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Coastal Dance Festival teams up with Nordic Bridges to celebrate local and international Indigenous performers



Photo par Chris Randie

by XI CHEN

Just in time to celebrate its 15th anniversary, Coastal Dance Festival will resume in-person performances at the Anvil Centre in New Westminster from April 20–24.

“It is going to be special this year, and people are really looking forward to it. As we are preparing, it just feels like it’s going

to be a very warm celebration,” says festival executive and artistic director Margaret Grenier.

Exciting contemporary Indigenous dance

A lot of new initiatives are taking place for this year’s festival. Participating in Canada’s Nordic Bridges initiative that aims to foster cultural exchange between Canada and the Nordic region, the festival

will premiere works from four Indigenous Sámi artists from Norway and Sweden.

As a festival first, it will have an evening dedicated to contemporary Indigenous dance, featuring a duet from Liv Aira, artistic director of the Sámi-based Invisible People Contemporary Dance from Sweden, and Marika Renhuvud, a dance educator and member of Aira’s dance company, as well

as Norwegian Sámi aerial acrobatic dancer Camilla Therese Karlsen. A local Indigenous artist Tasha Faye Evans from Port Moody will also make her festival debut, sharing an excerpt of her latest work Cedar Woman. “I think it is important that we share contemporary work, as well as their stories. As the director, I really had to find my own path to development. How can I contribute to this conver-

sation? How can I tell contemporary stories and also not just retelling but share teachings through stories that help navigate reconciliation, navigate colonial history,” says Grenier.

The festival will also introduce a new program called Artist Sharing, which features short presentations and panel discussions to complement the stage performances and help the

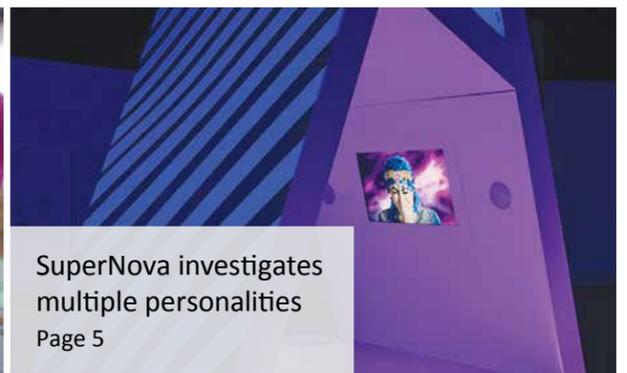
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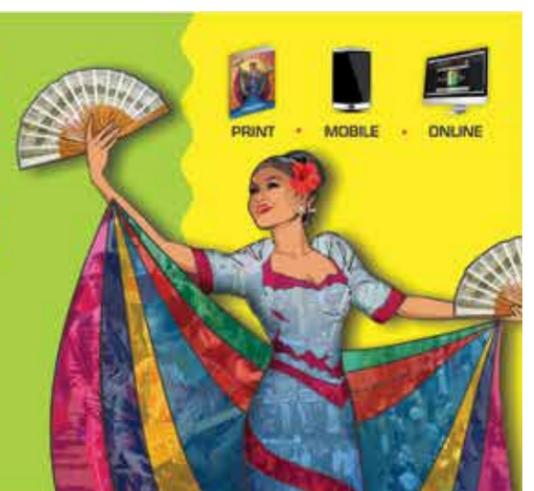


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Easter: religious rites blend with culture

by MASHA RADEMAKER

Various religious communities of Metro Vancouver are observing the Holy Week, this month, which starts on Palm Sunday and culminates in the Easter celebration on Apr. 17, this year.

The Christian Easter period begins with the Great Lent, a 40-day period preceding Easter, which is the longest fasting period of both the Eastern Orthodox Church and the Eastern Catholic Church.

The Greek-Orthodox community starts this period in February with “Clean Monday,” a day where, especially in the past, the house was cleaned of all meat products.



Photo courtesy of Michael, Flickr

▲ Easter egg bread.

“In Greece we usually go outside for picnics and we fly kites on this day – it is a big celebration,” says Lizette Pappas, a member of the Hellenic Community of Vancouver and St. George Greek-Orthodox Cathedral. “And for Easter, our ladies society, Philoptochos, is going to bake 700 Easter breads, tsoureki, and sell them to the community”.

Pussy willow

Religious and cultural activities are closely related, something that Theresa Herchak, librarian for the Ukrainian Community Society of Ivan Franko, can relate to.

