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## The Greek Film Festival makes its debut

by XI CHEN

As part of the Greek Heritage Month, which runs from June 3 to June 26, the Hellenic Canadian Congress of B.C. and The Cinematheque will launch the city's inaugural Greek Film Festival (VGFF) slated to run from June 16 to 19.

The festival was co-founded by film director Harry Killas and artist Christos Dikeakos, who are long-term friends and collaborators. It took the pair many coffee meetings and at least a few months to put the first festival together, says Dikeakos.

"We were both very busy, but we really wanted to do this. We also had to fundraise out of our own pockets," he adds. "Of course The Cinematheque, being such a great partner, made it happen. With the festival, we can elevate our community aspirations besides the annual Greek Day."

### Rare film selections

The film festival is curated into four streams: From the Archive, Celebrating Greek Auteurs and Artists, Contemporary Greek Cinema, and Greeks in Diaspora. It will showcase a range of films from forgotten classics to a se-

lection of recent titles, from stories by and about iconic Greek artists to films made by diaspora Greek directors.

"We really wanted to make a sophisticated film festival that speaks to cinephiles and the many different types of audiences," says Killas, who curated the program. "It presents a myriad of stories about the human condition, offering insight into the minds of Greek filmmakers that is at once intimate and universal."

Highly recommended by both Dikeakos and Killas, the festival will give the audience rare access to *Apaches of Athens*, al-

legedly the first Greek sound film and a classic that was considered lost for a few decades until it was rediscovered several years ago.

"The camera goes into showing the absolute dystopian poverty in post-war Greece. Greece was a small country and when the Ottoman Empire collapsed. Different ethnic groups were coming back to their homeland, and they would go to war. It shows the conflict in Greek society and that the historical other was assimilated over a long period of time," says Dikeakos.

Celebrating Greek Auteurs and Artists will spotlight inter-

nationally acclaimed filmmaker Athina Rachel Tsangari, a director associated with the Greek Weird Wave. Three works by Tsangari will be featured: *Attention* (2010), *Chevalier* (2015) and her short film *The Capsule* (2012).

The festival will also include the B.C. premiere of *Digger* (2022), winner of ten Hellenic Film Academy Awards, including Best Picture.

### The Greek experience

Foreign films offer one the opportunities to understand and experience another culture, history, sentiment and perspec-

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Photo courtesy of Greek Heritage Month

# Greek Heritage Month

## Revisit the past, celebrate the future

by STAFF WRITER

**Greek Heritage Month is back in full swing this year with a street festival, an art showcase, and live comedy. The June-long program (from Jun. 3-26) celebrates traditional Greek art, culture, food, and history, bringing together the Hellenic diaspora with diverse audiences from across the Lower Mainland.**



Photo courtesy of Greek Heritage Month

▲ Traditional Greek dance.

“Since they first settled in Vancouver more than 100 years ago, the Greek community has brought many rich traditions from Greece,” says George Diamantopoulos, president of the Hellenic Canadian Congress of BC. “We’re honoured to be able to share our heritage with others, and are excited to bring back the celebrations of Greek Heritage Month this year.”

### Art, history and more

This year’s events include: *The History of Ancient Greece: Edu-*

*ational Lecture* during which professor emeritus Peter G. Prontzos will share his guided travels in Greece. In addition to historic sites like the Parthenon and Olympia, he will show elements of modern Greek life and culture.

UBC professor and writer Peter Katsionis will be reading an excerpt from his latest novel, *Reigning Hellfire*, a sequel to his 2009 title *Patrida*, which was set during the era of Alexander the Great. Among other events, the Hellenic community is happy about the inauguration of its first Vancouver Greek Film Festival as well as a comedy show by performer Basile.

The works of nine local Greek artists, whose practices span from painting, photography,

of well-being and togetherness. Locally, Greek Day on Broadway embodies this tradition with live performances and booths that highlight local restaurants, businesses, and non-profit organizations in the area.

Since the first Greek Day, the Hellenic Canadian Congress of BC has increasingly offered additional programming to share traditional and contemporary aspects of Hellenic culture. Greek Heritage Month aims to revisit the past, while celebrating the future. ✉

For more information, visit [www.greekheritagemonth.com](http://www.greekheritagemonth.com).

