

Back in the
swing of things
– “Maillardville’s
band”
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The Source

forum of diversity

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Photo by Keystone Foto

“Into the Tao”: Showcasing Vancouver’s street dance talent

by NAOMI TSE

Pushing outside the usual boundaries to find true creativity inspires Kim Sato and the street dance collective, Project Soul, as they showcase excerpts from *Into the Tao* at the 16th annual Vancouver International Dance Festival. The dance festival takes place Feb. 28–Mar. 19 at various venues.

Project Soul aims to inspire as many souls as possible through street dance and this performance will take you through the inner workings of a street dancer during moments of intense battles.

“There’s a lot of pressure in that brief moment of time and I knew why I battled, but I wanted to find out what drove my dancers to battle,” says Sato, 39, artistic director, dancer and choreographer for Project Soul.

Discovering dance

Sato, a Vancouver native, says her love for dancing started at the age of four. She already knew she wanted to be a performer and was also a natural at it. Self-taught in various forms of dance, including ballet, jazz, modern, and musical theatre, Sato eventually discovered hip hop at Harbour Dance Centre.

“I discovered it [hip hop] through watching music videos and watching pop culture on TV, and I loved it,” says Sato. “All the cool kids were doing it in the hallways at school!”

As a hip hop dancer, Sato specializes in popping, locking, and breakdancing – as well as various other hip hop genres. With an impressive resume as a dancer and choreographer, in several films and music videos, Sato eventually started her own dance company, SOULdiers, in 2005.

The company trains committed dancers in various hip hop styles for about nine hours a

week. Sato says the number of students she has varies every year: from nine to as many as 34.

Where psychology and dance meet

“Into the Tao” explores the mindset of a freestyle street dancer going into a dance battle and the various emotions experienced. The choreographic work also delves into their mental experiences during different phases of the battle.

“I found it interesting to pursue artistically,” says Sato.

See “Family Values” page 1 ➤

Verbatim

Salsa’s cultural melting mosaic: social dance expresses diversity

by GORDON GAMLIN

One day my best friend made me realize that we live in the golden era of Vancouver salsa. Social partner dance classes and Latin dance events in *salsa*, *bachata*, *merengue*, *kizomba*, *tango* and *zouk* are now so prolific in this city that we cancelled cable and ran off dancing every night of the week. In fact, we don’t see each other anymore. Dance enthusiasts from all over the city and the Lower Mainland – in my case ‘twas as far as Tsawwassen – are all drawn to the classes and to social events in a dazzling multitude. On any given night I see a true representation of our demographics and a sampling of all backgrounds, professions and ages in a vast array of dedicated dancers. Simply put, in today’s Vancouver, salsa is an artful, communal expression of diversity, pluralism and inclusiveness.

For starters, I found salsa’s universal language of music and dance to be easily accessible. Still, I wondered how a social dance that originated in New York’s expatriate Caribbean community could beat my middle-aged Northern European techno Anglo-Canadian punk rock and take over Vancouver’s hedonistic nightlife. Surprisingly, salsa’s success is rooted in its strict structure. Every dance move and pattern requires knowledge and practice. Hence, social dancing reflects a certain level of commitment in terms of time and training. The allure of civil responsibility suddenly became obvious to me: skill is sexy! Who knew? Competence and talent trump all else on the dance floor, and talent, the dancers say, is all practice and a little motivation; don’t get it twisted. In other words, within cultural convergence, salsa dancing is

See “Verbatim” page ➤

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Unexpected sounds
will take the audience
by surprise
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An exhibition of
handbuilt pottery,
pinched and pulled
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Community Profile

Immersion programs revitalize First Nation languages

by SUSAN HANCOCK

With only seven fluent speakers left in the Squamish Nation, Khelsilem is in a hurry to prevent his language from becoming extinct.

Khelsilem is the program director and founder of Kwi Awt Stelmexw, a not-for-profit society for the Squamish Nation. He hopes that the new Liberal government will carry out its commitment through the *Truth & Reconciliation Commission of Canada: Call to Action*, which includes revitalizing indigenous languages.

The 2014 *Report on the Status of B.C. First Nations Languages*, Second Edition, published by the First Peoples’ Cultural Council, summarizes the status of indigenous languages through information collected from 180 of 203 First Nations communities across British Columbia.

Aliana Parker, language revitalization programs specialist for the First Peoples’ Cultural Council explains.

“When we look back at the data collected from 2010, we’re able to see an increase in semi-fluent speakers, which means people in First Nations communities are beginning to learn their language again.”

Parker further explains that fluent speakers, often elders in the community, are actually on the decline. She finds this trou-

bling because there are fewer teachers available to develop the next generation of indigenous language leaders.

vitalizing the Squamish Nation language. His latest venture is a partnership with Simon Fraser University’s First Nations Language Centre and the Department of Linguistics to launch an adult language immersion program in Sept. 2016. Fifteen indigenous learners will spend over 1,000 learning hours in their first year to receive SFU’s

“...We’re able to have a conversation that incorporates the same understanding of our values, traditions, and our culture.

Khelsilem, program director of Kwi Awt Stelmexw

Language Proficiency Certificate. Second year students will continue mastering their fluency though the Kwi Awt Stelmexw Society’s immersion program.

“What we know in our hearts and what we’ve learned as either linguist language educators like myself, or as activists and through communities, is that classroom instruction a few hours a week just isn’t enough,” says Dr. Marianne Ignace, director of SFU’s First Nations Program and professor of Linguistic Studies. “To get a good language level, you need at least 1,000 hours of learning.”

The Squamish Nation adult immersion program will be taught through peer-to-peer

teaching model that focuses on adding words, modifiers and pronouns to create long complex sentences that are common in indigenous languages.

Her citizenship belongs with the Mohawk Nation, Turtle Clan. Brant wasn’t exposed to the Mohawk language growing up, but at 18 she joined an adult immersion language program in her community. Now a semi-fluent speaker, she continues to develop her proficiency using the root word methodology. Root word methodology is a language

teaching model that focuses on adding words, modifiers and pronouns to create long complex sentences that are common in indigenous languages.

The Mohawk language has 75 different pronouns, whereas the English language only has 11 pronouns.

“It’s a complex language which requires discipline to learn,” says Brant. “It’s the hardest thing I’ve ever had to do.”

Government support needed for First Nations language immersion programs

Khelsilem believes that by reclaiming the Squamish language members of his community will reconnect with their culture.

He explains that his community would be more resilient and creative about solving problems if they addressed issues through their traditional language.

“Our language allows us to look at a problem in the same way because we’re able to have a conversation that incorporates the same understanding of our values, traditions, and our culture.”

The First Peoples’ Cultural Council is the only Crown agency dedicated to revitalizing First Nations languages. An annual budget of \$1.5 million is disbursed across 203 B.C. First Nations communities. Many applications are declined each year because of a lack of funding, which means many First Nation languages could eventually become extinct.

“With the current funding commitment for First Nations languages, we’re going to see what we’ve seen in the past: a slow steady growth,” says Parker. “Ideally, we need a significant investment to see a jump in response from First Nations learners.”

To view SFU’s panel discussion, *How to Learn an Indigenous Language*, please visit <http://tinyurl.com/hus5818>



▲ Dr. Marianne Ignace and Khelsilem share their experiences with revitalizing the Squamish Nation adult immersion language program.

Fear of extinction drives action

Khelsilem is committed to re-

interactions such as playing games or doing daily activities like cooking a meal. Students will develop their proficiency by listening to recordings of their ancestors, and by regularly meeting with elders from their community to master proper accent, pronunciation and grammar structure.

Khelsilem recently moderated the panel discussion *How to Learn an Indigenous Language* at SFU’s Woodward’s building. Dakota Brant was one of the pan-

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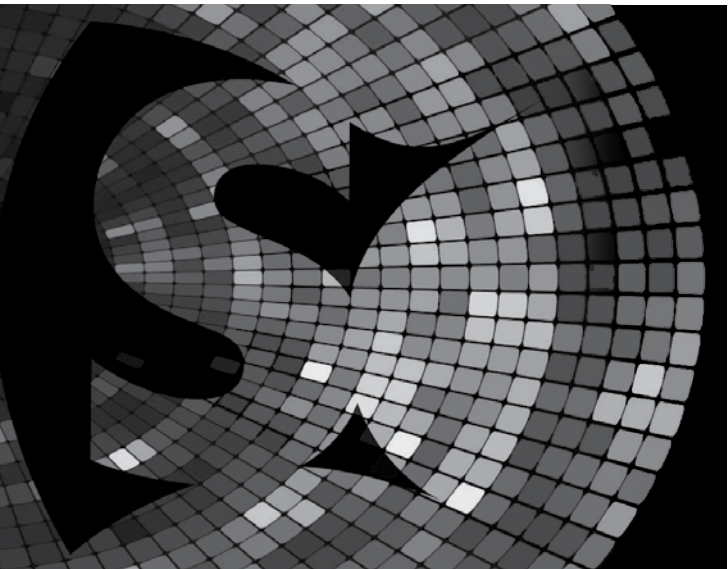
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Resilience: Arts in action

by ELIANO ROSSI

Upon discovering that the Government of Canada’s counter-terrorism strategy is built around the concept of resilience, Michelle LeBaron, professor at UBC’s Peter Allard School of Law, took action through the arts.