“On Palm Sunday we bless pussy willows as a symbol of good health, and remind ourselves that Christ was welcomed to Jerusalem a week before his crucifixion,” says Herchak, who is a member of the Holy Dormition of the Mother of God Ukrainian Catholic Church in Richmond. “Instead of palm leaves, pussy willow branches are blessed in Ukrainian churches. We tap each other on the shoulder with the pussy willows and wish each other health, strength and beauty.”

This all happens during the Great Lent, when both the Catholic and Orthodox communities are supposed to abstain from eating animal products and from drinking alcohol.

“In this period we keep ourselves focused on the resurrec-

tion of Jesus and the resulting salvation of mankind, which is at the heart of the Christian faith. As a child, this period was really challenging. If anyone gave us candy we would keep it until the end of Lent, when we could enjoy the things we had denied ourselves,” says Herchak.

Procession

In the Holy Week before Easter, a week full of religious services will start. On Friday, the day on which Christians commemorate the crucifixion of Christ, both the Catholic and Orthodox communities create a tomb in which they symbolically place a picture or statue of Jesus.

“This is a very solemn, painful day, on which we abstain from eating boiled foods and oil. After the church service, the tomb is taken out of the church and we walk like a funeral procession around the block, chanting different hymns and holding candles,” says Pappas.

The Ukrainian Holy Dormition of the Mother of God Church usually holds this procession at the crack of dawn.

“In the early morning light we walk three rounds in procession around the church, with wooden clappers and a set of bells. The priest knocks three times on the church doors and says ‘Christ has risen,’ and then everybody repeats his words. When the doors open, mysteriously the tomb has disappeared, and three wonderful days full of joy start,” tells Herchak.

On Easter Day, during the Divine Liturgy, Ukrainian Easter baskets filled with traditional Easter breakfast items like eggs, beet, horseradish, different kinds of meat and special breads, are blessed in Church.

Luck

The Greek-Orthodox community celebrates breaking the fast with an extensive Easter breakfast during which the red dyed eggs are cracked open.

“Whatever egg remains the strongest will have the most luck the following year. The red paint on the egg stands for the blood that Jesus shed for us. Because of the cracking, most of the families need three or four dozen eggs,” says Pappas.

Rev. Fr. Timoleon Prattas, parish priest of the Sts. Nicholas and Dimitrios Greek-Orthodox Community, will read the gospel in different languages on Easter day, among others in English and Greek.

“During the actual Easter day, which we call Pascha, we have vespers of love and many families will attend the church service. We read it partly in English so the children can understand it. This is the most important day on the orthodox calendar, and there is absolutely no fasting,” he says. ✂

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Issues and Ideas

Harness arts and cultural sector in fight against climate change

The Minister of Canadian Heritage, Pablo Rodriguez, announced he will soon be holding a national summit on the recovery of the arts and culture sector. Among the topics of discussion will be the critical role for the cultural sector in the fight against climate change.

That's good news. Arts and culture are usually absent from discussions about climate and environmental policy. Currently, the federal government's Net Zero Advisory Group includes no representation from the social sciences or cultural sector. Neither do the climate mitigation models used in Canada to help guide government policy include culture and broad behavioral change in their parameters.

The assumption is that culture won't change enough to challenge our obsession with unsustainable economic growth and that future technological developments will – fingers crossed – save the day.

The environmental challenges we are facing call for nothing less than having to rapidly transform our society to bring human activity within planetary limits to ensure the long-term viability of all species.

According to the United Nations Environmental Programme, the world needs to reduce planet heating pollution by at least 7.6 per cent per year, every year this decade, to limit global heating.

So, what role might the arts and cultural sector play in facing the climate and ecological emergency?

There's a growing recognition that our planetary emergency can't be addressed through an incremental approach. Calls for a WW2-scale economic and social mobilization have been growing in the United States, Canada, and Europe, thanks to groups like Sunrise Movement, World War Zero, Extinction Rebellion, and thought leaders like Joseph Stiglitz and Seth Klein.

We know that economic mobilization will require supply-side policies, like rapidly phasing out fossil fuels, transforming our food systems, and restructuring our built infrastructure accordingly. But alone, these won't be sufficient. Without a parallel social mobilization – through the use of culture and information – the rapid adoption of lifestyle and behavioral changes at the population level needed will likely not materialize.

Multiple initiatives are now emerging around creating a larger role for arts and cultural institu-



▲ SCALE wants artists to take the lead in the shift from hyper-consumerism to environmental stewardship.

It's also time we revisited our cultural policy framework in Canada.

Canada's cultural framework, infrastructure, and funding programs need to create an enabling environment for the sector to participate fully in such a mobilization. Many of the programs and institutions under Canadian Heritage date back more than 20 years and weren't conceived with 21st century challenges in mind. It's time we embraced the power of this sector to help meet our international climate and environmental obligations.