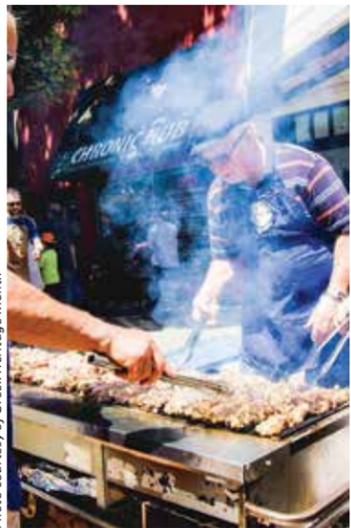


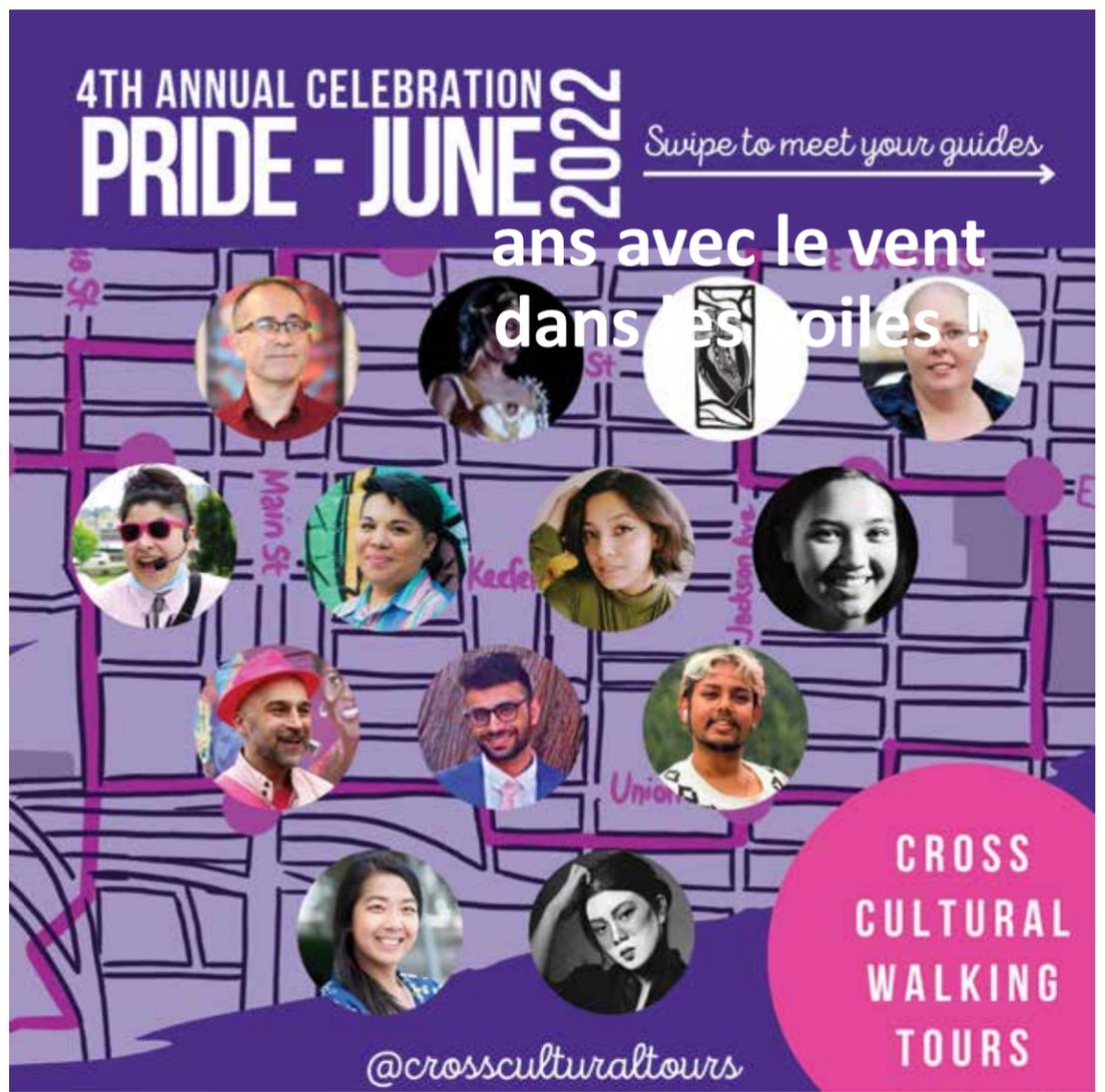
Photo courtesy of Greek Heritage Month

▲ Grilled meats are a festival favorite.

and copper work, focusing on themes of mythology and Greek nature will be on display.

