me eating a Japadog or running in the pouring rain, but this butterfly is never going to be eating a salad while walking. ✍

Erratum

Last issue's cover story said that the Armenian community was celebrating its 45th anniversary. It was their 46th anniversary.



THE SOURCE NEWSPAPER

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Ashoka Fellow incorporates environmental sustainability into Chinese cultural traditions

by SIMON YEE

Social activism at the local level and environmental sustainability on a global scale have a new visionary in Claudia Li.

Li, 27, is the most recent recipient of the Ashoka Fellowship and the co-founder and co-director of Hua Foundation. The Hua Foundation is a non-profit organization whose mission is to bring together cultural heritage and environmental sustainability. Ashoka is an organization that awards and recognizes social entrepreneurs who have unique and creative ideas and solutions to a social problem and the dedication to implement those ideas into the real world.

“Ashoka invests in you financially. They also surround you

with high impact people that can elevate your work, consult, market, and find an audience,” says Li.

Nominated in 2011, Li described the selection process as being quite demanding with many applications and interviews in order to determine whether she fulfills Ashoka’s five criteria for potential candidates: a new idea, social impact, entrepreneurial quality, creativity, and ethical fibre. One of the questions posed to Li during that process that stood out to her was, “What makes you special? What are you doing that nobody else in the world is doing?”

Li’s response: “Engaging young ethnic Chinese people in Canada in a way that makes them feel empowered to be a

part of the environmental conversation.”

Combining Chinese culture with Western sustainability

Li’s maternal grandmother was a formative influence on her environmental sensibilities.

“Engaging young ethnic Chinese people in Canada in a way that makes them feel empowered to be a part of the environmental conversation.

Claudia Li, Ashoka Fellowship recipient

“She always told me not to waste a grain of rice because that’s a drop of sweat from a farmer,” says Li.

Consequently, Li self-described herself as being a bit neurotic when it comes to waste. But she never thought about it in any

systematic or holistic way until she went to university where she graduated with an honours bachelor degree with a focus on sustainability. In 2009, after viewing a documentary on shark hunting practices, she founded Shark Truth, a conservation program dedicated to promoting shark awareness and reducing shark consumption throughout the world. To date, that program has saved approximately 8,000 sharks.

Before starting Hua Foundation, Li worked at ForestEthics where she attended environmental conferences and youth rallies. One thing she noticed was that she was often the only person of colour there. Furthermore, when she brought home Western vegetarian organic food, her parents expressed dismay.

Li’s parents would ask, “Why aren’t we eating the food that makes us feel at home?”

Furthermore, Li thinks mainstream media portrays Chinese youth as environmental culprits, not environmental leaders which may lead youths to be ashamed to be proud of their culture. Li has felt this shame personally.

Current projects at Hua Foundation

To Li, the notion of being forced to choose between Western sustainability and Chinese culture is a false dichotomy, leading Li and her friend and colleague, Kevin Huang, 28, to start up the Hua

Foundation. They are currently working on The Choi Project, an food literacy programme that educates Chinese youth on how to buy organic Chinese produce like bak choi. Bard Suen, 25, program officer at the foundation, is heading up the project and work-

ing on a seasonal produce guide. “Claudia is energetic, vibrant, and a great speaker. She speaks from a place of personal experience and tells stories that make sense on a human level,” says Suen, who loves working with Li.

The team is working on inter-generational cooking workshops where elders prepare traditional dishes using organic ingredients. The team is also working on building relationships with local merchants and green grocers, such as helping them include English text on Chinese products in order to attract youth to their stores. All of these projects aim at educating Chinese Canadian youth who may not have experience with traditional Chinese cooking and buying Chinese products.

Reflecting on her Ashoka win and the work she does, if there’s one bit of advice Li would offer to future leaders and visionaries is to do something you love and try it, no matter how unique, unusual, or difficult it is.

“I can’t count the number of times I made mistakes doing this job, and if I gave up after every try, we wouldn’t be where we are today,” says Li.



▲ Claudia Li, Bard Suen, and Kevin Huang (right).

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During a popular festival of great food in Japan, traces back to the origin of Zen in the 9th century. 100 artists will participate in a forum for a special exhibition opening in conjunction with NIMCC Spring Bazaar on May 10 culminating in May 24 fundraising party at Astoria Hall.

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Left Bank



Spike in homelessness numbers show Vancouver needs a better vision

We're just over six months from municipal elections in BC, so it's time to pivot this column's focus toward city politics.

Here in Vancouver, Mayor Gregor Robertson looks to be headed for a three-peat in November. Count me out of the victory party. There are serious problems in this city, namely gaping inequality and a crisis of affordability, that Robertson and Vision Vancouver have proven unable or unwilling to adequately address.

Let's start with this most visible manifestation of Vancouver's woes, homelessness. Robertson has won two straight elections, in 2008 and 2011, by emphasizing his promise to end homelessness in the city by 2015. Actually, his initial campaign rhetoric was

the opening of shelters and new housing a priority."

"That in your Vancouver, no one should have to sleep outside at night. That as a city, we should strive to do better. And that we're not backing down - not when the NPA is out there talking about new shelters and housing as a 'waste.'"

"Thank you for responding. It means a lot. Let's keep it going. Thanks, Gregor."

Now I understand the concept of getting out in front of a bad news story. But I'm sorry, Gregor, that is a pretty damn cynical email to send.

Patrick Stewart, with the Aboriginal Homelessness Steering Committee summed things up much better: "I'm no politician,



Photo by Mohammadali F.

▲ Homeless man begging on the streets of Vancouver.

softened into a pledge to eliminate 'street homelessness,' a definition which excludes people living in shelters. But of course a shelter is not a home, far from it.