We urgently need to reflect on the essential role arts and culture have in addressing our planetary emergency and enabling a green recovery. The summit will be a welcome opportunity for artists and cultural workers to raise their voice about the emergency and imagine a stronger role for their sector in reauthoring our global discourse towards a sustainable pathway forward.

ANTHONY GAROUFALIS-AUGER is an organizer with the Climate Emergency Unit. He is a founder and coordinating circle member of the Sectoral Climate Arts Leadership for the Emergency (SCALE). He lives in Montreal.

tions that both implement greening practices and imagine how culture can help shape the ecological values and norms needed to shift us from hyper-consumerism to environmental stewardship.

This is the mission of the newly formed Sectoral Climate Arts Leadership for the Emergency (SCALE) organization, which will be launching publicly in the coming months. In partnership with the Climate Emergency Unit, SCALE is attempting to catalyze the sector around addressing our planetary emergency.

SCALE was founded on the belief the arts and cultural commu-

nity in Canada is uniquely placed to help with the emergency mobilization required. The organization recognizes the power of storytelling to help us embrace new perspectives and create a sustainable vision of the society we aim to build.

It's through arts and culture we can win hearts and minds to engage citizens in rigorous, sustained individual and collective action and gain support needed for the success of supply-side policies. SCALE is working to outline what exactly a green and just recovery for the sector would look like in the lead up to the summit.

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► “Coastal Dance Festival” from page 1 audiences deepen their understanding of Indigenous artistic practices, histories and sources of inspiration.

In addition to the contemporary theme, 15 Indigenous groups from throughout British Columbia, Washington, Alaska, the Yukon and Ontario will also showcase their performances at the festival. Traditional Indigenous dance practices usually feature characters in full regalia and sometimes wear carved masks dancing to rhythmic songs.

“Everything really is a way to carry stories. Whether it is in the form of the regalia or a piece of carved mask, all of these really help to portray the stories that are being told, and they tell the history of our families and our communities. They are very specific and really help to portray our identities – where we come from when you go from region to region. You can see the difference. Every community has something unique to its region and the stories are very specific,” Grenier explains.

Carrying on the tradition

The festival was organized by Dancers of Damelahamid, a dance company that was set up by Grenier’s parents over four decades ago. Grenier sees the festival as a family tradition that has been carried through the generations to celebrate and honour the Indigenous community and practices.

“The work they did ensured what we have today. They also hosted a festival at that time annually, and I saw how much that meant, as an opportunity to grow up with all the surrounding communities. When we started the festival again in 2008, it was really sort of to bring back that experience. My two children – who are now grown up – they had a chance to be part of the festival community as well over the last 15 years,” says Grenier.



Photo courtesy of Git Hayetsk

▲ Git Hayetsk

She adds that intergenerational practices are a big focus for the festival and she is pleased to see practices get carried on by the younger Indigenous generation.

Injecting new life into hoop dance

One such youngster is Theland Kicknosway, an 18-year-old Indigenous youth of the Wolf Clan from Ontario. Beyond popularity within his own community, Kicknosway has also earned a massive social media following with his own style of Indigenous hoop dance.

Hoop dance is an Indigenous dance practice that comes from the Southwest United States, and it nearly went extinct about 70 years ago because of the legal restrictions back then, according to Kicknosway.

“Because of the strength and resilience of our people, they took the dances underground and were able to still pass them on to the younger children who then grew into our grandparents. So I always give thanks to their strength for continuing on with our traditions even in the hardest of times,” he adds.



▲ Swedish Sámi contemporary dancers Liv Aira and Marika Renhuvud.

Originally the hoops were made from red willow and dancers will use them to create their own stories such as different creatures that one might see in nature. A lot of the hoop dance moves are standard and have been passed on through generations but every dancer will also create their own moves.

“It’s really up to your imagination and your creativity as a dancer to bring designs and animals to life. To me, it’s about bringing a story to the world through these hoops,” Kicknosway explains. “The beautiful thing about this dance is it shows us we are all unique in our own ways. Maybe one individual will see an eagle, another person will see a hawk and someone else will see a butterfly. We all see things differently to our interpretations.”

Kicknosway was hooked on the dance when he saw it for the first time at the tender age of four and started the dance practice at the age five. He spearheaded his own innovation in the dance by using LED light hoops and making the performances more mesmerizing for the audience.