Four years ago, LeBaron discovered that resilience was central to national security and was intrigued. She decided to study this concept deeper in the hope of understanding how to gauge and increase a sense of belonging through arts-based dialogues.

Safe expression

The concept of resilience inspired LeBaron to develop the *Enacting Resilience* project, a three-year research study engaging Punjabi community members in British Columbia spanning diverse generations, political affiliations and social environments. The project gathered conversations about belonging, community coherence, violence and racism – all related to inclusion and exclusion.

LeBaron says the study moves from an assertion of general concern about Canadian youths’ vulnerability to violent narratives; For LeBaron, the arts not only improve experiences of social cohesion, but also provide a forum in which people can express a range of views in a safe context.

“Without this safe context, youth can feel marginalized and turn toward less peaceful means

of expression or – in a few cases – join extremist groups. Arts are a key element in keeping the fabric of communities strong. They foster belonging and a sense of cohesion,” says LeBaron.

LeBaron developed the *Enacting Resilience* project along with Karen Bhangoo Randhawa at the University of California, Berkeley and professor Carrie MacLeod at the European Graduate School.

Homeland insecurity

Participants in the project examined the tension between twin ties to countries of origin and adopted homes and they discovered that sometimes, when tensions flare in a homeland, a few people in diasporas advocate destructive tactics. The study found that this advocacy is less persuasive to community members who experience robust inclusion in their adopted homes.

“It happens everywhere and in every culture because we can’t detach ourselves from the places of our origins. We live far away but our people, our friends, our relatives are still there,” says Devinder Chattha, director of Language Studies, Settlement Services and Social Programs for newcomers to Canada at PICS. “It takes time, very often generations, to detach ourselves from our homeland.”

Chattha has been recently awarded with a Certificate of Appreciation by the Peter Allard School of Law for her help in organizing focus groups within the Punjabi community. She is from



Photo courtesy of Michelle LeBaron

▲ Members of the Punjabi community of British Columbia during an art-based dialogue for the Enacting Resilience project.

Punjab and has been living in Canada for 37 years.

Reconciling dual identities

Chattha notes that living in a connected world, where news takes seconds to spread all over, events happening in a person’s homeland can influence their life in Canada.

“We can see a sort of detachment from the homeland only in the third or fourth generation of immigrants. They are more aware to being Canadian and they just see things from a Canadian point of view. They don’t like politicians or influencers from their homeland to come here and reflect negativity from back home,” says Chattha.

LeBaron says that one of the research participants was the target of a racist attack that took place during a series of arts-based dialogues on campus. She says this underlined the devastating effects racism continues to have, and how it undermines resilience. “Punjabi people in British Columbia are extremely entrepreneurial and important contributors to social and political life, historically and in the present day. They have encountered destructive racism for over a hundred years, from the Komagata Maru incident forward – and they have shown tremendous strength,” says LeBaron.

In LeBaron’s experience with the project, the arts-based dia-

logues have catalyzed positive and hopeful social spaces, and increased participants’ sense of belonging to both their Punjabi and Canadian identities.

Enacting Resilience is now in its third and final year, and LeBaron and her project team hope it will help create awareness around social exclusion and its relationship to resilience.

“Through the arts, there is an opportunity to test ideas and express emotions of frustration, fear and anger that might otherwise be pushed underground,” LeBaron says. ✂

For more information, please visit www.research.allard.ubc.ca.



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Apprendre à réussir.

➤ “Verbatim” from page 1
widely appealing because a social dance community is essentially a meritocracy.

With cable cut and my sole mate’s patience to compromise for a mortgage in our cosmopolitan Utopia overtaxed, I took more lessons. At the outset, salsa life had always appeared to me as quaintly gendered with clearly defined parts of the predominantly male “lead” and the predominantly female “follow” roles. Hence, I manly initiate a known move and my lady gracefully completes the pattern. “How traditionally outdated and old school,” I thought. After a few more classes I realized in an ironic twist that my instructors and the performers

era from which to build and the recognition of difference.

To me, the hallmark of true diversity is a willingness to accept and even embrace the other. In social dancing this is to be taken quite literally. After all, there is a universally acknowledged distance of personal space we observe in the Pacific Northwest. In contrast, Latin social conventions allow for closer contact. Thus, I find myself, surprisingly, in a “close hold,” which is in stark contrast to my mundanely standoffish day. The poorly calculated intimacy of (anti) social media only amplifies my need for an actual human touch. Finally, within the melting mosaic of a colourful dance concourse the length of any given song frames



Photo by Michelle Lee

▲ Salsa marries a strict structure with a warm embrace.

I saw, can all reverse the roles easily and could exchange the leads and follows in endless variations. While social dance does not have to be inherently gendered, I also got the sense that there is a lingering acknowledgement of a bygone

each encounter before partners part. It’s considered bad form to hold on once the tune changes. Isn’t that truly living collaboratively “in the moment” towards self-expression? Then let go, turn around, and welcome one another anew. ✂



Left Bank



Vancouver's affordability crisis: A battle for the soul of the city

Are you a renter in Vancouver struggling to make ends meet each month? Christy Clark and the B.C. Liberals could care less. That bleak message came through loud and clear in this year's provincial budget, which was introduced last week in the legislature.

Vancouver is in crisis. The real estate market is out of control. Finding an affordable place to rent is like looking for a needle in a haystack. And even when you do find one, the threat of renovation looms.

It's almost unfathomable that this situation has been allowed to fester so long with so little action from government. Vancouver is the real estate industry's Wild West. Corruption is ubiquitous, speculation the rule.



▲ Protest for affordable housing.

Over the past year, the plight of those trying to enter the housing market has finally gained some attention, with protests like those under the banner of "Don't Have a Million Dollars." But the focus on those who are looking to own property has overshadowed the struggle of those just trying to scrape together enough money to pay the rent.

Paul Kershaw, founder of the advocacy group Generation Squeeze, told City News last week this problem is city-wide and affects youth disproportionately. "Housing affordability isn't a problem in a couple of Vancouver neighbourhoods. Housing has become unaffordable for young people just in general."

It's worth stating the obvious to draw out the full scope of the problem: When housing is unaffordable, public health and the overall quality of life suffers for the majority of people. For too many, tough choices are a constant dilemma: Pay the bills and the rent, or buy groceries? For those a little better off, the choices are slightly less dire but stressful nonetheless: Pay the rent, or enroll the kids in sports or arts programs?

For tens of thousands of families in Vancouver, precariousness and the anxiety it brings are daily realities. All because we've allowed housing to be treated like any other commodity, in which the needs of the market outweigh the needs of the people.

The B.C. government's new budget, introduced last week, did little-to-nothing to address this crisis. This is consistent with the provincial government's general approach: taking care of big business and the wealthy while ignoring growing inequality and endemic poverty.

Writing in TheTyee.ca, Kershaw criticized the B.C. Liberals' budget as inadequate, while noting again the generational

implications of Vancouver's crisis, "The 2016 budget offers little to tackle this problem. Yes, it allocates \$355 million over five years to put toward housing affordability. While this money will help up to 2,000 families, it is not up to the task of fixing a housing market that is broken for younger citizens, who number in the hundreds of thousands."

Kershaw is one of many voices calling on the province to introduce additional taxes on property and financial disincentives on housing speculation and flipping. But the B.C. Liberals have responded to all these appeals by making it clear that their priority is not to do anything to upset those with housing equity.

Last year Finance Minister Mike de Jong explained, "We are not interested in taking steps that will see a diminishment in people's equity, the value of people's homes." And no wonder, their strongest base of voter support is with upper middle class and wealthy homeowners. For an example of the equity bonanza some have enjoyed, take Premier Clark herself. CTV reported recently that her Vancouver half-duplex has increased in value by \$674,000 since 2009 – and by \$175,000 last year alone.

Vancouver's municipal government, for its part, plays a double game on the affordability crisis. They often point, legitimately, to the failure of higher levels of government to support and fund affordable housing. The provincial government does bear the greatest responsibility, and it's also true that this crisis has worsened in Vancouver since the federal government got out of the business of building and funding affordable and social housing. But this doesn't excuse municipal authorities.

