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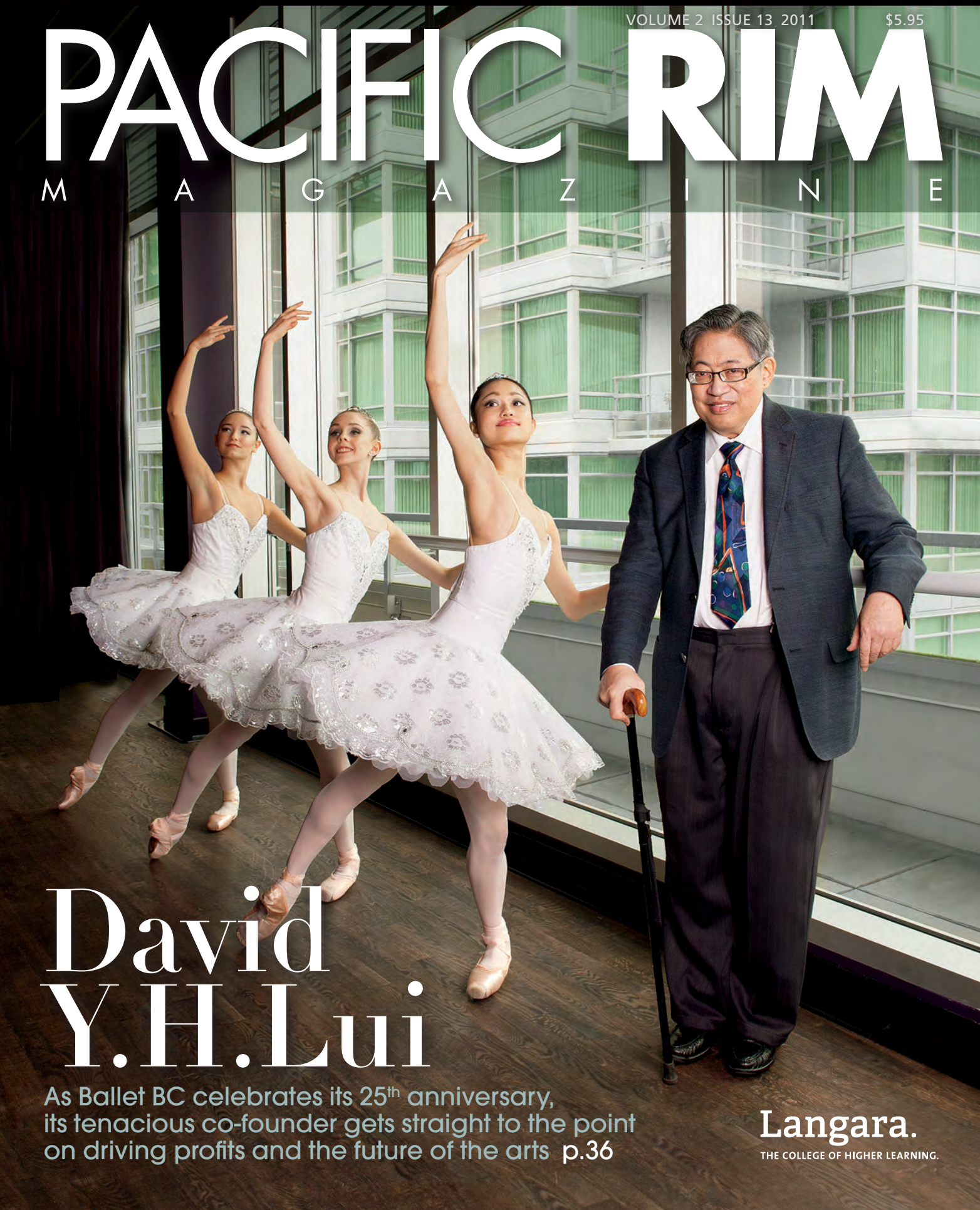
PACIFIC RIM MAGAZINE



David Y.H.Lui

As Ballet BC celebrates its 25th anniversary, its tenacious co-founder gets straight to the point on driving profits and the future of the arts p.36

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Photo by Amanda Siebert

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Publisher's Message

Those of you who read *Pacific Rim Magazine* from year to year may be familiar with its focus: cultural and business connections between Canada and other Pacific Rim countries. Normally, when I write a message for the front of the magazine, I look for stories in the issue that reveal new insight about those connections. This year, I'd like to point to something different. Instead of calling your attention to stories—and we have wonderful ones in this issue—I'd like to ask you to close the pages in your hands, turn to the outside back cover, and spend a minute looking at it. Please do so right now.

Okay, you're back. I hope you are thinking about the ad and are planning to donate toward helping those who are suffering in Japan. An estimated 250,000 people were living in evacuation centres following the earthquake and tsunami of March 11, and many thousands lost loved ones. Soon after the devastation occurred, the Publishing students at Langara College who produce *Pacific Rim Magazine* voted to donate its back cover to earthquake relief. A marketing student liaised with the Red Cross to coordinate the ad. It's a departure from the mostly upbeat stories in the magazine, but it would be hard to find any topic that touches more important issues that arise between Canada and Pacific Rim countries. The earthquake, tsunami and nuclear-power emergency reminded people how fragile life is on our planet's thin, often volatile shell. The biggest issue on our side of the Pacific should be how we can help Japan.

— Elizabeth Rains

Messages

President's Message

A major milestone such as Langara's 40th anniversary, which we celebrated this past fall, is a good time to take stock of past achievements and future goals. I am proud to say that our college continues to be a leader in many ways, not only to our students but also to our community at large. Langara endeavors to lead by example, thereby ensuring that our teaching stretches beyond the classroom and affects the ways in which students and community members live their lives.

I have committed myself to learning throughout my lifetime and I strongly believe that being a lifelong learner is more important than ever, given today's knowledge-based economy. Our institution strives to provide quality instruction and services which afford students valuable opportunities of support throughout their education. Being educated is a cornerstone to success, and we pride ourselves in offering up-to-date programs so learners can stay current and adapt to an ever-changing world.

As Langara moves into the future, it is not only our programming that is evolving; we are also making ongoing efforts to be a leader in the community by promoting sustainability. Our new buildings, which have been recognized with awards for sustainable architecture, are designed to be facilities that allow us to be stewards of our environment and hopefully a role model for others. We now make use of technologies such as solar shading, geothermal and wind energies, as well as environmentally-friendly paints. Our movement towards a cleaner, more energy-efficient future is a precedent that I hope resonates beyond our campus.

Langara is working toward other plans for increased community engagement, and I encourage people of all ages to discover more about our college. Whether attending events such as our annual World Community Film Festival or expanding their individual creativity through continuing education, community members are offered opportunities to be involved at Langara, as well as to contribute to and share in our accomplishments.

One of our significant successes is the one you hold in your hand. I am very proud to announce that *Pacific Rim Magazine* has won a 2011 Apple Award in a competition of college publications judged by the international association of

College Media Advisers, Inc. This award recognizes a substantial achievement by our students and is further proof of the effectiveness of our programming. I look forward to working with the Langara community as we aspire to make each issue of this magazine, and each year at Langara, more successful than the last.

— David G. Ross, Ph.D.
President and CEO

Editors' Message

The cover story for this year's edition of *Pacific Rim Magazine* is about David Y.H. Lui, the co-founder of Ballet BC and a man who embodies perseverance and passion. Spending time with him during the cover photo shoot, we were impressed by his tireless enthusiasm and eagerness to engage with new people. Lui has worked hard for many years to raise the profile of the performing arts in this province, and he does it not for money or recognition, but because he wholeheartedly loves what he does and enjoys sharing his passion with others.

In the making of this magazine we met many unique people who generously shared their stories with us. Their love for what they do—their work, their hobby, their cause—was infectious. Whether it is saving a dying language or collecting antique salmon cans, many of these people have dedicated their lives and given up a great deal of their own time and money to pursue their dream.

Passion and sacrifice for a life's work is a lesson our editorial team is taking to heart. Many classmates are making personal sacrifices to be here creating this magazine—some have left full-time careers, while others are working long hours to pay for this chance to learn. We're here to explore new talents and develop our love for magazine production, writing and design.

Another lesson we've learned from Lui is to relish introducing an audience to something new, and so we're thrilled to introduce to you this issue of *Pacific Rim Magazine*. The stories within have inspired us to pursue our own dreams and passions, and we hope they'll do the same for you.

— Editorial Department

PACIFIC RIM MAGAZINE

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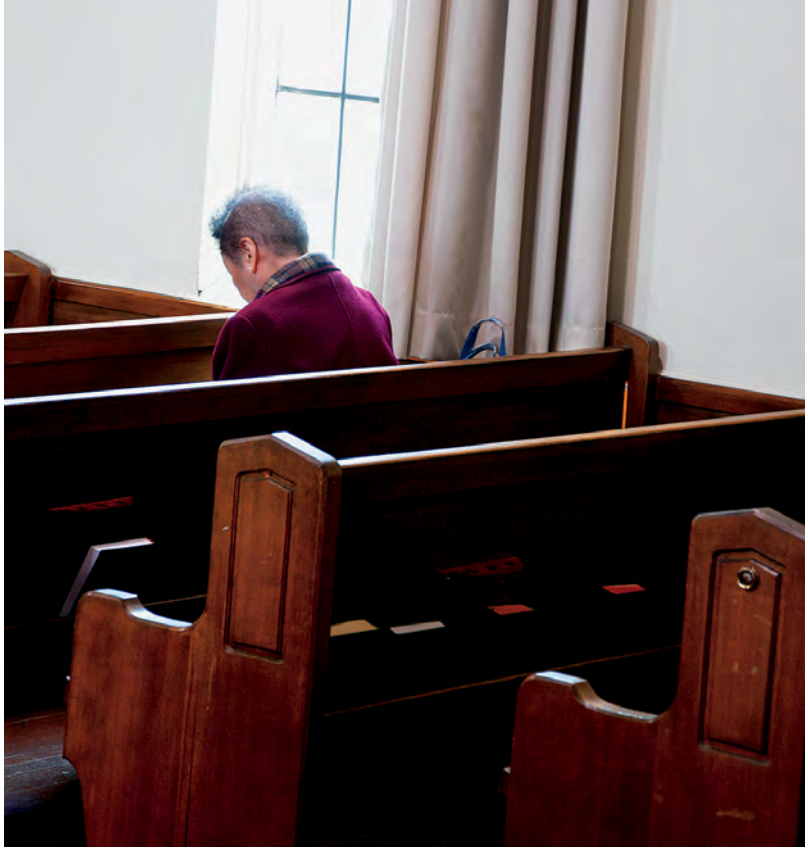
Currents

A VOICE OF HER OWN: Joey Albert performs at the Executive Hotel in Coquitlam (Photo by Marie Skerl)

Mass Exodus

Constrained by the traditional views of their churches, many young Chinese Christians are seeking a new congregation, leading to friction within the community

Story **Esther Yuen**
Photography **Joshua Seinen**



Noah Wong (not his real name), 29, was one of the most respected leaders at his traditional east side Vancouver Chinese church, serving as a deacon, Sunday school teacher, youth counsellor, and Sunday service chairperson. But unbeknownst to everyone, Wong was no longer inspired by the Sunday service. He felt overworked and was afraid to voice his opinion. The pool of people he could relate to was shrinking as the friends he grew up with moved to different churches—or left Christianity completely. Once his duties were over, he too quietly left the church he grew up in.

Wong's experience mirrors those of many Chinese-Christians in Canada who decide to leave their churches, feeling alienated in the struggle between assimilation and cultural preservation. Ted Ng, a pastor who spent 40 years in Chinese churches—12 of which leading an English-language ministry—says, "Chinese churches are cultural enclaves that have more to do with preserving Chinese culture than [promoting Christianity]." Today he leads a multicultural congregation in the Dunbar area.

The relationship congregants have with their churches has evolved over the years. The Chinese have been living in Canada for over a century, first appearing in the mid-19th century for the gold rush, with a second wave coming in the late 19th century as Canadian Pacific Railway workers. Methodists and Presbyterians spearheaded outreach to the Chinese as early as the 1870s, offering valuable services, even advocating for the oppressed. When the Exclusion Act was introduced in 1923, Chinese families were separated from each other and a sense of isolation grew. New immigrants flocked toward Chinese churches because they offered community and a sense of belonging. When Canadian immigration laws were relaxed in the '60s and '70s, thousands of Chinese immigrated to Canada, causing the role of the church to evolve. This Chinese-Christian community expanded giving rise to the many Chinese-oriented churches that exist today.

As time has passed, Chinese churches have had to adjust to the reality of a more integrated, diverse congregation. The majority have adopted a dual-ministry system: an English-language ministry for the kids, and a Chinese-language ministry for the adults. The kids eventually grow up, preferring Canadian culture over Chinese and to speak English over Chinese. Many of these kids decide to leave the church when they transition into adulthood.

Others leave as well, feeling that the Chinese church culture limits their ability to share church services and social events with friends and family members of other ethnicities. "Having the word 'Chinese' in the church name is unwelcoming," says Wong, who often felt lonely and dissatisfied. With programs and services being predominantly in Chinese, "I don't see people bringing non-Chinese friends to church," he says.

Ted Ng has seen this exclusiveness first-hand while working within his own English-language ministry. "The Chinese church [is uninterested] in working with [non-Chinese churches] to reach out to people of all ethnicities," says Ng. This cultural rigidity makes mainstream churches comparatively appealing to second-generation Chinese, who grew up in the multi-ethnic western world. As young adults, they leave their childhood churches quietly, and it's often weeks later that their old congregation starts asking where they went.

Chinese churches have had to adjust to the reality of a more integrated, diverse congregation

Receiving many of the disaffected faithful is Tenth Avenue Church, where popular preacher Ken Shigemastu teaches. Tenth is one of the largest churches in Vancouver, with three campuses and a regular attendance of up to 1,700 people each Sunday. Roughly 40 percent of their ministry is of Asian descent, and the rest are a mix of different ethnicities. Tenth reflects the population of Vancouver, and it is precisely this that makes it so welcoming to second-generation Chinese.

As a response to this exodus, some English ministry pastors have tried to connect with Chinese church leaders in an effort to win their respect and find ways to keep the younger generation from leaving. While Ng says such efforts have been unsuccessful so far, he believes a transformation of the Chinese Christian community as a whole is possible, though he recognizes this will take perseverance.

An exodus, or an escape, is what Wong experienced. It's been a year since he walked away from his church of 15 years—and he hasn't regretted his decision.

Digging Up the Past

Hidden under foliage in the Seymour Valley for nearly a century, the rich history of Japanese loggers in B.C. is finally uncovered

Story **Alexa Love**

Leading us off a paved recreational trail and into the woods is Capilano University instructor Bob Muckle. Dressed in a yellow hooded raincoat and rubber boots, the seasoned archaeologist looks at home in this environment, traipsing through the foliage as if it were his own backyard. Although this particular spot in North Vancouver's Lower Seymour Conservation Reserve (LSCR) looks like nothing out of the ordinary, the site represents an important piece of British Columbia's history. This is where Muckle and a team of 15 archaeology students uncovered a Japanese logging camp dating back to the 1920s. Muckle believes the site was inhabited by a group of 40 to 50 Japanese loggers and their families who were living in a secluded camp for almost two years, unbeknownst to the local North Vancouver community.

The discovery of an exclusively Japanese logging camp came as a surprise to Muckle, who has been leading excavations in the area for the past 10 years under the Metro Vancouver- and Capilano University-supported Seymour Valley Archaeology Project (SVAP). Each of the three logging-camp sites that he has uncovered indicates the one-time presence of Japanese inhabitants. "I think that Japanese logging is bigger than most people are aware," says Muckle.

Records show that in 1900, one out of four workers in British Columbia's logging industry was Japanese. Even Japanese fishermen often relied on logging to offset the seasonal nature of fisheries work.

While the Japanese are recognized as pioneers in B.C.'s fishing industry, relatively little is known about their contributions and involvement in the province's seminal logging industry. Muckle believes that this is partially due to the lack of a paper trail. "One of the reasons we know so little about Japanese logging is because when all the Japanese were interned during the Second World War, they were only allowed to take one suitcase each. So they're not taking a lot of documentation about their work," he notes, adding that the logging industry has also left relatively few physical remains compared to the fishing industry. "If you were a fisherman, you would lose your boat. If you were a logger, you would lose your ax."

Nearly 700 artifacts have been recorded from this particular project. While some work-related items such as saw files and logging boots have been uncovered, most of the pieces are household items such as sake bottles, rice bowls, and medicine bottles.