“As a storytelling dance, I have come to the understanding that it’s also healing for some tribes and nations. I am just amazed at the type of work that I have been able to do and the people that I have been able to share this with. I think that’s really what it’s all about. It’s about our people and being able to share as much as we can,” he says. ✍

For more information please visit: www.damelahamid.ca



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Issues and Ideas

Photo courtesy of Senate of Canada

SuperNova Intergalactic personas and character studies to discuss and provoke the authenticity of culture

by RAFAEL ZEN

Hosted by the grunt gallery, Canadian-Iranian visual artist Rah's new show suggests discussions that, acting as parody, essentialize qualities that validate ethnicized and racialized experiences in contemporary cultures.

Throughout April, the grunt gallery hosts *SuperNova*, a new exhibition by Canadian-Iranian exile and diasporic artist Rah. The show, curated by Vanessa Kwan and Whess Harman, is a multi-disciplinary video installation that features a series of carefully conceived personas intended to deconstruct ethnic and gender stereotypes. At the installation, three fictional characters are presented as contestants on an American Idol-style galactic talent competition show adjudicated by a panel of extraterrestrial judges – all portrayed by the artist herself.

"We were really excited to see how much thought had gone into using the competition show format and linking it with conversations about authenticity, race and ethnicity as well as the touchstones to drag and performance art," says Harman about what had caught the curators' eyes towards the show.

"Frankly, keeping control of this type of work is really difficult and can easily come off as

a style that is somehow embedded in the way queer creators have intercepted cinema.

"Though there is no censorship within the work itself, it does remind me a lot of watching films from queer directors made during the Hayes Code era; that we can see something so familiar, but there's just something

"Though I'm not Iranian, I was struck by how easily these types of attitudes and characters were also recognizable. Oreo, for example, is someone who is of one identity but desperately asserting herself as another and seeking outside validation," says Whess.

Analyzing the other characters, he also exemplifies

“We were really excited to see how much thought had gone into using the competition show format and linking it with conversations about authenticity, race and ethnicity...”

Whess Harman, curator

slightly displaced about it that demands closer attention," he adds.

Identity as spectacle: intergalactic personas against the essentializing of ethnicity and race

When attending *SuperNova*, viewers can expect to be featured to a series of characters that Rah has performed as over several years, mostly conceived as caricatures of identity-based roles that may sug-

that Fatimah is presented as someone who is read as deeply authentic for how she presents herself, although viewers know little of how to verify this and why she would seek the validation of a panel of judges.

"Finally there is Coco, who is someone trying to reconcile their identity through innovation and isn't hinging their authenticity on what the judges ultimately rule. In that, I think for me, Coco is the one who embodies the spirit of the show most thoroughly," he said.

Addressing a critique and reflection of some of the internal conversations and conflicts that happen within ethnicized and racialized communities, *SuperNova's* grandiosity becomes a matter of putting these conversations on a galactic stage that may reveal how that kind of internal community scrutiny can feel.

By literally competing to be verified by a wider community and to rise above, these types question – with the audience – who is performing the most authentic version of culture and what accolades and rewards come with that.

"Rah is someone who recognizes the power of performance and has very purposefully learned how to utilize it for deeper conversations. I think when you come to the exhibition you can expect that you will want to see it again; the first time though it's hard to get away from just the pleasure and enjoyment of the work, but the second time you can start to think through, decode and take it all in," says Whess, inviting all communities to visit the gallery and enjoy the show.

SuperNova will be exhibited Mar. 26 to Apr. 30, at the grunt gallery. Because the exhibition features strobe and flashing light effects, on Thursdays the gallery will offer an alternative light experience.

