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Photo courtesy of Institute for the Oceans and Fisheries, UBC

Death by a thousand cuts – saving the ocean and its species

by XI CHEN

As June 8 marks the annual World Ocean Day, one is called to pay more attention to the sorry state of our blue planet, which is facing a cocktail of assaults from human pollution to climate change.

“The ocean is getting tired – it is not going to solve our problems, it cannot assimilate all the wastes, it is already overwhelmed,” says Juan Jose Alava, the principal investigator of the Ocean Pollution Research Unit from the Institute for the Oceans and Fisheries at UBC.

The ever-growing plastic problem

It isn't news that the world has a plastic problem, and the pandemic just aggravated it further,

causing even more havoc on the ocean.

“Millions of metric tons of PPE (personal protective equipment) were released into the ocean since the pandemic. No-where is plastic-free, even in remote areas of the world, even in the Galapagos,” says Alava, who is originally from Ecuador.

According to multiple media reports from last year, plastic waste weighing 25,900 tonnes has already leaked into the ocean since the onset of the pandemic. The pandemic hasn't officially ended yet, and, on top of that, there is also climate change.

“It is the interactions of many pollutants and many stressors that are impacting the health of the ocean,” says Alava. “We assume the solution for pollution is dilution but that is not

true. Because we know that the contaminant remains for many years and pollutants accumulate and biomagnify. Biomagnification means that the contaminant concentration increases in each trophic level of the food web. We need to look for preventive actions.”

In March, the United Nations has just signed a landmark agreement to create the world's first-ever global plastic pollution treaty, making it the most significant environmental deal since the 2015 Paris Accords. Canada is also expected to pass country-wide legislation to ban single-use plastics sometime this year.

However, Alava believes just regulatory changes are not enough and there needs to be a bottom-up approach from society.

“There is only one planet Earth, one global ocean. We need to change our behaviours away from being plastic dependent. We need to stop using plastic bags and plastic bottles or think carefully about whether we need a new electronic item,” Alava says.

He adds that fossil fuels also need to be phased out as plastic is made from petrochemicals.

Salmon and the Indigenous community

The unhealthy state of the ocean is also impacting all the species in it.

In a recent publication in the journal *Science*, scientists show that under a high-emission scenario from the continuing burning of fossil fuels, many creatures could face conditions too warm and with too little oxygen

to survive in the ocean, leading to a mass extinction event by the end of the century.

Closer to home, Alava points out that the stocks of a few species of salmon in B.C. such as the Chinook salmon are already being diminished.

“The salmon is the canary in the coal mine. It connects the marine life and the inland freshwater. They bring all the nutrients to all the animals, for the bear, for the wolf, and for us,” says Alava.

Andrea Reid, the principal investigator at UBC's Centre for Indigenous Fisheries and a citizen of the Nisga'a Nation, offers more insights on the state of Salmon in B.C., given that it is also a culturally significant fish for the local Indigenous communities.

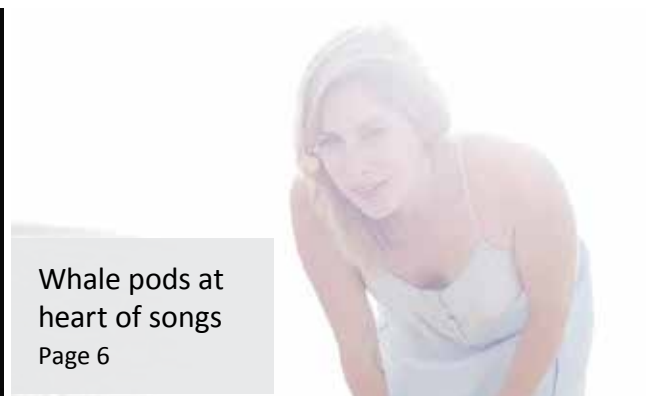
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Photo courtesy of Port Coquitlam

A mural for Reconciliation

by STAFF WRITER

Even though Reconciliation can be a daunting and confounding subject, Port Coquitlam's Riverside Secondary School's art department decided to engage with it after hearing about the Truth and Reconciliation Com-

miliarise themselves with the Truth and Reconciliation Commission's Calls to Action. The budding artists then used Johnson's digital painting to recreate a section in the form of a mosaic and add to it their newly acquired understanding of Reconciliation. This has allowed

weren't. Consequently, one of the art project's goals was to address the situation and change it.