Records show that in 1900, one out of every four workers in British Columbia's logging industry was Japanese

As we continue to walk through the dense foliage, Muckle exercises not only our legs, but also our imaginations. Describing the atypical setup of this logging camp, he explains how, unlike the more common bunkhouse and mess hall setups, this site was likely made up of several small cabins, each inhabited by a Japanese logger and his family. Without any active excavations, however, it is difficult to imagine the activity that once took place here. As Muckle notes, "It's really interesting when excavations are going on. But when they're not, it's just dirt and fallen branches."

Luckily, Muckle's work beneath all of the dirt and branches is helping to uncover clues that will paint a more detailed picture of life in a Japanese logging camp, and of the critical role that the Japanese once played in B.C.'s logging industry. Without it, that part of history is just passing shadows.

Courtesy North Vancouver Archives

LUMBER PIONEERS: A Japanese logging crew poses for a photo at Rice Lake in the late 1800s

Joey de Vivre

In the Philippines, Joey Albert was a superstar known for her extraordinary voice. When tragedy struck in the form of cancer, the singer decided to focus on her family and move to Vancouver, leaving her native Manila and possibly her career behind

As told to **Lawrence Sarabia**
Photography **Marie Skerl**

BELTING IT OUT: Albert contemplates her past as she shares her inspiring story; (*inset*) dazzling her audience at a recent performance

My husband and I decided to move to Canada so we could afford to give our children an international education by the time they got to university. Making the decision to move here from Manila was difficult; I remember crying for a very long time. I was 35, and would be facing a new country and leaving a singing career that I loved. I was certain none of my fans would be able to find me and I'd never sing again.

I didn't have as much difficulty adjusting to my new life as many immigrants do, but I had my share. Losing my financial independence and comfort, and trying to do everything myself, was difficult. But at the beginning, the hardest thing of all was not having my friends and family around for support. I miss many things about the Philippines, and I will always love my home country—no matter what. Political issues aside, I think the Philippines is a country of beautiful sights and beautiful people. I miss the beaches, Sunday family reunions, Christmases, and of course my friends and family.

Life in Canada has given me the family life I hoped to have when I left Manila. I had just had my first encounter with cervical cancer when I left, which made me realize I needed to focus on my children instead of my career. Today, when I see my children, I think that taking care of them instead of leaving them with a nanny was the best thing I ever did in my entire life.

My experience with cancer was very difficult for me but I think it must have been more difficult for my husband and children. My children were young at the time, and facing the possibility of losing one's mother is always a frightening thing, but they were extremely courageous. My husband took time off work to take care of the children and me. He did a wonderful job and although I had no doubt he would, it was a first for him to be the caregiver and definitely something he never expected. As for me, I left everything in God's hands. As they wheeled me in for surgery, I asked myself, "Will my children be alright if I don't survive?" The answer was, "Yes."

Now a typical day for me involves seeing my kids off to school, running a daycare, cooking, and spending time with my family. Somehow, in between, I fit in appearances, shows, trips abroad, and on weekends I sing with my band.

Long ago, I wrote a song about boundless love. I wrote it for my future children even before I became a wife and mother—I wanted to leave something behind for my kids. Today I want to make a mark in this world, and most of all in people's hearts. I am content with life right now. I still have dreams, of course. I believe we have to keep dreaming and evolving and becoming everything God would want us to be. But if my life had to end today, I'm fine with that.

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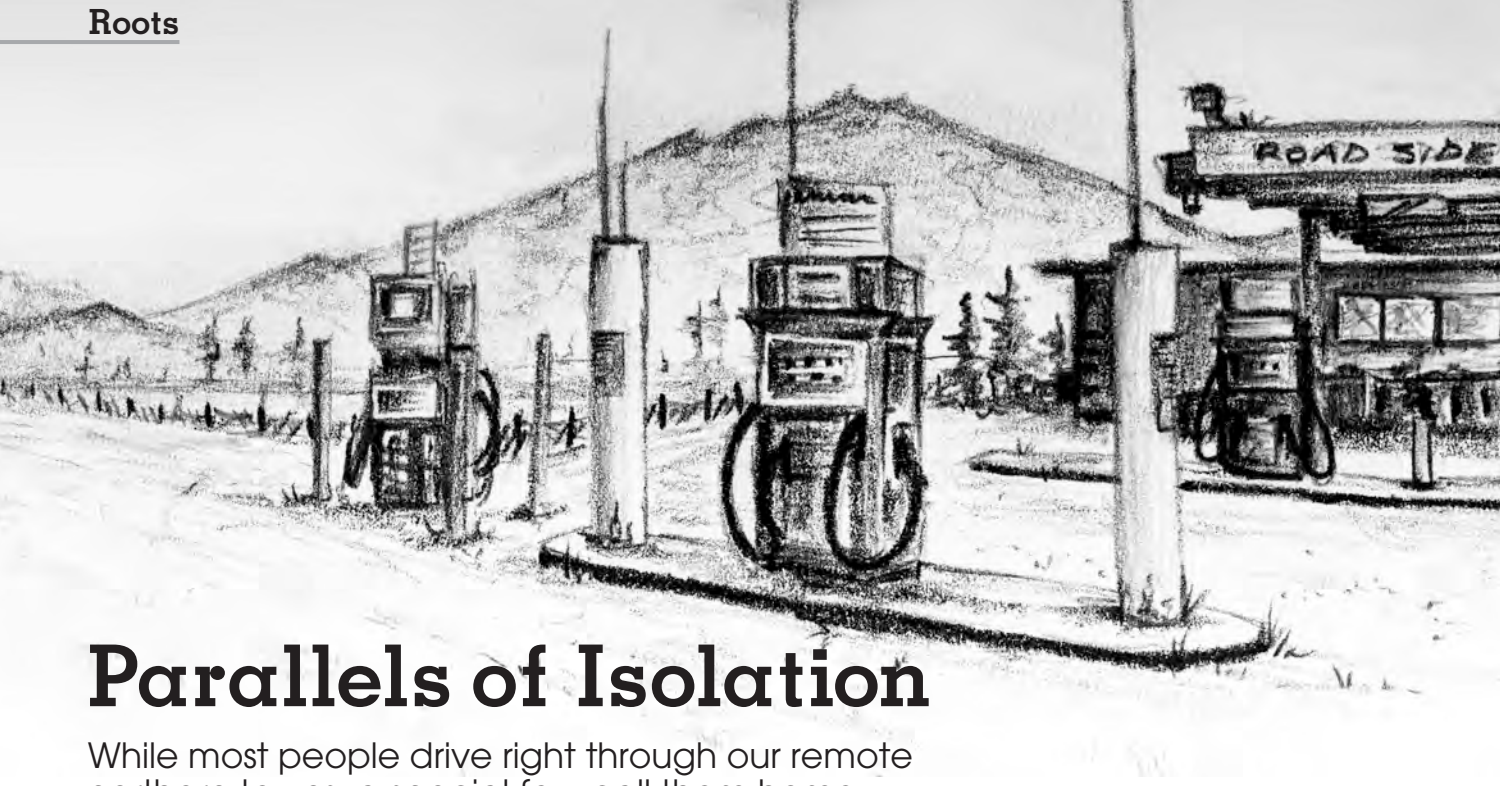


Parallels of Isolation

While most people drive right through our remote northern towns, a special few call them home

Story **Kristy Williams** // Illustration **Samantha Winfield**

The irresistible allure of an extended cross-country road trip is a dream for many nine-to-fivers. Escaping the hectic pace of city life to explore remote mountains and desert landscapes brings many travellers to places where civilization is merely a dot on the map, at best. Despite one's desire to get away from it all, common sense must be obeyed—the car still needs gas. That's where a roadhouse along the highway comes into play.

Roadhouses are a common feature in rural areas along major inter-city or interstate highways. They provide fuel, food, amenities and diversions for travellers in remote locations from such diverse locales as Canada's Alaska Highway to Australia's Eyre Highway.

At the Balladonia Roadhouse in Western Australia, manager Brian Hodgson offers an excellent analogy to describe the isolation. "If you put a pin in the ground [at the roadhouse] and tied a piece of string to it that stretched for 200 kilometres, there's nothing."

As help is not exactly around the corner, self-sufficiency is an essential quality of a successful roadhouse. For example, at Balladonia, water is scarce and poisonous snakes are plentiful. Water supplies are either trucked in over several hundred kilometres or sourced from rainwater. As for medical support, the community of 10 full-time residents relies on visits from the Royal Flying Doctor Service.

Hodgson likens Balladonia's to being on a ship. "You have to get along," he says. Travellers passing through provide a welcome diversion from the daily routine. "One of the great things about being out here is meeting people from all different walks of life, from different countries."

The picture is very similar across the globe at Toad River Lodge, a roadhouse along the Alaska Highway in British Columbia. The roadhouse is famous for its prolific collection of baseball caps nailed to the walls and ceiling—7,872 caps at last count. Bobbi Jackson, after answering a newspaper ad calling for staff at the lodge, arrived via an 18-hour, 1,245-kilometre Greyhound bus ride from Edmonton, Alberta. She has been working at the lodge for 14 months and hopes to stay for another year or more.

However, she isn't optimistic about the longevity of many new arrivals. "There are some new people coming in shortly, but they won't be staying long," she says. "They come from the big city. It's too isolated for them and they can't handle it."

When asked if Toad River works well as a self-contained community, Jackson's response is overwhelmingly positive. "Definitely yes," she says. "Everyone gets along." She recalls when a group from the lodge journeyed 115 kilometres up the road to soak at the Liard River Hot Springs in heavy snow and ambient temperatures of –32°C.

> *"It's us against the elements, and we all have to stick together"*— Andrea Underwood

Just off of the Alaska Highway in the Yukon, Andrea Underwood, co-proprietor of Johnson's Crossing Campground Services, also feels a strong sense of community up in the North. "It's very isolated here in winter," says Underwood. If anyone is in trouble, everyone bands together and neighbours will help each other out. Stranded motorists are never abandoned on the highway, particularly in winter when temperatures can dip to –20°C or lower.

When people choose to work in isolated communities, they are generally compelled to become an active member of that community in order to survive—physically and psychologically. While local gossip often rears its head, there is an awareness of the need for individual privacy. Whether it's the hot desert scrublands of the Eyre Highway or the icy mountains of an Alaskan Highway winter, Underwood offers a quote that resonates for both locales: "It's us against the elements, and we all have to stick together."

KILLER BEES AND THE FBI

Yukon roadhouse resident Andrea Underwood tells of one unusual encounter

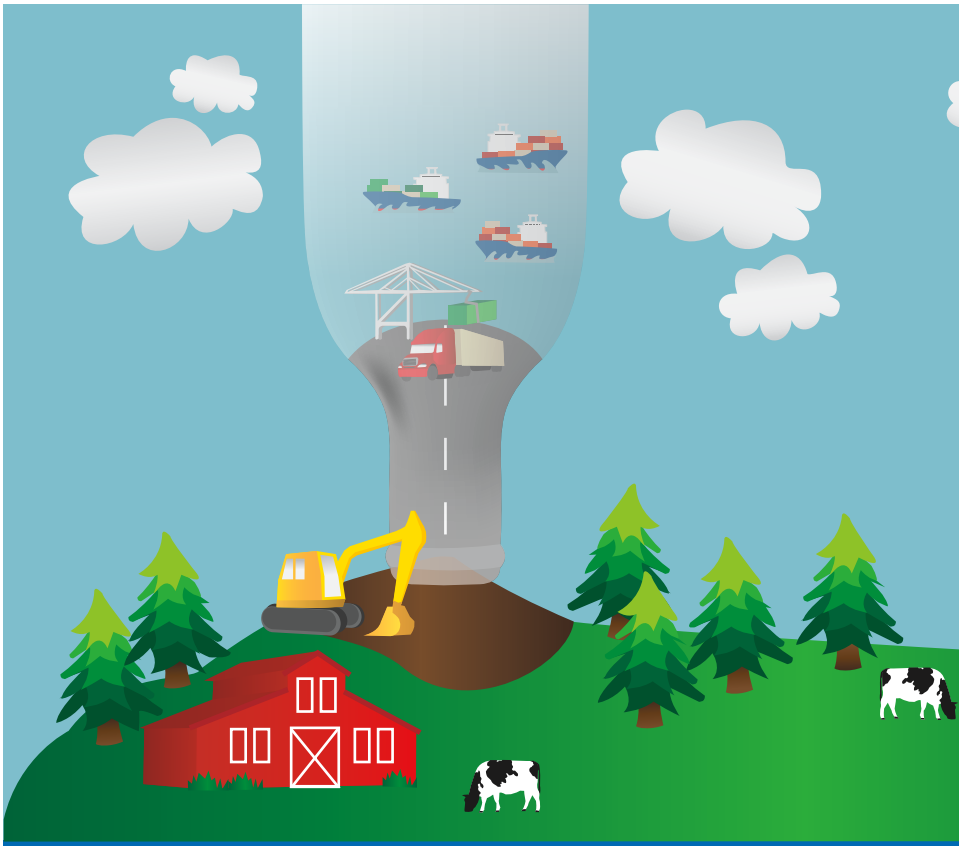
"We have really extraordinary things happen during the year," says Andrea Underwood. "Lots of people come up here. They're running away from something." Many offbeat folk tend to make their way up north, giving rise to extraordinary anecdotes. Underwood shares a number of stories, including the account of a man paranoid about killer bee attacks on the highway:

"A chap came through with a brand-new truck, a very posh briefcase, and bare feet. They were virtually black with dirt. He asked if he could have a shower, and I responded, 'Yes, you can.' His next question was, 'Can you look after my briefcase?' I refused and told him to lock it away in his truck, assuring him it would be safe. He refused to do so, declaring 'There are killer bees on the highway and they're after me.' Next, he asked for asylum. I said to him, 'I can't give you asylum.'"

"He wandered off to have a shower, leaving the briefcase behind. I'd noticed he had a wallet full of credit cards, all under different names. I rang the RCMP. They showed up and this fellow came running out of the shower, stark naked, yelling 'Please don't shoot me.' The police interviewed him, during which he claimed the FBI was after him. When asked if he had ever discharged a weapon, he claimed he'd been involved in a shooting altercation with the police and the FBI."

"The man was eventually advised to go into Whitehorse the next morning to speak to immigration. He never showed up and was never heard from again. The briefcase turned out to be full of stocks and shares. It also contained a honeycomb that was completely empty, despite his declarations that it was full of killer bees."

— K.W.



Growing Pains

As trade with China increases and our ports expand, business is pitted against environmentalists in B.C.'s Lower Mainland

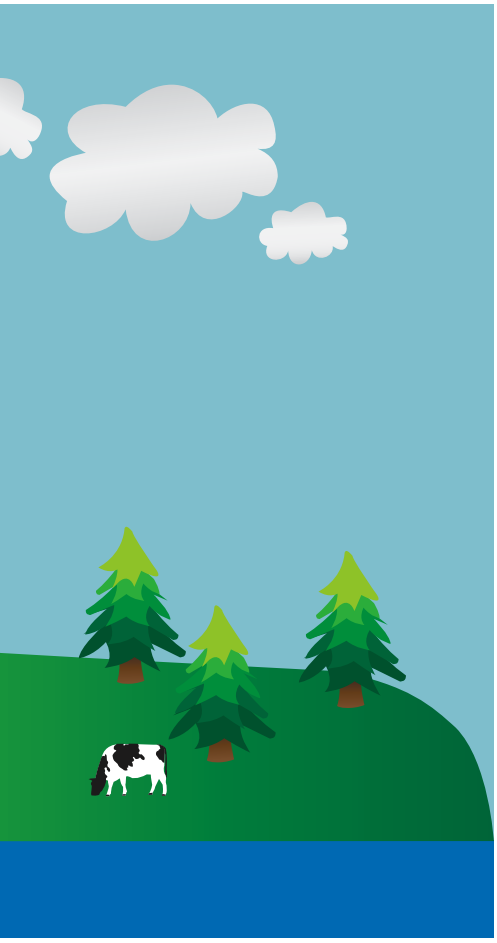
Story **Travis Kowalski**
Illustration **Samantha Wagner**

Since China signed on with the World Trade Organization in 2001, it has become a major trade partner with Canada, rising from fourth position in 1997 to second place today. As of 2006, $42 billion in trade occurred between the two countries. To meet increasing export demands, China plans to construct close to 100 new deep-water berths along its port cities, each having the capacity to ship half-a-million freight containers per year. This is creating a logistical nightmare for port cities throughout North America as they struggle to improve their infrastructure and avoid bottlenecks when increased imports hit their docks.

On January 18, 2010, Port Metro Vancouver announced the official opening of the third berth at its Deltaport facility, a $400-million investment. Deltaport, located in South Delta, is now the largest container terminal in Canada, and handles approximately 45 percent of the containerized cargo moving through Canada's west coast. This two-year construction project increases Deltaport's capacity by 50 percent, adding approximately 20 hectares of container storage facilities—the equivalent of 37 American football fields.