Nevertheless, Vision Vancouver has in many years been able to point to decreasing homelessness numbers in the city. Until this year, that is. The annual homeless count revealed a near-doubling of the number of people sleeping on the streets since last year - from 273 to 538. The 2014 figure is more than triple the last Metro Vancouver count, in 2011, which found only 154 'street homeless' in Vancouver.

For Robertson this is, well, awkward. When BC Business asked him last year to name his greatest achievement in office, he answered, "Helping most of Vancouver's homeless people move in off the street since 2008."

Even before the new homeless numbers were public, the blame game was underway. Robertson, during a telephone Town Hall, implied that the provincial government was to blame for inadequate movement on social housing. BC Housing Minister Rich Coleman fired back, "I've never heard a negative word from Gregor to my face..."

Robertson and Vision Vancouver sent out an email message the day the new homeless numbers came out: "It's a frustrating setback. But I'm more committed than ever to making sure no one has to sleep outside at night."

I was a little surprised to receive the email, since I'm not a member of, or donor to, Vision Vancouver. So I assume it was sent to a wide list of people, compiled from other sources.

Two days later, I received a follow up email from the mayor, subject line, "Thanks for standing with us":

"You responded. You sent in messages of encouragement, about how important that it is that we keep helping people who are homeless, and make

but in a country as rich as Canada there's no need to have people living on the street."

Chip Wilson, the Lululemon founder and ex-CEO, who introduced the mayor last year at the Vancouver Board of Trade, just built himself a \$50 million waterfront home. This city is awash with money. Developers are making cash hand-over-fist, and many of them back Vision Vancouver financially.

"Condo King" Bob Rennie just held an exclusive lunch with the mayor, where he invited his developer friends to donate \$25,000 to Vision Vancouver. Rennie is also one of the biggest supporters of provincial Liberal Premier Christy Clark. That's why Robertson's attempts to shift blame to the Province ring hollow; they're backed by the same people. If Robertson and Vision Vancouver wanted to, they could mobilize their base to seriously call out the BC Liberals. But that isn't likely, especially given the number of Liberals on the staff and in the leadership of Vision Vancouver.

It's true that Vision Vancouver has a progressive base of supporters and voters, and that on issues like bike lanes and opposing the Kinder Morgan pipeline they've taken strong stands that have angered the right wing.

It's also true that the NPA can't be trusted on housing issues and could implement even more regressive policies. But focusing on the right-wing threat from the NPA risks evading the fact that Vision Vancouver and Gregor Robertson are far too cozy with wealthy developers. They, like the NPA, are fundamentally a party backed by developers, serving those interests first. The homeless, and all those struggling in this unaffordable city, continue to come last.

Vancouver can and must do better. We can and must develop a better and fairer vision for this city's future. ✍

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Venue: Vancouver Public Library, Kensington Branch
1428 Cedar Cottage Mews

Registration required: Call 604 254 9626

Canadian Citizenship Preparation (Burnaby evenings)

Time: May 5 & 6, 5:30-8:30pm

Venue: Tommy Douglas Burnaby Public Library, 7311 Kingsway

Registration required: Call 604 254 9626 ext 484

Pension & Old Age Security Benefits

Time: May 7, 2-4pm

Venue: MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway

Registration required: Call 604 438 8214 ext 120

Canadian Citizenship Preparation (New Westminster)

Time: May 7 & 8, 10am-1pm

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Vietnamese youth take ownership

by ALEXANDER AGNELLO

Vancouver shows its appreciation for the contributions of its diverse communities by dedicating parts of the city to the celebration of their heritage. This is evidenced by the recent renaming of the Kingsway area as Little Saigon, in recognition of Vancouver's sizeable Vietnamese community.

For community leaders like Yen Nguyen, head coordinator of the Vietnamese Youth Development Program (VYDP), having your contributions acknowledged in the sphere of a city also requires meaningful engagement with other communities. By engaging Vancouver's Vietnamese youth through cultural celebration and workshops, the VYDP's overall goal is to facilitate the integration process for many immigrants and refugees.

"In this community program, I define success by how the youth take ownership of the program and treat the program's successes as their own," explains Nguyen.

Building community spirit

With the support of the Social Development Department of the City of Vancouver and Children Aid Foundation, the VYDP wishes to not only better Vietnamese youth through workshops and close mentorship, but to in turn instill that community ethic within its members.

Sach, 17, is one such member who admits that she is above all else grateful to the VYDP for introducing her to others who share her interest in photography.



▲ Brush Lam, Victor Lam and Jason Khuu at the lunch program.

"It's a pastime that I have a growing interest for. It might be a career avenue," says Sach.

And while the VYDP is a place where the youth become inspired to take on long-term pursuits, or form important connections that will carry them into an interesting and rewarding career, the development program is equally committed to simply providing a positive space for youth to meet others and connect with their culture.

"I had just moved to Vancouver, and I didn't know anyone before our first youth meeting," 19-year-old Victor Lam says.

Five years later, Lam is now an active member in the program, serving as a mentor to those who are in similar cir-

cumstances to those he once faced.

"It can be difficult to form meaningful relationships for newcomers without the right backing. My goal is give back through my lived experiences," says Lam.

Relevant for youth

Nguyen is aware that youth have diverse goals at the start of the program and evolve differently through collaborative work or projects they themselves initiate. For that reason, each application is handled with discretion and is assessed on a case-by-case basis.

This ultimately ensures that activities Nguyen proposes are organized in conjunction with those who participate in them, and also address concerns that are relevant to them. Nguyen stresses that above all, she seeks to identify youths' interests and be responsive to their concerns to prevent their involvement in illegal activities.