"With an awareness of space and place, we thought to create this image of the land by enacting collaboration and reciprocity," the students explained in their statement.

The school intends to resurvey their students after the opening night of the show, and ask them the same questions they did before the project began: "Do you have a personal action plan for Reconciliation? Do you feel comfortable talking about Reconciliation with people outside of school?"

While visiting the exhibition, visitors too are welcome to ask students about Reconciliation. The school is hoping that the artwork will inspire further discussion on the topic in order to bring about change at large.

River of Reconciliation exemplifies the power of art, and the means that individual students have to address Reconciliation on a personal level.

“ With an awareness of space and place, we thought to create this image of the land by enacting collaboration and reciprocity.

Art Students at Riverside Secondary School

mission's Calls to Action. The school asked students to work collaboratively on one call to action, and to come up with one way that they as high-school students could rise to action.

each individual's understanding of land and Reconciliation to be depicted while still remaining faithful to the original artwork.

Sharing these collected perspectives with the community has allowed students to enact many of the First Peoples' Prin-

Around two dozen students replicated local Indigenous artist Kurtis Johnson's image of the Coquitlam River on their chosen piece of mosaic, adding symbols representing their individual participation in reconciliation, while acknowledging the occupation of First Nations' unceded ancestral territory. Their endeavours are reflected in a mural titled River of Reconciliation.

The collaborative artwork that addresses many aspects of Reconciliation is on display at The Leigh Square Community Arts Village in Port Coquitlam May 2–June 9, 2022.

How to create a Reconciliation-inspired mosaic

To spearhead the project, the students were asked to first fa-



Photo courtesy of Port Coquitlam

▲ The original artwork by Kurtis Johnson.

principles of Learning as per the B.C. curriculum.

Gestation of an art project

When Riverside Secondary School asked their students before the art project began if they had a "personal action plan for Reconciliation," 97 per cent replied that they did not. When the school also asked if students felt comfortable with talking about Reconciliation with people outside of school, most said that they

For more information visit:

www.portcoquitlam.ca/recreation/leigh-square-community-arts-village/exhibitions-2

https://myriverside.sd43.bc.ca/avittie/river-of-reconciliation/?fbclid=IwAR3RhLkFJCamhR5epvj54B7rD3DXljiYkLwlrKYACvZBrHA9VSH_9lPO1qY

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Basic Income is an affordable and compassionate response to poverty

An act to develop a national framework for a guaranteed livable basic income has been introduced to the House of Commons (C-223) by MP Leah Gazan, and in the Senate (S-233) by Senator Kim Pate. The Bill is a response to the years of neglect that have undermined our social safety net to the point where medically assisted death seems preferable to legislated poverty among people with disabilities, where people are without housing shelter in city parks and bus shacks, and food banks are over-run.

Despite years of evidence demonstrating the health and social benefits of basic income, there are critics. Some, like the QAnon-inspired whose emails flooded the inboxes of Senators recently, claiming that basic income is a plot by a shadowy global elite intent on transhumanism. Others trot out the more usual criticisms, based on deeply held suspicions rather than evidence.

Some, such as Senator Diane Bellemare, have argued that basic income would only be feasible at an astronomic cost, bolstering their argument by reporting gross rather than net costs, and (alternatively) by imagining that the same amount would be paid to all Canadians, rich or poor, when the entire conversation around basic income in Canada has focused on a modest basic income targeted to those with low incomes.

Some claim a basic income would require a complete transformation of our income tax sys-



▲ Canadians need to have a real conversation about poverty, says Evelyn L. Forget.

tem at the federal and provincial levels. Hardly.

A basic income would require negotiated contributions from the federal government and each province, independently, all of whom could reconsider the dozens of inconsistent ways they now attempt to address poverty by delivering cash to individuals. Replacing the Canada Workers Benefit and harmonizing benefits is challenging, but not inconceivable – and long overdue. Some provinces have already begun that work.

Would a basic income mean paying everyone the same amount making it impossible to respond to differential needs? The Bill explicitly says otherwise.

