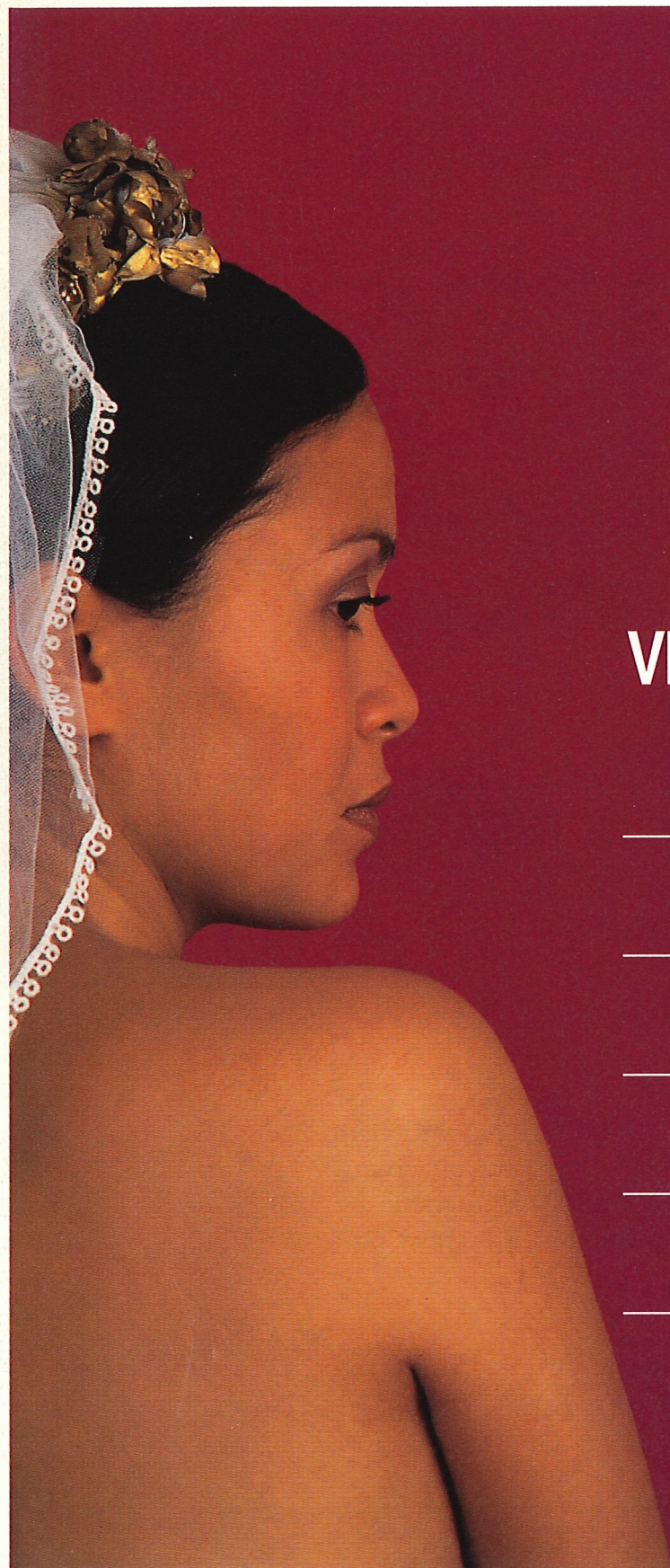


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# PACIFIC RIM

M A G A Z I N E



## VEILED PROPOSITIONS

THE STORY OF MAIL-ORDER BRIDES

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WHAT'S WRONG WITH **CHINATOWN**?

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**DAVID SUZUKI**: FOUNDATION OF CHANGE

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WHO IS **STEVE KARIYA**?