### A look back

First established in 1974, Greek heritage Month began with the inception of Greek Day on Broadway. The event pays homage to *Panigyri*, a centuries-old festival organized by Greek villages to celebrate their patron Saint’s benevolence through food, songs and dance. The celebration is meant to inspire a sense



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## Issues and Ideas

# Canada needs to step up for the women and girls of Afghanistan

The Taliban's draconian measure of requiring face coverings is the latest step in an ongoing nightmare for the women and girls of Afghanistan.

Since the Taliban reasserted control over the country last August, women and girls have seen their access to education cut off, had their mobility restricted and been excluded from political life. Women have lost their jobs. Domestic violence has increased exponentially. Activists who speak out have been arrested and tortured.

And it is not just women who have been attacked. Hazaras and members of sexual minorities have also suffered violence at the hands of Taliban militants. Many are in hiding or have fled the country.

This is all happening as the country faces drastic economic, security and humanitarian challenges. The latest reports are that 97 per cent of Afghans are facing food shortages.

There is something particularly nefarious in the latest decree.

Male guardians are now responsible for ensuring that their female relatives are covered, removing even more autonomy and dignity from women. Women have been told to stay home. Their participation in public life is now completely off limits.

The impact of the ongoing assaults on the rights and security of women is dramatic. Thousands have fled the country and thousands more are looking for a way out. Reports of suicides are rising. Depression is widespread.

Yet Canadian organizations cannot flow money to women's rights organizations in Afghanistan to support their brave and courageous work given our current domestic legislation. Humanitarian organizations have raised concerns about the impact of Canada's sanction and counter terrorism frameworks, prohibiting operations in Afghanistan.

“The crisis in Afghanistan is a litmus test of Canada's ability and determination to turn its words into action.

Questions also continue to be raised regarding the speed and effectiveness of Canadian efforts to provide asylum to Afghans at risk, including women human rights defenders and activists. Canada has pledged to accept 40,000 Afghans, but after nine months, only 12,605 have arrived. While Canadian headlines have been dominated by the plight of interpreters who supported Canada's military mission, we estimate that thousands of women activists still await news on the status of their applications.



▲ The impact of the ongoing assaults on the rights and security of women in Afghanistan is dramatic, say Wazhma Fogh and Beth Woroniuk.

Yet there are brave Afghan activists who speak out. Some are still in Kabul. Others from countries around the world where they have found temporary asylum.

Women in Afghanistan have organized protests and media conferences. In Kabul, one women's shelter has managed to keep its doors open. Prior to August of last year, more than 30 were operational.

The Afghan Women's Advocacy Group has issued a statement calling on the Taliban to focus on the urgent problems facing the country rather than focusing on women's clothing. They also pushed for a face-to-face meeting between representatives of women's organizations and Taliban officials.

The Government of Canada has expressed concern over this latest edict. Foreign Affairs Minister Melanie Joly tweeted: “The human rights of women and girls in Afghanistan must be preserved and we will continue to judge the Taliban not by their words, but by their actions.”

Actions are precisely what the women and girls of Afghanistan need from the Government of Canada and other countries right now.

In a recent submission to the House of Commons Special Committee on Afghanistan, the Equality Fund called for the Government of Canada to take a series of immediate steps and report clearly on progress. This

See “Afghan Women” page 6 ➤

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# Bodies in diaspora: Mere Phantoms' shadow art highlights the refugee crisis

by RAFAEL ZEN

**Playing with light and shadow, Surrey Art Gallery's new exhibition *Mere Phantoms: Shadows Without Borders* is an interactive show that explores human displacement and memories of home.**

"One of the installations in the exhibition invites visitors to pick up custom flashlights and shine the light against tableaux of handmade paper-cut-out sculptures. The shadows from these projections are then cast onto the semi-opaque tents for other visitors both inside and outside the tent to experience," says Jordan Strom, curator at the Surrey Art Gallery.