To contact the gallery, call at 604-875-9516 or visit www.grunt.ca

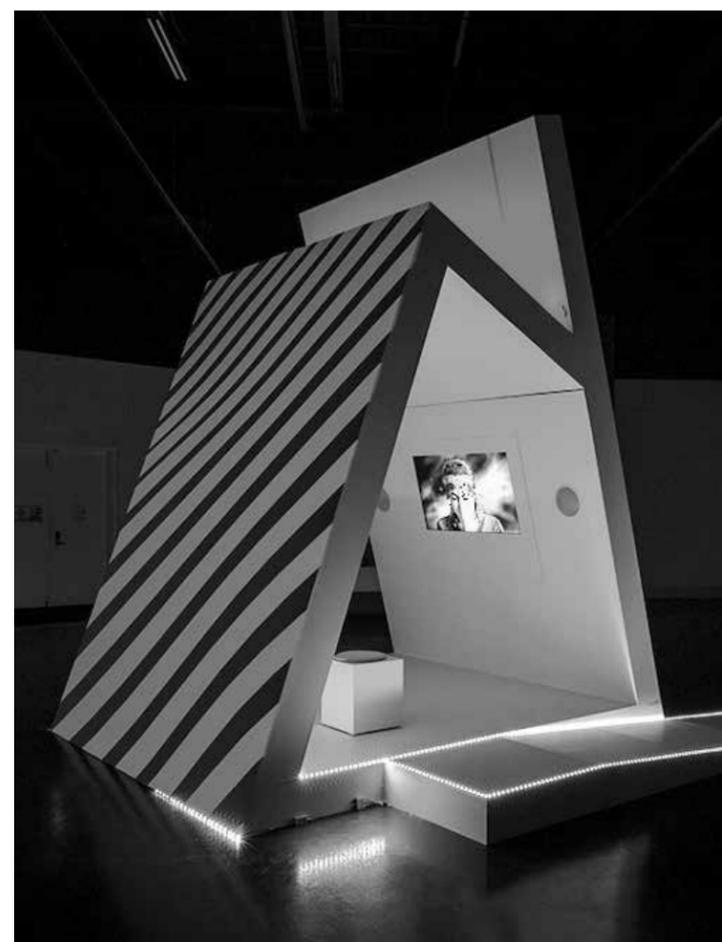


Photo by Scott Lee

▲ *SuperNova* features three fictional characters who are presented as contestants on an American Idol-style galactic talent competition show, adjudicated by a panel of extraterrestrial judges – all portrayed by the artist herself to question the authenticity of culture.

gimmicky, but this work really holds everything in without being either pandering or so serious that it becomes difficult to engage with," he says.

From the curator's perspective, the artist's vivid vision of aesthetics, and a deep interest and understanding of working within genre tropes, may signal

gest a critique on ethnicity and gender structures.

In the universe suggested by the video, net and performance artist, reality show contestants Oreo, Fatimah and Coco reveal stereotypes by focusing and essentializing certain qualities many ethnicized and racialized people have experienced.

A national child-care program: it took a pandemic

One of the most meaningful outcomes of the pandemic is the long-awaited establishment of a national program to provide high-quality, affordable child care. Advocates argue that this \$30-billion investment will be good for children, good for women and good for the economy.

With every province now having signed on, the program's path to realization and the promise it holds is worthy of our consideration and reflection.

As the world began to grapple with COVID-19, Canadians saw a startling 70% decrease in women's labour force participation, taking it to the lowest level in 30 years. Some studies reported that 500,000 women had not returned to work in 2021, while others noted a three-fold increase in women filing for long-term unemployment compared to 2020.

In addition, data from child advocates spoke to the pandemic's harmful effects on children, whether it be on their education, socialization and mental health; all of these changes were linked to daycare or school closures and changes in families' financial circumstances.

with Senator Julie Miville-Dechêne, who is the former chair of the Quebec government's Conseil du statut de la femme, and renowned labour economist Senator Diane Bellemare. We invited economist Armine Yalnizyan and Carleton University political management professor Jennifer Robson to speak about child-care policy.

Senators also wrote pieces urging policy-makers to make child care a priority. Many spent hours on the phone with members of cabinet, pushing for progress. We were elated to support Budget 2021, which pledged \$30 billion over five years to build a national early learning and child-care system.

In fact, this announcement has become the silver lining of this pandemic for millions of families who can now afford care and for the children who will benefit from it. Every province and territory has now signed the bilateral agreements, with Ontario being the most recent addition.

What comes after these agreements? Robust workforce training and retention programs are required to secure a high-quality workforce. Investments in capital infrastructure are sorely needed. The focus on public or non-profit models over a private model is also crucial. Data collection to measure performance and ensure equity is essential.

It took 50 years and a pandemic to get us to this point, but in a matter of months, millions of Canadians will see their child-care bill cut in half. This will transform many lives.

But after popping the champagne, we must refocus and carry this all the way or else we will see lacklustre results for Canadians. We look forward to working toward a Canada where every child, from coast to coast to coast, has access to the early child care and education they deserve. ✍

Senator ROSEMARY MOODIE is a former pediatrician and neonatologist, and a strong advocate for children. She represents Ontario in the Senate. Josh Dadjo is Parliamentary Affairs Advisor to Senator Moodie and is completing his master's degree in political management at Carleton University.



Photo courtesy of Senate of Canada

▲ Senator Rosemary Moodie.

Thanks to leading economists, child care took centre stage as a considerable policy initiative to meet the moment. Craig Alexander from Deloitte Canada concluded that the national child-care policy was not only good for kids and families, but it would also return \$1.60 to \$5.80 into our economy for every dollar spent.

In the Senate, we watched the situation unfold with great interest and got to work.