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**IRON CHEFS** READY TO RUMBLE

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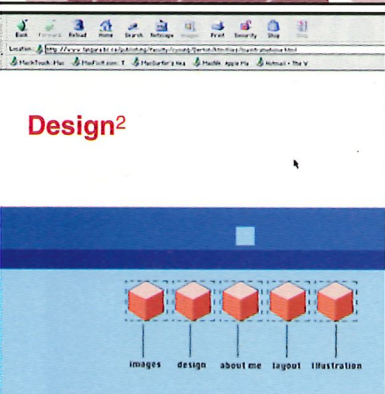
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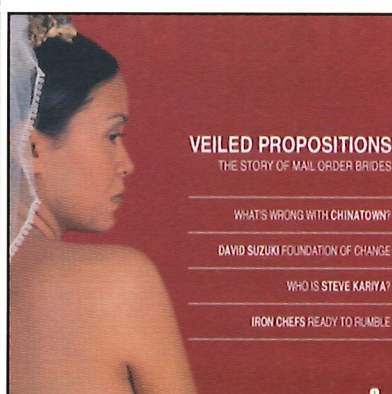


WRITER  
EDITOR  
DESIGNER

Photo Restoration: Jenna Sparling



Website Design: Jen Derton



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***Pacific Rim Magazine*** was written, edited, designed and produced by the students of the Langara College Publishing: Techniques & Technologies Program. Some seats may still be available for September 2001.

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## President's Message

---

*Pacific Rim Magazine* opens doors to the understanding of other cultures.

Langara College does that too — literally. More and more people of varied backgrounds walk through our doors each day. Along with a diverse community of students who are Canadian residents, Langara welcomes a growing population of international students. They number 391 this year, up 33 per cent from five years ago. They come from the region covered by this magazine, and from many more countries, too, which is a cause for celebration!

Langara emphasizes the importance of understanding diverse cultures, through our internationalized curriculum. From our Nursing Program, where the importance of a patient's cultural background is emphasized when providing nursing care and implementing health care plans for each patient; to international economic policies and their impact on the Canadian economy; to the International Business Program where cultural differences and the way these differences impact the way business must be conducted is studied — the recognition of the importance of diversity is evident.

And we could do more.

---

## Publisher's Message

---

An acquaintance recently told me her grandmother had come to Canada seeking a better life as a mail-order bride. Just as I heard that story, *Pacific Rim Magazine* was preparing an article about mail-order brides — Filipino women who often wind up with Canadian men who abuse them. But in my friend's story, the bride had come from Scotland.

Does this mean that societal ills will never end, but instead will persist in different forms?

Not if we learn about our problems and strive to fix them.

The article on mail-order brides is one place to start learning, and there is a lot more to learn in *Pacific Rim Magazine*. This magazine also contains stories about good things in our society, such as couples who have overcome a clash of backgrounds and dedicated groups such as the David Suzuki Foundation.

Langara's Publishing students should be congratulated for shaping these stories, and so should many people who have helped: Publishing instructors Giselle Lemay and Marilyn Sing; sales manager Keith Murray; building services manager Mel Fearman; library technician instructor Ann Calla; Photo-Imaging chair Catharine O'Brien-Bell; computing services director Jim Goard; PRM computer manager Kevin McMillan; photographers, researchers and marketing students; and many others who are named in our masthead.

With their assistance, this issue of *Pacific Rim Magazine* explores Canada's connection with its Asia-Pacific neighbours. We hope you will enjoy our stories, think about what you could do to fix the problems and be happy for all that is good.

— Elizabeth Rains

Two years ago, through the President's Action Plan, a Student Advisory Committee was mandated to provide advice to the Dean of Student and Education Support Services on the ways the College can create a welcoming environment for all students, no matter where they come from or what kind of roots they have.

While we await the Committee's report, we can do many things to celebrate our diversity.

We could have International Days to celebrate the richness of our student community. We could highlight our diversity at Langara Day in September, and add food from different cultures to our traditional salmon barbecue.

We could invite community cultural groups to the College to celebrate their traditions throughout the year to share and learn from them.

As you can see, there are many ways that we expand our cultural awareness and rejoice in our global community. Please read this issue of *Pacific Rim Magazine* with that in mind — and help Langara celebrate right now!