Years ago, says Strom, the gallery received a proposal by the Montreal art collective *Mere Phantoms* (the art duo Maya Er-

others-in-flight from their home countries. At the same time, they might consider their own experiences of movement or the experiences of their ancestors – whether forced or otherwise – from homes and homelands.

"The Surrey Art Gallery has a long-running and deep-seated interest in interactivity and artworks that invite collaboration with visitors to the gallery. We find that play and hands-on participation in artmaking can make for very engaging ways for thinking through ideas and stories," Strom explains. "It can collapse the boundaries between the artwork, the artist, and the audience."

### Diaspora and human displacement: arts as politics

By exploring the results of an artistic field research conducted with refugees in Greece and Tur-



Photo by Leila Shiffah and Harun Yasin Tuna

▲ *Mere Phantoms* uses shadowplay to explore the relationship between memory and architecture, people and place, showcasing some of the works created collectively during a journey through Athens and Istanbul in 2018.

san and Jaimie Robson), for a moving artwork about the refugee crisis. But the COVID-19 pandemic delayed the invitation. Finally an updated version of the show invites viewers to discuss one of the most urgent issues of this century – displacement – in a way that is multilayered, collaborative with the audience, and open-ended.

"Here in Surrey, these artists are creating a space for dialogue, to share stories and build understanding in a city where many of the residents have moved from elsewhere (in some cases by force)," Strom points out.

### Memory and interactive spaces: collapsing boundaries between the work and the audience

The exhibition uses shadowplay, a shadow projection tent, and custom-made flashlights to explore the relationship between memory and architecture, people and place. It showcases some of the works created collectively by *Mere Phantoms* during a journey through Athens and Istanbul in 2018.

According to Strom, in many ways the results of this interaction with the audience are a kind of low-tech cinema, harkening back to shadow play on the walls of caves of early humankind right through to the many world traditions of shadow theater and contemporary new media animation.

*Shadows Without Borders*, he says, stands apart from most other approaches to refugee crises. It invites the visitors to engage physically with and think through the experience of

key, and showcasing it in Canada, *Shadows Without Borders* encompasses a number of distinct cultural and political statements about bodies in diaspora.

Several key sections of the exhibition include creations that are derived from workshops with refugee communities in Athens and Istanbul, including a diverse array of Syrian, Afghan, Pakistani, Iranian, and Kurdish family members.

"By co-producing the experience of displacement through shadow-play, the exhibition can potentially create space for Lower Mainland to open up a window onto the gravity of events and journeys that many peoples have experienced," says Strom. "For others, it might help them think through the complex issues behind many of these families' struggles, and reveal the strength of the imagination and memory to assist in dealing with the often-traumatic experience of having to leave one's home and homeland".

Strom believes that all works of art are political – some dealing with more politically charged subjects of their times while others less so. In his opinion, although the exhibition certainly provokes the audience politically, it is not exclusively a show about the refugee crisis, but a relatable invitation to think about being displaced from homes and homelands. ✍

*Mere Phantoms: Shadows Without Borders* runs June 3–Aug. 14, 2022. For more information please visit: [www.surrey.ca/arts-culture/surrey-art-gallery](http://www.surrey.ca/arts-culture/surrey-art-gallery).

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# Brown Girl Guilt

by RAMAN KANG

**Harpo Mander has always said, “You can’t become what you can’t see.” That’s why when she found herself working at an unfulfilling job, where she wasn’t able to fully express herself, she quit and created a space where she could.**

Now she is the host of *Brown Girl Guilt*, a multilayered podcast that delves into the niche stories of a brown girl’s life.

“It’s not that it’s the best podcast in the world, or that it’s the first of its kind, but I think what it does is there’s so much vulnerability in the episodes – that women are able to hear and see themselves in the stories,” says Mander.

Never having a place to look to where she could see herself, Mander’s podcast goes beyond traditional understandings of diversity and inclusion: to discuss “brownness” and what it means to be South Asian.