Our office organized a panel discussion in the fall of 2020

Bad Parents

A modern take on parenting

by ISHA OHRI

Parenting is like figuring out a puzzle in the play *Bad Parents*, says performers Raugi Yu and Josette Jorge. *Bad Parents* reveals the real story of parenting and does not hide behind rose colored glasses like other portrayals in vAct's presentation at the Cultch Historic Theatre, Apr. 21–May 1.

"Always be kind. No matter what is happening or what you THINK is happening...always be kind," says Yu, about the message he wants the audience to get.

Written by Ins Choi, *Bad Parents* was developed over four years, and the play is co-produced by Prairie Theatre Exchange and the Soupepper Theatre Company.

On marriage and parenting

New parents, Charles and Norah (Yu and Jorge), are trying their hardest with an overbearing toddler, but still fumble along the way on their journey. And both Yu and Jorge are extremely passionate about bringing this play to a live audience.

Yu and Jorge agree the play is very honest, which is also an-

other side of beauty and a very real view of parenthood.

"I think it's relevant because it is a story about so many things that come up through the evo-

lution of being an individual, to becoming a couple, and then a family of three. All the vulnerability and discomfort as well as the love and revelation," says Yu.

Yu points out he was able to be a part of the workshoping and iteration of this play for two years, and was recognized by being offered the role of Charles. He also

is being able to share the stage with Yu, who is one of her closest friends. They have been friends since 2003 when they first shared the screen. Since

For Yu, balancing various parts of his life such as coaching, teaching and stage, has been particularly difficult. There are only four characters

“... it is a story about so many things that come up through the evolution of being an individual, to becoming a couple, and then a family of three.

Raugi Yu, performer

lution of being an individual, to becoming a couple, and then a family of three. All the vulnerability and discomfort as well as the love and revelation," says Yu.

mentions how thankful he is that he has been able to work with Jorge and their director, Meg Roe.

Jorge shares that the best part of working on this story

then, they have worked in TV and film together.

Ongoing challenges

Although COVID-19 dampened the mood a little bit, the actors are eager to finally portray this narrative in front of audiences. It is their first project back from the pandemic. Yu shares how he has come to accept COVID-19 as part of the "new normal" and has now pivoted to account for uncertainty due to COVID-19.

As for Jorge she mentions commuting from Toronto with her nine month old baby. Her husband and toddler, 3, are in Toronto. This separation of the Jorge family has been hard since they have never been so far apart before for so long! But luckily the family will be reunited on opening night.

in the play, therefore demands were higher.

"There were some nights I only got three hours of sleep. All totally worth it," he says.

Above all, Yu and Jorge would like the audience to be able to resonate with the play and understand that people can relate to their pain, especially with parenting. Jorge mentions how her character, Norah, represents the moms who love their child but are unsure if they are doing the best for them. As for Yu, he underlines that the characters represent the traditional sense of marriage and parenting, but also shed light on the harshness of the tradition and how it impacts their progression as people. ✂

For more information please visit: www.vact.ca



▲ Raugi Yu and Josette Jorge.

Recipe by Ben Kiely

Armenian Easter bread

Choereg is a traditional, slightly sweet bread, especially made for Easter time.

It is delicious for breakfast with a nice cup of coffee, similar to a French brioche bread. *Choereg* can be made individually or as a large braided loaf of bread.

One of the ingredients is a spice called Malheb, which is used in cooking throughout the Middle East, Turkey and, of course, Armenia. It is dried cherry stone that is ground into a powder and used mainly in breads and sweet baked

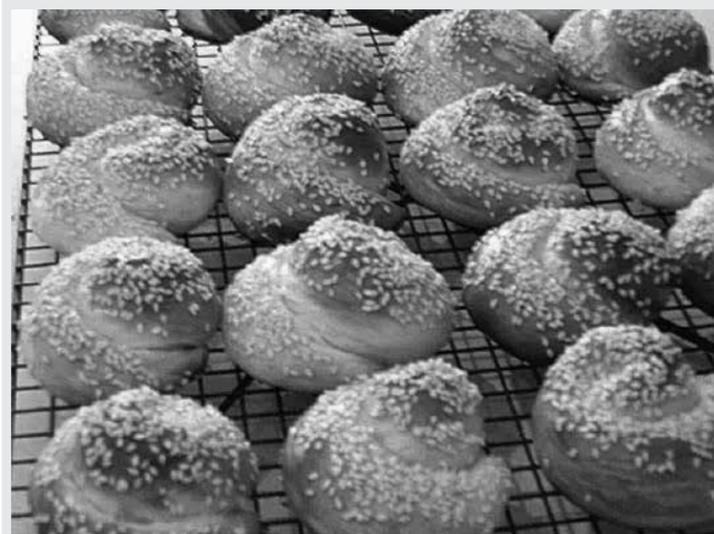
- active dry yeast
- 5 free range eggs
- 6 cups all-purpose flour
- 1-1/2 tsp baking powder
- 1-1/2 tsp ground mahleb
- 1-1/2 tsp salt
- 1 egg, beaten
- 1 tbsp sesame seeds