While such developments are helpful to reduce delays with receiving imports, they are creating additional pressure on local communities to make way for imposing infrastructure. To ease roadway congestion, there are plans to construct a new 40-kilometre South Fraser Perimeter Road (SFPR)—a corridor that will move incoming goods from China via the Deltaport container terminal to destinations throughout Canada and into the United States.

The SFPR runs east from the Deltaport container terminal along the Fraser River. Bisecting local farms and jeopardizing environmental havens such as Burns Bog, the SFPR will ultimately connect with Highways 1, 91 and 99, as well as the new Golden Ears Bridge. Farmers and other stakeholders, such as the Burns Bog



Conservation Society, continue to plead with government officials for a plan to mitigate the impact on agricultural land, wildlife habitat and environmentally sensitive areas. Burns Bog is an important refuge for owls, a nesting ground for Bald Eagles, and is identified as one of the most valuable ecological areas located along the proposed pathway of the SFPR.

On November 24, 2010, the Burns Bog Conservation Society launched a lawsuit against several Canadian government agencies, claiming the development of the SFPR defies the laws outlined in the Canadian Environmental Act and Federal Species at Risk Act. But while the group had hoped to delay the SFPR project through legal action, construction continues as the case makes its way through the courts. Meanwhile, trade with China—and the insatiable demand from Canadian consumers for goods made in China—continues to grow, making the expansion of Vancouver's ports all but certain.

King of Gamelan

UBC's Michael Tenzer is one of only a handful of North American experts in an Indonesian art form known as Gamelan. Now he's sharing his love of the intricate musical sound with curious Vancouverites

Story **Mina Deol** // Photography **Danielle Dobson**

Vibrant melodies emanate from the basement of the Asian Centre at UBC on a recent Wednesday evening, while a local Balinese orchestra known as Gamelan Gita Asmara rehearses. The musicians have shed their shoes in a pile at the entrance of the room, and young children squeal and play as their parents are deep in rehearsal. Sitting cross-legged in the centre of the room, each musician is playing one of the many lustrous bronze instruments. These metallophones, gongs, cymbals and drums are uniquely built, tuned, and played as a cohesive unit collectively known as *gamelan*.

Gamelan Gita Asmara was founded in 2001 by UBC professor Michael Tenzer, who joined the School of Music in 1996. When asked to comment on the success of their shows, Tenzer simply says that it's because gamelan is a beautiful musical form with exceptionally high standards for composition, performance, and with "little or no influence from western music."

The New York City native was introduced to gamelan at age 19 while studying musical composition at Yale University. After overhearing an excited conversation about gamelan, Tenzer rushed out to purchase a record, and says that "within

GA-GA FOR GAMELAN: ***(left)*** **Tenzer with an array of Balinese instruments in UBC's Asian Centre**

10 minutes I had made a pact with myself to go to Bali and learn how to make the beautiful and challenging sounds that were rushing out of the speakers." What started as a crush has since turned into a lifelong passion, and over the last 30 years he estimates having collectively spent five years in Bali studying, playing and perfecting his personal art of gamelan. This passion has also led Tenzer to write articles and books about Balinese music, and today he is a well-known scholar, composer and musician of gamelan, sharing his passion and expertise with the broader Vancouver community.

Tenzer says the rise of gamelan's popularity in Vancouver can be traced to Expo 86. At the time, he was finishing his doctorate at the University of California Berkeley, where he also co-founded and directed Gamelan Sekar Jaya. The Indonesian government, having sponsored a pavilion at Expo, invited Tenzer's group to perform during the fair in Vancouver. Sekar Jaya, along with several other international gamelan groups, formed the first international gamelan festival.

At this mid-week rehearsal at UBC, Tenzer moves effortlessly from one instrument to another, taking hold of them to demonstrate the musical piece through action and repetition. According to him, eventually every gamelan musician "worth his or her salt" knows how to play all of the instruments. This is the traditional relationship between teacher and student for gamelan; there is no musical score and the group learns each piece aurally, replicating what they experience during rehearsals.

It's a "labour of love," explains Tenzer. An ability to make the time commitment and to learn the piece through relentless and determined practice is essential to perfecting the musical performance. Gita Asmara's 25 members meet twice a week over the course of eight months for intense two-and-a-half-hour rehearsals in order to prepare a piece for performance.

The interlocking rhythms and riveting sounds from this rehearsal session are mesmerizing, complex and tranquil at the same time. The music is enhanced by the movements of elegant Balinese dancers, and it's this unique combination of music and dance that draws patrons to Gita Asmara's shows every spring. The collaboration and execution of gamelan is a tremendous challenge to which Tenzer and Gita Asmara triumphantly rise, producing a well-rounded musical experience filled with refined actions and sounds that reverberate within each person who experiences them.

Stompin' Grounds

Interview **Joshua Seinen**
Photography **Sean Best**

In a world where the lowest costs rule, Vancouver's Dayton Boots stands out by continuing to build on Canadian soil instead of outsourcing to countries such as China and India. As Dayton's CEO Stephen Encarnacao tells us, size isn't everything

Dayton Boots has been producing top quality leather footwear in Vancouver since 1946. How have you been able to remain local for 65 years?
We have a great following. We have people who are now third-generation Dayton buyers. They have always been happy with the kind of quality and durability that we've made. Dayton Boots has become synonymous with making rugged, tough boots that people can depend on for their livelihood. I would say all of this is attributed to two things: a loyal customer base and a company tradition in making a great quality product.

What is your opinion on outsourcing?
I think that for some companies it's the only strategy to survive. For companies that are long-term focused, I think it's a mistake.

SHOP TALK: Stephen Encarnacao stands proud in the Dayton Boots workshop on East Hastings

> *"Outsourcing really loses the spirit of the brand"*
> — Stephen Encarnacao

Why have you decided to keep Dayton Boots local?
If we outsourced, we would lose something. We would not only tarnish our reputation for being stubbornly Canadian, but I think we'd lose something in the product quality. And certainly we would take something away from the soul of this brand. Our customer base has always trusted us to make an honest, high-quality boot that would be made here from the people who work here. Outsourcing really loses the spirit, the soul, and the integrity of the brand.

How has staying local had a positive impact on your business?
One of the things that resonates with our customer base is not just the product, but the fact that it's made here. I think Canadians and Americans that come into the store love the fact that the product is made in Canada. I think that it's beginning to resonate that products being made domestically cost a little bit more, but ultimately, it makes sense. If you can make things here or buy things here, those jobs tend to stay here and I think it enhances the economy.

Has staying local had any negative effects on your business?
The only real negative effect is cost. We pay our people in the factory a living wage that is somewhere between 15 and 19 dollars an hour. In China, that's probably what they make in a day, at most, in some higher-paid factories.

What advice would you give to local companies considering outsourcing?
I think that ultimately people chase low costs and wages, but outsourcing is not all that it's cracked up to be. Companies lose control of the product and they lose control of the quality. It requires them to stretch financially because these factories in China and other parts of Asia require enormous minimums. I think what they give up is the quality of the product, the integrity of the product, and the company's flexibility. There are a lot of billion-dollar companies out there, but they don't have the bones that Dayton Boots does.

Carving a Niche

Introduced in Japan over 1,300 years ago, woodblock printing remains prevalent in today's art scene

Text **Keara Mager** // Photography **Cameron Oades**

ROLLING WITH IT: Barb Snyder demonstrates the use of a press in Dundarave Print Workshop

Woodblock printing was first introduced in Japan during the 8th century. It was generally used to print religious texts that were brought from China to Japan by travelling Buddhists. For nearly 900 years, woodblock printing was only done using a single colour of ink. When multiple colours were introduced, workers in print shops would hand paint the individual colours. Printmaking today uses a wide range of techniques, many of which relate back to those originating in East Asia.

2 Cherrywood is the most traditional wood for creating the Japanese woodblock. When selecting wood for the block, it is important to avoid pieces that have knots or are oddly shaped. In order to carve a clean, precise design into the wood, certain tools are needed.

3 These traditional Japanese tools include a *hangi to*, *komasuki*, *aisuki*, *sankaku to*, and *tama to*, each having a specific purpose. The *hangi to* is a knife used for carving the wood and creating the outlines of the design. The *komasuki* and *sankaku to* are used for small details. The *aisuki* and *tama to*—a circular carving knife—are used for fine lines and even smaller details.

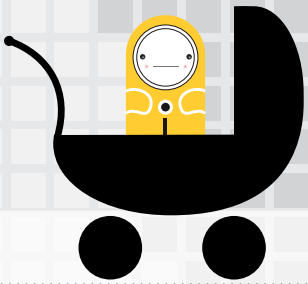
4 An image is carved into the surface of the wood, and then the surface is covered in ink. The paper is then placed on top of the woodblock, and pressure is applied with a printing press or a *baren*—a Japanese tool used in printmaking processes such as woodcut or linocut—revealing the mirror image from the block of wood.

Dundarave Print Workshop is an artist-run cooperative studio and gallery with 30 printmaker members, located at 1640 Johnston Street in the Net Loft building on Granville Island. The shop welcomes visitors to attend its 40th anniversary where it will be exhibiting members' works. The exhibit will be held from May 23–June 19.

World Snapshots

As the world shrinks, many of the differences between countries and cultures have disappeared or changed. But societies around the Pacific Rim continue to face a raft of unique issues and trends

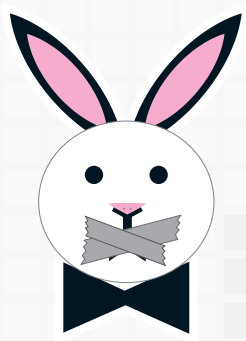
Text **Nicola Humphrey** and **Natasha Marois**
Illustrations **Kristy Williams**



JAPAN

Japan continues to make advances in robotic engineering, using robots for runway models, pets, and even to search amongst earthquake wreckage. Following the trend is Babyloid, a robot baby designed to ease loneliness and depression in elderly people. Studies have shown that caring for the 43-centimetre-long, 2.1-kilogram doll improved the lives of elderly people in nursing homes, especially those suffering from dementia. Over 20 percent of Japan's population is over the age of 65. Researchers are hoping that Babyloid can increase the quality of life of the elderly by putting them in a caregiving role. The doll is still a prototype, developed by Masayoshi Kano from Chukyo University in Nagoya. Babyloid can move its arms, head, mouth, and eyelids while making robotic baby sounds, and has LEDs on its face that can mimic emotions such as sadness.

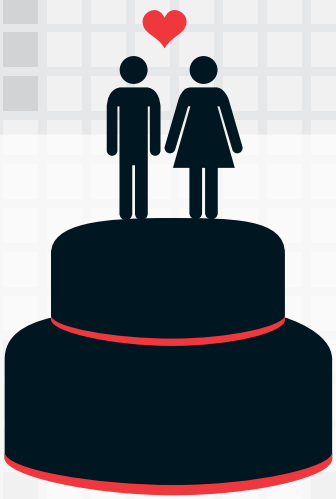
INDONESIA

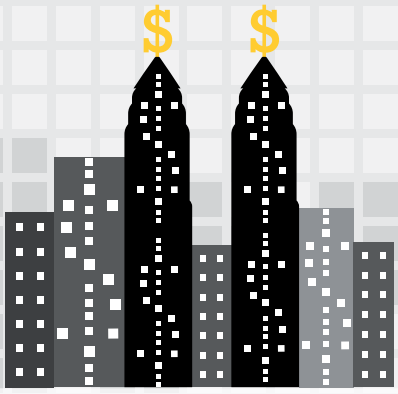


Indonesia is a predominantly Muslim country with around 80 percent of the population following Islamic beliefs. With the country's strong opposition to pornography, it's not surprising that the government continues to crack down on offenders. Local rock star Nazril Ariel of the band Peterpan was recently sentenced to three and a half years in jail, following the release of two mobile-phone videos that show him having sex with two different women. The editor of *Playboy Indonesia* was also recently arrested and sentenced to two years in jail. Although the magazine contains no nudity, Islamist groups have been protesting against *Playboy Indonesia* since its creation in 2006. But the censorship doesn't stop there. In response to a request from Indonesia's communication minister, Canadian-owned smart-phone maker BlackBerry has blocked access to pornographic websites in Indonesia.

SINGAPORE

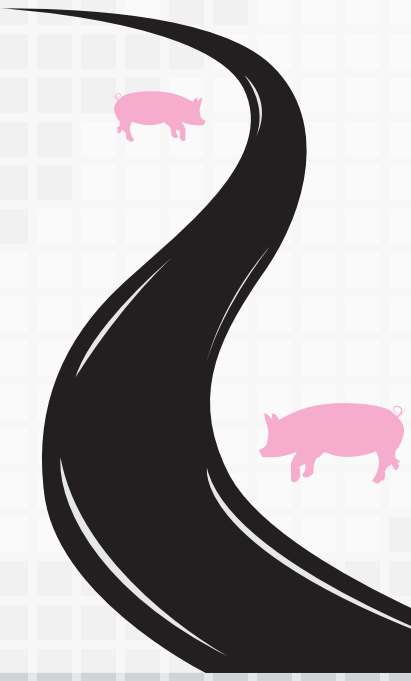
In an attempt to boost population numbers, the government of Singapore is hoping to launch a television campaign to encourage young singles to meet, marry and have children. The 2011 campaign will target those aged 20–35, a demographic that has in recent years become marriage-averse. Marriage and birth rates in the city-state have been falling steadily for over a decade. In 2010, couples avoided having children because of a belief that children born in that year would grow up to be failures in their work and family lives. The current birth rate in Singapore is 1.23 children per woman, and immigration has so far helped to keep the population from declining further.





TAIWAN

Water pollution is a growing concern in Taiwan, as five of the country's 21 rivers are considered seriously polluted. One major contributing factor is the country's six million pigs, many of which are releasing their excrement into rivers that run through local farmland. In reaction to the big problem, one man has found a simple solution: piggy training. In 2009, local farmer Chang Chung-tou, of Yunlin County, demonstrated that pigs were able to be toilet trained, which resulted in less excrement entering the river. Nearly 10,000 pigs were taught to use a contained area smeared in feces and urine, which helped to attract the pigs to the "litter box." As a result, up to 75,000 tonnes of water are saved per day because 95 percent of the pig waste is being collected instead of rinsed away. The pigs, who rely on the rivers for drinking water, show fewer signs of illness and their survival rate has increased from 70 to 90 percent.



INDIA

Mumbai's property values have become so inflated that only the incredibly wealthy are able to afford real estate in much of the city. Experts say the market is likely due for a correction in 2011, but developers are reluctant to lower their prices, claiming that current building costs remain high while profit margins remain low. Even as developers push to build more housing, there are reports of tens of thousands of apartments that remain empty in the city. Prices are so high that home ownership continues to be a dream for most people, including those with a middle-class income.

CHINA

Although China has prided itself on its recent economic growth, the country lags behind much of the world in one very notable way: life expectancy. Since 1990, life expectancy rates have increased less than in many other developing nations. Surprisingly, countries such as Bangladesh, Ethiopia, India and Sudan have seen greater increases than China. The disappointing increase is partly attributed to workplace accidents, disease and heavy pollution. While life expectancy hasn't increased as much as might be expected, China has still seen gains as a result of rising incomes and improvements in healthcare coverage.

Researched by Langara's Library and Information Technology students: Marion Cross, Arien Crossby, Navdeep Khabra, Claire Leeks, Jennifer Pringle, Carly Ramsey, Chelsea Richards and Adam Smith

ELDER WISDOM: As Dustin Rivers embarks on his language quest, his grandmother, Audrey Rivers, remains a source of support and inspiration

Language Warrior

With a modern take on cultural preservation, 21-year-old Dustin Rivers and his community are forging a path to saving the Squamish language. Only a handful of fluent speakers remain, and Rivers' efforts are bringing several generations together to ensure the oral language survives

Story **Joi T. Arcand** // Photography **Tijana Martin**

Armed with an iPad and a Twitter account, 21-year-old Dustin Rivers of the Skwxwú7mesh and Kwakwaka'wakw nations has been spreading his language-saving message by blogging, tweeting, and podcasting. The self-proclaimed "language revitalization activist" also teaches community language nights on the Capilano reserve in North Vancouver. And though he has been on track toward learning his language since he was a kid, the past year has seen Rivers' efforts accelerate to a point where he has become a teacher, a community organizer, and a poster child for language revitalization.

"If you want to learn the Squamish language, you should talk to Dustin Rivers." These words are repeated frequently when curious visitors arrive at the Capilano band offices. Rivers says that he's humbled that his own mentor and language teacher, Vanessa Campbell, is now referring him to community members eager to learn the language. "When I found out she put that much weight behind what I was doing, it was really monumental for me to hear that from my mentor—the person who is the biggest teacher in my life when it comes to language."