People with disabilities are hard at work designing a basic income that meets their needs. Did BC and Quebec declare that

a basic income was not feasible as has been recently claimed? They only investigated a provincial program – not a federal basic income.

Many critics forget that current programs (such as provincial social assistance) also have a hefty price-tag attached to them. Some claim massive labour market disincentives, even though the Parliamentary Budget Office estimated that a basic income might lead to a reduction in hours worked of 1.3 per cent – hardly an immense effect.

Would a basic income impose intractable constitutional difficulties?

Provinces, in this country, have authority to deliver social assistance. Yet, they also have the authority to deliver childcare, and we just saw provinces and territories sign on to a federal childcare initiative that respected the different goals

and capacities of each province. Healthcare is a provincial responsibility delivered in the context of national standards and shared funding.

Why would basic income be less feasible?

Canadians need to have a real conversation about poverty – without fear mongering or invented “data.” We need to know how different levels of government can cooperate to best respond to real social needs. The Bill is an invitation to that conversation.

As it happens, I didn’t draft the Bill. If I had, I might have made some changes. I, personally, would not extend a basic income to Temporary Foreign Workers (TFW), not because I don’t recognize the deplorable conditions in which many live and work, but because I think the TFW program needs to be completely rethought so that it

doesn’t keep Canadian wages artificially low.

Nor would I extend a basic income to everyone over 17 on the same terms. I recognize the toll that poverty takes among young people; young parents are almost uniformly living on less than the poverty line, and the struggle of young people forced to live without parental support has encouraged many provinces to extend support to youth aging out of foster care. However, others under 25 earn little on their own account yet live comfortably with their parents’ help.

These are the sort of surmountable challenges that policymakers should turn to rather than debating the already established merits of a basic income.

It makes little sense to report strong public belief that all working-age adults in Canada should work to earn a living when 70 per cent of social assistance rolls are comprised of people with disabilities, some of whom can’t work at all and others of whom need supports to make work possible.

Let’s get past the ideology and think about how we can make life better for all Canadians. ✍

EVELYN L. FORGET is an Officer of the Order of Canada, an economist and professor at the University of Manitoba. She is author of *Basic Income for Canadians: From the Covid-19 emergency to financial security for all*, and (with Hannah Owczar) *Radical Trust: Basic Income for complicated lives*.

Source: Quoi Media

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Retornar

A world where queer latinamericans survive and live past the crisis of power

by RAFAEL ZEN

“After a big war driven by an extreme exploitation of natural resources, *Retornar* (Spanish for to return / to come back) narrates the story of the last survivors on Earth and their forced journey into a big global reset,” says Colombian visual artist Santiago Tamayo Soler about his piece *Retornar* at the Polygon Gallery’s new exhibition *Ghosts of the Machine*.

“I wanted to create a world where queer latinamericans would survive and live past the people in power. One that – as soon as these oligarchs and politicians would leave – would become non-violent: a universe becoming one about patience, and waiting, and acceptance to change,” he says.

The show, curated by Elliott Ramsey, looks at the relationships between humans, technology, and ecology through artworks by Cease Wyss, Ho Tzu Nyen, Juliana Huxtable, Anne Duk Hee Jordan, Lu Yang, Skawennati, and Soler.

Latinx dystopias among protests and wildfires

“*Retornar* begins with a nightmare sequence with violent protesting and wildfires. These images are found footage from

recent situations that have happened all over Latin America. I believe that by connecting these images with a futuristic world, I can create a scenario where that future might not be too far from the now,” Soler adds.

Santiago addresses the cultural background of his piece, where characters who are all latinx wander around a dystopian Andean landscape, aimlessly and alone.

Without any other purpose but to walk around all day going through different puzzles and loading screens, the group



▲ *Retornar* is also a faux-videogame set in a fictional Andes in the year 2222 Santiago Tamayo Soler developed during the 2021 PHI Foundation Montréal Residency.



▲ A blue orb summons the avatars into a celestial world.

is called by a blue orb that summons them into a celestial world. There, they are given not only a last chance to dance and celebrate being the last human survivors, but also are forced into a mission: starting society from scratch.

“These characters are not only part of a world that failed due to its own political corruption, but also the ghosts of a videogame that keeps restarting on an endless loop,” affirms Soler.