Vancouver's Mayor Gregor Robertson, who identifies with progressive values, has failed to adequately use the tools at his disposal to alleviate housing costs. His signature election promise of ending homelessness by 2015 came and went unfulfilled, as we've noted here before. And Robertson has mostly held back from using his bully pulpit to draw attention to the problem and push the feds and the province. You don't have to be a vulgar Marxist to suspect that part of Robertson's reticence is related to the fact his party, Vision Vancouver, is backed by big money from the city's property developers. Operating without a realistic or credible definition of what qualifies as affordable housing, Vision Vancouver often simply conflates the construction of new for-profit rental housing with affordable housing.

We're way past time for real action to provide affordable rental housing to those who live and work in Vancouver. It is more than an urgent conversation we need to be having. This is a battle for the soul of the city.

For starters, developer money must be evicted from Vancouver's city hall. Another prerequisite is a new tenant occupying the B.C. legislature. Real change, however, will only come when renters get better organized and progressive-leaning politicians find their courage. ✎



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- 📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
- ☎ Joy 604 438 8214

FreeRunning Friendship Circle

- Meet other newcomer youth and share experiences and ideas
- 🕒 February 24, 3:30–5:30pm
- 📍 MOSAIC Moving Ahead Office, 310–7155 Kingsway, Burnaby
- ☎ Noor 604 779 1398

Education in BC (Tigrinya and Amharic Workshop)

- Increase your knowledge of the education system and prepare yourself and/or your children for education in BC and Canada
- 🕒 February 26, 12–2:30pm
- 📍 Edmond Resource Centre, 208–7355 Canada Way, Burnaby
- ☎ Tigist 604 306 3307

Private Sponsorship of Refugees Workshop

- 🕒 February 28, 1–3pm
- 📍 Our Lady of Mercy Parish, 7455 Tenth Ave, Burnaby

Youth Group: Education & Employment

- 🕒 Mondays, 1–3pm, February 29–March 21
- 📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
- ☎ Solmaz 604 438 8214

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- 🕒 February 29, 6:30–8:30pm
- 📍 MOSAIC Burnaby Centre for Immigrants, 5902 Kingsway
- ☎ Darae 604 254 9626

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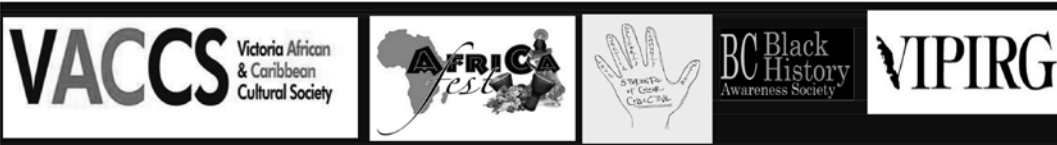
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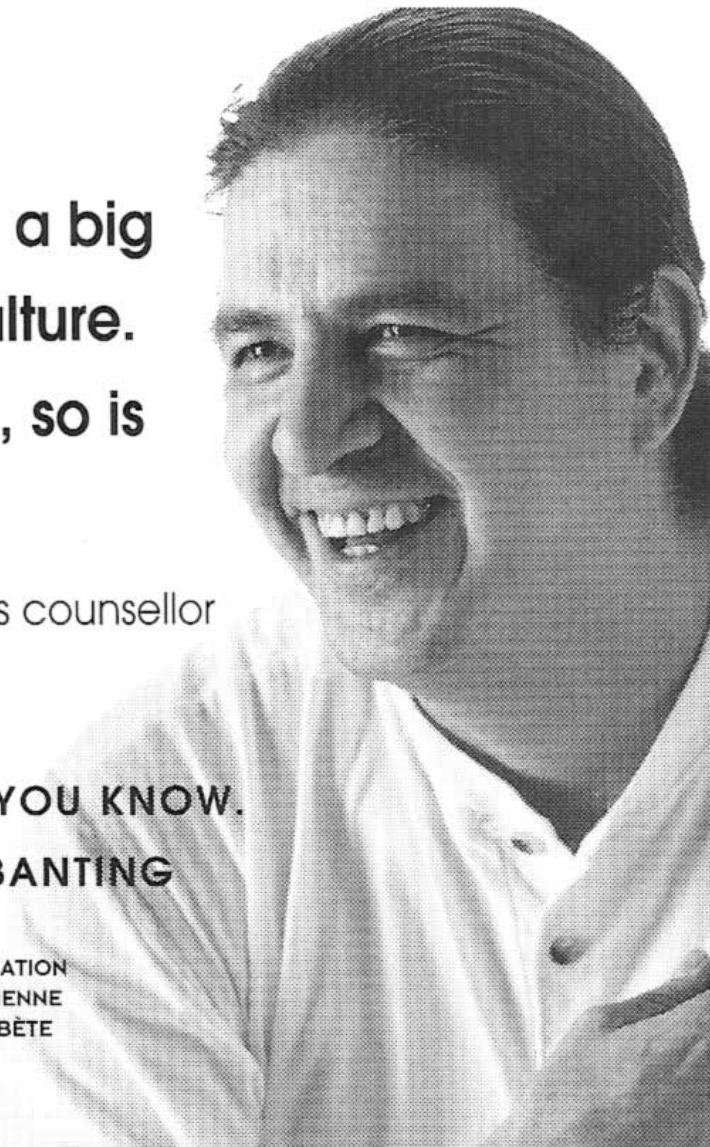
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“Traditions are a big part of my culture. Unfortunately, so is diabetes.”

Bernie, First Nations counsellor

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▲ A mental health workshop aimed at preventing PTSD amongst newcomers.

Volunteer-run organization helps refugees deal with trauma and PTSD

by FLORENCE HWANG

A Surrey-based organization, **Genesis Family Empowerment Society**, was formed out of a need for mental health services for newcomers. With several years of experience working for another large non-profit organization, founder and CEO, **Ershad Fawcett**, worked with children who were abused and adults who suffered from grief and trauma.

While working, Fawcett found that counselling sessions offered to new refugees were limited and inadequate. Even though she asked for extensions, refugees would often need more than what was provided. Furthermore, she was frustrated there were much fewer services offered to men for particular programs, such as **Stop the Violence**.

“You see them struggling emotionally and they have a problem with mental health or PTSD [post-traumatic stress disorder] specifically,” says Fawcett.

Challenges of running a specialized organization

In 2013, when the then-Conservative government announced it would cut funding to grief and trauma programs, Fawcett came up with the idea to form her own organization to work on their own terms and conditions to help clients directly.

“If you look in Vancouver and the Lower Mainland, there aren’t too many agencies focused only on mental health services, specifically for grief, trauma and PTSD,” she says.

Volunteers at the society are trained professionals. Most of the counsellors are students from master’s programs in counselling psychology who are near degree completion. Because most of the clients speak Arabic, there are three counsellors, including Fawcett, in her organization who speak that language. Fawcett likes to provide counselling in the client’s first language because it tends to be more effective.

“Definitely I need counsellors who speak Arabic so we can meet the demand. The problem is there aren’t too many Arabic-speaking counsellors who are trained or have the appropriate credentials,” Fawcett explains.

In addition, Fawcett says immigrants from the Middle East region lack trust in each other and in their communities and

that mistrust carries over into counselling service offerings. For example, even though there may be nothing wrong with the interpreter’s skills, they may not trust the interpreter will translate everything they are saying. She notes the religious and political situation in that region heightens this mistrust. This mistrust is disconcerting for Fawcett, who, being from Sudan, hopes she can provide an impartial service for those seeking counselling help.

A pressing concern

Even though some of the Syrian refugees in Canada arrived in December, some are just now starting to settle down. But it is hard to say how much therapy each refugee needs as each person presents their problems differently: some are highly resilient, some use coping strategies or mechanisms and some don’t.

“They are just stuck. And they’re highly traumatized. If somebody is highly traumatized, they will need at least six or eight months. I worked with somebody over a year (once a week, one hour a session),” says Fawcett.

Genesis will be open for two and-a-half days for about eight to 10-hour days just to meet the demand. Fawcett recently started seeing Syrian refugees who arrived in December, which she expected because it will take them about three months before they realize they need help.



▲ Ershad Fawcett, founder and CEO of Genesis Family Empowerment Society

Furthermore, she wants to note that Genesis provides counselling to all ethnicities. “It just happens I’m the only registered clinical counsellor who offers services in Arabic. That’s why I became a magnet for refugees or newcomers that speak Arabic. In the past, I have provided counselling to refugees from 11 different countries over the last 10 years,” she says.

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BRIGHT BLUE FUTURE

A play by Sean Harris Oliver



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CITY OF VANCOUVER

BRITISH COLUMBIA ARTS COUNCIL

WORLD PREMIERE - FEBRUARY 2016

BRIGHT BLUE FUTURE

Written by Sean Harris Oliver

Arianna and Alexandra are a live-in couple whose relationship is on the rocks. When Carston, Arianna's former boyfriend-now-gay best friend, arrives for an unexpected visit, a fun night out quickly gets heavy. Drugs, booze, and a cute club take-home named Josh push the party - and the partiers - past their limits, and there will definitely be hell to pay in the morning.