To this end, the program and its coordinators aim to grow a generation that can carry on this sort of community development and outreach at large. In line with their commitment to inclusivity and broad community outreach, Nguyen explains that the program is not limited to Vietnamese youth. The VYDP has in the past formed ties with other community groups also situated at the Pacific Community Resource Centre.

"Any youth who is interested in learning about Vietnamese culture is welcome to be a part of our events," says Nguyen. ☞



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For this concert, Ethos will perform two important works of contemporary music from outside Canada. They will collaborate with the Nu:BC Collective and renowned clarinetist François Houle to present the Western Canadian premiere of Steve Reich's Double Sextet. Ethos and Houle also perform the Canadian premiere of UK composer Graham Fitkin's driving *Ardent* and the BC premiere of Canadian composer Anthony Genge's cool and contemplative *Strata*.

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Kinbrace: a place of solace and new beginnings

by SARAH FUNG

Since 1998, Kinbrace, British Columbia's first dedicated refugee claimants housing, has been providing affordable transitional housing to over 400 refugees. According to the organization, many of these newcomers from all around the world start their new life in Canada with meagre to no resources, and often struggle with the harsh realities of poverty, isolation and displacement.

A welcoming new home

Located in the east side of Vancouver, Kinbrace comprises two buildings that stand side by side, totalling nine apartment units, a small office space and an open living room-kitchen that serves as a gathering place. The apartment units are modest, but provide a bed, personal closet space, a kitchenette with a small fridge, a sink and a hot-plate stove. A couple of units, mainly for families, have private bathrooms, and there is a shared bathroom for the single bedroom units. The residents spend up to three months here while they find more permanent shelter.

But Kinbrace is more than just a clean shelter – the staff and residents pitch in to prepare delicious meals each day while the children run around playing and speaking in broken English together. A glance at the large, prominently displayed corkboard shows the scheduled activities of the month, which include ESL classes, a homework club and future gatherings. Loren Balisky, co-founder and live-in director, explains that Kinbrace

focuses on connecting its residents and the community.

"Kinbrace is guided by five values: Welcome, Trust, Mutual Transformation, Celebration and Prayer," says Balisky.

What's more, the dedicated staff and volunteers are involved in helping these refugee claimants with the paperwork for their claims, training for or finding future employment and locating permanent shelter. Kinbrace has also implemented a Navigating Refugee Reform Workshop, produced a Refugee Hearing Preparation guide that has been translated into multiple languages, and initiated READY Tours. The READY Tours allow a refugee claimant to visit one of the hearing rooms of the Immigration and Refugee Board, ask questions about the hearing process and learn what to expect on the day of their own hearing. Kinbrace takes aim at this last step in the claimants' arduous journeys to reach Canada, to make integrating into Canadian life less of a struggle.

"We hope to move [the refugees] from the spirit of exile to one of integration and acceptance," says Balisky.

Celebrating new community

After about three months, Kinbrace residents will move on. However, the staff follows up with them for a year and they are always invited to share in weekly Tuesday night dinners and other celebrations. Linda (not her real name), is a former resident and a new first time single mother to a six-month-old baby. Linda found the preparation process offered at Kinbrace for her hear-



▲ Kinbrace provides a home for refugee claimants.

ing to be particularly helpful. But what she valued most was the interaction with her Kinbrace housemates during the time she resided there.

"It was nice just to have someone say 'hi' when I see them," Linda says.

Linda had felt scared and alone some of those times, so she appreciated the camaraderie. Although she has moved out, she continues to be friends with her former housemates who visit her and help with her new baby; besides them, she has few close contacts and no family in Canada. Nowadays, when she goes back to Kinbrace to visit, she says she feels less like a client and more like a friend.

The inhabitants have many personal stories of grief, terror and losses, which they share, but above all, Balisky says they find every reason to celebrate here. Simply being together and enjoying the company of such vast cultures, in a safe home, may be reason enough to celebrate. ☞

For more information, visit www.kinbrace.ca

Vancouver graphic novelist featured at ExplorAsian

by FRANCINA SOLE-MAURI

Historical events, usually geared towards adults, can gain new interest from a younger generation of readers by telling the stories as graphic novels. David H. T. Wong, born and raised in Vancouver, wrote and illustrated a 2012 best-seller about the Chinese journey to North America. It is the collective story of every immigrant and no one in particular. Wong will guide a graphic novel workshop on May 10 at the ExplorAsian 2014 festival and he challenges British Columbians to celebrate their own culture through storytelling and comic narratives.

"Every family has a story. It is an opportunity to encourage people to talk about where they come from," says Wong. "At a time when digital technology is changing how people interact, the need for a better understanding about communities and cultures can be enhanced by storytelling." Comics might be criticized as having too many pictures, too few words and lack intellectual or emotional core to be taken seriously. *Escape to Gold Mountain* is nothing like that.

"Most young people say they don't like history because it's very boring," Wong says. "I wanted to present it in a way which

was interesting, dynamic, and engaging." The story is heavily researched, referencing historical documents and interviews with elders. It is a history narrated through the eyes of Wong's own family, who came to North America from China 130 years ago. Only one year after its publication, it attracts both the reluctant reader and the bookworm by using pictures to lure kids and retain the expected qualities beloved by adults.