For this project, the artist thinks it was inevitable to approach ecology and its correlation with humans and technology – or more so the lack of a sustainable environment. This theme links his work with a critique on an exploited Latin America where the land has nothing left to give.

Eco-pessimism as narrative structure: the exploitative relations of post-colonial Latin America

Within his creative process, Soler also claims that some kind of eco-pessimism grew inside him during the first year of the pandemic – when the artist found himself witnessing what seemed to be millions of micro apocalypses: the feeling of being

trapped, the waiting for a tragic outcome, and finally, nothing.

In *Retornar*, this cycle was ultimately what defined the narrative structure of the piece. “I also found myself fixated on the way that online communities were thriving as a way to keep a sense of togetherness alive,” he muses. “The transition of the clubs into Zoom didn’t come merely as a way to maintain bonds, but also facilitated fundraisers that politicized the act of online partying. It seemed as if even when the world were collapsing, we could rely on our communities to bring us together.”

Narratively speaking, Soler adds, when fantasy juxtaposes real life threats and conditions, something clicks. In his film, a quite depressing story brings the hopefulness of starting again, and the possibility of seeding a new Earth.

Working with a group of Latinx performers who are first-, second-, and third-generation immigrants, the artist is able to invite viewers to question the lack of Latinx narratives and identities in art spaces, and the exploitative relations of post-colonial Latin America. ✂

Ghosts of the Machine run, June 3–August 14, 2022. For more information about the exhibition, visit thepolygon.ca.

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Photo courtesy of Firehall Arts Centre

Humour permeates history play

by ISHA OHRI

In *Yellow Fever*, a play written by R.A. Shiomi, central character Sam Shikaze investigates the disappearance of the 'Cherry Blossom Queen.' The drama is set in the 1970s on Powell Street and highlights key issues such as racism and police corruption while keeping the audience engaged with comedic relief.

Directed by Donna Spencer, the play is performed by Hiro Kanagawa, Craig Erickson, Yukari Komatsu, Henry Mah, Jay Ono, Evan Rein, Agnes Tong and Raugi.

For the first time in 30 years, the award-winning comedy will be presented in Japantown, otherwise known as Nihonmachi, at the Firehall Arts Centre from May 28 to June 12.

The Cherry Blossom Queen is at the heart of the story

Although *Yellow Fever* is set in the 1970s and speaks to the effects of the internment of Japanese-Canadians during the Second World War, the issues are still very much evident today.

In the play, the disappearance of the Cherry Blossom Queen is a plot orchestrated by a racist group (Sons of the Western Guard). She was kidnapped in hopes of stirring tensions amongst groups. These people tried to create racial tension to eliminate Japanese-Canadians. Police intrigue and corruption are involved as well, and Shikaze, the main character, is forced to confront these issues and problematic people in order to save the Cherry Blossom Queen.

Shiomi speaks to his inspiration of the play and why he was motivated to pursue such a story. Shiomi recounts his encounter with a *nisei* man named Gordon Kadota who he worked with in 1977 at the Powell Street Festival. Kadota's style and aura drew Shiomi to first write a short story that was later turned into this play. Shiomi doesn't shy away from explaining just how big of an influence Kadota was on the story and for the creation of Sam Shikaze.

"He reminded me of the TV detective Columbo with his trench coat and droll sense of humor," he says.

Kadota was one of many people who inspired the writer. Takeo Yamashiro and members

of Powell Street Revue influenced him as well. Phillip Gotanda is credited for his role in the creation of the play as he urged Shiomi to work with the Asian-American Theatre Workshop in San Francisco. Furthermore, Marc Hayashi and Lane Nishikawa helped to adapt the short story for the stage.

"Marc played the key role of dramaturg and Lane was the director for the first production where I did major revisions in the rehearsal process," Shiomi says.

Shiomi has not been in rehearsals but is excited to see how this format will impact the reception of the play. He looks forward to seeing if this structure is viable for the future.

History repeats itself

Yellow Fever is an attempt to capture the essence of the generational trauma that was brought about by what Japanese-Canadians experienced at the internment camps. The racism which motivated the creation of such camps still exists to this day.