Bright Blue Future is set in Victoria BC during the global economic recession of the late 2000s. The story takes place over the course of a Saturday night as four twenty-somethings navigate a substance-fueled evening rife with feelings of inadequacy, sexual tension, and fear of the impending future.

DEVELOPMENT HISTORY

Bright Blue Future has been featured in the Playwright Theatre Centre's Writer's Colony, the rEvolver Festival's Playreading Series, was shortlisted for the 2014 American Actor UK Playreading Festival, and was a finalist of the 2013 Theatre BC Playwriting Award. Bright Blue Future is playwright Sean Harris Oliver's first play. His second, The Fighting Season, recently won the Georgia Straight's Critics Choice Award and the Cultchivating the Fringe Award at the 2015 Vancouver Fringe Festival.

DO YOU KNOW WHERE YOUR KIDS ARE TONIGHT?

Directed by Shawn Macdonald

Featuring Rachel Cairns, Dmitry Chepovetsky, Genevieve Fleming, and Curtis Tweedie

Designed by Christopher David Gauthier (Costumes), Matthew MacDonald-Bain (Sound), and Jenn Stewart (Set and Props)

Who’s picking your food?

by HAMILTON HOLLANDS

Pablo Godoy is the national representative for the United Food and Commercial Workers International Union, Canada (UFCW Canada) and founder of Students Against Migrant Exploitation, or S.A.M.E. On Feb. 20, Godoy was the keynote speaker for the documentary *Food Chain\$*, which showcased in Vancouver at KDocs, Kwantlen Polytechnic University’s own documentary festival.

The documentary *Food Chain\$*, by director Sanjay Rawal and set in the United States, was released in November 2014, premiered at the Berlin Film Festival then screened at the Tribeca Film Festival and the Guadalajara Film Festival.

Food Chain\$ follows a group of Florida farmworkers battling to defeat the global supermarket industry through their Fair Food program.

“In the U.S. there’s more criminalization of immigration for economic or political gain, but in Canada there’s more of this manufacture of desire. It’s easy to bring workers, and just as easy to send them away if they don’t fit the demands of employers,” says Godoy.

The Canadian perspective

Godoy, who was born in Guatemala and raised in Toronto, says that Canadians’ desire for cell phones necessitates actual excavation of minerals in foreign countries. In Guatemala, Canadian companies mine for gold or natural resources in ancestral and indigenous lands,



▲ Image from the documentary film *Food Chain\$*.

displacing thousands of indigenous people in the process. The government’s response, he says, is to put them into temporary foreign workers programs.

“It’s not uncommon to see small Mayan communities from Guatemala as temporary foreign workers in Canada because a Canadian mining corporation pushed them off their land,” says Godoy.



▲ Pablo Godoy, founder of S.A.M.E.

Godoy explains that, after living and working in Canada for more than a year and still under the seasonal agriculture program, a migrant cannot take an English course, or any such course that interests the employee, says Godoy.

“Even learning English can be seen as a violation of the program. It’s a systemic issue that limits their access to education and knowledge,” Godoy says. “I’d contend that it’s to the employer’s benefit for employees to speak English.”

According to Godoy, laws and employers are often given the benefit of the doubt when a worker says s/he’s been taken advantage of.

“We see physical, sexual, financial and psychological exploitation. For instance, we found an employer charging rent at \$250 per person, and 18 people were living in the

home and were charged for transportation and health and safety (which was never provided), while living in a bunk bed,” he says.

Desperate plight of migrant workers

Although Canada has more than 15 labour organizations, unless a tragedy happens, such as the 2009 incident in Toronto, when on Christmas Eve four migrant workers fell off a scaffolding without any safety protection, the exploitation is predominantly ignored, explains Godoy.

“It’s Canada’s dirty little secret. We have this labour force that is often exploited and mistreated, physically, mentally and illegally. We’ve passed laws that actually discriminate against workers,” Godoy says. “There’s also been a predominant increase in cancers caused by poisonous pesticides in

the Mexican farm workers.”

Godoy sheds light on migrant workers who arrive in British Columbia from Central America. They are already carrying mortgage-sized loans that originate from their home countries and have been set up by “recruiters.”

Godoy further explains that migrant workers arrive here and are greeted by employers who require unreasonable rents while expecting 10 to 12 workers to live in the same room despite current health and safety standards. These methods have continued for over 50 years.

“We have conscious consumerism – buy local, green, organic, at a premium, but what’s forgotten in the equation is who’s picking your food,” says Godoy. ✂

For more information, visit www.thesame.ca.

CELTICFEST

VANCOUVER

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March 12 & 13, 2016

MARCH 10-17

PARADE ROUTE begins at Howe Street @ Davie Street and proceeds north on Howe Street to Georgia Street, ending at Georgia and Granville.

12th Annual St. Patrick's Day Parade • Sunday, March 13, 11:00am

STREET CLOSURE AND BUS DETOUR INFORMATION

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- All southbound traffic on Granville Street and Granville Bridge (except buses Davie Street to West 4th Avenue
- Drake Street, one block east and one block west of Howe and Davie Streets

10:00 am to 2:00 pm

- Howe Street from Davie Street to Georgia Street
- Georgia Street from Hornby Street to Seymour Street
- Granville Street from Georgia Street to Pender Street

For more information on March 13 bus detours and re-routing, please contact TransLink at 604-953-3333 or visit www.translink.ca or celticfestvancouver.com

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Festival du Bois features local talent Alouest

by CURTIS SEUFERT

The 27th annual *Festival du Bois* will be hosted by the francophone Coquitlam community of Maillardville. The festival seeks to share and celebrate French Canadian arts and culture through food, visual arts, and musical talents, including Maillardville-based Alouest. Festivalgoers can enjoy the event from Mar. 4–6.

“We identify ourselves as the Maillardville band wherever we perform and no one has argued otherwise yet,” says Alouest’s vocalist and multi-instrumentalist Denis Leclerc.

Maillardville’s music festival

Festival du Bois (which translates as “Festival of Wood” or “Festival of the Woods”) celebrates the century or so of Maillardville’s heritage by sharing various forms of French Canadian and Maillardville-based arts.

Along with Alouest, who are returning once again for the festival, other folk-influenced groups such as Vazzy, MAZ, and Le Bruit Court dans la Ville, are set to perform, as well as more drum-based music from artists such as Jean Pierre Makosso and Yoro Noukoussi.

Though the festival focuses on French music, the visual arts and food are also prominent parts of the festival in its goal of sharing Maillardville’s francophone culture.

Alouest: francophone music and heritage

Indeed, it is that heritage that Alouest seeks to celebrate with music, namely through a blend of

lyrics and melodies but collectively experiment within the musical expression and instrumentation,” says Leclerc.

In pursuing this goal of sharing tradition while also experimenting musically, instrumentation and arrangement proves an important part of the band’s sound, but more so in its consistency than its variation.

Leclerc himself sings lead and backup vocals, and plays fiddle, mandolin, banjo, the penny whistle, and harmonica. While other band members know many of these instruments as well, other tools within the band’s repertoire include guitar, snare, hi-hat, various folk percussion, and “podorythmie,” the often tricky but crucial set of percussive foot-tapping techniques that are very characteristic of francophone folk music.

“The arrangement comes out as neo-traditional,” says Leclerc. “Our original songs are all developed within that same musical character.”

The most notable consistency of songs is that all four members of the band, including Leclerc, take some role in singing; however, the role of lead vocals may still change from song to song. That said, Leclerc affirms the importance of backup vocals in a lot of traditional francophone music.

“We acknowledge Dan Legal as our lead vocalist though others sing lead occasionally. We regard our backup vocals just as highly as lead because the backbone of “la bonne chanson” is “les réponses; la répétition,” notes Leclerc.

Keeping the authenticity of traditional French Canadian culture through music doesn’t seem limiting, however, as the band members grow individually as



▲ Alouest: a newer take on traditional music.



▲ Ladling hot tire (maple toffee) on snow.

traditional French folk, country, and bluegrass.

Alouest (a pun on both “Alouette,” the name of a popular French Canadian children’s song, and “À l’ouest” which translates to “To the West”), having formed a few years ago, has taken on the task of sharing traditional francophone music while also experimenting and incorporating their own style, says Denis Leclerc, long-time band member.

“Our band’s musical “m.o.,” is to re-interpret well-known francophone songs from various eras and regions of Canada from a West Coast perspective. We do not tamper with centuries-old

artists and cohesively as a band with a distinct voice and sound.

“We’ve most definitely grown; I think we all agree. Whatever discipline, mindset, musical skill or paradigm we each came into this with had to be suspended at first, as we revisited the traditions of the music, but gradually, those influences crept into the crafting phase.”

Alouest has a debut album in the works, but, for now they focus on live performances to share their heritage and sound. ☞

For more information on Alouest and the Festival du Bois, visit www.festivaldubois.ca.