Aiming to create an environment of shared experiences

The history of Chinese immigration to Canada and the US is especially engaging through the Wong family's story, as they navigate political injustice, racial violence, and social change over 100 years and three generations. "A comic book can help build on the gift of imagination," says Wong. "Human progress is about ideas, and they might come from art and culture. Synergy of ideas is the engine of innovation." Cultural heritage is unique and irreplaceable. The responsibility of preservation is placed on the current generation. A good story can become the foundation to learning. ExplorAsian, celebrating its 17th year of Canada's Asian Heritage month, encour-



▲ Extract from *Escape to Gold Mountain* by David H. T. Wong.

ages people at the workshop and the festival to appreciate history and culture through story-telling. And everybody can get really valuable information at the best place: ask a grandparent.

Jim Wong Chu, a published author and local Chinese historian, is one of the founders of ExplorAsian and says there is so much value to be found in attending the festival and its workshops. "ExplorAsian aims to teach people how to tell stories, since history is a legacy," explains Chu. "The festival is moving towards education with workshops that help informing the community about sharing their own history." "History so often repeats itself, and personal biases and prejudices influence how people relate to each other" says Wong. By sharing personal stories, the organizers think this can be changed by building knowledge and education within the community. The first published North American comic was in 1842 (although comic strips have been collected from as early as 1833). But "it is not strange for the Asian people to use visual arts, graphic arts and history altogether," says Chu. In Asia, for millennia, illustrations have been used for story-telling and mirth-making. Illustrations have enlivened Asian walls, scrolls, books and public and private places. ☞

Breaking Chinese music stereotypes with the Sound of the Dragon Music Festival

by NAOMI TSE

The inaugural *Sound of the Dragon Music Festival* is set to redefine Chinese music, and showcase Vancouver's musical culture identity. Co-presented by the Vancouver Inter-Cultural Orchestra (VICO), a group composed of musicians who play instruments from different cultures around the world. The VICO enjoys experimenting with musical styles, and people get the chance to hear the santur (hammered string instrument) and the oud (pear shaped string instrument) played in harmony with its cousins the violin and erhu (two stringed bowed instrument).

Changing perceptions

Lan Tung, artistic director of the festival and a member of VICO, says Vancouver's Chinese music community is one of the most active outside of Asia. With Vancouver's vast Chinese community in mind, her goal is to showcase Chinese music and change the way it is perceived.

"Many people have one singular idea of Chinese music based on what they've seen in movies, or heard in restaurants," says Tung, a Taiwanese native. "The idea is to reach different audiences and encourage people to try other types of Chinese music."

In an effort to break away from traditional stereotypes, there will be music ranging from classic Chinese pieces mixed with pieces that incorporate jazz, vocal and contemporary musical elements. With these new innovations in Chinese music, Tung points out few people know about the different possibilities Chinese music can achieve.

"In the past 15-20 years, more Chinese musicians have been experimenting with different el-

ements from other genres of music into their pieces," says Tung.

As a result, Chinese music has been gradually evolving as this fusion occurred.

As a composer and performer herself, Tung also finds ways to incorporate new elements into her works and performances. For example, she has even created some of her own musical notations and mini drawings to help her fellow musicians interpret her music better such as when and how she needs them to improvise.

According to Mark Armanini, composer, producer and co-artistic director of VICO, breaking the rules of traditional music is easier in Vancouver – since there is less of a defined musical identity here. Hence musicians can take more risks without endangering any traditional techniques and styles.

Festival highlights

Cecilia Chueh, CEO of the Taiwanese Canadian Cultural Society, is also helping to organize the festival. Chueh and Tung have invited Taiwanese guest musicians from the Little Giant Chinese Chamber Orchestra to perform at the



▲ Lan Tung performing with her erhu.

festival. The orchestra is well established in Taiwan, and strives to bring a new generation of Chinese music to audiences.

Tung says one highlight of the music festival is the "Instrument Petting Zoo". The petting zoo will allow audience members to interact with the different instruments under the guidance of the musicians so they can test the different sounds and materials of each instrument. Tung says each day of the festival will have three to four different concerts, and ticket holders will be able to attend all of them or choose to attend the ones they wish to see most. The festival will feature over 20 concerts over the course of four days.

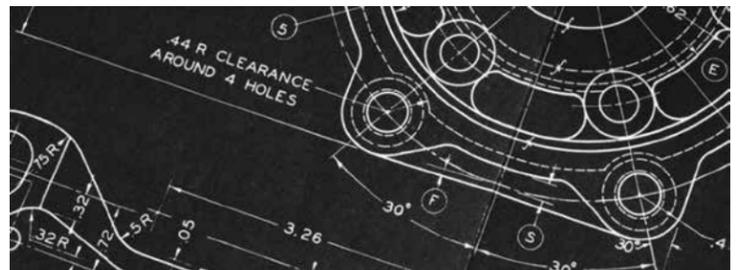
"The price cap is low so people can try different types of music even if they think they won't like it," says Tung.

Another feature of the festival is workshops that juxtapose different instruments from the same family such as the erhu vs. the violin, or the zheng (Chinese zither) vs. the harp. Tung says the audience will be able to witness the musicians playing the instruments together, and explore the similarities and differences of each instrument.

"The music is a way of bridging cultures because the instruments are versatile," says Armanini.

He hopes this festival will showcase Vancouver's intercultural music scene and help establish Vancouver's musical identity around the world. ☞

The Sound of the Dragon Music Festival will host two major concerts on May 5 and May 9. Two smaller "Beyond The Wall" concerts, featuring music from BC composers, will happen on May 6 and May 1. For more information, visit www.soundofdragon.com



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“balls-out performance” – Montreal Godzilla

April 7, 2014 urban ink productions in association with Black Theatre Workshop, presents the Vancouver premiere of *Sal Capone: The Lamentable Tragedy of* at the Roundhouse Performance Centre May 22 – 31 2014.