— Linda Holmes, President, Langara College

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## Editors' Message

---

In the 19th century, Canada's cultural, economic, and political alliances were with Europe. In the 20th century this began to change. North America's West Coast, formerly regarded as the continent's back door, turned its attention towards Asia. Though ties with Europe remain, North America's relationship with nations around the Pacific Rim has become increasingly important. In the 1990s, for example, the number of people and the value of goods crossing the Pacific Ocean exceeded the amount crossing the Atlantic.

Journalists first began using the term *Pacific Rim* in the late 1980s to describe countries that border the Pacific, places as diverse as Japan, Russia, the Philippines, Chile, and Canada. Pacific Rim nations are united through patterns of migration, trade, and cultural contact. These patterns have affected Canada, and especially British Columbia. Our relationships with Pacific Rim countries have influenced everything from our cooking to society and politics.

*Pacific Rim Magazine* is about such ties. We focus primarily on BC's relationship with Asia. Our magazine is an effort to understand BC's complex relationships with our neighbors. Articles cover topics from the arts to community and political issues. This year's cover story addresses the plight of Filipino mail-order brides in Canada. The magazine includes articles on the indigenous people of eastern Russia, a travel guide with information on Pacific Rim countries, and restaurant reviews that focus on Vancouver's fusion-food restaurants.

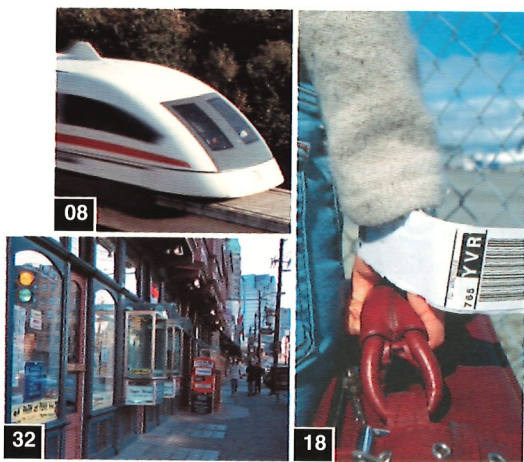
*Pacific Rim Magazine* is the result of the work and talent of Langara students in the *Publishing: Techniques and Technologies* program. It is our hope that you will enjoy it.

— Yvonne Ohara, Sean Harrison and Kara Cunningham



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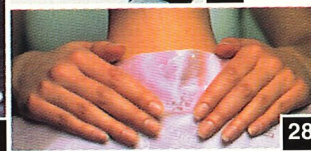
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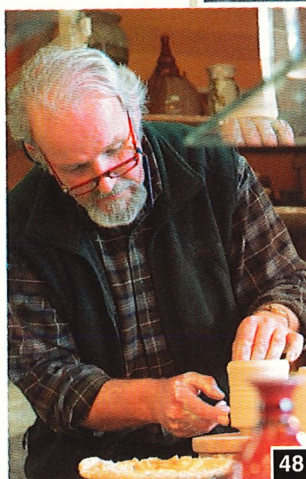
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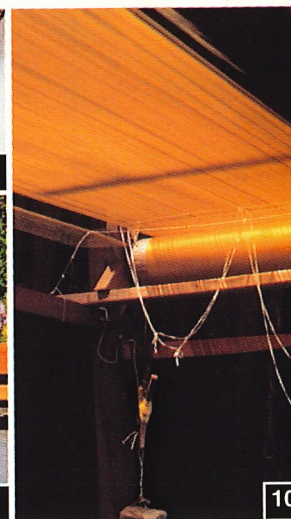
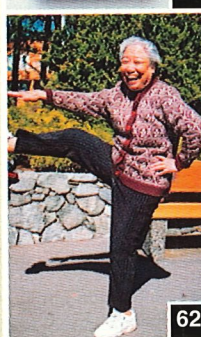
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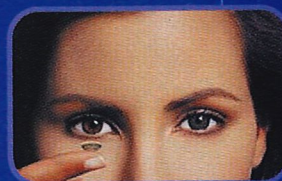
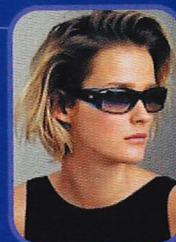
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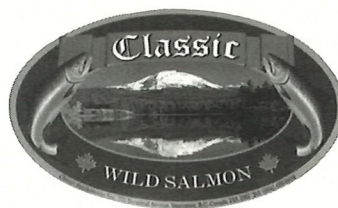
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# Magnetic Future

A fusion of airplane and train,  
the maglev is science fiction come to life.  
Is this the answer to urban transportation?