THE SUSTAINABLE ROAD TO PROSPERITY IN LATIN AMERICA: UTILIZING BUSINESSES AS AGENTS OF CHANGE

March 1st - 2:00 to 4:30 p.m.

Pre-Opening Globe Business Networking & Cocktail 4:30 p.m. to 6:30 p.m.

Pan Pacific Hotel - Crystal Pavilion, Vancouver, BC

TOPICS

Main implications of the Paris Agreement for Latin America

Sustainable technologies and commitment to develop green policies in Latin American countries

Sustainable solutions in Latin American urban planning

The future of renewable energy in Latin America

Investment opportunities for sustainable development in Latin America

WHY PARTICIPATE

- Get specific information about the Paris Agreement and global efforts for a sustainable future
- Learn about renewable energy solutions and emerging sustainable measures in Latin America
- Network and meet inspiring businesses, programs, and eco-minded professionals working in the renewable energy and clean technology industry
- Learn about organizations that can support new eco-friendly ventures
- Learn about renewable energy solutions and emerging sustainable measures in Latin America

WHO SHOULD ATTEND

- Government representatives interested in innovation and green businesses in Canada and Latin America
- Professional members of Latin American organizations
- Entrepreneurs and business owners
- Social organizations
- Professionals interested in sustainable practices
- Students

PROGRAM

- 2:00 p.m. - 2:30 p.m. Registration
- 2:30 p.m. - 3:30 p.m. Speakers' presentation
- 3:30 p.m. - 4:00 p.m. Panel
- 4:00 p.m. - 4:30 p.m. Q & A
- 4:30 p.m. - 6:30 p.m. Pre-Opening GLOBE - Business Networking & Cocktail



The Paris Agreement represents a starting point to mitigate climate change. 195 nations - including the largest emitters like China and the US - committed to tackle climate change emissions by limiting temperature increase to 1.5 °C.

Even though the production of greenhouse gas emissions by Latin America is only 12.5%, some Latin American cities have already adopted various climate solutions before the agreement. Local governments have been introducing policies with focus on the use of clean energy, the protection of biodiversity, and the development of sustainable cities and transport systems.

Latin America is a well-positioned region for clean energy investment. According to the 2015 Global Climatescope ranking, Brazil, Chile, Mexico, and Uruguay are in the top 10 group of countries with the ability to attract investments for clean energy projects.

The pledges and current policies encourage innovation in the private sector and create attractive opportunities for renewable-energy businesses. With the largest reserves of arable land and fresh water, the largest carbon sink, and a rich biodiversity, Latin America is a strategic point for clean energy projects and could have a significant impact on fighting climate change.

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Photo by Emily Cooper

Crossing the bridge without fear: Taking a step to new places, new faces, new ideas

by ALISON CHIANG

Itai Erdal's play, *A Very Narrow Bridge*, explores the immigrant experience in Canada from a Jewish perspective. The playwright's own immigration story helped to illustrate the questions that arise and challenges that are faced by many new people.

The play has its world premiere at this year's Chutzpah! Festival in Vancouver.

"It's funny. It's the funniest thing we've ever created. It has Jewish humour and essentially it's about cultural differences, what Canada looks like for someone from Israel (another country)," says Erdal of the play.

The Jewish spirit captured in a song

Erdal moved to Vancouver 16 years ago from Jerusalem and says he created this play because he's always wanted to tell his own stories.

"I'm not a professional actor, I'm a lighting designer but I'm comfortable on stage. I wouldn't necessarily be Shakespeare but I'm good at being me," he says.

Erdal, 41, who is very familiar with the topic of immigration, feels his play will resonate with a lot of people in the city – a place where many people come from somewhere else.

"The lingering doubt in the back of every immigrant's mind: 'Did I do the right thing? Would I have been happier if I had stayed [back home]?' says Erdal.

The music of *A Very Narrow Bridge* was composed by Erdal's sister, Talia Erdal.

"It's a dream come true to perform with her on stage," says

Erdal. He adds that he's also honoured to share the stage with veteran actors Patty Allan, Tom Pickett and Anton Lipovetsky.

The play gets its title from a Jewish song by Rabbi Nachman of Breslov. It has become a famous song in Israel, sung at weddings, bat mitzvahs and during important sporting events. Erdal says during the Yom Kippur War of 1973, the song was played in the tanks before going into battle as a way to excite the soldiers and set an atmosphere of celebration instead of death.

play which I also acted in – and it had a lot to do with lighting," says Erdal who is also a photographer.

The role of lights or lighting, he says, helps the audience to not only see the play but it's an amazing tool that works to change the mood in a play and can also work subliminally.

Teamwork and taking on challenges that seemed insurmountable were good teachers.

"I learned about resiliency. Theatre is a very collaborative effort [Erdal's team includes Anita

“The lingering doubt in the back of every immigrant's mind: ‘Did I do the right thing? Would I have been happier if I had stayed.

Itai Erdal, playwright and actor in *A Very Narrow Bridge*

"The story behind the song is not to yield to despair; it really sums up the Jewish spirit. When things get really tough, don't get depressed. Don't be scared at all when you cross the very narrow bridge," Erdal says.

In the beginning

Erdal moved to Vancouver for two reasons: he wanted to be a filmmaker and Vancouver was an attractive place for big film industries. He was also a bit exhausted by the political situation in Israel.

Although he studied film here and worked in film for a couple of years, he quickly moved back to theatre – his true passion.

"I wrote a play called *How to Disappear Completely* – my first

Rochon and Maiko Yamamoto]. I could never have created this play without my collaborators and learning to trust others' artistic visions. It also taught me more about the community and made me love Vancouver even more," says Erdal.

Having come to Vancouver by himself, Erdal has felt more Jewish in Vancouver than he did back in Israel. He celebrates Hanukkah – something he didn't do in his native country.

"I'm an atheist-Jew and I don't feel it's a contradiction to say that. Judaism, in my mind, is about language, history, holidays, customs, food and culture – many things not to do with religion," Erdal explains.

Erdal says he went from finding Vancouver a bit of a "cold" city in terms of making friends to finding a warm community filled with people he works with and he now feels very close to.

"Immigrating is not an easy thing to do. I'm a very successful immigrant story. It's not easy to be away from one's family and not easy to change one's language – you don't always get the same cultural references or humour. But I don't have any regrets – I feel I am where I am meant to be," says Erdal.

For more information:
www.chutzpahfestival.com
www.theelbow.ca



Photo by Emily Cooper

▲ Itai Erdal, playwright and actor.

A mosaic of sounds

by HAKIM FERRIA

New Work & Kubrick Études, a premiere piece for piano and turntables paired with an earlier work for piano and glitch (film and soundtrack), will be presented by Vancouver New Music at The Annex on Mar. 12. The performance features composer Nicole Lizée on electronics and film manipulation, New York City-based turntablist Paolo Kapunan aka DJ P-Love and Vancouver pianist Rachel Kiyo Iwaasa.

Kubrick Études is part of an ongoing collection of glitch-based pieces that delve into the worlds of iconic filmmakers, the first work in the series being 2010's *Hitchcock Études*.

"The piece manipulates piano ballads from the 1970s and 1980s,

for which Paolo [Kapunan] and I share an affinity," says Lizée.

Kapunan is a long-time friend and collaborator whom Lizée met at McGill in Montreal, where she received her Masters of Music in Composition. Lizée only recently met her pianist, Iwaasa, and this is their first time working together.

"After hearing amazing things about Iwaasa's playing, I wanted to work with her on this project. I've incorporated turntables into a number of contexts – orchestra, duo with cello, small chamber groups, opera. Each context informs and transforms both the turntable writing and ensemble writing," says Lizée, who created a combination of specifically pianistic material and turntablism.

Fed by the sounds

As the daughter of an electronics collector, salesman and repairman, Lizée was surrounded by technology and its malfunctions.

"The sounds and visuals (i.e. glitches) produced by these machines made an enormous impression on me," she says.

Lizée wanted to capture their beauty and integrate them with live music, including classical, metal, new wave, psychedelia and turntablism styles.

"I became fixated with music styles that didn't necessarily belong together," explains Lizée. "It always seemed natural to me for aspects from seemingly disparate art forms to coexist. They interweave to create different sound worlds and perspectives,



Photo by Steve Ravegele

▲ Mixing art forms for a new sound.

and are ultimately a personal expression."

Lizée defines her work as psych-classical, classical noir, glitch classical or damaged classical. She says that the words 'classical,' 'contemporary' and 'modern' are antiquated and devoid of any real meaning. When asked what kind of music she writes, Lizée says she makes up genres, which she claims is much more fun, and creates a sense of curiosity in the listener.

A stoichiometric art

Lizée says her influences are diverse, as she has been surrounded by a wide array of art forms and genres.