Method

1. In a saucepan over medium heat, combine the milk and butter. Heat until the butter is melted, but do not let it boil. Stir in one cup of sugar until dissolved, then set aside to cool to lukewarm.

temper the eggs and not cook them. Add the yeast mixture, and stir just until blended.

4. In a large bowl, combine the flour, baking powder, mahleb and salt. Make a well in the centre, and pour in the wet mixture. Stir until it forms a sticky dough. Pour onto a floured surface and knead in additional flour as needed to make a more substantial dough. Knead for about 10 minutes. Place in an oiled bowl, and set in a warm place to rise for about two hours, or until doubled in size.
5. When the dough has doubled, punch down, and let rise until doubled. It will only take about half as long this time.
6. Separate the dough into five even portions (if making buns take 2 oz portions and roll them into bun shapes), then separate each of those into thirds. Roll each of those into ropes about 12 inches long. Braid sets of three ropes together, pinching the ends to seal, and tucking them under for a better presentation. Place the loaves onto baking sheets lined with parchment paper. Loaves should be spaced four inches apart. Set in a warm place to rise until your finger leaves an impression behind when you poke the loaf gently.
7. Preheat the oven to 350 degrees F (175 degrees C). Brush the loaves with the beaten egg and sprinkle with sesame seeds.
8. Bake for 25 minutes in the preheated oven, or until nicely golden brown all over.



items. Malheb can be found at most Middle Eastern food stores.

Ingredients

- 1 cup whole milk
- 2 cups unsalted butter
- 1 cup white sugar
- 1/2 cup lukewarm water
- 2 tsp white sugar (for yeast)
- 2 (0.25 ounce) envelopes

2. Meanwhile, in a small bowl, dissolve two teaspoons of sugar in warm water. Sprinkle the yeast over the surface and let stand until frothy, about 10 minutes.
3. Crack the eggs into a large bowl, and stir a little to break up the yolks. Slowly pour in the heated milk mixture while whisking constantly, so as to

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Please call 604-324-7733, go to www.pics.bc.ca, or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.



April 12–26, 2022

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

They say April showers bring May flowers; well hopefully it won't rain all month! There are plenty of things to see and do this month and I've included a sampling of shows, festivals and events happening around the city below. Have a great Good Friday and a happy Easter everyone!

In Wonderland
Apr. 7–16
www.gatewaytheatre.com

Don't be late for the Mad Hatter's tea party! Follow Alice through the rabbit hole and discover a world that's 'curiouser and curiouser.' To close the Gateway Theatre's 2021–2022 season, they will host the B.C. premiere of *In Wonderland*. In this imaginative and contemporary retelling of Lewis Carroll's classic novels,

Alice's Adventures in Wonderland and *Through the Looking Glass*, three actors fantastically portray the story's iconic characters, transforming right before your eyes. You will be swept away by theatre magic, as the stage spectacularly metamorphosizes into a stunning visual realm. Revisit these timeless stories in a newly imagined way and be guided through a journey of self-discovery, as Alice reflects upon questions like "Who am I?" and "Where do I really want to be?"

Chilliwack Tulip Festival
Apr. 11–May 1
www.chilliwacktulipfest.com

If you're heading out to the east, why not check out the Tulip Festival in Chilliwack this month? Launched in 2006, the Chilliwack Tulip Festival is the first attraction of its kind in the Fraser Valley – and it's still the largest in



▲ Sarah Roa, Graham Percy, Natascha Girgis in *In Wonderland*.

B.C., with millions of Tulip bulbs blooming each year! Guests can roam among more than 20 acres of 25-plus Tulip varieties and over 16 types of Double Daffodils!

Emerge on Main feat. Sapphire Haze: Cindy Kao and Aysha Dulong

Apr. 12, 7 p.m.
www.musiconmain.ca

Emerge on Main shines a spotlight on two fast-rising musicians, Cindy Kao (violin) and Aysha Dulong (electronics). Together they form the duo Sapphire Haze, and they've already blown Music on Main audiences away with their mesmerizing piece "Asphyxiation" at the 10th Modulus Festival. The duo blurs the distinction between acoustic and electronic sounds, and they encourage us to listen with more than just our ears. Please check out the Music on Main website for tickets and programme information.