This hip-hop theatrical powerhouse, written by Montreal native and Vancouver resident Omari Newton and directed by urban ink Artistic Director Diane Roberts, was inspired by the loss of unarmed youth Fredy Villanueva in a police shooting six years ago in Montreal. Following the ensuing protest come riot, the playwright was compelled to investigate the complex relationship between socially and culturally marginalized youth and the police, and the pressures they face while trying to reconcile the violence that impacts their lives. *Sal Capone* adds an essential voice to this timely and relevant conversation.

The play follows a young hip-hop group caught in the aftermath of a violent police shooting. Struggling to cope with the death of one of their members, the group confronts issues of their own biases, racism and a distrust of authority. *Sal Capone* evokes the urgency of youth struggling to find their place in the world through an energetic mix of hip-hop, spoken word and experimental sound and video. For a taste of *Sal Capone* please go to <http://vimeo.com/90914002>.

This unique collaboration brings together a talented cast of actors and design team from across the country including **Letitia Brookes** and **Tristan D. Lalla** (Montreal), **Billy Merasty** (Toronto) and **Kim Villagante** and **Jordan Waunch** (Vancouver). **Troy Slocum** (original sound design); **Ana Cappelluto** (set/lighting design); **Candelario Andrade** (projection design); **Sarah Hall-Khlifi** (costume design)



urban ink is dedicated to developing, producing, touring and disseminating astonishing works of theatre sourced from Indigenous and intercultural processes. Our goal is to ultimately create, through every project and every event, a fertile meeting ground—creating and producing extraordinary theatre from diverse cultural perspectives.

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Roundhouse Exhibition Hall May 22 - 31



▲ Rostam and the White Demon.

Epic Weekend brings Persian hero's tale to Vancouver

by JAKE MCGRAIL

The power of stories to capture the imagination and bring people together spans all cultures. *Epic Weekend*, a yearly event organized by the Vancouver Society of Storytelling (VSOS), celebrates some of the greatest stories ever told by performing them the way they were meant to be experienced – live and out loud – over the course of an entire weekend.

This year's event, featuring the story of Rostam and his horse Rakhsh from the Persian epic *Shahnameh*, takes place May 2 to 4 at the West Vancouver Community Centre and is set to attract audiences from the Lower Mainland and beyond.

“People come from all over Canada and the U.S. for it. You usually make reservations,” says lead organizer Kira Van Deusen, who has been involved in *Epic Weekend* since its inception in 2001.

Telling tales

Epic Weekend was inspired when a VSOS member attended a weekend-long performance of the *Illiad* in Ottawa and urged the society to stage something similar in Vancouver. Every year since, over two dozen storytellers have each told a part of an epic chosen by the society over a weekend.

VSOS members are among the storytellers. Van Deusen has told parts in many epics, and a lot of the other members of the society have as well. One is Narges Govahi, who is participating in her second *Epic Weekend* this year.

“I was introduced by one of my teachers to [Van Deusen] and she told me about the project. I am one of the story tellers, and I plan on being involved in the future,” says Govahi.

As someone of Persian descent, Govahi has personal ties to this year's tale.

“This epic is based on my personal tradition. I really love to introduce our tradition to others. I really love to share that knowledge,” she says.

She also believes that the story is an important and inspiring one for Persians to know.

“He [Rostam] was part of our culture for thousands of years. You can connect to his spirit very well. For my people, my country is full of defeat and discouragement. He is a symbol of hope,” she says.

Rostam and Rakhsh

The tale of Rostam comes from the epic poem *Shahnameh*, written by the Persian poet Ferdowsi somewhere between 977 and

1010 CE. It is the national epic of Iran and Persian speakers in countries across Southern Asia. Rostam is known for his strength, loyalty and bravery. He is a *negahban*, a protector of the monarchy.

He is the ultimate champion, and he seeks a horse to match his strength and stamina. After several days he finds a young colt that matches that description. He wrestles the colt to the ground and lassos him.

When he asks the herdsman for the horse's price, the herdsman replies ‘If you are Rostam, then mount him and defend the land of Iran. The price of this horse is Iran itself, and mounted on his back you will be the world's savior.’



▲ *Epic Weekend* organizers Feloor Talebi (left) and Kira Van Deusen (right) in Iran.

Rostam takes the horse and names it Rakhsh, which means “Thunder.” The horse pays dividends when Rostam must rescue the king Kay-Kavus who had been imprisoned by the White Demon. When Rostam lays down wearily to rest, a lion appears and threatens to kill man and horse. Rakhsh kills the beast by himself without disturbing his master. After seven labours, Rostam kills the White Demon and restores the eyesight of the king, who had been blinded by the sorcery of the demons.

“I'm really proud about this story,” says Govahi. “Persians look up to Rostam. More in the old days; now in the modern times we are more separated, but I think it is important that we remember him. He has all the characteristics of a hero.”

Epic Weekend

May 2, 7–10 p.m.
May 3, 11:30 a.m.–10:00 p.m.
May 4, 10:30 a.m.–2 p.m.
West Vancouver Cultural Centre
2121 Marine Drive, West Vancouver

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Centre A Gallery considers the sites of a changing Chinatown

by ANASTASIA SCHERDERS

Centre A Gallery is fairly new to the Chinatown neighbourhood, having opened on East Georgia Street in May 2013. Its location within a rapidly transforming Chinatown has prompted the gallery to contemplate the changing cultural landscape and its position in the community, inspiring its current exhibition, *M'goi/Do Jeh: Sites, Rites and Gratitude*.