"If I'm building a new piece using components of preexisting material – vinyl, film, etc. – I'm not going to create a piece that sounds like the one that has been sampled," says Lizée. "As the French chemist Lavoisier said, 'in art as in nature, nothing is lost, nothing is created, everything is transformed.'" Lizée says she uses these sources, or vinyl and film moments, as instruments, and each sound or visual is captured in time, a singular and distinctive instrument.

"The artists who have made the greatest impact on me were risk takers and are those who have sucked me into their worlds – worlds that changed my life," says Lizée.

She loves to lose herself in other artists' works or visions, even to the point of what she deems obsession, regardless of the art form: Hitchcock's *Vertigo*, Lynch's *Mulholland Drive*, the earliest video games, M.C. Escher, Ligeti, Alexander McQueen, the *Rosemary's Baby* soundtrack, Kate Bush's *Hounds of Love*, Iron Maiden's *Number of the Beast*.


"All of these are arresting works that made a lasting impression. My hope is for the audience to be affected in even a smidgen of a similar way," says Lizée. ✎

For more information, please visit www.newmusic.org.



Photo by Chris Hutcheson

▲ Turntable experimentation.




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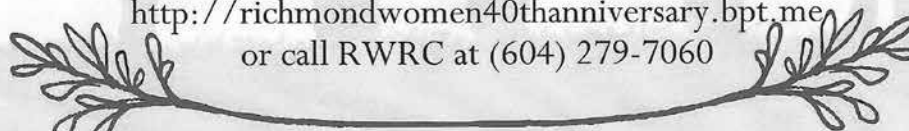


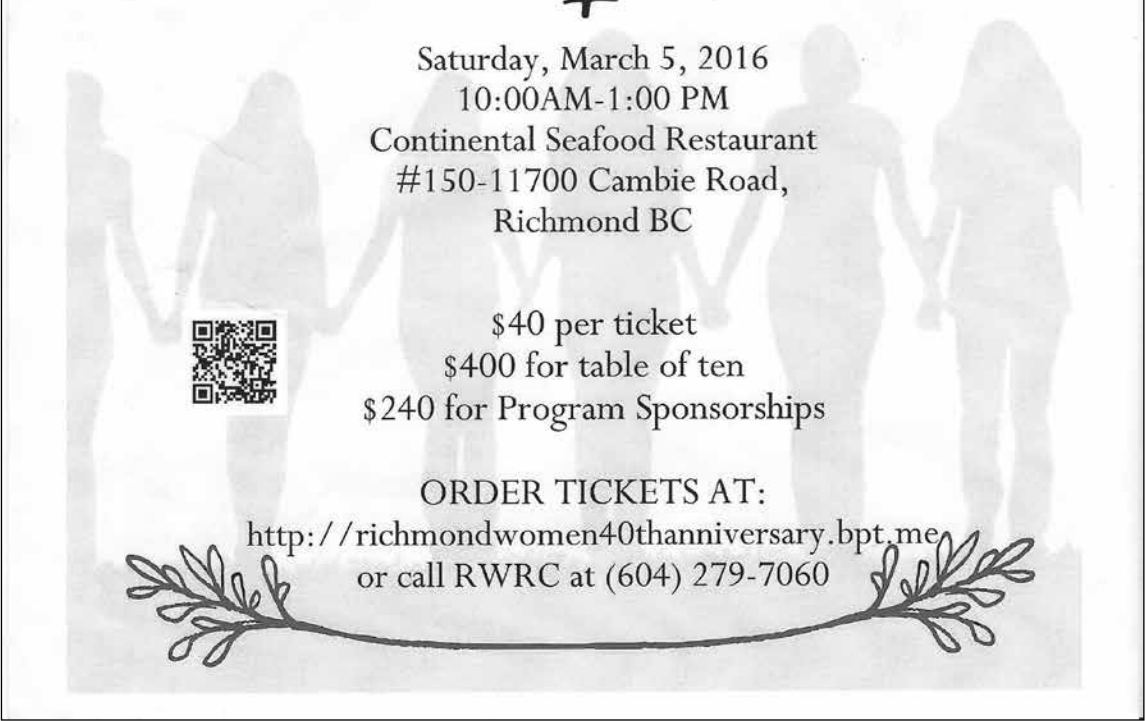
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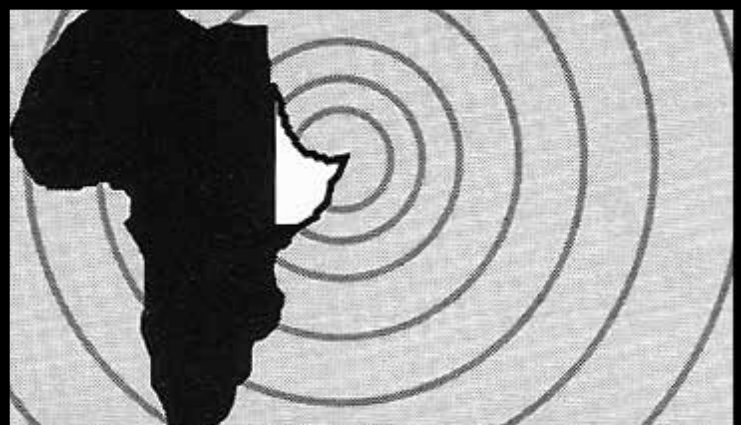


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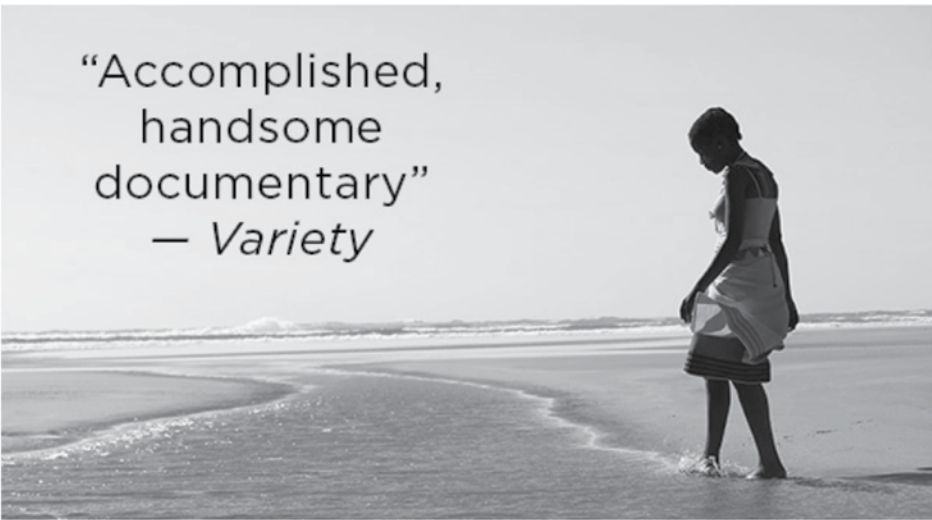
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We are thrilled to announce that award-winning documentary **The Shore Break** will screen at VSAFF 2016 (April 8-10, SFU Woodward's). Featuring arresting cinematography and sensational original music, **The Shore Break** unpacks the dilemma faced by a rural community on South Africa's Wild Coast: whether to support or resist a titanium mining project that could change their lives forever.

- WINNER...**
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 - Audience Choice Award, Encounters International Documentary Film Festival
 - Audience Choice Award, Durban International Film Festival.

Official website: theshorebreakmovie.com



In 2011, Joost van der Westhuizen, one of the greatest Springboks of all time, was diagnosed with ALS, a motor neuron disease that destroys the cells controlling muscles used to walk, talk, swallow and breathe, and for which there is no known cure. **Glory Game** centres around Joost's battle against the illness and his determination to inspire others.

Buy VSAFF Early Bird Pass on www.eventbrite.ca

A complete VSAFF schedule and individual ticket sales will follow in February



VSAFF proceeds fund the important work **Education without Borders** is doing in township schools in Gugulethu, South Africa. VSAFF and EwB are 100 per cent volunteer-run.

The geometry of space

by ELISE VARLEY

Laura Wee Láy Láq, an accomplished potter and ceramic artist, will be presenting at the Surrey Art Gallery as part of the Thursday Artist Talk series (Mar. 3) where she will share her unique technique and love for working with clay.

With roots in the Stó:lō Nation, Wee Láy Láq's art is steeped in tradition and a deep understanding of her craft and heritage. Using rare handbuilding and burnishing techniques, her pieces reflect the beginnings of the art form itself, and her passion for it.

"One of the things I'm known for is that my work is hard to categorize. Since it's all hand-built, it's pinched and pulled, and really takes on a life of its own," says Wee Láy Láq.

The artistry of handbuilding

Wee Láy Láq's ceramic career began at a young age and her affinity for working with clay began in high school.

She went on to further her studies of the craft at the Vancouver School of Art – now known as the Emily Carr University of Art and Design – and graduated with honours in 1977.