By A. D. Mitchell

**T**he year is 2021. The Northwest Attractor, a sleek aerodynamic train resembling an airplane stripped of its tail and wings, floats on a magnetic guideway at Vancouver's Waterfront Station. It is only 10 a.m., but the train is already on its third Vancouver-Portland run of the day. Rocketing silently through the canyons of the urban landscape, the train reaches its top speed of 600 k.p.h. The ride is as smooth as glass. Travellers will barely have enough time to check their wireless e-mail before arriving at Seattle's Pike Place Station at 10:30 a.m. Portland's Union Station is only 30 minutes and a coffee away.

For more than 3,000 years, human locomotion and the dispersal of goods and ideas were limited to a speed of little more

than 6 k.p.h. In the last 200 years, we have seen an enormous increase in that speed and a revolution in transportation technology. In the last 100 years, due mostly to the introduction of the automobile, the urban form has exploded across the earth's surface. This change has brought about the wholesale destruction of the world's arable land and the continuing degradation of the biosphere. Global warming, ozone depletion and species loss are the hallmarks of this single modern development. As these environmental pressures mount, nations around the world search for an environmentally sound solution for moving people and goods.

As suburban sprawl continues, our reliance on automobiles

## Maglev Project: Contract Signed for Shanghai China

**Berlin, 23. January 2001**

German maglev consortium, Transrapid, agreed to build a 30 km connection between Pudong Shanghai International Airport and the Shanghai financial district, Lujiazui.

The first operation is planned for the beginning of 2003. In the rush hour, the train will run every 10 minutes. The journey time is

only seven minutes at 430 k.p.h. The fleet will comprise three vehicles with six sections each.

The airport connector is a pilot scheme for further maglev routes in China. The possible extensions include a 200 km route from Shanghai to Huangzhou, as well as a 1,300 km connection between Shanghai and Peking.



will become increasingly problematic. Transportation systems need to become faster, more sophisticated, more comprehensive and more sustainable. Akio Seki, General Manager of the Yamanashi Maglev Test Centre, says the maglev is that "revolutionary transport system."

For over 20 years Japan has been leading the way in the research of transportation technology. Maglev is short for magnetic levitation. On April 14, 1999, a Japanese maglev train clocked a new world speed record of 552 k.p.h., an astonishing feat for a ground-based vehicle. It behaves like an airplane, but as a train it can enter directly into the urban core.

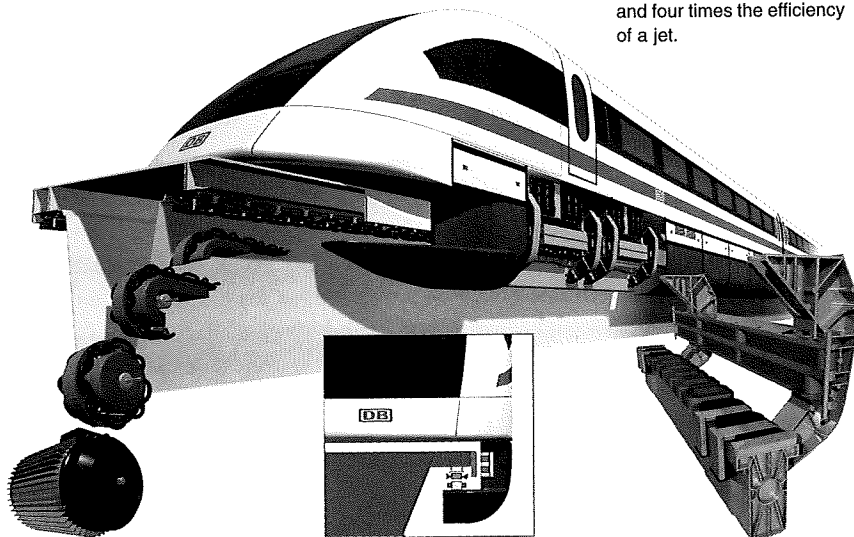
Its state of the art, zero-emissions design is wheel-less and quiet. At speeds up to 200 k.p.h., the maglev generates less rumble than a car. At speeds past 300 k.p.h., the maglev makes only as much noise as a light rail train while generating very little turbulence. It is propelled through electro-