"I have lived in the US for the past several decades and have watched in horror at the recent wave of anti-Asian incidents



▲ Hiro Kanagawa plays Sam Shikaze in *Yellow Fever*.

Photo courtesy of Firehall Arts Centre

here and the rise of white supremacist groups," says Shiomi. "It is so unfortunate that the fictional group like the Sons of the Western Guard in my play has reflected a new reality where groups like that actually exist and are proud to spew out their racist ideology, [something that is] perhaps more evident in the US than Canada." ✉

For more information please visit: www.firehallartscentre.ca

Whale songs mingle with soulful harmonies

by STAFF WRITER

Separation, both animal and human, from the natural world needs to be healed through musical connection, says Leah Abramson, singer-songwriter/composer of *Songs For a Lost Pod*. Using orca vocalizations as rhythmic beats, Abramson explores themes of interspecies communication, intergenerational trauma, and sorrow for a polluted planet.

The show is imbued with compassion for orcas, who have suffered inhuman treatment; and as well, Abramson has built

along with Abramson's other field recordings, to create beats and tracks.

The new sounds synced to Abramson's underlying foundation of her songwriting and musical process.

Originally, *Songs For a Lost Pod* had three performances in 2017–18 with a 12-piece musical ensemble and narrator, all directed by Abramson. The show's narrator, Barbara Adler, provided details included in the comic book, while also adding original writing to regroup the songs thematically.

Following these performances, Abramson – adding play-



Photo courtesy of Leah Abramson

▲ Leah Abramson looked towards salmon-eating orcas to find inspiration.



Photo courtesy of Leah Abramson

▲ *Songs For a Lost Pod* is available as a digital album or as a graphic novel.

wright, producer, and music director to her credits – put together a creative team to further development a full-length stage show. With the participation of director/dramaturg Megan Stewart, producer and musician Joanna Dundas, the nine-cycle song now features live narration, six vocalists, and a five-piece band.

Added for imagery, shadow puppetry and projections from Mind of a Snail visual artists, whose handmade projections create a dreamlike, abstract visual world to underpin songs and narration, leading audiences into a world of contemplation. ✂

For more information visit:
www.musiconmain.ca/event/songs-for-a-lost-pod
www.leahabramson.com

in elements of her own family's plight during and after the Holocaust.

Co-presented by Music on Main and Simon Fraser University School for the Contemporary Arts, Abramson's world premiere (May 27-29) *Songs for a Lost Pod* intends to serve as a means of reconnection – natural and human – through musical communication.

From thesis to music

Originally written and composed for her Masters of Fine Arts thesis at UBC, Abramson researched the history of the resident orca near Vancouver and its surroundings. From 1965-1973, groups of killer whales in the Pacific Northwest were regularly rounded up and sold to marine parks. Many died during the process of capture or within a few years of living in captivity. A family of northern resident salmon-eating orca, named the A5 pod, lost at least three of their family members to capture on December 11, 1969. The story of their capture is told in the song Pender Harbour.

The A5 pod serves as a muse. Several songs from *Songs For a Lost Pod* were, in a way, written in collaboration with the pod.

Musicians Andrew Lee (Holy Hum), Sandro Perri, and Aidan O'Rourke (Lau) used selected A5 pod orca vocalizations,

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Music to sustain perseverance and triumph

by CURTIS SEUFERT

Pianist Ian Parker brings his classical talent, and a handful of musical friends, to the Kay Meek Centre for a Ukraine benefit concert on May 29. The performance features an assortment of classical music pieces from Bach, Saint-Saens, Brahms and Schumann, that were either composed or arranged for a more intimate chamber group. The net proceeds of the event will go directly to the Canadian Red Cross Ukraine Humanitarian Appeal.

"We're not doing this for the money, as there's no pay. So we're doing this because we want to make music that can maybe do something much more powerful than what finances can do," says Parker.

Performing together

Having seen and heard about the continued pain that Ukrainians face, and the growing trend of benefit concerts towards Ukraine's relief, Parker was inspired, especially by his classical musician peers, to do his part in helping out.

"I'm not a huge Facebook person, but the few times I go on Facebook, I see someone else putting on another concert for relieving the pain of war in Ukraine," says Parker. "A lot of us are trying to find a way that we can somehow give

back or provide some sense of assistance."