Rivers utilizes the WAYK method during his language lessons

Skwxwú7mesh Sníchim is the language spoken by the Skwxwú7mesh people, whose traditional territory includes some of Vancouver. Both the Skwxwú7mesh language and nation are colloquially referred to as Squamish. As one of British Columbia's 32 distinct First Nations languages, the Squamish language is traditionally passed down orally from generation to generation; it is the way its speakers have related to each other and the world around them since time immemorial. However, since European colonization reached the West Coast, the number of fluent speakers has dwindled to an estimated 0.01 percent. Today, it means that in a nation of approximately 3,324 people, Rivers estimates, there are four fluent speakers left.

The First Peoples' Heritage, Language, and Culture Council (FPHLCC) released a report in April 2010 outlining the status of B.C.'s First Nations languages. The report has brought to light some dismal statistics: only 5.1 percent of B.C. First Nations people are fluent speakers of their language, which puts all 32 of the languages included in the study as severely endangered, nearly extinct, or already sleeping (extinct).

The dramatic loss of fluent speakers began with colonization and the Canadian government's historic policies to assimilate First Nations people into English-speaking, non-First Nations society. A major part of the assimilation process was the forced removal of children from their families and placement into church-run residential schools, where First Nations languages were strictly banned from use. Part of the process included brutal physical and emotional punishment, resulting in children feeling fear and shame for speaking their language. As the report states, "many residential school survivors, their children, grandchildren and great-grandchildren still feel the effects of the loss of their traditional First Nations languages."

For a nation whose way of life has been drastically affected by the development of Canada's third largest city within their traditional territory, there are some challenges in creating environments where the Squamish language is spoken exclusively—the influence of the English language is everywhere. Because there aren't many fluent speakers left, there aren't many opportunities for the language to exist without the influence of English. "It is difficult at times, because English is my thinking language. It requires a conscious thought to really switch over [to Squamish]," says Rivers. Creating environments where only Squamish is spoken triggers the mind to operate in that environment. "And those don't exist right now."

You could say it started with a tweet. That is how Rivers learned about the language-learning method called Where Are Your Keys (WAYK). Based out of Portland, Oregon, WAYK was developed by Evan Gardner and his associate Willem Larson to get people speaking their language as quickly as possible. During a phone conversation from Bend, Oregon, Gardner describes WAYK as "an open-source, community-based method designed to accelerate the language-learning process." The game incorporates sign language, special rules, and techniques that help transfer language faster from one person to another. A typical game has players sit around a table where they interact with simple objects, such as rocks, sticks and pens. Players learn by passing questions and answers about the objects back and forth.

Larson and Gardner had been working with First Nation communities in Oregon and Washington for about 10 years when they began to develop a larger web presence. About two years ago, Larson spotted a tweet from Rivers on Twitter. "[Rivers' tweet] said something like, 'I want to learn my language within the next such and such timeframe,'" Gardner explains, "We emailed him back and said, well, we know a way. Any community that actually wants to bring their language back just needs to have someone that says, 'Okay, I'll do it'."

For the Squamish nation, Rivers has become a leader for those who want to learn their language. With the help of Gardner and Larson's method and mentorship, Rivers has organized community language nights for his people. The language nights are attended three times a week, by up to 24 dedicated learners ranging from 10 to 64 years of age.

People of all ages participate in Squamish language nights

Laughter and fun are an integral part of learning a language

The language nights are also bringing his community together. "I noticed people that wouldn't normally interact with each other are now in an environment where they have a shared interest and they are interacting and building a relationship, becoming friends or community members again," Rivers says. And they're having fun while learning, he adds: "When there is laughter present, people tend to learn a lot more. So if it's fun and there are a lot of funny and silly moments—and people are laughing, it means that people are learning."

So what is needed to bring a near-extinct language back to life? Ten percent. One in 10 members of the Squamish Nation need to be fluent in the language in order for it to remain safe from extinction. Rivers has a plan to make that happen. "I have an eight-stage strategy that I'm following, developed by American linguist, Joshua Fishman. His strategy helps you identify where your language is on the scale, so you can appropriately accomplish the next step." Rivers says that Skwxwú7mesh Sníchim is still in the early stage: getting an adult generation of speakers who act as language apprentices, and as bridges between elders and the youth. He says, "if we're there and we start creating newspapers in Squamish or writing books in Squamish, they're not going to be entirely useful until there are people who are able to read them." He says that time and resources spent on producing written learning tools could be better used to address the issue of where the language is at now, and getting it to the next level, which is creating an integrated group of active speakers where the language is used habitually or exclusively.

Rivers projects that he will become fluent in two years. "Fluent to me means being able to create and command the speech, understanding the language to a point where I can express complex ideas, layers of thought, [becoming able to] really dive deeper and deeper into a subject, having philosophical or societal discussions in my language," he explains. In five years, he hopes to develop "language nests" and residences in his community. "I want to be able to get four other people to live together for a year or so, where, in the residence, we only speak Squamish," he explains. Rivers describes a language nest as a preschool-type environment for kids where they only speak the Squamish language. He says his nation is working towards developing an immersion school right now for kindergarten to grade three, but that they're running into problems of creating fluent speakers: "I think that with Where Are Your Keys, I'll be able to accomplish that."

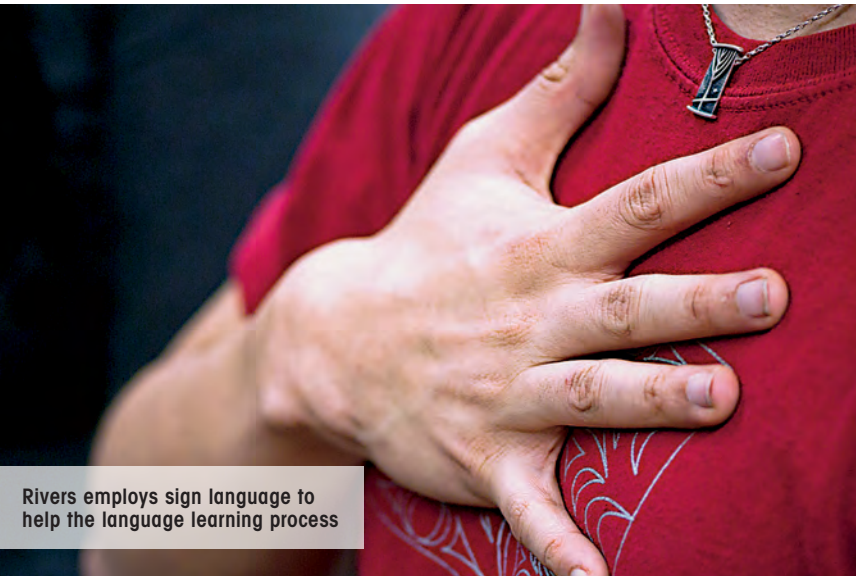
For the Squamish community language nights, communicating with one another is essential to its success. Rivers understands that many people lead busy lives, and access to fluent speakers and immersion environments is not always practical. This is what led him to develop Squamish language podcasts: weekly five-minute episodes designed to supplement the language nights. The podcast, Na Tkwi Sníchim, can be downloaded from SquamishLanguage.com—a website Rivers maintains with the help of his sister, Cheyenne La Vallee, who is also on her way to becoming a Squamish language instructor.

Rivers credits the Internet with helping to spread his message and allowing people to associate his name with language revitalization. Once the word started getting out that Rivers wanted to save his language, he felt he needed a title to put beside his name. He came up with the term: language revitalization activist. The title means that he's not only getting the word out there, but he is using activism as a tactic to accomplish his goals. "It revolves around organizing. It's not just talking about the issue, being public about it, or being an unofficial spokesperson, but also organizing language classes, the immersion gatherings, and doing all the work in that."

"This is one of the most pivotal issues that my generation will ever have to face"

— Dustin Rivers

Rivers' dedication to community activism and interest in language revitalization can be attributed to his great-grandfather and grandmother, respectively. Rivers' great-grandfather, Andy Paul, was an "unofficial lawyer" and indigenous rights activist who actively fought court cases, but refused to give up his Indian Status in order to join the bar. Paul was also involved with the formation of several monumental organizations including: Allied Tribes of B.C., the



Rivers employs sign language to help the language learning process

Native Brotherhood of B.C., and the North American Indian Brotherhood (now known as the Assembly of First Nations). Rivers credits his great-grandfather for shaping his interest in political activism: "He was one that didn't follow the mold and really set out to create his own path to help his community and his people. He did that in a really big way, and so he was always one of my heroes."

It was Paul's daughter—Rivers' grandmother, Audrey Rivers—who instilled in Rivers the importance of learning the Squamish language. "From a young age, I always knew [revitalizing the language was] something that I'm supposed to be a part of," says Rivers. His grandmother kept him connected to a language that she herself had forgotten, due to 10 years spent in the residential school system. "She knows bits and pieces [of the language] and she raised me until I was six, so she always made sure that I was aware that the language was important and that I should be learning it." Rivers fondly recounts that he couldn't go outside or watch cartoons until he listened to a half-hour of tapes of language and traditional singing. This early influence was important to Rivers becoming aware that his language was at risk of becoming extinct. "This is one of the most pivotal issues that my generation will ever have to face because if the language isn't revived now, it will never be really revived."

Rivers was recently named The Most Inspiring First Nations Language Activist in the *Georgia Straight*'s 2010 Best of Vancouver issue. He laughs when asked how he feels about the title. "That's funny, I didn't even know about it, and one day, I woke up in the morning and my Twitter was exploding with people who were re-tweeting it," he says. "I thought it was really quaint and cute and funny. It's an honour and I really enjoyed that." Rivers has kept his good humour and humility amidst all of the media attention he's been receiving over the past year or so, which is something that he credits to his family and his upbringing. "One of the things I've always been taught since a young age, which is one of the most important teachings in my community, is that people are watching you and that your actions and your behaviour reflect on your family and, when you are outside of your community, on your people as well."

Alongside Rivers' name on his Twitter account is a quote: "Sometimes a leader, and sometimes one who leads." To him there is a difference. "We've got political leaders, cultural leaders [and] we have spiritual leaders within our communities," he says. "But leaders aren't always the ones that lead—they don't lead us to new places all the time. Leaders can be really successful at keeping us in the same spot. Those who lead, though, it's a really specific thing that you are accomplishing: you're leading something somewhere, you're moving a community or a people or an issue to a new place. You can't lead and be stagnant."

SAVING UCHINAAGUCHI

Efforts for language preservation are not unique to B.C.'s indigenous communities; revitalization efforts are being made around the world. The UNESCO Atlas of the World's Languages in Danger defines a language as endangered when "its speakers cease to use it, use it in fewer and fewer domains . . . and/or stop passing it on to the next generation." Regions, such as the Pacific Rim, that have a great deal of linguistic diversity are also the ones at greatest risk of language extinction.

Six of the eight UNESCO-designated endangered languages in the Japanese archipelago are concentrated in the southwesterly Ryukyu Islands, also known as the Okinawa Prefecture. After the islands were annexed by Japan in 1879, the Okinawan people saw the suppression of their languages by the nation's vision for a homogeneous Japan. As a result, it is now mostly elderly speakers who are fluent in the Ryukyuan languages, which face the possibility of extinction by 2050.

Byron Fija, 41, is an Okinawan culture and language activist who has in recent years dedicated his life to revitalizing Okinawan-Ryukyuan language, also known as Uchinaaguchi. By surrounding himself with elderly speakers, Fija has mastered the language, and is now attempting to spread the word by hosting a radio show, making TV appearances, and teaching local classes all in Uchinaaguchi. He would like to see Okinawan families speaking their ancestral language in the home once again, and to have the language be a compulsory subject within the school system.

Fija dreams of reviving Uchinaaguchi in a similar way to how Welsh has been revived in Wales, but without any government backing he feels that it is unlikely. He is hopeful that by sharing his knowledge and passion, fellow Okinawans can take pride in their shared culture and history. Fija is definitely on to something. As UNESCO writes in the Atlas of Languages in Danger, the "most crucial factor [in saving a language] is the attitude of the speaker community toward its own language. It is essential to create a social and political environment that encourages multilingualism and respect for minority languages so that speaking such a language is an asset rather than a liability."

— Mina Deol

Food & Wine

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Catch & Preserve

ARTIFACTS OF TIME: Items from Robert Critchley's cannery collection, including weighted rope, netting twine and needles, empty salmon cans and pay stubs

Driven by his passion for British Columbia's fishing industry, Robert Critchley reconstructs history, one can at a time

Story **Nicola Humphrey** // Photography **Jos & Nicola Humphrey**

ON THE SECOND FLOOR OF A HIGH-CEILINGED loft space, rain drumming overhead, Robert Critchley steps across the ancient floorboards of what remains of a fish cannery built in the early 1900s in Alert Bay, B.C. His footsteps echo on the thick wooden planks below, each board etched with the wear of over one hundred years of dirt and foot traffic. It's cold outside, as is often the case in damp coastal towns. Mist is wrapping itself around the building, forcing its way through the cracks in the walls. In 2003, the cannery was slated to be demolished, and Critchley, who has spent his lifetime collecting cannery and fisheries artifacts, went about salvaging most of the building, piece by piece. First the windows, then the walls, floors, and even the dock were taken down. Each section was then carefully transported from Alert Bay to his property on Vancouver Island. And when all of the old wooden bones were in one place again, Critchley and his wife Nancy painstakingly resurrected the structure next to their home.

Critchley, 44, has invited me to his cannery to see his extensive collection of fisheries artifacts, as well as to find out more about B.C.'s coastal history. But I also have a personal thread connecting me to the canning and fishing industries of the past; I've heard that his collection includes letters written by my grandfather, Sam Matsumoto, who was well-known in the local fishing industry for pioneering aluminum shipbuilding on the coast of B.C. Years ago, Critchley owned a Matsumoto ship himself—one of over two dozen different vessels Critchley estimates he's owned and sold over the years. Critchley is certain he has some of Sam's correspondence included in his collection, and has promised to show me the documents. But before Critchley reveals my grandfather's letters, he continues to guide me through the transplanted cannery building.

In what was once the office of the cannery are desks filled with original documents—an impressive record of the daily goings-on of the industry: paycheques, punch cards, lists of salmon caught and quotas met, accounts of orders filled. Nancy says her husband "hung by his toes" to save some of the items, as they were often sinking into the ocean in neglected buildings. The items aren't limited to small objects, either. As I tour the cannery, Robert and Nancy show me a number of massively heavy canning machines that were used to clean, cut, and can the fish. Critchley then points to the names of workers that are scratched and painted onto the inside walls of the building. As he rebuilt the structure, he took care to ensure that the names were positioned so that they remain legible. Critchley's attention to detail is testament to his reverent fascination with these remnants. Sensing the decline in the canning industry, and knowing that there are few other people who see the value in these objects, he has taken it upon himself to be the keeper of this disappearing part of B.C.'s history.

Defying the trend of declining fish stocks, the sockeye run of the fall of 2010 set records for the highest number of salmon returning to the Fraser River in nearly a hundred years. But there were so many fish caught that the few processing plants that remain couldn't handle the surplus. According to some news reports, many fish spoiled as a result. Years ago, a lack of canneries would have been unthinkable, says Don Millerd, owner of Brown's Bay Packing Company based near Campbell River. During a phone interview on a business trip to Vancouver Island,

SALVAGED HISTORY: Critchley's cannery is filled with salmon crates and trollies, empty bottles, fishing floats, salmon can labels, and paperwork; (*above*) Critchley examines old fishing records

Millerd says that his family has owned and operated canneries for generations, the first of which, the Great Northern Cannery, was built in 1891 in the area that is now West Vancouver. At that time, Millerd says, there were dozens of cannery communities up and down the coast of B.C. In total, these company towns employed thousands of workers, many of whom were immigrants who would permanently shape the cultural and ethnic landscape of the province. He says technologies like refrigeration now allow consumers to rely less on preserved foods, reducing the need for canned products. There's no question in his mind that the days when the salmon were abundant, and the canning and fishing communities thrived, are gone forever. His hope is that someday Critchley's artifacts will be recognized for what they are: a significant contribution to the preservation of the history of the province.

"Robert is a gem," says Millerd. "[Critchley's artifacts] comprise the largest private collection [of fisheries artifacts] anywhere. It's a treasure, and it's important he preserves it for our heritage."