It is the first exhibition curated by executive director Tyler Russell, who joined Centre A in January. The exhibition, whose title includes two distinct ways of saying 'thank you' in Cantonese, offers a series of public programming including a community memory map, film screening, poetry readings, and Saturday language classes.

"Centre A is founded on a question mark," says Russell. "Through all this engagement, we will learn a lot and begin to understand the posture that we can take."

Learning the language of the neighbourhood

Considerate of the gallery's engagement in the local community, Russell decided to provide Cantonese language classes to the public as the first cultural gesture of his curatorial role. He invited Kathryn Gwun-Yeen Len-

non, a community activist and spoken word poet, to organize the Saturday classes, which will include a grocery trip and neighbourhood tour. According to both Russell and Gwun-Yeen Lennon, linguistic knowledge has the potential to change the nature of relationships within a community.

"Language learning is a tool for building relationships," says Lennon. "I want people to think about language as site-specific and get a sense of the relationships that make up this community."

The history and future of Chinatown

As a member of Friends of 439 – a group seeking to save the Ming Sun-Uchida building at 439 Powell Street – she explains that the building functioned as a low-income housing unit for Chinese seniors until the City of Vancouver cut power to the building and ordered an evacuation. "These neighbourhoods were founded because of exclusion and racist ideology. Now, we are trying to revitalize them," says Lennon, who expresses the importance of reflecting on what might be lost as a result of urban development. "People can experience trauma as the neighborhood they live in changes."

It was a chance meeting at a teahouse in Chinatown that initiated a conversation between Russell and Lydia Kwa, a poet and psychologist. Russell invited Kwa to share her visual work and short poetry from her self-published book *linguistic tantrums*, and host a participatory poetry game where visitors can respond to her art displayed in the gallery.

"I saw the work as a linguistic gesture, processing a transformation from a unique, personal perspective," says Russell.

Kwa produced the visual art after collecting a variety of foundry type from Chinatown's



▲ Members of the Ming Sun Community.



▲ vice sister by Lydia Kwa from *linguistic tantrums*.

non, a community activist and spoken word poet, to organize the Saturday classes, which will include a grocery trip and neighbourhood tour. According to both Russell and Gwun-Yeen Lennon, linguistic knowledge has the potential to change the nature of relationships within a community.

"Language learning is a tool for building relationships," says Lennon. "I want people to think about language as site-specific and get a sense of the relationships that make up this community."

Gwun-Yeen Lennon, who is also pursuing a graduate degree in urban planning, is considerate of how urban development has the potential to disrupt or destroy a neighbourhood.

M'goi/Do Jeh: Sites, Rites and Gratitude runs until June 14 at Centre A Gallery, 229 East Georgia Street. For more information, please visit www.centrea.org/exhibitions/current



An evening with Ali Kazimi and the film *Continuous Journey*

The Harjit Kaur Sidhu Memorial Program 2014

Thursday, May 1, 7–9:30pm

Location: Centre Stage at Surrey City Centre (City Hall) 13450-104 Avenue

This event includes a screening of *Continuous Journey* – Ali Kazimi's 2004 documentary that explores the history of the Komagata Maru 'incident' – and a conversation with the filmmaker. Presented by UBC Asian Studies, in partnership with the Komagata Maru Heritage Foundation, Surrey Art Gallery, and Surrey Civic Theatres. Free with the support of the Sidhu family. Seating is limited.

Disfiguring Identity: Art, Migration and Exile

Saturday, May 10, 7:30–9:30pm

A series of short film and video screenings to 8:45pm, followed by Q&A with artists to 9:30pm.

Location: Centre Stage at Surrey City Centre (City Hall) 13450 104 Avenue

Sunday, May 11, 12-5:45pm

Presentations, panels, and performances featuring a keynote talk on recent histories of art and activism related to racism.

Location: Surrey Art Gallery

This two-day symposium will examine contemporary artistic responses to histories of racism and xenophobia triggered by immigration from Asia to Canada over the past century. Among those featured will be artists who have made work directly related to the history of the Komagata Maru and those who have addressed parallel and more recent incidents of arrival. Others will consider the impact of media representations, personal experiences, and art histories that engage with narratives of identity. Co-presented with Kwantlen Polytechnic University Fine Arts Department and On Main Gallery. Free – donations gratefully received.

Family Day

Sunday, June 8, 12-4pm

Location: Surrey Art Gallery

Drop in to explore, enjoy, and create art together! Family-friendly activities are inspired by the exhibition, plus a special performance at 2pm. Children must be with an adult. Suggested donation: \$4 per child.

Surrey Art Gallery | 13750 - 88 Avenue, Surrey, BC, Canada. 604-501-5566 | www.surrey.ca/artgallery

HOURS (until early July): Tues-Thur 9am-9pm | Fri 9am-5pm | Sat 10am-5pm | Sun 12-5pm |

Closed Mondays and holidays.

Cultural Calendar

April 29–May 13, 2014

by JESSICA LI

Vancouver is often said to be a city rich in art and culture – and this is exemplified by the events in this week's calendar. Hear Vancouver poet laureate Evelyn Lau as well as other Canadian poets read their work at *Speaking Freedom* or spend hours exploring art studios as part of the *Artists in Our Midst* exhibition. You won't be disappointed.

Rewilding Vancouver

Now until Sept. 1
Museum of Vancouver
1100 Chestnut St., Vancouver
604-736-4431
www.museumofvancouver.ca

The first major exhibition in Canada to explore our relationship with nature through the lens of historical ecology, *Rewilding Vancouver* brings this new way of exploring the past to the forefront using Vancouver as the subject. The exhibition, presented by the Museum of Vancouver, is comprised of taxidermied specimens, 3D models, soundscapes, videos and photo interventions that challenge our perception of what is natural to Vancouver.