“I’m saying things that perhaps a lot of us haven’t even admitted to ourselves, so to have someone else say it outloud for you to be affirmed, I think that’s the part that’s connecting for a lot of people,” she says.

## The guilt

Mander’s podcast was inspired by a feeling: the “Am I in trou-



Photo courtesy of Harpo Mander

▲ Harpo Mander is the host of a multilayered podcast that delves into the niche stories of a brown girl’s life.

ble?” sensation of guilt. On a night where she was going to go out with her friends and family, but had already been out a few days in a row.

“You’re going out again?” asked her parents, giving her an earful.

After expressing to her cousin that she didn’t even feel like going anymore her cousin replied, “Yeah, the brown girl guilt is so real.”

“I think the way that it spoke to the gendered and racialized emotion of guilt was so unique,” says Mander.

She put the name out to the world, and published her podcast in January 2021.

## A stand out episode

“I’ve really committed to not showing my life just as a highlight reel, and really showing the entire picture,” says Mander.

In her podcast she makes it a point to talk about the highs, as well as the lows, in the hopes that others will too.

One of her favourite episodes is *Eldest Sibling Syndrome*, where she expresses what it means to be the oldest daughter and sister in a “brown” household.

The episode speaks to the emotional labour and burden that comes with being the oldest, as well as the skills she’s acquired because of that role and responsibility.

“I’ve never seen that experience, and that part of my identity, be captured so fully and explored to the depths of which it was. It got down to the root of a very specific niche experience,” says Mander.

## Counter culture

“In hindsight, the podcast was a counter space that I could actually go to and tell the stories that I felt like didn’t have a place anywhere else,” says Mander, a sociology major.

As a proud kid from Surrey – she states with intention –

Mander says a lot of her work is drawing on the experiences of being a “brown kid from Surrey” born to parents from Punjab, India.

For the longest time, Mander says balancing her identity was confusing.

“I was either too brown in some spaces, or too white in others. I was constantly looking for a sense of belonging,” she says.

It’s only recently she overcame that disconnection through the help of her community, looking to others as mirrors in the exploration of herself, culture and identity, she says.

As the general manager for 5X Festival, a dedicated space for South Asian artists to express themselves, she helps others belong too.

“It’s really surrounding myself with people who want to build the same world that I want to build,” she says.

Her advice for people wanting to enter a creative field is to try everything.

“The medium is the part that we get so stuck on; but the actual longing and yearning to express and share yourself, in a way that feels good and authentic to you, is what needs to be at the forefront when you are trying to be creative,” says Mander. ✂

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# Pass Over: A much-needed story

by ISHA OHRI

**Antoinette Chinonye Nwandu has created a new and powerful play which merges the brutal realities that many people are living in with the classic play *Waiting for Godot* by playwright Samuel Becket.**

In *Pass Over*, directed by Omari Newton, two young black men wait for a stranger and experience horrifying violence and other brutal realities on Chicago's Southside while waiting. During the night, the audience can see the issues of racism, police brutality and street violence. The two men, Moses and Kitch, weave morbid humour with their observations.

Chris Francisque who plays the role of Moses, offers some key insights into the play. Born in Montreal, Quebec, the actor had been told by family members since his childhood that he was fated for the stage. In 2015, after a hiatus, he returned to the stage with the production of *Truth and Reconciliation* by Surrey Little Theatre. He won two awards for his work in this play and has been in multiple plays since then.

For Francisque, although the play is set in Chicago, the messaging and themes are not confined to Chicago's Southside.

"[It can happen in] any and every city because anti-Black racism knows no boundaries or borders," he says.

Francisque reasons that the play represents a juxtaposition between the idea of spirituality and reality. Many people would like to assume that God

and hope are not present in such violent and brutal places. They pass over the people living in such communities. Therefore, it resonates with the audience, especially Black

wants to give the character Moses justice as well as both playwrights.

"I have to make sure to hit every note and step so that the audience fully feels what

and it requires someone who knows what that feels like first hand, to help navigate us through the material. It's going to be very ugly, very in-your-face, very raw, and as real

He names Newton and Kwasi Thomas (who plays Kitch in the play) as some of those people.