For this upcoming benefit concert, Parker has brought in his own talents as a long-time classical pianist, as well as a handful

group with strong virtuosic ability and instrumental flexibility, but a relatively smaller group nonetheless. Working from there, Parker wanted the concert to sound persever-

uplifted soul I promise. This music is some of the most gratifying music that's been written," says Parker.

As moving as music can be, it can be difficult to measure the

musical message may alleviate some of the kind of dictator mentality," says Parker. "Sometimes when you expose enough of this kind of beauty and friendship to these radical

“ I find it to be our way of prescribing some sense of relief, either for those who are from the Ukraine who are here, or who have Ukrainian heritage who are here.

Ian Parker, pianist

of other musicians with expertise in various strings and horns. And while Parker himself has more experience as a soloist, he's excited for this concert to come together, with other talented musicians, to perform as a cohesive group.

"I've been a soloist my whole life. And as much as I love what I do, I find it so much more gratifying to communicate with other musicians in concert, on stage and in performance," says Parker. "So I absolutely love the music because we're not alone. We're making music together and we're doing it without communicating in a verbal language."

How music can help

For Parker, it was important the music worked to the strengths of the group performing for this concert: a

ant and triumphant, hoping to match the spirit and cause the concert itself is benefitting.

"There's a lot of triumphant purpose to this concert. Very exciting, very emotionally driven, but you'll be finished with a very

impact of music itself. So Parker is somewhat tentative but hopeful about the impact concerts like these can have on the human spirit.

"I don't want to sound cheesy, but hopefully some kind of



▲ Pianist Ian Parker wants to play a part in the Ukrainian war efforts.

types, they sometimes see that there's actually a human on the other side of the fence."

In addition to the relief provided by the concert proceeds itself, Parker hopes the performance itself can bring a sense of hope and relief to those affected by the war, or any of those whose hearts are close to Ukraine.

"One of my favourite comments from after a concert, from an audience member, was saying to their partner next to them, 'Don't you find that that's the medicine we all need?' So I find it to be our way of prescribing some sense of relief, either for those who are from the Ukraine who are here, or who have Ukrainian heritage who are here," says Parker. ✍

For more information about the concert, visit kaymeek.com/events

British Columbia Historical Federation

CONFERENCE

2022

MEMORRY

ONLINE JUNE 2-5



BC HISTORICAL FEDERATION

CO-HOSTED BY:

VICTORIA HISTORICAL SOCIETY

<http://www.bchistory.ca/conference/>

► "Oceans" from page 1

"It's really like death by 1000 cuts," Reid says. "So many of our fish in the ocean have been overfished to a point where they're not at healthy levels. They're already in a depleted state, and then they also have to contend with warming waters and contaminants and plastics. It becomes this cumulative impact situation where the whole is worse than the sum of its parts."

According to Reid, billions of salmon smolts are being flooded into the ocean every year to encourage more to come back as adults to maintain large-scale commercial fisheries. However, because of the changing ocean conditions, just adding salmon into the system does not mean that they are going to come back.

And for the Indigenous communities, losing salmon is really a profound cultural loss, Reid states.

"Salmons are far more than food. They underpin the fishing systems that are tied to how the youth learn the language because they learn it when they're out fishing with their parents or with their elders. They are also tied to so many important ceremonies," she says. "Losing salmon is something so devastating for so many communities—because these are communities that identify as salmon people. It raises a large question of who are we without salmon?"

Learning from Indigenous fishery

Reid adds that Indigenous fishing practices, with their long standing history, have a lot to teach us about a better way of dealing with our environment.

"Indigenous fisheries are inherently tied to the land and the waters where they're situated,"

she explains. "They match the fish that they're trying to target. Focusing fishing effort into areas where just a specific population is located allows for really informed decisions based on if that population is doing well. And they've been proven to be really effective means of fishing in ways that are sustainable."