▲ See the artwork of Lori Popadiuk at the Dr. Sun Yat Sen Classical Chinese Garden.

Essence by Lori Popadiuk

Now until April 30
Dr. Sun Yat Sen
Classical Chinese Garden
578 Carrall St., Vancouver
604-662-3207
www.vancouverchinesegarden.com

As both a visual artist and interior designer, Lori Popadiuk's work is inspired by the principle that "everything must live harmoniously together." Her paintings, which are often meditative and always thought-provoking, are on display at Dr. Sun Yat Sen Classical Chinese Garden.

Speaking Freedom

May 1
St. James Hall
3214 W. 10th Ave., Vancouver
www.laurarobinsondefensefund.org

Acclaimed Canadian poets such as Fred Wah, Evelyn Lau, Marilyn Dumont, Daniela Elza and Martha Roth will read their work to benefit the Laura Robinson Defense Fund, which supports investigative reporter Laura Robinson's legal battle stemming from her Georgia Straight article on former Olympic CEO John Furlong's secret past as a missionary in Northern B.C. Singer-songwriter Jordan Matchett will also perform.

Kim's Convenience

Daily from now until May 24
Granville Island Stage
1585 Johnston St., Vancouver
604-687-1644
www.artsclub.com

Ins Choi's hilarious and touching debut play set in a Regent Park convenience store was the smash hit of the 2011 Toronto Fringe Festival. *Kim's Convenience* tells the story of Mr. Kim, the store's Korean owner, who grapples with both a changing neighbourhood landscape and the chasm between him and his second-generation offspring. This journey of a fractured but loving family confronting the future and forgiving the past is a Canadian classic in the making.

HyperEnsemble

May 2–4
Goldcorp Centre for the Arts, SFU

149 W. Hastings St., Vancouver
www.turningpointensemble.ca

In this groundbreaking musical concert, the Turning Point Ensemble is transformed into a technology-expanded ensemble with the assistance of leading composers and researchers. The program will feature, amongst other things, automated music with robots and live interaction of the Ensemble, computers and electronics.

Artists in Our Midst 2014

May 3–4
Various studios in
Vancouver's West Side
www.artistsinourmidst.com

Come explore the artwork and studios of different artists as part of the *Artists in Our Midst* 2014 exhibition. The 35 participating artists of the 2014 event come from a variety of different backgrounds, and their work includes painting, sculpture, jewelry and mixed media. By inviting the public into their studios, the artists hope to create a dialogue and relationship outside the more formal gallery environment.

Voices of Vancouver

May 3
Orpheum Annex
823 Seymour St., Vancouver
604-730-8856
www.vancouvercantatasingers.com

In their final concert of the season, the Vancouver Cantata Singers present many classic works of choral music by Vancouver composers. Peter Hannan's "Happiness Index" makes a welcome return, as do works by upcoming and veteran Vancouver composers.

Art in the City

May 3–4
West End Community Centre
870 Denman St., Vancouver
westendcc.ca/art-city-vancouver-2014

As one of Vancouver's top art festivals, *Art in the City* provides the public with a great opportunity to both see and purchase innovative and exciting local art. Admission is free.



▲ Cyrilika Slavic Chamber Choir is excited to offer its eclectic mix of ethnic and spiritual music at their debut concert on May 8.

Shared Slavic soul: Cyrilika choir debuts on the Vancouver stage

by SONJA GRGAR

Cyrilika Slavic Chamber Choir is a unique new addition to Vancouver's music scene where both amateur choir music and Slavic heritage are minority subcultures at present. The very word Cyrilika conveys the choir's ethos: the name is based on the Serbian word "cirilica", the alphabet shared by many Eastern European nations, but is modified with an addition of the 'y' and 'k' to pay homage to the choir's Canadian home base.

Formed in 2012, Cyrilika's mission is to celebrate and share Slavic cultural and musical heritage within the Canadian multicultural landscape. For their inaugural concert on May 8, the choir hopes to entice local audiences with an ambitious repertoire consisting of Slavic songs, Christian Orthodox church music, as well as Renaissance madrigals and African-American spirituals.

Cultivating excellence

Cyrilika is a mixed amateur choir consisting of 20 singers from Serbian, Macedonian and Bulgarian backgrounds. Co-founder Goran Nikolic sang for 15 years in the internationally acclaimed Branko Krsmanovic choir in Belgrade, Serbia.

He now sings bass in Cyrilika, and says that his love of choir music and the traditional European choir repertoire and training methods inspired him to co-found Cyrilika along with Ivana Vrakela and artistic director Emilija Lale.

"Our working method is very similar to that in Serbia. The approach is very professional, and unlike very amateur choirs in Canada where the emphasis is more on the social and recreational aspects, we insist on perfecting the music," says Nikolic.

Novak Apic, Cyrilika board member and second tenor, also appreciates the emphasis on high musical standards which requires that all members audition to be admitted to the choir.

"Rehearsals can be intense at times, but it is all a necessary part of the creative process," says Apic who sang for a decade in the Braca Baruh choir in Belgrade, as well as a couple of Vancouver choirs prior to joining Cyrilika.

Shared cultural ties

Though the social element is not the sole focus of this choir, it is still a treasured aspect of the experience.

"Singing in an amateur choir requires a strong social component in addition to the love of music, and I have never quite enjoyed that element as much as I do here in Cyrilika," says Apic.

Part of the ease of social interaction in Cyrilika arises from the

similar cultural backgrounds of its members.