"I consider Omari as a mentor as well, so there's never any issue or topic I feel I can't come to him

“ It's going to be very ugly, very in-your-face, very raw, and as real as we can make it on stage.

Chris Francisque, actor

folk. Francisque shares that he has experienced racism, and, although he has not personally experienced police brutality, he points to the many examples that are present around the world.

### The messaging

Francisque wishes to leave a lasting impression by ensuring his acting resonates with the audience.

"However, with this piece, the stakes are higher for me," he says, referring to the many real-world issues that are plaguing society.

In the end, he hopes that people understand that their perception and their narrative of an individual can have brutal consequences for them.

"As an actor, with every play that I do, I hope that I leave a lasting impression with the audience, something that resonates," says Francisque.

The actor does not feel pressured nor burdened by the Broadway success of the play, however he feels a different type of pressure. He

Antoinette Nwandu wrote," says Francisque.

He acknowledges that it was important that the director of the play be a Black man.

"The racism we experience as Black men is very specific,

as we can make it on stage," says Francisque.

### Challenges, highlights

Francisque acknowledges that he was very lucky to work with his friends and an amazing team.

with. I've also known and been friends with Kwasi for years. So there's a familiarity and understanding between all of us that helps us navigate through very heavy material; we all want this piece to resonate with the audience," he says.

The play, he says, was supposed to be performed in 2020 but had to be postponed due to COVID-19.

"[And since then], the murders of George Floyd, Breonna Taylor and Donte Wright, to the recent shooting that claimed the lives of ten Black people, have given *Pass Over* even more pertinence," Francisque points out. "What's truly a sad and sobering thought is that pieces like this will always be relevant because anti-Black racism will always be around. That's just the way it is. But the hope is that this piece can influence the minds of those who are able to make changes in the world, to make it easier for those of us with African ancestry, to be able to exist without being seen as a threat." ✉

For more information please visit: [www.ensembletheatrecompany.ca](http://www.ensembletheatrecompany.ca)



▲ Chris Francisque says that *Pass Over* represents a juxtaposition between the idea of spirituality and reality.

► "Afghan Women" from page 3 includes facilitating the evacuation, travel and resettlement in Canada of Afghans at risk.

We hear constantly from women's rights activists and women human rights defenders attempting to find asylum. They face expiring visas, no means of economic support and declining hope. Canada must move quickly to cut through bureaucracy, grant asylum and make public how many women rights defenders have been resettled in Canada.

Second, frontline organizations need our support. The Government of Canada must provide and direct resources to women-led and LGBTQI+ organizations operating in Afghanistan and to Afghan women participating in discussions on the future of Afghanistan outside of the country. This means immediate resources for organizations addressing gender-based violence and delivering critical services. And longer-term support for efforts to shore up women's economic survival, girls' education and healthcare.

The government must also ensure that Canadian humanitarian organizations and those supporting human rights, especially the rights of women and girls, can operate in Afghanistan. Current legislative restrictions on humanitarian assistance to Afghanistan must be revised.

Finally, Canada should work with other governments and multilateral organizations to make sure that humanitarian aid reaches those who fall through the cracks, including women, LGBTQI+ people and

girls. This includes ensuring that humanitarian organizations can employ women – an essential measure in ensuring aid reaches women-headed households and moves to the most vulnerable. Humanitarian assistance must also include attention to sexual and gender-based violence, as well as reproductive healthcare.

The crisis in Afghanistan is a litmus test of Canada's ability and determination to turn its words into action. Women's rights activists in Afghanistan

listened to Canadian officials when we urged them to step up and claim their rights. They moved in brave and courageous ways – both before August 2021 and after. We are now called to be equally brave and courageous in our support of them. ✉

WAZHMA FOGH is the Founder of Women, Peace and Security Organization in Afghanistan. BETH WORONIUK is the Policy Lead at the Equality Fund.

Source: Quoi Media Group



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Recipe by Ben Kiely

## Braised Mediterranean-style lamb shoulder

This recipe is a real family treat. I love to serve it on a big platter and place it in the middle of the table so everyone can dig in!