"I have been doing pottery and working with clay for 45 years. I set it aside for a time to focus on learning my father's ancestral language, and spent 18 years doing that," says Wee Láy Láq. "I was also exhibiting and making pottery, but now I am back in the studio full-time, which I am so thrilled about."

Her work reflects a mastery of the hand-built technique: working the clay into a range of shapes and styles with her fingertips.

"One of the beautiful things about handbuilding is that

cess along with the type of clay used determines the unique final appearance of her pieces.

Language, culture and nature as inspiration

Wee Láy Láq grew up in Burnaby, but identifies closely with the heritage of her parents' ancestral Nations.

"My father is from the Ts'elxweyeqw [Chilliwack] Tribe, which is a member of the Sto:lo Nation, and my mother's roots stem from the Oweekeno and Wei Wai Kum [Cambell River] Tribes," she says.

Throughout her ceramic career, Wee Láy Láq spent a number of years teaching her ancestral language Hel-ka-malem, at the University of the Fraser Valley.

"Diving into the language has given me more insight into my ancestral roots and culture. There is a real connection between language, culture, and the creative process you experience as an artist," says Wee Láy Láq.

Her preferred technique of handbuilding with clay has evolved from both her experience with and study of the origins of pottery.

"As I grew older, I started to look at the indigenous people's way of making pottery. The Peruvian, African and Incan potters have an incredible history of art. Their traditional way of making pottery is all handbuilding. That really inspired me to continue on this path," says Wee Láy Láq.

With her work appearing sculptural in nature, inspiration for new designs is drawn from many sources. According to Wee Láy Láq, the shape of the final product usually arises organically.

"I get a lot of inspiration from walking outside. I'll go to places that inspire me like gardens, and

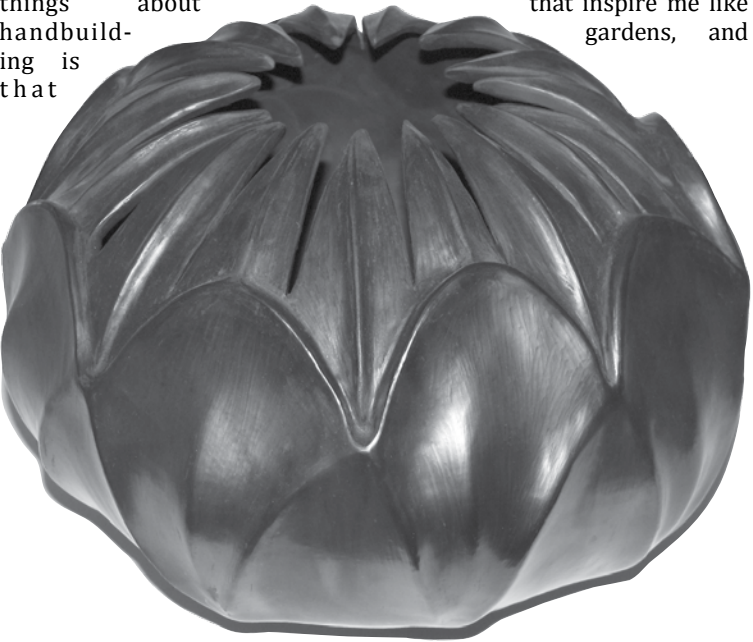


Photo courtesy of Laura Wee Láy Láq

▲ Laura Wee Láy Láq's work is handbuilt, burnished and finished without glaze.

it's very relaxing. You are shaping it at your own pace rather than on a wheel, which can be very demanding in that you need to keep up with the speed, and it can have a production line feel at times," says Wee Láy Láq.

Wee Láy Láq's work is also unique in that it is burnished, fired in sawdust, and finished without glaze.

"My work is ultra-thin which, as experienced potters know, is difficult to maintain. There are also very few people who 'burnish.' Burnishing is about the surface quality – finishing the piece by rubbing it with a smooth stone, rather than using a glaze," says Wee Láy Láq.

Wee Láy Láq fires her pieces in a mixture of sawdust which smokes over two days. This pro-

cess tap into the vision of the shapes that I see in nature. Using the handbuilding method, I can pull and sculpt the clay to get these very pod-like shapes, or petals, or the very protruding shapes that I've become known for," says Wee Láy Láq.

As a result of the mastery of her craft and commitment to sustaining the artistic traditions of her ancestry, Wee Láy Láq was nominated for and awarded the BC Creative Achievement Award for First Nation Art in 2015.

A large selection of her work can be seen at the Museum of Anthropology at UBC.

To learn more about the Artist Talk series and the Mar. 3 event, visit www.surrey.ca (Culture and Recreation section).



The Source is looking for volunteer copy editors

We're looking for a couple of competent copy editors with an outstanding eye for detail to join our English section team.

Successful candidates will be responsible for reviewing submissions for errors, working with writers to correct articles for journalistic structure, sources, any mistakes, headlines, and ensuring every story that leaves the copy editor's desk is polished for online and print publication.

If your friends get annoyed by your incessant need to correct their texts and email for spelling and punctuation, we'd love to speak with you.

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- Excellent grasp of English grammar, spelling, and punctuation
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- You'll work with The Source's existing copy editor
- You'll work with writers to help them iron out any wrinkles in their articles
- You'll be required to attend an editing session every other Sunday afternoon (twice a month)

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February 23–March 8, 2016

Cultural Calendar

by JAKE MCGRAIL

Sumie: Ink Brush Paintings
Feb. 13–May 8
Nikkei National Museum and Cultural Centre
6688 Southoaks Cres., Burnaby
www.centre.nikkeiplace.org

Takao Tanabe, a Canadian born painter of Japanese descent, is showcasing his works using *sumie*, also known as brush painting, ink wash painting or Japanese ink painting. His works generally focus on landscapes, particularly those of British Columbia, where he was born and raised. Over 35 of his works will be on display.

Global Soundscapes Festival: Notes from the Araxes Basin
Feb. 19–29
Various locations
www.vi-co.org

The Vancouver Inter-Cultural Orchestra will be showcasing music from the Middle East in an intimate concert by contemporary Middle Eastern (Turkey, Armenia, Lebanon and Iran) and Canadian composers performed by Vancouver-based musicians and guest ensembles from Victoria and Montreal. A musical, intercultural transcendence not to be missed.

Secrets of the Penthouse: Heritage Vancouver Night
Feb. 24
The Penthouse
1019 Seymour St., Vancouver
www.forbiddenvancouver.ca

Forbidden Vancouver is once again pulling back the curtain on a Vancouver building, allowing a unique peek inside. Next up is The Penthouse, where you'll be guided by the nightclub's owner



Photo by Bill Meeker

▲ Secrets revealed.



Photo courtesy of Dancers of Damelahamid

▲ Dramatic dance and intricate masks are part of the Dancers of Damelahamid's regalia.

Danny Filippone on a one-of-the-kind tour of the family-run business that has been on the streets of Vancouver since 1947.

Vancouver Recital Society: Richard Goode
Feb. 28
Vancouver Playhouse
600 Hamilton St., Vancouver
www.vanrecital.com

One of the leading interpreters of Classical and Romantic music will be at the Vancouver Playhouse. This multiple award-winning musician takes the stage here for the first time since 2007. His music is powerful, deep, expressive and unique, making this a concert certainly worth attending.

Coastal First Nations Dance Festival
March 1–6
Museum of Anthropology, UBC
www.damelahamid.ca

The Dancers of Damelahamid are once again performing at MOA. Indigenous songs, stories and dances are at the heart of the festival and dancers from B.C., the Yukon, Alaska and Washington State as well as international guests will perform in their traditional styles following age-old customs that are still relevant today. Started in 2008, the Coastal First Nations Dance Festival is an opportunity for First Nations artists to share their talent, allowing all cultures to shine through.

VSO: The Legendary Itzhak Perlman
March 2
The Orpheum
601 Smithe St., Vancouver
www.vancouverSymphony.ca

Itzhak Perlman has accomplished so much in his career. He's won an academy award, played at a White House state dinner for Queen Elizabeth II, been awarded the Presi-

dential Medal of Freedom and much more. Now he's at the Orpheum, and he's ready to dazzle all comers with his music, including Beethoven's 7th symphony.

Harumatsuri (formerly J-Fest)
March 5
Nikkei National Museum and Cultural Centre
6688 Southoaks Cres., Burnaby
www.centre.nikkeiplace.org

The Nikkei National Museum and Cultural Centre will be hosting this annual one day celebration of Harumatsuri, a celebration and exhibition of Japanese arts and culture. Panels, video and AMV showings, games, artists, vendors and more will be on hand at this Japanese cultural extravaganza.

Indian Summer Supper Club at Nuba
March 8
Nuba in Kitsilano

3116 West Broadway, Vancouver

Get ready to eat some of the best Lebanese food in Vancouver at Nuba, where a three course meal of their healthy and delicious cuisine will be eaten along with contemporary arts put on by the Indian Summer Festival.