With the exception of the 2010 sockeye run, the numbers of salmon returning to the Fraser River to spawn have been on the decline since the late 1980s. According to Jude Isabella, a science writer based in Victoria who studies the anthropology of salmon, the decline should not be entirely attributed to over-fishing. Logging, for example, might also have contributed to the disappearing salmon. In an email interview she explains that when forests were logged, countless small streams were likely destroyed in the process, which ruined potential spawning grounds. Isabella estimates that the people of North America have been relying on salmon and other fish for food and trade for over 10,000 years. Early European settlers and new technologies brought changes to the salmon economy. "They are an extremely resilient fish . . . Habitat degradation, overfishing, industrial fish hatcheries, salmon farms—we've really done our best to make life difficult for them," writes Isabella about the salmon. "And yet the salmon keep coming back, maybe in smaller numbers, but they're there. So just imagine how their numbers would increase if we fixed their habitat and then left them alone." If the salmon returned in great numbers, that would be good news indeed for the canning and processing industries.

When Critchley hears that a cannery is closing down, he makes an effort to salvage anything he can

When it comes to the future of canning, however, Critchley isn't very optimistic. He feels a duty to preserve as much as he can because the industry will never be as large as it once was. Friends who know of his interest keep their ears open and inform him if they hear news of a closing cannery. When Critchley hears that a cannery is closing down, he makes an effort to salvage anything he can. But sometimes he arrives at a cannery too late—anything that remains inside is being scooped up with shovels and discarded, which breaks his heart. When asked what

Critchley even envisions building small houses nearby to replicate a cannery town. "I'm definitely a dreamer," he says

she thinks of the collection, wife Nancy smiles and shrugs. One person can only do so much, and she isn't sure why her husband feels that he's the man responsible for saving everything. But she says he's inseparable from his passion. "He's always had the interest. I don't really know any different. It's who Robert is."

Critchley now displays most of his collection inside the old cannery, which has turned into a shrine to the golden age of B.C.'s fishing and canning industries. The rest of the collection—which is kept in his house—grew so much that it required a larger space. As such, the Critchleys recently bought and moved into an adjacent house, and are using an outbuilding on the property to display more delicate artifacts.

Back at the kitchen table at his home in Sayward, B.C., Robert Critchley sits with his father Jim, while wife Nancy is busy wrangling their two dogs. As a child growing up in a coastal fishing village, Robert admired the exotic faces and intricately written language of the Chinese and Japanese immigrants. "He used to pretend he was Japanese," recalls his father. Young Robert loved to find colourful old medicine bottles, and for a time collected stamps, "which I wish he'd kept on doing," Jim says. "Nice and light," adds his son.

At the age of eight, Critchley's passion for cannery artifacts was sparked when his grandfather gave him some colourful fish-can labels. Since that time, the collection has grown to include anything and everything to do with B.C.'s canning and fishing industries: dozens of commercial fishing nets, netting needles used to mend fish nets, weights, floats, knives, empty cans, crates, bottles, and labels. The perfectly preserved labels are works of art in themselves—most of them a bright sockeye red, some ornately embossed. One can see why a young boy would have found them appealing.

Inside the Critchleys' immaculately-kept home we look at binders filled with correspondence that Critchley has rescued from canneries that have closed down. He flips through pages of faded and yellowed paperwork. Many are letters handwritten with beautiful penmanship. Critchley's hands, roughened by years of logging and fishing, turn the pages quickly. Nancy says with amazement that her husband can recall most of the names that he's read on those pages. "I'm trying to find the ones with the Matsumoto [documents]," he says to me. He pulls out another binder, turns another page in a plastic sleeve, and there it is: a letter written by my grandfather, Sam.

Critchley reads off the page as I look at my grandfather's signature. It's not a noteworthy document by any means, just a negotiation between two businessmen over the cost of building a ship. Sam could never have imagined that a letter like this would become part of a larger story. But Critchley has an eye for beauty in the most unlikely of places, and sees the importance of saving something like this that would seem insignificant to most.

While Critchley's hobby seems like an unusual one, there are a few other collectors with whom he trades. "It goes beyond collecting," he says, explaining that one of the best things about discovering and trading artifacts is meeting other people who share his interest. He hopes that someday he'll be able to share his passion with more people by turning his collection into a fishing museum. He talks about completing the cannery dock, and fixing up a boat to put beside it. He even envisions building small houses nearby to replicate a cannery town. "I'm definitely a dreamer," he says.

His is an unusual dream, but one that allows others to understand the path that the fishing industry has taken over the decades. Critchley's collection is a record of the decline of our ocean's fish; a natural resource that had existed in abundance for thousands—perhaps millions—of years. It is also a story of immigration, a story that continues with the immigrant workers' descendants, now well-rooted in the province. Every object represents our shared history; each piece of paper, each rusted machine, and each netting needle that Critchley saves mends a fraying thread that ties us to B.C.'s past, to each other, and to the sea.

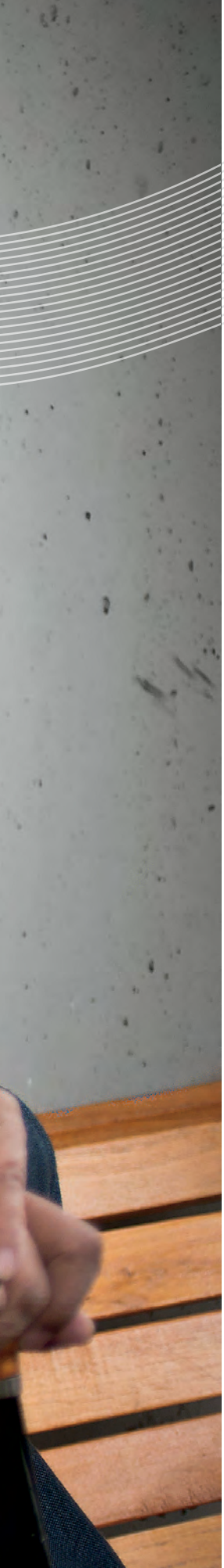
Courtesy Matsumoto family

A Shipbuilder's Tale

Sam Matsumoto (1918–2000) was born in Japan, and immigrated to Canada with his family at the age of six. His father, Ichijuro, was a carpenter who had been trained in temple-carving, and who later taught Sam woodworking. Ichijuro's cousin owned a small boat-building shop in Prince Rupert, and soon Ichijuro and Sam took over the shop. Sam left school when he was 11 years old in order to help his father build oars and small flat-bottomed skiffs. Ichijuro, who couldn't speak English, relied on Sam to be the "purchase agent" and contact for the shop. Sam eventually took over the business side, while also teaching himself how to design boats and make blueprints for gillnetters.

The father-and-son duo built boats in Prince Rupert from the 1930s until the Second World War, when all property that belonged to Japanese-Canadians was confiscated by the federal government. Sam and his new wife Miki, who was born in Canada, were sent to an internment camp in Slocan, in the interior of B.C. Sam and Miki saw the hardship that war brought upon everybody, even non-Japanese. Today Miki looks upon her internment as her own sacrifice to the war effort. After the War Measures Act was lifted in 1949 and Japanese-Canadians were allowed to return to the coast, the Matsumotos and their children settled in Dollarton, North Vancouver.

In 1949, Sam opened Matsumoto and Sons Shipyard—later renamed Matsumoto Shipyards—where he employed many Japanese-Canadians. Though he was known for his fine woodwork, he began to specialize in aluminium, and made the first aluminium-welded boats in North America. Today, aluminium vessels are common, and many small craft, including yachts, ferries, commercial fishing vessels, and coast-guard ships, are aluminium-hulled. Many of Sam's ships are still in use, and are generally held in high regard by fishermen, who know the vessels to be well built and durable. His wife, Miki, and most of their children, grandchildren and great-grandchildren continue to live in the Vancouver area. — *N.H.*



PERFORMANCE OF A *Lifetime*

Story **Stacey Hooper** // Portrait **Amanda Siebert**

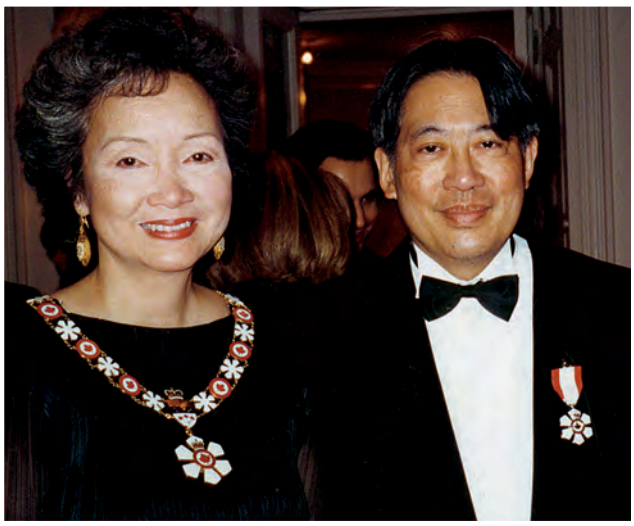
David Y.H. Lui, Ballet BC's co-founder and the man who brought Jacques Brel and Dame Joan Sutherland to Vancouver, talks about the value of culture on new generations and the need for a new model of arts funding

The note his mother wrote excusing him from school wasn't for a dentist's appointment. He wasn't ill and staying home to watch cartoons in his pajamas either. It was the day the Royal Ballet, starring Margot Fonteyn, was in town and David Y.H. Lui had convinced his mother to take him. What young Lui didn't know was that by skipping classes that day he was, in fact, setting in motion the direction of his life's work.

Today, sitting in his apartment in Vancouver's Performing Arts Lodge overlooking Stanley Park, 66-year-old impresario Lui is surrounded by a cluttered collection celebrating his successes: a top hat sits on a table while ballet pointe shoes peek out from a bookshelf. Vintage dance posters and Asian masks cover the walls. Evidence abounds that he has led an inspiring and extravagant life.

Well-known for his role in designing the on-land cultural program for Vancouver's Dragon Boat Festival, as well as co-creating Ballet BC with Canadian ballerina Jean Orr, Lui has been a seminal figure in B.C.'s arts scene. His influence spans over 40 years and includes events such as hosting operatic soprano Dame Joan Sutherland, the Canadian National Ballet and Jacques Brel in his own David Y.H. Lui Theatre. He was also part of the initial think-tank formed by Jimmy Pattison tasked with conceptualizing Vancouver's Expo 86. Most recently, the Scotiabank Dance Centre named its rooftop garden in Lui's honour. His creative influence and passion for the performing arts has been recognized with an Order of Canada as well as induction into BC's Entertainment Hall of Fame.

Vancouver-born Lui credits the support of his parents, Chak Fun and Irene Jok Wah, who encouraged him to follow his interests in classical theatre and dance. The two, a businessman and housewife, raised their family of four in Vancouver's Dunbar area—not a typical neighbourhood for a Chinese-Canadian family in the 1950s. Lui says that while they were not very knowledgeable about the arts, his



FAMOUS FRIENDS: (*clockwise from left*) Lui with Tennessee Williams; sitting with his mother, father, brother, and sister-in-law; posing with the Right Honourable Adrienne Clarkson after receiving the Governor General's award in 2005

Photos courtesy David Y.H. Lui

parents were sensitive to his interests and encouraged him by buying classical music records, and providing him and his brother with violin lessons.

Lui graduated from Kitsilano High School and entered UBC in the mid-'60s. As a university student he didn't immediately identify with the campus's "flower child" culture, but like most of his contemporaries, he did subscribe to the "do what feels good" mentality of the times. Unfulfilled by his commerce classes he sought out opportunities to explore his creative side and, while still a student, got a job as classical chairman of UBC's Special Events Club. Lui went against the tide of popular hippie culture and for his very first event invited the Royal Winnipeg Ballet to perform for students—an early demonstration of fearless ambition. He then went on to hone his skills with UBC's Musical Society (MUSSOC), a group known for offering near-professional calibre and large-scale productions on campus.

When looking back on how he launched his career right after graduating from UBC, he brushes it off saying it was "very much like Mickey and Judy found a barn and are going to put on a show," referencing the classic Rooney and Garland musical *Babes in Arms*. "You opened the door, put on a show, had a business and kept it going somehow."

Lui makes his accomplishments sound so easy. But times have changed. Now with B.C.'s theatre, dance and arts communities facing a sudden $20-million cut to grants and funding from the provincial government, many companies and organizations are struggling to survive. But Lui, who has never received any government grants, isn't so sure these communities should point to current government funding as the main reason their budgets are so tight.

"It's easy to blame everything on the money, but it is not just the money," says Lui, noting that past governments, including the NDP and Socreds, also cut funding to the arts. "They have never appreciated the value of culture," he says of provincial politicians, and suggests that resolving funding shortages should fall on the shoulders of artists and audiences alike.

"We haven't done anything about teaching ourselves about sustainability," he says. "Why can't we be more creative about how we sustain ourselves?" Lui speculates there is a perception in the performing arts community that artistic ventures cannot make money and need outside funding to flourish. He thinks it is not the government but the theatre and dance communities themselves that need to change how they operate.

"There is a terrible malaise that has happened. People feel a sense of entitlement to a grant," says Lui. "We are our own worst enemy in that regard." Lui believes that theatre and dance companies in particular, and the arts community in general, could benefit from adopting a more traditional profit-driven outlook, where artistic directors and producers start thinking more "about what they are doing and why they are doing it." Lui bluntly stamps his cane against the floor for emphasis. "Do things that the public wants to see. I'm not interested in paying to see self-indulgent theatre, dance or anything."

Lui concedes that there is still a need for government funding to bring new and unknown works to the stage. Yet he notes how during the recession in the '80s, when venue and company coffers were suffering, producers became more creative by using their resources more frugally. "I'm not sure that's what's happened this time," he says.

Joy Coghill, Lui's neighbour at the Performing Arts Lodge and a recent Gemini Humanitarian Award winner, agrees that a different and more creative approach is needed to keep the performing arts sustainable. She understands first-hand the difficulties of fundraising for arts causes, referring to her own challenges seeking donations to first build and then finance the

"The arts are the only thing, for the average person, that deals with their emotional release"

— David Y.H. Lui

Performing Arts Lodge, a housing community for people, primarily seniors and the disabled, who have worked in the performing arts and associated industries. Coghill believes fundraising is now an occupation based on lists and mail-outs and less about sharing enthusiasm for a cause. People feel burnt out and inundated with requests for donations, she says. When times are tough, theatre and dance organizations often cannot compete with other causes such as homelessness and cancer research.

When asked about other ways arts communities can increase their profile, Coghill points out that Vancouver's independent Pi Theatre has offered free tickets to entice attendees and launched the popular "See Seven" series, an opportunity to see, for a set price, any seven performances staged by independent theatre companies at different venues throughout Vancouver. In fact, festivals such as the Fringe and Bard on the Beach seem to have consistently high attendance numbers, pointing to the importance of performance packaging and branding. "Maybe this is something we should look at and use more," Coghill says.

Lui and Coghill are also in agreement that Vancouver—more than other Canadian cities—suffers from less-than-enthusiastic audiences. They acknowledge that Vancouver is a "young town" without a strong tradition in theatre and other performing arts. "It's a lack of transference of the culture from one generation to the next," says Lui. "A lot of people come here and live here for the beauty and the 'fabulous' and the whatnot," says Lui in an exaggerated posh accent. "But they come without a lot of investment in the place." Coghill adds that people don't move to Vancouver for the performing arts, either as an occupation or as an attraction, and admits that the natural scenery is the city's biggest draw. Vancouver has a lot to offer its residents and there is a lot of competition for their time and dollars, with outdoor attractions that cost nothing to use.

Lui believes that society as a whole is forgetting how important arts and culture are to its health and well-being, an opinion strongly shared by Coghill. "You've got to remember that the arts are the only thing, for the average person, that deals with their emotional release," argues Lui. He believes that without the ability to escape the stress and pressures of work and family there will be a reduction in the quality of life, leading to greater social and financial costs to society in the future.

A lack of awareness of theatre and dance classics by younger audiences has larger ramifications than low-ticket sales and revenue loss. For Lui, it all goes back to childhood. He recognizes his own good fortune to have had family support to explore his creative interests when he was young, and emphasizes that not all children have similar access to private music or dance lessons. Primary public education needs to once again focus on allowing kids to explore and play, listen and create. Culture has lost its place in society and needs to return to the school curriculum. Lui thinks that if the government funded more early creative education, there might not be as much of a need to keep the arts afloat through grants. "Once [children] grow up valuing the arts," says Lui, "they will elect people who value the arts, support the arts through attendance and donate to causes close to their hearts."

As he battles Parkinson's disease, Lui is still passionate about the future of Vancouver's performing arts community. Retirement isn't on his agenda. He is working toward bringing the National Ballet of Cuba to Vancouver in February 2012, and is also in the process of recording a video of his life stories chronicling the iconic performers he's met over his career, including people such as Martha Graham, Shirley McLaine and Lee Strasberg.