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

### Ingredients

- 5/6 lb shoulder of lamb
- 250 mL lamb stock
- 2 shallots, halved
- 2-3 tbsp olive oil
- 50 mL red wine vinegar

2. Massage lamb with olive oil, vinegar, salt and pepper.
3. Add a little oil to the roasting pan and place lamb inside, fat side up.
4. Place tomatoes around lamb and arrange the shallots and the garlic around the meat. Add a few sprigs of each herb with a drizzle of olive oil.
5. Transfer to oven and cook for 2-1/2 to 3 hours
6. Once cooked, remove from the oven and place tomatoes, shallots and garlic on the side. Remove lamb and let it rest.
7. Pour the fat from the roasting pan and reserve. Take the stock, bring to a boil and



- 6 vine-ripe tomatoes
- 6-8 cloves of garlic
- 1/2 a bunch fresh thyme
- 1/2 a bunch fresh sage
- 1/2 a bunch fresh parsley
- 1/2 a bunch fresh rosemary
- 200 g arugula

reduce the fat. Stir in some chopped herbs (parsley, sage, rosemary, thyme).

8. Arrange the lamb with the roasted tomatoes, shallots and garlic on a large platter. Drizzle the roasting juices over top of lamb and garnish with the arugula and serve.

### Method

1. Preheat the oven to 300 F.

# RACISM AND HATE HURT US ALL




## JAPAN MARKET SUMMER FESTIVAL 2022

# JUNE 11-12

10AM - 5PM FOR BOTH DAYS!

2 DAYS IN JUNE, SAT-SUN  
 AT VANCOUVER ART GALLERY NORTH PLAZA

June 7–21, 2022

## Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

The summer solstice begins on June 21 in Vancouver, signifying the beginning of summer. From checking out community theatre to viewing the latest art exhibit to trying out new foods at the many festivals happening around town, there's something for everyone both indoors and out. June 19 is Father's Day, so why not bring your dad to see and enjoy some of these events together!

\* \* \*

**Italian Heritage Month 2022**

June 3–25

[www.italianculturalcentre.ca](http://www.italianculturalcentre.ca)

June marks Italian Heritage Month, and the Il Centro will have many exciting events approaching to celebrate Italian heritage, culture and values. Events include the Classica Auto Italiana, the finest display of classic Italian automobiles, Vespas and motorcycles; the comedic stylings of Italian-Australian comedian Joe Avati and the Italian Food Festival and Mercato. For more information, please check out the cultural centre's website.

\* \* \*

**Arts Umbrella  
Dance Recital 2022**

June 8–12

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

Arts Umbrella is where young artists ages 2–22 cultivate their creativity in Art & Design, Dance, and Theatre, Music & Film. They believe art is powerful enough to change childrens' lives in incredible ways. When young people connect with the arts, they gain self-confidence, develop self-discipline, and discover creative expression – qualities they carry with them for life. Join the Arts Umbrella's year end dance performance, where they celebrate the accomplishments and achievements of all of their young dancers over the past 10 months.

\* \* \*

**Driving Me Crazy**

June 8–19

[www.phtheatre.org](http://www.phtheatre.org)

Photo illustration by Emily Cooper

▲ *Driving Me Crazy* follows a grandmother fighting to keep her driver's license, her independence and her voice in society.

Inspired by stories from three generations, *Driving Me Crazy*, being performed at the Presentation House Theatre, follows Liz, a grandmother fighting to keep her driver's license, her independence and her voice in society. Liz is surrounded by her family: a son and daughter-in-law who are addicted to their cars, a granddaughter who is passionate about the environmental fight against oil guzzling vehicles and a grandson on his way to learn hard lessons about drinking and driving. Anyone who has driven a car, been driven in a car or been driven mad by their own family will laugh, cry and gasp. For more information, please check out the Presentation House Theatre website.

\* \* \*

**Japan Market**

June 11–12

[www.japanmarket.ca](http://www.japanmarket.ca)

The Japan Market is run by three local women putting their hearts into spreading the awesomeness of Japanese culture in Vancouver. Their dream is to create happy events where local Japanese vendors shine, as well as non-Japanese vendors, who have passion and love for Japanese culture, to join this little Japanese community. Why not come out to sup-

port their initiative – for a complete list of vendors, check out their website.