Vancouver International Women in Film Festival
March 8–13
VIFF's Vancity Theatre
1181 Seymour St., Vancouver
www.womeninfilm.ca

Two local films will have their premieres, and five international films will have their Canadian debuts at the Vancouver International Women in Film Festival, presented by Women in Film and Television Vancouver. This is the 11th installment of the festival celebrating the best of cinema created by women.

► "Integration" from page 1

Sato, who holds a B.A. in psychology from UBC, says she has always been fascinated by group dynamics and what drives people to make certain decisions.

For anyone not part of the hip hop culture, says Victor Tran, 27, a member of Project Soul, battling emotes as a tribal-feeling.

"It's like a war is going on, but there is no harm done and the language is universal," says Tran.

Fostering art and creativity

Project Soul started as a way of transitioning between pieces presented by SOULdiers, says Sato, so dancers would have time to change costumes and get ready for the next act. All the members of Project Soul are colleagues Sato knew through the street dance scene, or were dancers she had battled against.

Eventually, Project Soul was discovered by an elementary school teacher who wanted to have the group come in and teach students how to dance

and put on a small production. Later, Project Soul was selected to become a part of ArtStarts in Schools, a non-profit organization that supports artistic endeavors for students. As a result, they have been touring through schools for the past seven years.

Tran says ArtStarts is a good way to encourage students to pursue art and "let them know that it's okay to be yourself."

"My parents were okay with me dancing because they saw that it kept me away from gang activities and they saw a [positive] change in me," says Tran.

Fresh moves and perspectives

Tran, who is currently studying environmental law at Kwantlen Polytechnic University, is also a breakdancing instructor at SOULdiers. As a b-boy (break-dancer), says Tran, battling is an integral part of hip hop culture.

He became interested in hip hop culture when he was 15 and started a petition to have a hip



Photo by Emeraude Dallaire-Robert

▲ "Into the Tao" explores the mindset of a street dancer in moments of intense battle.

hop class at his high school as an elective. In addition to being a part of Project Soul and SOULdiers, Tran is also a part of the Now or Never crew (N.O.N), one of Vancouver's longest running dance crews.

"I constantly discover more about myself and I keep growing and evolving. Because in hip hop, you want to stay 'fresh' while stay-

ing true to yourself at the same time," says Tran.

Tran describes the members of Project Soul as having a dynamic but easygoing relationship with each other and to him, they are like family.

"We have a lot of creative ideas and energy; and Kim oversees everything," says Tran. "She's like the brains behind the master

plan and we are like a super crew. Everyone is so humble and hungry to learn more."

Every member of Project Soul is highly talented in their specialized dance style and Tran says they may be the best in the city.

"I'm always trying to create new art and Project Soul gives me that opportunity," says Tran. "We want to push the envelope for where street dancing goes and present it in a new light."

Sato feels that what makes Project Soul unique is they are a diverse group, with many different disciplines, and each individual brings their own strengths.

"I'm very fortunate that everyone loves each other, and they're excited to be in the same room together," says Sato. "I would love for us to tour with our work, in Europe or Asia, and connect with more diverse audiences."

Project Soul will be performing at the Roundhouse Exhibition Hall from Mar. 10–12 (7 p.m.). For more information, please visit www.vidf.ca.

The Great Northern Way

A new creative arts centre for Vancouver is burgeoning along Great Northern Way. It's part of the False Creek Flats in an area dominated by the new Great Northern Way Campus (GNWC), roughly situated between Thornton Ave. on the west side, Glen Drive on the east, the Burlington Northern and Santa Fe Railway (BNSF) on the north, and Great Northern Way on the south. This is a parcel of land formerly belonging to Finning International, the world's largest dealer of Caterpillar tractors, established in this area by the Finning family in 1933. In 2001, Finning donated almost 19 acres of this land to a consortium of four major schools of advanced education: UBC, SFU, BCIT and Emily Carr University who jointly administrate the GNWC.

What is arising is the amazing transformation of a former industrial area to an educational mecca for the arts as well as galleries and other businesses. The first major development was The Centre for Digital Media (CDM) which began in 2007. It's roughly in the centre of the land parcel with two buildings, the first a former Finning Caterpillar tractor factory, and a second which houses the majority of learning spaces as well as 76 student apartments. CDM offers a master's program in digital media as well as being home to industry studios that it leases. Students are well positioned to serve the film industry.

Another major development is Emily Carr University, now relocating just to the west of CDM, of course with a much bigger footprint than what is



now has on Granville Island. We can see its construction cranes in the top right part of the picture, with all the construction trailers at the bottom. With its needed expansion, Emily Carr hopes to be internationally known as one of the top schools for graduate and undergraduate programs in Media Arts, Design and Visual Arts. It sees itself as a dynamic connector between art and industry, research and entrepreneurship as well as invigorating the Great Northern Way district into becoming a new cultural hub for the city of Vancouver. The campus will be built to LEED Gold Environmental Standard.

There are also a variety of other businesses locating here which help financially and otherwise to support the GNWC.

On the eastern side of the Campus we have BCTIA Innovation Hub. It helps tech companies to grow by providing support and space. It features technology and art installations from more than 25 local technology companies and artisans.

Mark Anthony Brands, fine wine merchants, has a facility behind BCTIA. The Mountain Equipment Coop head office is a bit further to the east near Glen Drive. It's built to LEED Platinum Environmental Standard.

Just a bit to the west of the Emily Carr site and closer to the BNSF Railway are two of Vancouver's well-known galleries, Monte Clark and Equinox. They are in the red rectangular building in the upper left of the picture, formerly a repair centre for Finning tractors. They now enjoy

abundant space at more reasonable rents than was the situation at their former south Granville St. locations. They serve as a great complement to Emily Carr and the CDM. Unfortunately, future plans for the Skytrain which will go west to UBC may be built in their exact location.

Between 1st Ave. and Great Northern Way, just to the west of Thornton Ave., the GNWC has sold 2 parcels of land it gained from Finning to Onni Development. There is a low rise condo building of about 6 storeys and at this point the prices seem somewhat reasonable for Vancouver with a fair amount of square footage offered for the price. Next to this is Artech, not related to the GNWC, built in 1994 with 67 steel and frame artist live/work units.

There are other businesses fairly new to the general area. Just a little to the west of Artech, adjacent to the BNSF railway tracks, is Red Truck Beer Company together with its own diner. It's one of many small brewing companies located in the area historically known as Brewery Creek, which had a booming brewery industry during the 1890's.

Heading towards Main we have the Catriona Jeffries Gallery, the Winsor Gallery and Gallery Jones along East 1st Ave.

It's a dynamic area transitioning from an industrial neighbourhood ripe for development of all kinds; let's hope it can keep some of its authenticity and relatively low rents for artistic endeavours.

Don Richardson



▲ A bread pudding sweet enough to lift the soul.

Challah bread pudding with apples and honey

Here is a recipe that combines several Jewish favourites into one beautiful breakfast dish. The wonderful eggy deliciousness that is Challah bread is comparable to the French brioche and lends itself very well for day-old bread dishes. According to mitzvah (Jewish law) Challah is bread that has been 'separated'. Part of the dough of each loaf needs to be offered to the priests. These days that usually means that a little ball of dough will be burnt in the oven next to the bread. Honey, apples and walnuts have a special place in Jewish culinary tradition. Apples dipped in honey are consumed at the Jewish New Year (Rosh Hashana) and symbolize the wish for a sweet new year. A mixture of chopped walnuts, honey and apple is traditionally served at Seder dinner during Passover and symbolizes the

mortar used by Jewish slaves to build the Egyptian pyramids. What better way to combine all of these traditional ingredients than a dish that will make your house smell absolutely divine?

Ingredients

- 1 tbsp cinnamon
- 1/2 tsp ground ginger
- 1 apple, cubed
- 6 eggs, beaten
- 2/3 cup sugar
- 1 cup half & half
- 2 tbsp melted butter
- 1/2 cup chopped walnuts
- 1/4 cup sultana raisins
- 1 tsp vanilla
- Honey, to serve
- 1 small loaf of challah, day old, ripped into 2 inch pieces

If you're using fresh Challah, you can spread the pieces out on a couple of rimmed baking sheets, and bake them in a 275°F oven

until slightly dry, about 10 minutes.

Method

1. Butter a ceramic baking dish, 9 in. by 13 in.
2. In a bowl, toss cubed apple in cinnamon, add raisins and chopped walnuts
3. In a separate bowl, mix eggs, half and half, vanilla, and butter together, add the sugar.
4. Add the ripped up bread to the egg mix. make sure all pieces are covered and let stand for a couple minutes to soak up all of the liquid.
5. Layer the soaked bread and apple filling into the baking dish, until snugly filled.
6. Bake in a 325°F oven for 35-40 minutes, or until slightly wobbly but not wet in the middle. Best served warm, drizzle with honey to serve.



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