"I'm tenacious. I'm like a pit-bull terrier," he says. "I don't think I am obsessive compulsive, but I am whatever a nice word is to describe that."

BEST FACE FORWARD: Lui poses with a mask in the UBC Museum of Anthropology (photo by Arthur Erickson); (*inset*) with Evelyn Hart of the Royal Winnipeg Ballet

Anatomy of Acceptance

In Thailand, transgender people have a place in society. Can the same be said about Canada?

Story **Natasha Marois** // Photography **Christoph Prevost**

My uncle Gary and my cousin Ambur and I are having dinner at Mr. Wee's, a popular pizza restaurant on the Thai island of Koh Lanta. It's the first time that Gary and Ambur have been to Thailand, and they are in love with the laid-back island life that I have been living for the past five years. A server stops by to drop off our fresh banana shakes; her long manicured nails graze each glass as she gently places them on the table. Ambur's eyes widen as she takes in the server's appearance: tall and thin, and with long black silky hair, equally long eyelashes, and cherry red lips.

Gary smiles at the server, while Ambur leans toward me and whispers, "Is that a man?"

"Welcome to Thailand," I say.

It is easy to forget how unique the transgender ladyboys are to Thailand after living there for so long. Even the term "ladyboy" is commonly used and accepted among Thai people. Ladyboys are a part of daily life, as many lead very public lives as waitresses, hairdressers and shop owners. Even one of my colleagues at a local dive shop is a scuba diving instructor by day and ladyboy entertainer by night. I let my family debate the sexuality of our server for a while and then finish my shake. Soon we will be heading to a local club to watch the latest ladyboy cabaret show.

We arrive just as the show is getting started. We scurry to our seats near the back of the room while Whitney Houston is pounding out of the speakers and spotlights are flashing across the stage. A tall, sparkling, full-breasted woman is poised on stage, mimicking each dance move and mouthing each word perfectly. Caught up in the action, we sit entranced as each entertainer gets on stage to perform near-perfect impersonations of Marilyn Monroe, Madonna, Beyoncé, Christina Aguilera, and Shakira.

Gary is hooked. "Those girls are amazing," he says. "They look like the real thing, even though they're Asian."

I am waiting for the "even though they are men" line, but he still hasn't clued in. At the end of the hour-long performance—which includes Cleopatra, an African jungle dance in glow-in-the-dark body paint, and a Las Vegas style feathered dancer—we are disappointed it is over. We file out into the corridor to have our photos taken with the stars. Even up close, however, Gary doesn't realize that the performers are all ladyboys. When he gets a few kisses on the cheek from Cleopatra, I decide I just can't hold it in any longer.

"You guys realize these are all men with sex changes, don't you?"

Gary stares at me in disbelief, while Ambur breaks out in giggles knowing she has some good blackmail material for when they get home. I guess that's why the Thai ladyboys have become so famous: they are almost too convincing.

While Thailand is the centre of the ladyboy culture, its popularity and acceptance has started to expand worldwide. During a subsequent visit to Vancouver I learn of Caterina Chu, an accomplished scriptwriter, director and producer who is part of the Vancouver-based film and entertainment team, Chine Promotions Inc. In 2004, she decided to organize her own troupe of ladyboy performers called Bangkok Ladyboyz, and brought them to Vancouver to perform.

Through an email interview, Chu describes her thoughts after seeing her first ladyboy show in Bangkok. "After I learned of the life of transgender people, I thought I should let them shine more by giving them a chance to perform outside of Thailand." I was curious as to what the Vancouver reaction to these performers was. Chu says the troupe was well received in the few local bars they performed in, and were even invited to dance at Richmond's River Rock Casino.

After watching the trailer for Bangkok LadyBoyz, it's impossible to tell that the performers were ever men. They all look like models, with perfect skin, wide eyes, silky hair and tiny, curvy bodies. Chu recruited her ladyboys from a few well-known clubs in Bangkok, choosing them for their strong voices, sexy dance moves and stunning looks. It was those features that helped Chu in her bid to move the show to Vancouver, convincing the Canadian Embassy in Bangkok that the ladyboys were in fact performers and artists, and not prostitutes. Chu admits that it was a challenge to bring five women into Canada whose passports all stated that they were men.

"I actually wrote [Canada] Customs a letter letting them know there would be five ladies coming in with passports saying they are male," Chu says. "Customs gave me a call while I was waiting outside to tell me my ladies had arrived. I think people nowadays are more open. Of course there are bound to be some [ignorant people], but generally, most people are just curious about their lifestyle." Chu adds that the ladyboys did a very good job at the interview, singing a few lines and showing off some dance moves to erase any lingering doubts that the customs agents may have had.

Whether or not Vancouver is a welcoming place for transgender people, there's little doubt that going through a sex change is a difficult transition. In addition to the overwhelming physical changes to the body, many struggle with costs associated with the procedures, as well as meeting the lengthy criteria to be eligible for B.C.'s Medical Service Plan (MSP) coverage. A report in the *Montreal Gazette* recently detailed how only one in 30,000 Canadian males seek sex reassignment surgery (SRS). A Vancouver transgender specialist that I meet, Beth Johnson (not her real name), believes that the number is higher.

Johnson is about 50, with slight graying hair, kind eyes and a big smile. Although stockier in build, there is little about her that indicates that she is transgender. Around 10 years ago she completed full SRS and closed forever her life as a man. Johnson states that Vancouver is "one of the best places in the world" to be transgender. When asked about the city's level of tolerance, she compares the harassment towards transgender people to the type suffered by obese people: uncomfortable stares, but rarely much else.

Although there are groups available for support, they are not always easy to find. One of the problems for Vancouver's transgender community is that government funding was decreased in 2002, forcing the

GLOVES AND GLOSS

Nong Toom boxed his way through 18 knock-outs to fulfill his dream of changing genders

The Thai government refuses to accept changes of gender on passports, and many job choices are still limited for ladyboys. Even the famous Thai boxer, Nong Toom, who had to box to save enough money for his sex change, suffered many forms of prejudice after becoming a woman. Feared greatly during his career for his powerful swooping kicks and deadly elbows, he won 20 out of 22 fights, with 18 knock-outs. Sadly, he is no longer allowed to compete. Muai Thai is not considered a competitive women's sport in Thailand, so Nong Toom currently teaches children's boxing. — *N.M.*

Photos by Narasha Marois and Gary Bunke

LEADING LADIES: Transgender Thai performers in a Bangkok cabaret show

Provincial Gender Clinic to close its doors that same year. (One of the clinics previous clients says his surgery was halted as a result of the closure.) Now, most transgender education and outreach programs are routed through two major agencies: Vancouver's Coastal Health Transgender Program and the Trans Alliance Society. Johnson's personal experience required her to interact with Vancouver Coastal Health's Transgender Clinic. She feels strongly that health agencies have become more administratively based than community based. For instance, such agencies are often so consumed with meeting budgets and processing paperwork that not enough resources are used for implementing patient sensitivity training. The result is an impersonal and sometimes insensitive relationship between the doctor and patient.

It is much easier for transgender people who come from wealthier backgrounds to take the leap, Johnson says. Initial transgender treatments are definitely not cheap. For example, Johnson states that a hormone readiness assessment costs about $500, and that a mandatory mental health assessment by a psychiatrist or psychologist is required. If an MSP-covered psychiatrist is not available, then having a psychologist do the assessment can cost up to $150 per hour. If the individual can meet these requirements and other strict criteria set by the Gender Reassignment Surgical Review Committee, male-to-female SRS may be funded by MSP; however, people seeking female-to-male SRS are not eligible for funding. According to Johnson, the cost of female-to-male SRS in Canada can reach up to $60,000. In comparison, prices for the same surgeries on some Thai surgeons' websites are listed as less than $10,000. Thailand, with its numerous SRS surgeons, has, as a result, become one of the most popular places in the world to get the operation.

Dr. Cameron C. Bowman is the only fellowship-trained surgeon in western Canada who is able to perform SRS. However, the Vancouver-based doctor has focused his practice mainly on plastic surgery. Johnson believes that this is because of the difficulty in obtaining operating room time for SRS in Vancouver. Johnson suggests that the majority of SRS surgeries take place in Montreal at the Centre Metropolitain de Chirurgie (CMC). According to the CMC website, their two surgeons perform over 200 surgeries annually. The waitlist for surgery in Canada can exceed one year.

While Vancouver and the rest of Canada is still trying to sort out how to accommodate transgender people—not just in terms of offering support services and medical help, but also in broader cultural acceptance—Thailand is showing signs of progress in accommodating its third gender. For example, Kampang Secondary School and the Chang Mai Technology School in northeast Thailand have begun designating transgender washrooms for their students. According to a 2008 BBC report on Kampang, headmaster Sitisak Sumontha estimates that 10 to 20 percent of his male students consider themselves transgender.

No one is completely sure why there are so many ladyboys in Thailand. Some say it may be linked to the nurturing, tolerant nature of the country's dominant Buddhist religion and the notion of karma. Others, such as Vancouver writer Craig Takeuchi, credit ancient myths from northern Thailand that describe how a woman created the world, met a man and had three children with him: a girl, a boy, and a hermaphrodite.

*Some **schools** in northeast **Thailand** have begun designating **transgender washrooms** for their students*

While many ladyboys argue that they are not as socially accepted as it may seem (since many stereotypes and forms of abuse are well hidden), they appear to be more accepted than in many western countries. Thailand is probably the only country in the world where men can live their lives as women and most people won't even give them a second glance. Although Thailand seems to be a haven for the ladyboy lifestyle, headmaster Sumontha points out that "tolerance is not the same as acceptance."

Walking along the beach in Koh Lanta, the golden sand curls under my toes and the waves crash rhythmically against the shoreline. I order my usual banana shake and mixed-fruit pancake with honey. My server's lips are painted soft shades of petal pink and rose red. I think back to Vancouver, and wonder if the ladyboy lifestyle will ever be as common there. My banana shake arrives, adorned with a fresh violet orchid. I twirl the tiny blossom in my fingers, pushing and kneading at its petals to make sure it's real. It looks like an orchid, and smells like an orchid—it must be an orchid. Who's to say otherwise?

FACE OFF: Two yoga practitioners go head-to-head in warrior pose

Style vs.

Substance

Western Yoga—the union of body and soul, or a commercialized cash-grab?

Story **Jessica Thomson** // Photography **Kristen Warner**

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THE COLLEGE OF HIGHER LEARNING.

As the popularity of yoga increases, there's a growing divergence between those who prize the spiritual origins of the practice and those following a fitness fad. With all the money being made from yoga, does a place remain for the spiritual side of an ancient practice?

Maya Chang, an enthusiastic hatha instructor, admits that when she first started yoga classes in her early twenties, it was simply to keep fit and stay flexible. She was aware of the physical benefits the practice presented, but had yet to incorporate more of the spiritual side into her life. From her career and participation in numerous workshops, conferences, and classes, Chang surmises that "in order to teach, you really need to explore and develop your own practice to help guide and inspire your students through theirs."

Chang's own development has shifted toward incorporating traditional yoga, but she understands how daunting it can be for a young instructor, explaining that "it requires a deeper understanding of the ancient texts along with disciplined guided practice with yoga masters." Despite the importance of tradition, Chang still believes there are many positive attributes to practising modern, or western, yoga. "Fitness, flexibility and concentration are the most obvious benefits."

Christopher Mennell, a local filmmaker, refuses to participate in yoga due to the dramatic impact the commercial world has had on the practice.

"I don't think yoga, for most people, means anything," he begins, boldly. For Mennell, Lululemon products, how-to videos, and popular yoga clothing demean the concept of enlightenment. "[Western-style yoga] is inherently linked to the culture surrounding that fashion, that style . . . it is an expression of our consumerism," Mennell explains. He doesn't think of himself as an anti-consumer crusader, but adds, "I just don't particularly like the throw-away culture that comes along with modern yoga. We are capable of chewing up and spitting out culture, and [western-style yoga] is an abuse of that original idea or concept." ▶

Origins of Yoga

The ancient history of classical yoga

Yoga, as it is practised in many studios today, has greatly changed and evolved from its ancient form. The word yoga comes from the Sanskrit term meaning "union," and bodily-positioning, or *asanas*, are just one component of yoga's deeply spiritual origins. Yogic philosophy made its North American debut in 1893, when Swami Vivekananda spoke at the World Parliament of Religions in Chicago, though its historical origins in India can be traced back thousands of years.

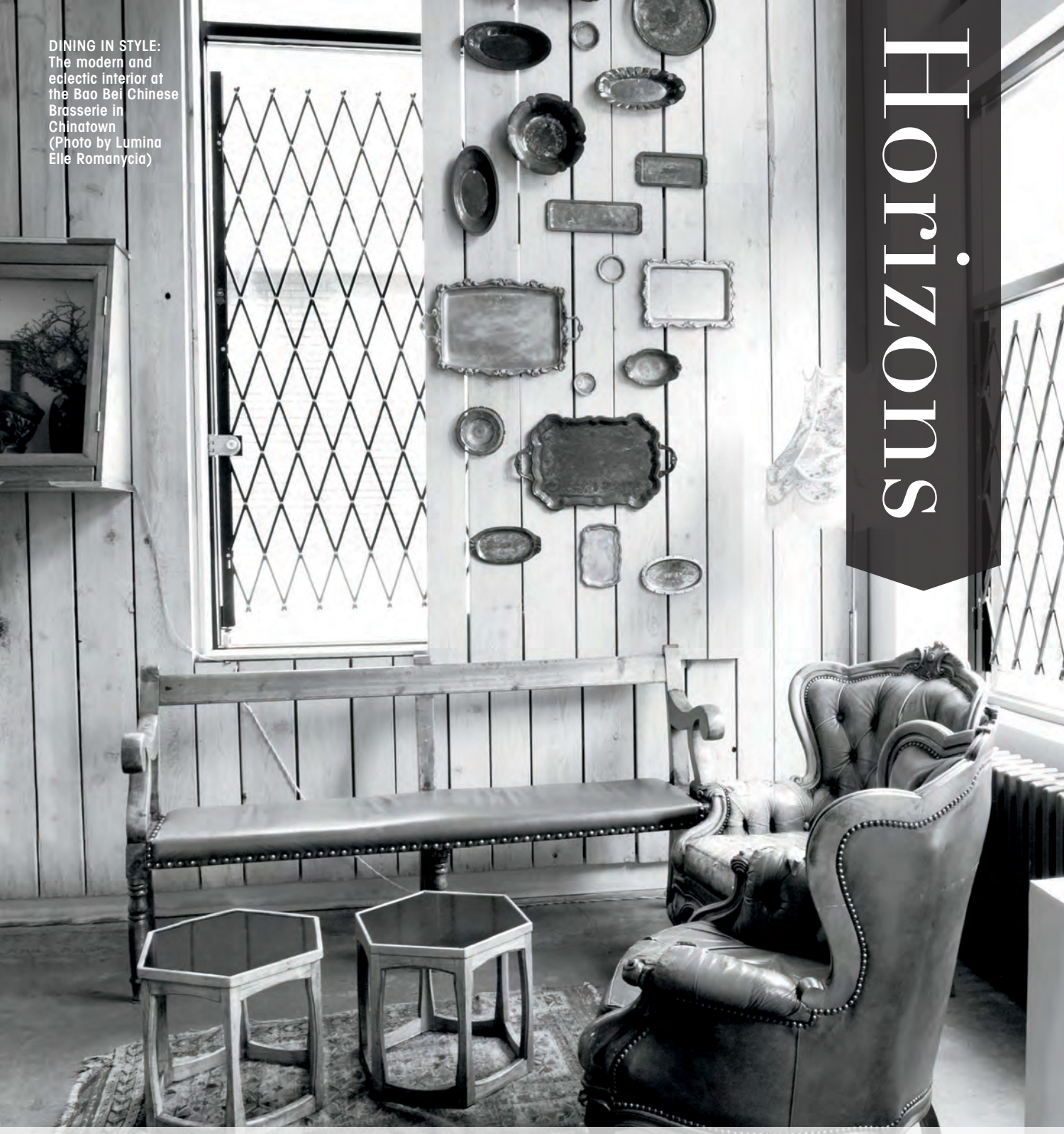
Some yoga postures have been depicted in artifacts from the Indus Valley Civilization, which dates back approximately 5,000 years. The *Upanishad Vedas*, early sacred scriptures of ancient India, composed between 1500 B.C.E. to 600 B.C.E., make the first reference to yoga philosophy.

A later text, the *Bhagavad-Gita*, is considered to be the foundation for the three spiritual yogic paths: service, knowledge, and devotion, which are said to lead to liberation, or *moksha*. The most systematic guide to yoga philosophy, however, came in the form of *Patanjali's Yoga Sutras*, which dates back to roughly the third century.