\* \* \*

**33rd Vancouver Francophone Summer Festival**

June 15–25

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

Every June since 1990, Le Centre culturel francophone de Vancouver organizes the Festival d'été francophone de Vancouver (Vancouver Francophone Summer Festival), one of the most important cultural and musical francophone events in Western Canada. Discover more than a week of concerts under the banner of international francophone music. In a lively atmosphere, thousands of people come together to hear artists from across Canada and around the world. Their audience is not limited to the Francophone and Francophile community, but includes the population of Vancouver at large as well as tourists who are interested in taking in a cultural experience that is unique on the West Coast!

\* \* \*

**ScotFestBC: The 90th British Columbia Highland Games**

June 17–18

<https://scotfestbc.com>

Join us for all the fun of a great west coast highland games, with pipe bands, caber tossing, lots of piping, dancing, singing, a whisky school, live Celtic music and more. There'll be activities for kids, food vendors (including veggie options, Scottish and other national foods), checking out the British cars, listening to the performances on three stages including the new Heritage Stage or watching the heavy athletes throw big objects all over the Lew Ross Field. Check out their website for more information.

\* \* \*

**Queer Arts Festival:  
Hauntings**

June 18–July 8

<https://queerartsfestival.com/>

What haunts you? Fear? Insecurity? Longing? In a Queer context, our very existence is haunting – a reminder of what colonial culture attempted to erase and an ephemeral suggestion of what future lays in wait across generations. QAF 2022 explores Hauntings in both playful and profound ways with a dynamic suite of visual art, performance, music and literary events, from the depths of the Sun Wah Centre, up through Centre A Vancouver International Centre For Contemporary Asian

► *"Greek Film Festival"* from page 1  
tive. Greece, as the birthplace of western civilization, is nothing short of unique.

"Greece has a strange kind of double identity. It is attached to Europe and all those western values," muses Dikeakos "On the other hand, it is also really attached to its Eastern roots, to the irrational. And I think those themes do come in a very interesting range in films. There are also filmmakers that deal with mythology. They are breaking out of the box in our contemporary context and making connections to mythological recurring narratives."

Dikeakos, born in Greece, has been a visual artist in Vancouver since the 1960s. His photographic practice has played an important role in the development of conceptual photography in Vancouver. Recently, Dikeakos has produced a traveling exhibition for the McMaster Museum of Art, which combines drawing, collage, sculpture and photography, unpacking a 40-year work and thoughts on French-American artist Marcel Duchamp.

For Killas, the contemporary history of Greece, as in Greece in the 20th century, is also fairly difficult to comprehend.

"When World War Two ended, there was a civil war. There was then a totalitarian regime in the late 1960s to the 1970s. To some extent, there has been a series of unstable governments. Greece

is a country that managed, to some degree, escape the industrial revolution and reformation, so the Greek church still has a strong presence in society," he says.

Killas, a third-generation Greek Canadian, has written, produced and directed a number of films which have screened at

major international festivals. His recent credits include *Is There A Picture*, a film about the first generation of the Vancouver School of photo-conceptual artists where he also worked with Dikeakos, *Superkids 2*, a profile of highly gifted learners filmed over a time span of 15 years and *Greek to Me*, an autobiographical look at family, filmmaking and Greek ethnicity, which will be screened at the festival. He is also an associate professor at Emily Carr University of Art + Design.

**Greek to Me**

Killas' own documentary, *Greek to Me*, will also premiere at the festival as the closing film.

Made over a span of nearly 20 years, the autobiographic documentary takes an inside look at his own family history and dynamic and attempts to poke at the Greek diaspora identity.

"Autobiographical documentary is the kind of a not-very-well-known genre of documentary. My film started out as a comedy, and it wanted to investigate dif-

ferent kinds of documentary filmmaking," says Killas. "And also what is a Greek Canadian? Through our families, we have our ideas about identity."

In the end, Killas says humorously that it is perhaps just a shrug, that we all have to accept who we are and free ourselves from the burden of our ethnic past. ☞

For more information, please visit: <https://thecinematheque.ca>



▲ Still from *Apaches of Athens* by director Dimitrios Gaziades.



▲ Documentarist Harry Killas.

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