"To be able to sing in one's own language, and to exchange energy on the stage with people with like-minded cultural sensibilities is a great symbol of success for me," says Emilija Lale, Cyrilika's Macedonian-born artistic and music director.

Though here in Vancouver she is a sought-after piano and musical theory teacher, Lale taught choir conducting and was an award winning choir director back in Macedonia. Getting to work with Cyrilika was therefore a homecoming of sorts for her and marked a return to choral music, her first and greatest musical love.

Lale explains that the choir culture in Canada is much less developed than in Europe, where there are numerous choir competitions as well as generous financial support from most national ministries of culture. Choirs like Cyrilika, a registered non-profit organization, have to self-finance and fundraise in order to survive.

Richly diverse repertoire

At the May 8 debut concert, Lale is excited to share an eclectic mix of ethnic and spiritual music – something that Slavic choirs are known for. Slavic ethnic music can be divided into rural and urban traditions, and both were distinct inspiration for many choral composers. On the other hand, Christian Orthodox church music has its origin in Byzantine church verses, and was developed for the Orthodox Church service, or liturgy.

Cyrilika's commitment to not only celebrating Slavic musical heritage, but also honouring multiculturalism, is evident in the inclusion of African-American spiritual music in their repertoire.

"African-American music has an emotional and spiritual resonance which bears a striking kinship to the Slavic mentality. The audience will have an opportunity to enjoy a diverse range of musical and emotional moments at our concert," says Lale.

Nikolic and Apic also believe that the spiritual and folkloric elements in Cyrilika's musical offering will be appealing to Vancouver audiences who are always hungry for non-mainstream culture.

"We want this choir to really take root here and become a fixture on the Vancouver musical scene," Apic says. ✎

Cyrilika's debut concert will take place at 8 p.m. on May 8 at the Heritage Hall, 3102 Main St. Admission is by donation, and is on a first-come-first-served basis. For more info on Cyrilika, including information on how to join, visit www.cyrilika.com and www.facebook.com/cyrilika.slavicchamberchoir



▲ Hit play *Kim's Convenience*, at the Granville Island Stage until May 24.

Clin d'oeil

Denis Bouvier would like to give a nod (*clin d'oeil*) to street photographer Fred Herzog with this photo reminiscent of a scene Herzog might have photographed. The elderly gentleman in black and white seems to be from a bygone era wearing his formal clothes and gloves while viewing the colourful modern life on Granville Street from a discreet distance.

Herzog's website describes his work as "the only comprehensive body of art/photography of Vancouver in existence." A street photographer par excellence, Herzog has been documenting urban life in Vancouver since settling here in 1953. His iconic pictures involve corner stores, vacant lots, neon signs and street scenes often depicting ordinary people. He took most of his photos in the early years on weekends and evenings while he worked as a medical photographer at UBC. He also taught photography in the late 60s and early 70s at Simon Fraser University and UBC.

Herzog worked mostly with kodachrome colour slide film in the 50s and 60s when most art photography was done in black and white. This somewhat marginalized him from the art scene



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of the day. In fact, it has only been in recent decades that his work has been fully appreciated. His career really took flight in 2007 after the Vancouver Art gallery had a retrospective of his work.

In 2009, Herzog received the City of Vancouver Heritage Award and in 2010 received an honorary doctorate from Emily

Carr University. On April 15, 2014, at age 83, Herzog received one of Canada's most esteemed honours: the Audain Prize for Lifetime Achievement in the Visual Arts. The prize included \$30,000, \$10,000 of which he will give to Presentation House in North Vancouver, the photo gallery that always supported his work.

Herzog has collections of his work in all the major cities in Canada and some in San Francisco and Seattle. He has had shows in Berlin, London, Paris and Madrid. He will be part of one of the biggest shows this year in Germany at Hamburg's 100 Years of Leica. It will feature 140 famous photographers who used

Leica cameras.

You may run into him on the street someday, since he is still actively photographing.

To view some of Herzog's photos, visit: www.equinoxgallery.com/artists/portfolio/fred-herzog

Don Richardson

Recipe by Chef Ben Kiely

Turkish stuffed pastries

These can be made with beef or lamb, and are usually served as a lunch snack. I like to use wild honey in the dough as it adds a nice sweetness.

Ingredients for the dough

- 4 cups flour
- 1/2 cup olive oil
- 2 tsp dry yeast
- 1 tsp salt
- 1 tsp honey
- 1-1/4 cups water

Ingredients for the filling

- 1 onion, chopped
- 2 cloves garlic, minced
- 2 tomatoes roughly chopped
- 500 g lean ground beef
- 1 tsp salt
- 1/2 tsp black pepper
- 1 tsp paprika
- 1/2 tsp cinnamon
- 1 egg, for brushing the dough

Method for the dough

In a mixer, add all the dry ingredients for the dough and mix. Add the olive oil and honey. Slowly add the water until a soft, pliable dough is formed. Let rise, covered, in a warm place.

Method for the filling

Sauté the onions in olive oil until beginning to brown. Add the garlic and mix for a few seconds. Add the ground meat, breaking lumps with a fork. Brown the meat completely. Add the tomatoes and mix well. Add the spices.

Assembly

Roll out the dough thinly on a clean, lightly floured surface. Using a bowl, cut out circles from the dough. Fill each circle with a tablespoon or more of filling and close over and pinch to form a semicircle. It is possible to close the filling over on three sides to form a triangular shape. Brush with egg wash and bake at 180 degrees C. for about 30 minutes or until the surface of the dough is golden brown.



Photo courtesy of Ben Kiely

▲ Turkish stuffed pastries make a tasty lunchtime treat.

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