Pantanjali's system is commonly known as "Ashtanga Yoga," or the eight-limbed practice of yoga, and this is what is generally referred to today as classical yoga. These eight steps refer to restraint, observance, physical postures, breathing, withdrawal from senses, concentration, meditation and self-realization. Most followers practise some variation of Patanjali's system, although western yoga tends to focus primarily on the physical steps which are meant to prepare the body for higher levels of meditation and eventual self-realizaton.

— Mina Deol

Horizons



DINING IN STYLE: The modern and eclectic interior at the Bao Bei Chinese Brasserie in Chinatown (Photo by Lumina Elle Romanycia)

48 HOURS IN Perth

AUSTRALIA

Courtesy Tourism Western Australia

Perth may be the most remote capital city in the world, but don't call it sleepy. This beautiful city is alive and flourishing. Boasting an abundance of progressive bars, restaurants and up-to-the-minute shopping, Perth is the savvy traveller's dream

Stay // Escape to the seaside town of Sorrento and cozy up in a luxury guest room just steps from the beach. From Sorrento Beach Bed & Breakfast, it's a quick walk to Hillarys Boat Harbour where you can enjoy a variety of restaurants and outdoor activities. Rates start at AUS$170. *www.sorrentobeachbb.com.au*

Stay at Seasons of Perth, which boasts the largest standard rooms in the central business district. In the warmer months, take advantage of Citro Restaurant's al fresco dining, and enjoy a dip in the outdoor pool. Rates start at AUS$179. *www.seasonsofperth.com.au*

Eat // Settle down with a cold *stubbie* (Aussie slang for beer) and grab some ocean-wise grub at Joe's Fish Shack on the Fishing Boat Harbour in Fremantle. This funky joint has a sprawling outdoor patio overlooking the water to take in all the sights, smells and sounds of the seashore.

Enjoy the magnificent view of the Swan River and Perth city from Fraser's Restaurant, set amongst 400 hectares of parkland in Kings Park. Try a Degustation Dinner: a six-course meal made to tantalize your senses and cater to your dietary needs.

Play // Visit Australia's largest aquarium and underwater tunnel at AQWA (Aquarium of Western Australia). Discover the unusual leafy sea dragon and try a dive or snorkel with the sharks. *www.aqwa.com.au*

Don't miss the beautiful Swan Valley, Western Australia's oldest wine region. Rent a car and follow the Swan Valley Food and Wine Trail: a 32-kilometre loop with over 150 attractions. Be sure to stop at Houghton Wines and sample a glass of chardonnay.

Shopping Guide // *page 54*

Written by Becky Jack // Researched by Langara's Library and Information Technology students: Lisa Conceicao, Kimberly Hildebrandt

FACTS FOR EXPLORING PERTH

Visa:
Canadians can apply online and stay up to three months.
www.canada.embassy.gov.au

Climate:
To avoid temperatures of 40°C or higher, stick to the milder months of September through November, and February through May.

Health & Safety:
Wear lots of SPF+30 broad spectrum sunscreen, as Australia has one of the highest incidences of skin cancer in the world.

Interesting Fact:
There are more than 150 million sheep in Australia, and only 20 million people.

Currency:
1 Canadian Dollar = 1 Australian Dollar

Getting Around:
It takes approximately half an hour to get from the airport to downtown Perth. Taxis start at around AUS$20, shuttles range from AUS$15–$18, and public transit costs a mere AUS$3.

48 HOURS IN

Hong Kong

CHINA

Whether you call it a city, a state, or China's Special Administrative Region, one thing is for certain: Hong Kong is a mighty fine metropolis. After experiencing HK's stunning architecture, efficient transportation, and attentive service, you may become addicted to the city's ordered chaos

Stay // Should you need to justify a night or two at one of the city's top hotels, say that it's for the infinity pool. From the Intercontinental's pool terrace, you can soak in the view of what is arguably the world's best skyline. Rates start at around HK$3,000. *www.hongkong-ic.intercontinental.com*

A short tram ride away from the city hub, the Emperor Hotel (Happy Valley) is an affordable option on Hong Kong Island. In case you feel like investing the money you save by staying at the Emperor, the famous Happy Valley Racecourse is located nearby. Rates start at around HK$1,000. *www.emperorhotel.com.hk*

Eat // Perched on the 34th floor of the Mandarin Oriental's Excelsior Hotel, Talk of the Town (ToTT) offers panoramic views of Victoria Harbour. Don't miss the champagne brunch—an opportunity to suck back some oysters, break a few king crab legs, and bite into a piece of filet mignon. The food is just as heavenly as the view. *www.mandarinoriental.com/excelsior*

A visit to Hong Kong is not complete without steaming bamboo baskets of dim sum at Maxim's Palace. Although the popular Maxim's Group has restaurants throughout the city, its City Hall location in Central District is one of the few places that still uses traditional cart service.

Play // Get acquainted with the narrow streets and soaring towers of Hong Kong Island without the hustle and bustle found at ground level. Double-decker trams (locally referred to as "ding dings") allow you to take in the city's sights at a leisurely pace.

For a breathtaking view of Hong Kong's spiritual side, climb the 200-plus steps to Tian Tan Buddha, also known as "Big Buddha." Weighing in at over 200 tonnes and standing at 26 metres tall, the bronze statue sits peacefully amongst the green hills of Lantau Island. Entrance is free.

Shopping Guide // *page 54*

Written by Alexa Love // Researched by Langara's Library and Information Technology students: Grace Ju, Jenny Ng

FACTS FOR EXPLORING HONG KONG

Visa:
Canadian passport holders may visit Hong Kong without a visa or an entry permit for up to 90 days.
http://www.immd.gov.hk/ehtml/hkvisas_4.htm

Climate:
Temperatures range from 26°C to 34°C from July to October, and 10°C to 18°C from November to March. Tropical cyclones usually affect Hong Kong between June and October.

Health & Safety:
To prevent diarrhoea, avoid tap water unless it has been boiled or filtered. Hepatitis A immunization is recommended. Pollution can be an irritant for people with asthma.

Interesting Fact:
Chopsticks should be returned to the chopstick rest when they are not used. Do not place your chopsticks across the top of your bowl.

Currency:
1 Canadian Dollar = 7.9 Hong Kong Dollars

Getting Around:
The easiest way to get to the city centre is by catching the Airport Express railway, which gets you there in 24 minutes. A single-journey ticket costs HK$100. Taxis start at HK$300.

48 HOURS IN Mumbai

INDIA

Lying on the west coast of India, Mumbai—known as Bombay until 1995—derives its name from a local incarnation of the Hindu goddess Parvati. Bollywood glamour and a multi-ethnic make-up give this city a unique and unforgettable character

Stay // Located in the heart of the Colaba district and overlooking the famous India Gate stands the Taj Mahal Palace Hotel, founded in 1903. Offering private flights, yachting, and even personalized astrological services, the Taj can meet your every need. Rooms start at CDN$226. *www.tajhotels.com*

Located 500 metres from Powai Lake is the Beatle Hotel, featuring colourful suites with LCD TVs in the bathroom and Jacuzzi tubs for two. Work up a sweat at the fitness centre where yoga classes and personal trainers are available 24 hours a day. Rooms start at CDN$160. *www.beatlehotels.com*

Eat // Leopold Café & Bar is one of the oldest cafés in the city, conveniently located in Colaba Causeway next to the famed Causeway Market. Enjoy a cold refreshing beer after a long day of shopping.

To experience rural Indian flavours, check out Village, The Soul Of India. Found in Raghuleela Mall, this massive restaurant excels in re-creating a village-like ambience for nostalgic locals and curious travellers alike. An entrance fee of CDN$15 gives you hours of traditional music and unlimited food.

Play // Get to know south Mumbai's vibrant street life—bustling traffic, rickshaws, and occasional cattle—with a walking tour of the fashion and food markets. Take in the sights with Reality Tours, a local and socially responsible travel company. Tours start at CDN$15.

In the midst of Mumbai's urban madness, the 104-square-kilometre Sanjay Gandhi National Park is an oasis. View exotic bird and butterfly species, join a daily lion and tiger safari, or visit the Kanheri Caves, dating back to the first century B.C.E.

Shopping Guide // *page 54*

Written by Mina Deol // Researched by Langara's Library and Information Technology students: Sandra Cole, Krystyna Nowak

FACTS FOR EXPLORING MUMBAI

Visa:
Canadians must apply for a tourist visa at Indian Visa and Consular Services Centre in Vancouver for $62 plus consular fees. *http://in.vfsglobal.ca/visa.aspx*

Climate:
The best time to visit Mumbai is from November to March, which are the cooler months. Avoid monsoon season, which lasts from June to September.

Health & Safety:
Don't drink the tap water in India, or you'll likely suffer from a bad case of traveller's diarrhoea. Always carry bottled water, but make sure you check the seal to ensure you're not buying a tampered product.

Interesting Fact:
Foreigners hanging out in the popular Colaba district could be cast in a Bollywood film as an extra.

Currency:
1 Canadian Dollar = 46 Indian Rupees

Getting Around:
It can take up to two hours for the 30-kilometre journey to and from the city centre. Pre-paid taxi is your best option. The airport's two terminals are located 20 minutes apart by shuttle bus. *www.csia.in*

48 HOURS IN

Ho Chi Minh City

VIETNAM

Known as "the pulse of Vietnam," Ho Chi Minh City is a bustling metropolis where just crossing the street can be an adventure. As hundreds of motor-bikes zip by, just close your eyes and run—the Vietnamese are experts at dodging panic-stricken tourists

Stay // Treat yourself to a luxury night at the Hotel Majestic Saigon, a stand-out example of the early 20th-century French-Colonial style. The Majestic's view overlooking the Saigon River makes this splurge well worth it. Have breakfast on the rooftop bar. Rooms start at USD$148.
www.majesticsaigon.com

Relax in the outdoor pool, sweat out some stress in the fitness centre, or catch a live band under the red paper lanterns of the Cheer Lounge. The Ramana Hotel Saigon is close to the international airport so you won't miss your early-morning flight. Standard rooms start at USD$55.
www.ramanasaigon.com

Eat // Dive into a bowl of hot pho soup—a steaming concoction of rice noodles, bean sprouts, cilantro and Thai basil. Join the list of famous names, such as former president Bill Clinton, who have slurped noodles at Pho 2000.

If you've ever wanted to dine in an early 20th-century Chinese temple with high ceilings, brick walls and antique rugs, then the Temple Club is your place. Try the monkfish and green-bean cake, but come for the old-world charm rather than the service. Temple Club can be found at 29-31 Ton That Thiep Street, Ho Chi Minh City.

Play // Explore the cool basement tunnels and rooms of the Reunification Palace. Once a symbol of the South Vietnamese government, the palace is an amazing example of '60s modernist architecture. One of its tunnels stretches all the way to the Revolutionary Museum.

Visit the French-Colonial-style Central Post Office built in the late 1890s by Gustave Eiffel. The vaulted ceilings, mosaic floor tiles, and intricate ironwork take you back to another time. It's located opposite the Notre Dame Cathedral, at the famous Paris Commune Square.

Shopping Guide // *page 54*

Written by Natasha Marois // Researched by Langara's Library and Information Technology students: Rachel Rosenberg, Adrienne Schut

FACTS FOR EXPLORING HO CHI MINH CITY

Visa:
Canadians can apply in person or by mail to the embassy in Ottawa. 30 days is granted.
www.vietnamembassy-canada.ca/index.php

Climate:
November to February is dry and cool in the south. Typhoon season runs from July to November.

Health & Safety:
Be aware of your belongings at all times, and watch out for motorcycle snatch thieves, who may try to grab your bag as they speed by.

Interesting Fact:
Vietnamese Dong can't be exchanged in other countries—an even better reason to spend all your money before you leave.

Currency:
1 Canadian Dollar = 21,130 Vietnamese Dong

Getting Around:
Book a taxi from the airport stand or hop on bus 152—it's new, air-conditioned, and runs until 6 p.m.
www.hochiminhcityairport.com

48 HOURS IN BAZAARS, MARKETS AND MALLS

Perth

In Australia, a "mall" is usually an outdoor promenade lined with trees, restaurants and shops. These open-air mall streets are car-free, so feel free to slowly wander (or power shop) through the Hay St. and Murray St. malls while taking in the Aussie sunshine.

Pay a visit to Fremantle Markets for over 150 stalls selling fruits, veggies and hand-made crafts. Open Friday through Monday. For local craft pieces by Australian artists try Form, located just around the corner from King Street.
www.fremantlemarkets.com.au

Hong Kong

Set in a seaside village, the Stanley Market sells everything from kitsch Mao memorabilia to name-brand knock-offs (and good ones at that). Give yourself an hour or two to get lost in the maze of open-air market stalls. When your legs (or your wallet) can take no more, find a seat at one of the many restaurants lining the waterfront.
www.hk-stanley-market.com

Conveniently located in the heart of Central District, Pacific Place Mall offers the world's top luxury brands, such as Bulgari, Gucci, Louis Vuitton, and Salvatore Ferragamo. Pop down to the lower level for a White Spot burger—a favourite with Canadian ex-pats.

Mumbai

India is a jewelry fiend's dream. The most competitive prices for a regionally diverse selection of gems and precious metals can be found in the Zaveri Bazaar, located in the Bhuleshwar neighbourhood of South Mumbai.

Fashion Street Market is a popular destination for global bargain hunters, with over 100 shops featuring western and traditional clothing, as well as designer brands and knock-offs. This local shopping favourite is situated on M.G. Road across from Azad Maidan in South Mumbai. Don't be shy—bargaining is expected.

Ho Chi Minh City

Ho Chi Minh City is well known for handicrafts and lacquerware. Many interesting shops can be found around District 1. Be sure to peruse Dong Khai Street and Le Thanh Ton Street behind the Rex Hotel.

While not one of the cheapest shopping spots, Ben Than Market is definitely one of the liveliest, selling everything you can eat or wear. Weasel coffee is a popular souvenir, made of beans harvested from weasel droppings.

Let's Mingle

Fusion Food: Bite into the age-old tradition of mixing flavours and cultures

Story **Felicia Kurnadi**
Illustration **Lawrence Sarabia**

Our food culture is constantly changing, and modern palates enjoy exploring unfamiliar flavours and unique tastes. As a greater number of people travel to exotic locations and our population becomes more diverse, there is an increase in knowledge about different cultures and an open attitude to trying new foods. Sometimes this results in surprising combinations of ingredients to create "fusion" food. But fusion isn't an entirely new concept, as most people assume; it has a long history of being an exciting way to create new dishes and discover new flavours.

The history of fusion cuisine can be traced as far back as the 15th century, when the search for spices and other foreign flavours brought the first Spaniards and other Europeans to the New World. They discovered foods such as tomatoes, corn, turkey, chocolate and potatoes, and to the New World they brought pears, apples and livestock. This exchange was one of the first times food from different cultures had come together—and without this transfer, Italian, French, American, and Spanish cuisines would not be the same today. Italian cooking without tomatoes is unthinkable, and French pastries without chocolate would be sorely lacking.

The multicultural influence in Vancouver has led to many fusion restaurants' success. Mixing ingredients has become so normal for us that we are no longer shocked by the intermingling of cultural flavours. On one corner we have Asian-inspired street food—a Korean twist on tacos, and a Japanese take on the classic North American hot dog. Down the road one can experience all the local fresh ingredients of the West Coast with clear ethnic additions; Coho salmon curry, or Malaysian style fried chicken, can both delight and surprise the taste buds. Although some might believe that this is just another trend, it seems clear that fusion food has found a permanent home in our diverse coastal city.

THREE NOTABLE FUSION RESTAURANTS IN VANCOUVER

Sanafir Restaurant & Lounge 1026 Granville St. Vancouver, B.C. 604–678–1049	The Noodle Box 1867 W. 4th Ave. Vancouver, B.C. 604–734–1310	Goldfish Pacific Kitchen 1118 Mainland St. Vancouver, B.C. 604–689–8318

Bittersweet Symphony

Vietnamese beans bring a jolt of life to Vancouver's staid coffee scene

Story **Mel Zee** // Photography **Christie MacDonald**

After passing it by for years, my boyfriend and I finally decide to stop in at Pho Hoang on Main Street to try the coffee we've been hearing so much about. In a city that seems to celebrate its love of caffeine on every street corner, Vietnamese coffee is still relatively underappreciated. I'm curious to taste it, and have been told it's not only a flavour experience, but a visual one as well. We sit down and notice everyone talking loudly over instrumental saxophone versions of popular '80s songs. The furniture is pastel and looks like it's seen better days. We're surrounded by glaring fluorescent lights and floor-to-ceiling mirrors; our sallow, tired reflections only reinforce our need for some strong coffee. Despite the décor and the unforgiving lighting, I like this place—and it seems many others do as well, judging by how busy it is on such a cold, rainy night.