magnetic energy, and lifting force is produced by an array of electro-magnets. The changing polarity of magnets along the track generates a series of repulsions and attractions that both push and pull the train along. The magnetic field generated by the train is minimal and comparable to that of the earth.

It sounds great but can we afford it? Fred Gurney of Maglev Inc. says, "Our studies show that maglev travel will cost \$20 to \$40 million per mile. What most people don't know is that a four-lane highway costs about \$30 million per mile."

The problems related to automobile use reach beyond the car itself. Pollutants from road surface poison ground water while the ever-growing demand for oil opens once pristine and protected lands to exploitation. Though the love affair between society and the automobile continues, the destruction caused by the private car augurs the doom of this marriage. ■

Hi-tech sustainability: the linear induction motors of the maglev use power with twice the efficiency of a car, and four times the efficiency of a jet.



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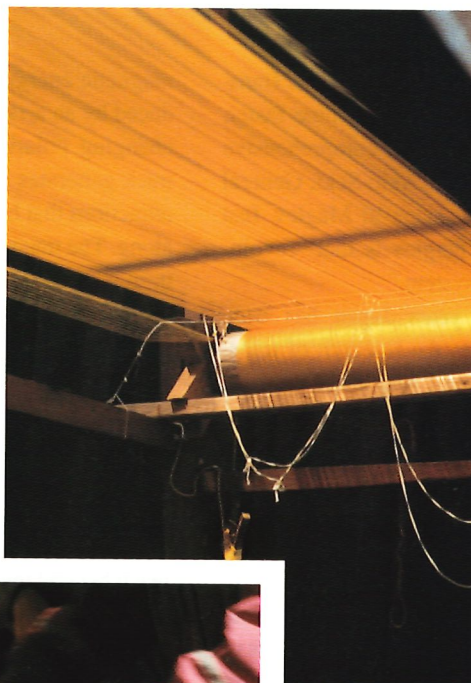
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# Ancient Science of the Orient



Photography: Ethel Farrales



If the ancient Chinese alchemists had got their recipe right, humans would be immortal.

Instead, we have enjoyed centuries of celebratory night skies filled with rocketing lights and the sulfurous tang of gunpowder.

By Sean Harrison

Some 1,800 years ago, a cousin of the alchemists invented the first seismograph. And centuries before Gutenberg created his press, a flourishing Chinese publishing industry was already using mechanical print and paper-making techniques.

An exhibition hosted by Science World, running through September, will enchant people as much as it informs them. *China! 7000 Years of Innovation* gathers together dozens of artifacts of science in one 9,000-square-foot display. The Omnimax Theatre complements the event with *Chang Jiang: The Great River of China*, a film documenting the cultural history of the great Yangtse River.

The highlight of the event lies with the master artisans demonstrating traditional Chinese industry and craftwork. Near the entrance to Science World, two men work a forge, revealing ancient methods of minting coins. In the main exhibit, other artisans scoop pulp and wring water out to make a broad sheaf of paper 400

pages deep. Meanwhile, a carver works a piece of soapstone to render the Chinese version of the name "Gloria."

A guided tour is included with admission. With so many different parts to the exhibit, visitors will come away feeling enlightened. Frank Fang, liaison coordinator for the artisans, recommends the tour even for Chinese-born Canadians. He says, "I'm from China and I haven't seen this stuff until now." Speakers of Cantonese and Mandarin may have an advantage, as the artisans do not speak English, and translators are not always at hand. But everyone, Chinese or not, can find something to interest them.