In comparison, she says that large-scale industrial fisheries that arrived on the heels of colonization occur where salmon are co-migrating in marine approach waters. This means it's a challenge to selectively harvest only healthier populations that can sustain harvest, while sparing weaker populations in need

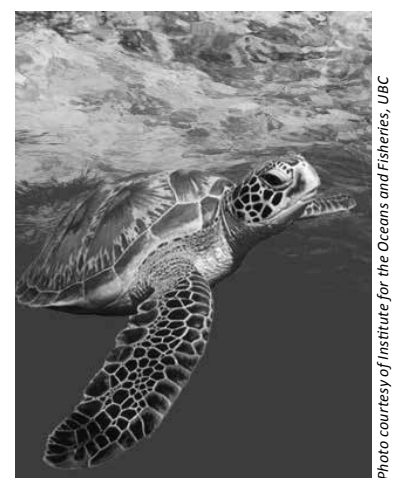


Photo courtesy of Institute for the Oceans and Fisheries, UBC

▲ Sea turtles are particularly at risk of ingesting hard plastic that can rupture their internal organs, while softer plastic can cause intestinal blockages leaving them unable to feed.

of a break from fishing effort, as can be achieved through upstream Indigenous fisheries.

"This creates a big question about the need for a return to selective fishing approaches that allow us to adaptively manage our fisheries, the way that Indigenous communities have long been doing," says Reid. ✍

May 24–June 7, 2022

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

It's finally June! The long sunny days are here with the sun setting past 9 p.m. all month, and summer being right around the corner. Enjoy a plethora of both online and outdoor events happening around the city, from film and food festivals to artistic and musical performances. Why not check out some of the events below happening around town?

rEvolver Festival 2022
May 25–June 5
www.upintheairtheatre.com

rEvolver takes place each May at The Cultch in East Vancouver and will be returning to live, in-person programming. One of the themes in this year's submissions is the theme of interdependence: the need for community togetherness in order to work through something. Much of this year's programming hinges on connection: between strangers, within communities and between performer and audience. Many of this year's shows engage the relationship to one's own mind and body, the impacts of systems of oppression on that relationship and the discovery of how we can heal through connecting our experiences with other people's. For a list of events, check out the Up in the Air Theatre's website.

Human Rights Watch Film Festival
May 26–June 2
<https://hotdocs.ca/whats-on/cinema-series/hrw-film-festival>

The Human Rights Watch Film Festival (HRWFF) bears witness to human rights violations in direct storytelling and exposé form, and creates a forum for courageous individuals on both sides of the lens to empower audiences with the knowledge that personal commitment can make a difference. One of the films will be *Klabona Keepers*, which follows a small group of determined Elders in the village of Iskut as they heal from the wounds of colonization to push back against law enforcement, the government and some of the world's largest multinational companies. The festival runs from May 26 to June 2 – for a complete list of shows and showtimes, check out the film festival's website.

Songs for a Lost Pod
May 28–29
www.musiconmain.ca/event/songs-for-a-lost-pod/

Music on Main and SFU School for the Contemporary Arts will be presenting the world premiere of singer-songwriter/composer Leah Abramson's *Songs for a Lost Pod* in late May. Told from the perspective of various whale species, the songs explore interspecies communication, intergenerational trauma and grief for a polluted planet. *Songs For a Lost Pod* highlights separation – both animal and human – to one another and to the natural world, with the goal of reconnection through musical communication. For more information, check out Music on Main's website.



▲ Day of Music makes a come back with free performances by artists and organizations.

Yellow Fever
May 28–June 12
www.firehallartscentre.ca

Yellow Fever is an award-winning comic mystery by R.A. Shiomi that follows hard-nosed private eye 'Sam Shikaze' as he investigates the disappearance of the mysterious 'Cherry Blossom Queen.' Set on post-war Powell Street, *Yellow Fever* deftly navigates complex threads of political intrigue, racism and police corruption with a sharp wit and fast-paced dialogue. A cornerstone in the Japanese-Canadian theatre canon, this is the first time in over 30 years that *Yellow Fever* will be presented in the Powell Street area where it is set. This special production will mount *Yellow Fever* in the style of a radio play. Check out the Firehall Arts Centre website for more information.

15th B.C. Polish Festival
May 29, 1–9 p.m.
www.poloneztri-city.org

The 15th B.C. Polish Festival will be held on May 29 from 1 to 9 p.m. in Port Coquitlam. There will be a free outdoor dance party with bands, traditional cuisine and beverages and arts & crafts, raffles and attractions for children. There will also be an art auction by Polish Artists for Ukraine. Check out the Polonez Tri-City Polish Association website for more information.