Easter at the Cannery
Apr. 15–18
www.gulfofgeorgiacannery.org

Bring the family down to Richmond for the Georgia Cannery's annual "Easter at the Cannery," a fun-filled family friendly weekend featuring crafts, story time, games and of course, the annual Easter Salmon Scavenger Hunt, all happening inside the Gulf of Georgia Cannery National Historic Site. Throughout the day, they'll have activities suitable for kids ages 2 to 6 years old, including the Easter Salmon "Egg" hunt! Hunts start every 30 minutes, beginning at 11 a.m. and ending at 3:30 p.m. All Easter hunt participants will receive an Easter treat for their efforts!

Bach's Mass in B minor
Apr. 17, 3 p.m.
www.vancouverbachchoir.com

Johann Sebastian Bach's Mass in B minor is the German composer's epic summation of a lifetime of creating music. Written the year before he died, it is a massive amalgamation of pieces Bach wrote throughout his lifetime. The Mass in B minor showcases Bach's full range of musical expression – from misery and gloom to joyful exultations of hope and happiness. Music lovers around the globe widely consider Bach's Mass in B minor to be one of the most extraordinary accomplishments of any composer from any era, and the jewel of the Baroque era in particular.

National Canadian Film Day
Apr. 20
www.canfilmday.ca

The Ninth Annual National Canadian Film Day (NCFD) will take place coast to coast on Wednesday, Apr. 20. With fingers and toes crossed, Reel Canada has invited hundreds of screening partners across the country to once again host live in-person events wherever local public

health guidelines permit. And for those who are not yet at ease out in public (or who just prefer the couch) there will be plenty of online and broadcast events as well. For this year's programming Spotlight, they will highlight the explosion of remarkable cinema by Indigenous filmmakers working in Canada. The spotlight will reflect a broad spectrum of styles and genres including: dramas, comedies, documentaries, coming-of-age stories, horror and science fiction. NCFD activities will also include a live-streamed panel featuring high profile Indigenous film professionals, providing audiences with insight into this profusion of talent and storytelling, and what it takes to bring these stories to the screen.

Verses Festival of Words
Apr. 21–30
www.vancouverpoetryhouse.com

Verses Festival of Words is at it again! The Vancouver Poetry House is bringing together a broad intersection of poetic artists, including spoken word and page poets, storytellers, singer-songwriters and improvisers, to celebrate the power of the spoken word. This year's festival combines poetry with music inspired by a rich cross-section of genres, from hip hop to folk, experimental music to 80's glam rock. Featured artists at the festival include Rudy Fransisco, Kim-mortal, Desiree Dawson, Titilope Sonuga, Savage Family, Veda Hille and Joseph Dandurand.

Path of Miracles
Apr. 22, 7:30 p.m.
www.vancouverchamberchoir.com

Joby Talbot is a versatile British composer who has written music for a variety of purposes and in a wide range of styles. His Path of Miracles from 2005 is an exciting choral work that describes the pilgrimage to Santiago de Compostela, the Camino de Santiago. The texts are in several languages and the musical style reaches in many directions, balancing somewhere between traditional and novel. This work is a magnificent live experience and will be held at St. Andrew's-Wesley United Church.

A Minaret for the General's Wife
Apr. 22–July 31
www.richmondartgallery.org

In *A Minaret for the General's Wife*, being hosted by the Richmond Art Gallery, the minaret becomes a metaphor for that peculiar and potent feeling of being corporeally out of place, for structures built in locations where they seemingly don't belong, and for objects brought out of context – in other words; displacement, appropriation and extractivism. In his search to uncover the origins of the Kédainiai Minaret, Turkish-Canadian artist Erdem Taşdelen takes up these tensions through an array of disparate and tangentially related materials, assembling miscellanea in a web of relational and spatial collage. The resulting installation comprises archival photos, documents, replicas of artifacts, audiovisual material, a curious selection of objects and a book of vignettes from undisclosed origins.

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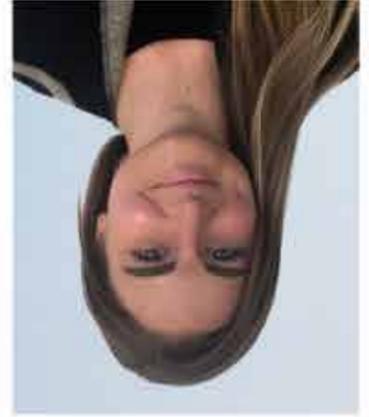
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