According to Sandy Eix, curator of the exhibit, Science World wanted to illustrate the "universal pursuit" of using "technology as science to solve a problem." Whether interacting with the artisans or building an earthquake-proof house, the objective of the exhibit has clearly been met. *China! 7,000 years of Innovation* turns the spotlight on the true immortality of human ingenuity. ■



# Ancient of the ceramics middle kingdom

By Sean Harrison



An exhibit of more than 75 pieces from the five most notable periods in the early history of Chinese ceramic work will be on display at the Museum of Anthropology at the University of British Columbia starting May 29.

The oldest artifacts, four pots from the Neolithic era, 5000 to 2000 BC, are distinguished by their production methods. Rather than being wheel-thrown like the later pieces, the Neolithic Chinese used the "ring technique." The curator of the exhibit, UBC fine arts professor James Caswell, compares the method to kindergarten clay play. A "rope" of clay is coiled upon itself and the inside is smoothed out.

In the Han dynasty (205 BC–220 AD), Caswell says, ceramics "came into their own." He notes especially the detailed ceramic representations of daily life that were prevalent in the tombs of the wealthy.

The Tang dynasty (618–907 AD) is widely considered "the golden age of China." The Chinese built many elaborate tombs. Inside they placed hundreds of ceramics representing protective deities, court officials and courtesans. The Chinese also included models of horses — a prize animal they acquired through trade with countries to the west. The largest artifact in the exhibit is a three-foot model horse.

During the Song dynasty (960–1279 AD), a creative ferment among artisans produced a vast number of shapes, decorations, impressions and glazes. They kept a tremendous number of kilns in operation; some were able to fire 25,000 pieces of pottery at one time. "Crackle" was accidentally discovered during this period and it quickly became popular. Surface cracks would appear as a result of a firing process that would shrink the glaze more than the clay. The craftsmen perfected this process to such an extent that they could make the cracks resemble fishnet.

The final period represented in the exhibit is the Yuan dynasty (1279–1368 AD). Two styles were developed in this time. Shufu, or "privy council" style, was reserved for members of the royal court, and is therefore rare. Blue and white pottery also appeared, a style that has persisted for the past six centuries to become the popular fine china resting in dining room cabinets around the world. ■

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Photograph courtesy of the David Suzuki Foundation

## Sustainable Solutions

Through the David Suzuki Foundation, some of the world's best scientific minds have tackled local, national and international problems.

By Graham Somers

**I**t's a *Matter of Survival*, the CBC Radio show hosted by David Suzuki in 1989, was a landmark broadcast. It spanned five months and featured discussions with 140 of the world's top scientists on the very real problems facing the earth's environment. Suzuki says, "It seemed to reflect that sense of urgency." The show generated some 17,000 letters from concerned listeners anxious for solutions.

The radio series ended in November 1989. In an effort to answer the questions streaming in from the public, Suzuki and his wife Tara invited a small group of scientists to Pender Island for a brainstorming retreat. The result was the formation of the Vancouver-based David Suzuki Foundation.

The goal of the Foundation is to study environmental problems, to find sustainable solutions and to communicate the results to the public. They have studied climate change, greenhouse gas emissions, and the effects of forestry practices on British Columbia's salmon.

But the road from idea to full-fledged thriving organization was not an easy one. The foundation's beginnings were humble and financing was scarce. Initially, Suzuki and his wife Tara used their own savings to

fund the foundation. "We got a tiny office over a garage," says Suzuki. "I think the rent was something like \$500 a month." Even with stable funding, problems continued to arise. Scrutiny was intense. "We've been audited at least twice that I know of," says Suzuki. "The government uses audits as a weapon to punish or dictate to people."

Sustainable solutions do not implement themselves. It is often left to the public to pressure the bureaucratic machine into adopting change. In this respect, the foundation has been effective in raising public awareness of environmental issues. Many celebrities, including Margaret Atwood, James Burke, Gordon Lightfoot, and Sting serve as honorary board members to put a spotlight on special issues.