Vancouver International Children's Festival
May 31–June 5
(May 31–June 12 online)
www.childrensfestival.ca

The Vancouver International Children's Festival inspires and motivates young minds with professional artistic experience that transforms a child's understanding of the world around them and what is creatively possible. This year's festival is from May 31 – June 5, 2022 (in-person on Granville Island) and from May 31 – June 12th (online). Join them this spring as they delight, enchant and engage children of all ages. For a complete schedule and list of performers, check out the festival's website.

15th Doors Open Richmond
June 2–5
www.richmondmuseum.ca

The 15th Doors Open Richmond returns this spring as a free, in-person and online event from June 2–5. All in-person activities will take place on June 4–5, and will be complemented by virtual content available from June 2. Some family-friendly programs

this year include: a shuttle tour on June 4 that takes visitors to three sites along No. 5 Road (aka the "Highway to Heaven") – the Az-Zahraa Islamic Centre, Lingyen Mountain Temple and the Richmond Jamia Mosque, a tour of Saint Germain Bakery's central facility where cakes and pastries are produced – ending with a sample tasting, workshops on how to bring drawings and figurines to life using stop-motion technology at the Richmond Media Lab and hands-on activities and demonstrations at Fire Hall #1, Richmond's largest and busiest fire hall. The event celebrates Richmond's diversity and brings together the many communities that comprise the city. It's a chance for residents and tourists alike to become more familiar with local businesses, organizations, museums, places of worship and more.

Bridge Festival
June 3–4
www.bridgefestival.ca

The Bridge Festival at Ambleside Park in West Vancouver celebrates B.C.'s diversity with immersive cultural experiences, flavours from around the globe and live performances from over 30 local and international performers. Mingle with friends while experiencing the very best that our communities have to offer with the iconic Lions Gate Bridge as a backdrop. With a 250-foot zip-line, cultural pavilions, international food and more, there is something for every member of the family to enjoy!

Ghosts of the Machine
June 3–Aug. 14
www.thepolygon.ca

Whether browsing the internet, playing a video game, checking social media or wearing a VR headset, users entering online spheres assume they are stepping away from reality. Why are digital experiences so often thought of as existing outside of real life? The international group of artists in *Ghosts of the Machine*, showing at The Polygon in North Vancouver, reminds us that despite its otherworldly lustre, cyberspace cannot be separated from the "real world". It is an extension of our societies, economy and ecosphere. Through the glowing interfaces associated with digital media, these artists constantly point back to the world offline.

By defying the imaginary boundary between online and offline worlds, they slip across other made-up binaries: between human versus nonhuman, technology versus nature. They reveal how these things do not exist in opposition to each other, but are in fact continuous and fluidly interconnected.

Day of Music
June 4
www.dayofmusic.ca

The Vancouver Symphony Orchestra will be returning the Day of Music to Downtown Vancouver with free performances by artists and organizations from across the Lower Mainland, and a host of family-friendly activities by the VSO School of Music. Enjoy performances and activities by the VSO and others as people come together and celebrate the joy and fun of music. Check out the Day of Music website for more information.

Planted Expo Vancouver
June 4–5
www.plantedlife.com

Over 200 vegan edible and lifestyle businesses will be at the Vancouver Convention Centre along with a stage packed with insightful, informative, inspirational speakers from around the world to discuss the present and future of plant-based alternatives in our daily diet. Check out the expo's website for tickets and more information.

italianculturalcentre.ca

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ITALIAN HERITAGE MONTH
2022

June 3
Festa della Repubblica

Consulate General of Italy Vancouver

June 10 / 11
Joe Avati Comedy Show

JOE AVATI
25 LIVE
HAVE SOME RESPECT WORLD TOUR

Italian Chamber of Commerce in Canada - West

June 19
Classic Italian Car & Motorcycle Show

CLASSICA AUTO ITALIANA

June 8
Sapori di Puglia

Sapori di Puglia

June 25
One Man Show

SO I MARRIED A MANGIA CAKE

He likes burrata, she likes kraft singles... what can go wrong?

June 9
Books and Biscotti

The Association of Italian Canadian Writers

June 25
Italian Food Festival & Mercato

Please Scan For Event Details and Registration

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