I look around and see people drinking from little white mugs, talking faster and louder with each sip. Our server takes our order and we wait. After a few minutes, two empty saucers arrive. Next come the matching coffee cups, topped with contraptions resembling miniature spaceships—a self-brewing cup. I lift off the silver lid and see hot water making its way through a thick sludge of aromatic coffee grounds. Once the grounds are dry, we take our first sips. Uggh! It's strong! We laugh and feel a little silly when we realize that we've forgotten to dilute our drinks with the hot water that's sitting right in front of us. I fill our cups and stir. Sweetened condensed milk at the bottom of the cup makes the coffee whiter with every lap of the spoon. Our second taste is smooth and delicious. Soon we're talking as fast and loud as everyone else, barely noticing the easy-listening version of "Billie Jean" as we laugh and tell stories. Finishing the last few drops, we head into the cold night with warm bellies and electric mouths, happy to have found one of Vancouver's hidden gems, and agreeing that saxophone is officially the worst instrument ever.

> The contraptions resemble miniature spaceships

THE SCOOP ON VIETNAMESE COFFEE

Vietnam isn't widely known for its coffee, though it is the second-largest producer and exporter of coffee beans in the world.

In the late 1800s, the French occupied Vietnam and decided that its major exports would be tobacco, indigo, tea and coffee. By 1890, Vietnam's coffee industry was well-established and coffee beans became a major export.

Coffee production and exports were stunted during the Vietnam War, and for years afterward. In 1995, the U.S. normalized trade with Vietnam, and their lengthy bitter relationship ended.

Vietnam exported 1.17 million tonnes of coffee in 2010, and that number is expected to rise this year.

ORIGINAL FLAVOUR: Chef Angus An in his Maenam dining room

Culinary Blueprint

Angus An builds his award-winning restaurant, Maenam, one sketch at a time

Story **Steven Graves** // Photography **Thorsten Gohl**

Angus An looks perfectly at home sitting at the bar in the modern, clean interior of his newest culinary endeavor, Maenam. In front of him, a notebook is opened to a simple sketch of a dish—no words of description are visible.

For An, this sketch represents an integral step toward creating a meal. "A lot of the time I'll visualize a dish instead of writing down keywords," says An. "We eat with all our senses . . . so you have to create the food with all your senses as well." It's this creative process—a combination of experimentation, artistry and innovation—that has secured An a loyal following.

As accomplished chefs in Vancouver go, An has definitely earned his stripes. The man behind two very different restaurants, Maenam and Gastropod (the fine-dining restaurant that preceded Maenam at its West 4th address), has proven he's not confined to just one cooking style. Although he's hesitant to say the shift is an evolution, An does acknowledge that his creative approach with Maenam has become a little more tempered.

"When we were at Gastropod it was a lot more of that free-flowing creative food, but with Maenam there's a little bit more research involved," says An. "We're trying to represent authentic Thai food with local ingredients." It looks like he's succeeding at it, as evidenced by the growing collection of awards Maenam has earned since opening its doors in 2009.

Considering An's background and training, none of this should really come as a surprise. With a resumé that reads like a foodie's dream vacation—attending the French Culinary Institute, apprenticing under Jean-Georges Vongerichten in New York City, then perfecting his skills in London, England, at Michelin-starred Thai restaurant, Nahm—An has honed his lifelong passion for food under an impressive roster of chefs, including one very special one: "I started cooking very young . . . my mom taught me how. I had a little stepladder that I could get up to the stove with." What was on the menu? "Fried egg was my first thing, and then scrambled eggs after."

Surprisingly, An's professional aspirations weren't always focused on becoming a chef. After graduating with a Bachelor of Fine Arts from UBC, An had his sights set on becoming an architect. It was only after seeking career advice from local culinary legend John Bishop—someone An idolized—that he decided to turn his passion for food into a career. "[Bishop] had monthly cooking classes at his restaurant," recalls An, "and I would literally be the only guy. Everybody else there was a housewife."

Over 10 years later, at an industry event celebrating Gastropod's win as Vancouver's best new restaurant, An asked Bishop if he remembered him and the advice he gave. "He said he does [remember]; I really don't know," An says with a smile.

As An gushes about ingredients, famous chefs, culinary inspirations and the like, it's obvious that the advice he received was spot-on. Bishop was lucky enough to be one of the first people that An made an impression upon, but An continues to leave his mark on Vancouver's culinary landscape, and on every customer he serves.

MIKU

A fiery mix of passion and pride hits Vancouver's business district

- 2–1055 W Hastings St.
- 604–568–3900
- $10–$25

Review **Nicola Humphrey**
Photography **Lumina Elle Romanycia**

It takes effort to stand out from the countless generic sushi restaurants in Vancouver. But Miku, with its thoughtful dishes and personable service, does just that. On the ground floor of Vancouver's Guinness Tower, this fine dining restaurant has become a popular spot with the downtown business crowd.

A frequent chorus of "Irashaimase!" welcomes the weekday lunchtime crowd as people pour into the restaurant. Floor-to-ceiling windows brighten the room, and soft colourful lights create a mellow atmosphere. Diners at the bar watch as the chefs wield blowtorches, lightly searing sushi rolls for Miku's modern take on the traditional Aburi-style.

Flavour and presentation are true to Japanese style: clean, simple, and beautiful. Aburi tuna is wrapped around fresh bundles of crisp daikon and red onion. The tuna's smoky flavour is nicely balanced with a sweet and salty masatake sauce made of soy sauce, onion, garlic and sesame oil. Like any good sushi restaurant, Miku offers a variety of innovative rolls. The Miku roll, filled with salmon, snow crab and cucumber, and rolled in tobiko, is rich and creamy. The popping tobiko has a pleasing, faint charcoal flavour. Sablefish Saikyoyaki, marinated in miso and oven-baked, has a meltingly silky texture and is capped with caramelized skin. Handmade cassis and bitter orange sorbet and a velvety chestnut rum ice cream ends the meal with a bright and flavourful flourish. The cool desserts are an unexpected highlight of the meal, and as good as authentic Italian gelato.

Dishes arrive perfectly seasoned, so soy sauce is only available upon request. The menu also makes note of Ocean Wise options. An excellent choice for entertaining out-of-town guests or breaking out of your regular sushi routine, Miku stays true to its philosophy, providing diners with a warm and genuine sushi experience.

BAO BEI CHINESE BRASSERIE

Vancouver's hip and modern take on Chinese cuisine

- 169 Keefer St.
- 604–688–0876
- $10–$20

Review **Becky Jack**
Photography **Lumina Elle Romanycia**

Located in the heart of Vancouver's Chinatown, Bao Bei Chinese Brasserie stands out from the surrounding establishments. The '80s music and kitschy-cute wall accents contribute to a cozy, funky ambience. A balance of casual and fine dining is reflected in the warm, relaxed service paired with the high quality of food.

All dishes at Bao Bei are meant for sharing—similar to traditional Chinese dining, but with small, perfectly plated dishes, showcasing the talents of chef Joël Watanabe. Our service is friendly and knowledgeable and as we finish each plate, it is promptly cleared in preparation for the next delicate portion.

Our first dish is the Duck and Mushroom Wontons in a duck consommé. The wontons are enveloped in a handmade wrapper holding a nutty and rich filling. The broth is perfectly seasoned, with a depth of flavour that evolves during its 72 hours of cooking. The side dish of spicy marinated cucumbers comes drizzled in sesame oil and spicy chili. It is fresh and prickly; the unexpected combination of the cool cucumber with the powerful, deep heat of the chilies is bright and unique.

The Dan Dan Revolution noodle bowl is fairly spicy, but contains such a substantial range of flavours that isn't overpowering. The flavour of peanuts is subtle and perfectly married with the chewy egg noodles and tangy pickled mustard greens. It feels like a dish that should be enjoyed on a bustling Chinese street corner amid beeping horns and bright lights.

Bao Bei's food—like its décor—sings with bold tastes, attention to detail, and elegance.

BOB LIKES THAI FOOD

And so will you

- 3755 Main St.
- 604–568–8538
- $10–$15

Review **Becky Jack**
Photography **Lumina Elle Romanycia**

With its country-cottage interior, giant cutlery artwork, and rockin' oldies playing in the background, Bob Likes Thai Food encompasses a casual, eclectic atmosphere. The service is attentive, and our dishes arrive all at once in the traditional manner of most Asian restaurants.

The Pad Thai Lunchbox tastes exactly like the sweet and sticky dish sold on the streets of Bangkok. The crunchy peanuts, gooey noodles and fresh bean sprouts are authentic and comforting.

The papaya salad perfectly displays the Thai cooking ideal of combining sweet, salty, sour and spicy. Shredded green papaya, green beans and cherry tomatoes dance in a concoction of fish sauce, lime juice and chilies, bursting with flavour as each bite hits the tongue.

The Pork Pad Ka Pow does not disappoint. At first, I detect hints of fennel in this ground pork and vegetable dish, but then I am reminded of the delicious licorice undertones found in Thai basil.

The Sai-Uaw is a dish unknown to me, but I am pleasantly surprised by the crispy pork sausage surrounded by a bright array of fresh, raw vegetables. The sausage ingredients are marinated in-house and sent to a local butcher for stuffing. The flavour of lemongrass is quite strong in the Sai-Uaw, but gives it a sharp edge.

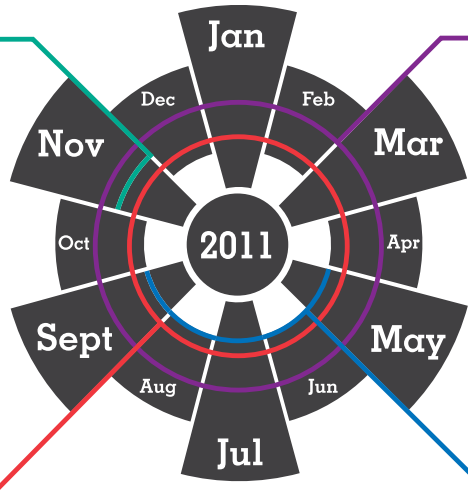
The Thai philosophy of balancing flavours is apparent in all the dishes, as in the restaurant itself; the sweet service and fresh décor compliment the friendly people and outstanding food.

Asian Nights | Upcoming events in Vancouver

Vancouver Asian Film Festival

From November 3–6, 2011, Vancouver will host the 15th Vancouver Asian Film Festival. This exciting cultural event will screen independent narrative, documentary, animation, and experimental films created by North American Asian filmmakers. The films will be shown at the Cineplex Odeon International Village Cinemas in Chinatown.

For more information about viewing or submitting films, visit www.vaff.org



Pecha Kucha

Pecha Kucha Night is an evening of networking, where anyone with a passion and a story can make a presentation. Each presenter is allowed 20 slides, with 20 seconds to speak about each. Whether presenters speak about architecture, sex, or business, they all focus on one theme: the future of Vancouver.

To find out where and when the next Pecha Kucha Night is being held in Vancouver, visit www.pecha-kucha.org

Hip-Hop Karaoke

Vancouver may be far away from hip-hop's origins in New York City, but on Hip-Hop Karaoke nights at Chinatown's Fortune Sound Club, you'd never know it. This is no ordinary karaoke bar; hip-hop fans and those just looking for a good show are all here to cringe, laugh, cheer and dance.

To test your vocal skills, or simply enjoy the talent and beats, visit www.fortunesoundclub.com

Chinatown Night Market

Vancouver's Chinatown Night Market is the perfect place to spend a summer evening shopping for gifts, sampling ethnic foods, or enjoying multicultural performances. The market runs every Friday, Saturday and Sunday night from May 20–September 11.

For more information on the Chinatown Night Market, and to see a list of events and performances, visit www.vcma.shawbiz.ca

Sun Yat-Sen Garden's Veteran Volunteer

Interview **Scarlett Poole** // Photography **Abbye Dahl**

This year marks the 25th anniversary of the Dr. Sun Yat-Sen Classical Chinese Garden, a serene landmark in Vancouver's Chinatown where 92-year-old Julian Law has volunteered for the past 18 years.

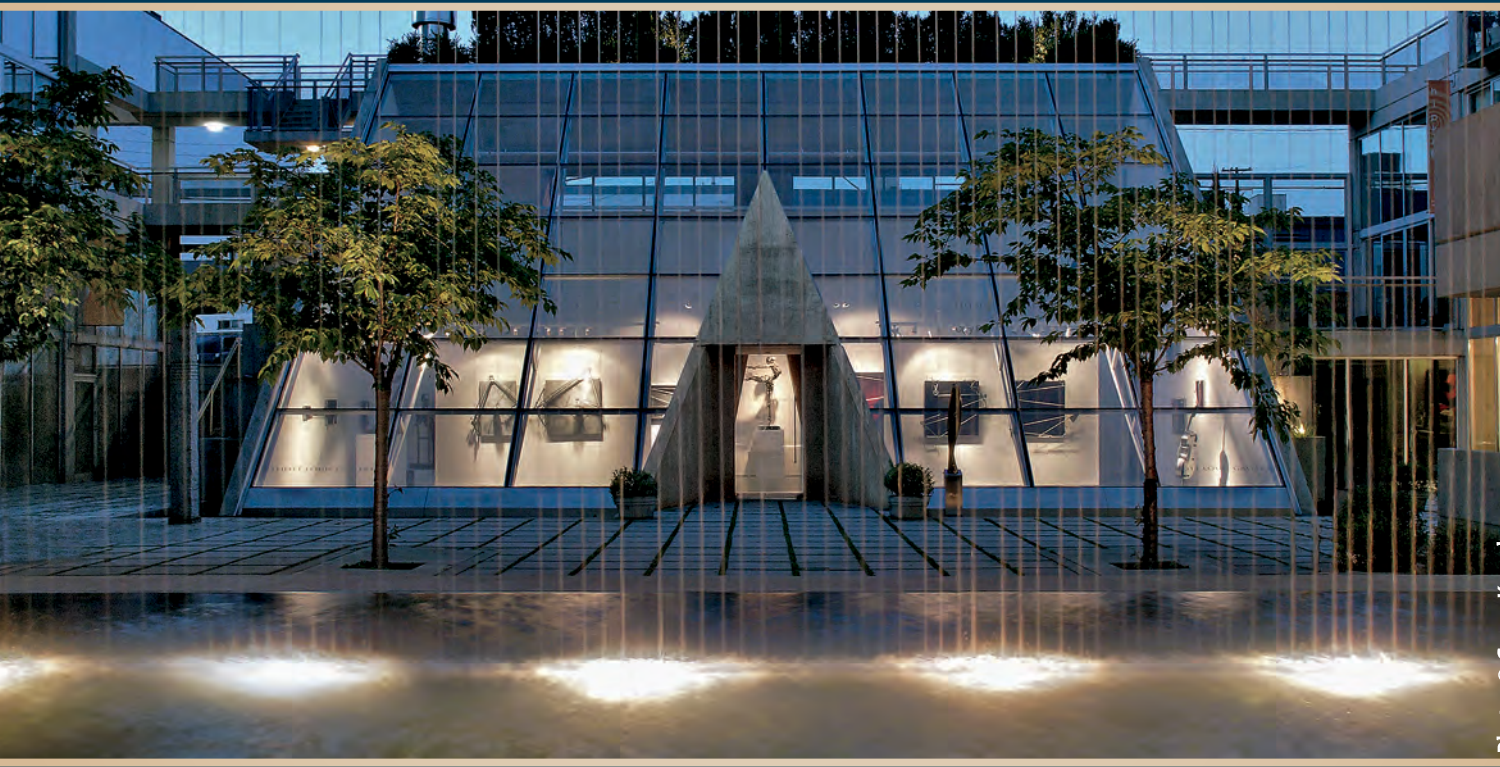
Law, also known as "Uncle Julian," says his favourite part of guiding tours is "meeting people and making memories." One of his most memorable moments was when an elderly woman came to the garden and fawned over Law, giving him kisses on the cheek.

Law believes that visiting the garden is a learning experience. "There is wisdom throughout [the garden]," he says. "You learn just by being here." He adds that when you leave the garden, the pine trees will whisper to you, thanking you for the visit. "Luck comes with nature," he says with a grin.

For more information on the Dr. Sun Yat-Sen Garden, and to view a list of events for the 25th anniversary year, visit www.vancouverchinesegarden.com.

ARTHUR ERICKSON INSPIRED

WATERFALL EVENTS



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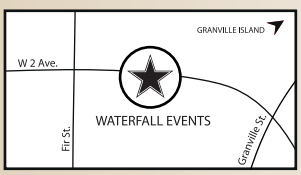

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