Funded solely by public donation, the David Suzuki Foundation continues to fulfill its role as an independent environmental watchdog. The foundation's members feel driven to find workable solutions through scientific research, community education and industry cooperation. David Suzuki's commitment to the organization is as strong today as it was in the beginning. For the David Suzuki Foundation, finding answers is only half the battle. ■

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# POWER NAAAP

NAAAP brings a hip, savvy, and inclusive attitude to an otherwise fractured Asian cultural landscape.



Photograph: Ka-Kei Law

By Yvonne Ohara

**T**he wood and glass atrium teems with yuppies. The aroma of designer coffee fills the air. Dressed in dark suits or chinos and black leather jackets, friends and strangers exchange handshakes and casual greetings. The chorus of "how ya been" and "nice to meet you" is punctuated by the shrill rings of cell phones and the soft shuffle of business cards. Well dressed, well educated and well connected, this is a new generation of Asian Canadians, and the face of the National Association of Asian American Professionals (NAAAP).

Chinese, Japanese, Korean or Singaporean, all Asian Canadians are welcome to join. "It's a fun but serious group," says Bernard Seo, Vancouver chapter president. He marvels at the growth of the organization locally since its birth in 1997. What started out as a dedicated group of 15 has bloomed into a robust membership of over 150.

NAAAP members are culturally and professionally diverse, and young (25-35 years). Seo feels that diversity is key to the organization's strength. Members have in common the fundamental values of family, hard work and education, while cultural differences give them a unique perspective. NAAAP is unity through diversity.

NAAAP's 2000 Business Leaders Forum was held in November at the new National Nikkei Heritage Centre in Burnaby. Asians, South Asians and Caucasians from across the Lower Mainland gathered. They stood amidst miniature dioramas of British Columbia's World War II internment camps: Kaslo, New Denver and Greenwood. Just as NAAAP mirrors a new Asian Canadian sensibility, the completion of the National Nikkei Heritage Centre brings closure to a painful chapter in Asian Canadian history.

The centre was a fitting venue for the 2000 Business Leaders Forum where bleeding edge leaders of Vancouver's high tech sector discussed emerging trends in technology and their impact on Canada. Rudy Chung, vice president of NAAAP Vancouver, explains that the organization wants to broaden its focus from purely Asian concerns to offer a more global perspective.

The Vancouver chapter has already received recognition for its community work. With programs like the Diversity Conference (a joint venture between NAAAP, the federal and provincial government) and the Annual Business Leaders Forum, it is taking an active role. Chung beams as he describes the organization's contribution to last years' Asian Heritage month. NAAAP provided over 25 per cent of the volunteers.

Chung is eloquent about the need for NAAAP to provide quality programs for its members, as well as the community at large. "Older associations have other resources," he says, "We provide energy and leadership. We are well organized." He sees NAAAP's ultimate goal as an umbrella organization that provides volunteer and professional resources to the Asian Canadian population. The organization would also work to break down internal racism.

Growth in the first three years has been steady and well planned. However, Chung feels that without increased corporate and government support, it will be difficult to maintain the momentum. "Corporate sponsorship in the US is easier," he says with a sigh. Consistent corporate funding is difficult to find in Canada. As the association's presence grows, Chung is optimistic that forward thinking companies like Ford Canada will see the organization's potential and be more forthcoming with sponsorship. Increased funding will allow NAAAP to organize more marquee events.

A revolution of Asian Canadian identity is underway. The youth are uniting. NAAAP members are reforming the segmented Asian cultural landscape and taking pride in their rich cultural heritage. Confident, well educated and savvy, young Asian Canadians are taking ownership of the future. ■





Photography: Jeff Vinnick

Kariya is one of the smallest players in the NHL.

But his determination makes him as big as some of the giants in hockey today.

## Fast Forward

By Ken Jones

**S**kates chop the ice, sending chunks into the air. Boards crunch and flex from the weight of bodies colliding. The air becomes electric as the Vancouver Canucks race into their opponent's end. The crowd senses the possibility of a goal, and roars when the puck flies across the goal line, into the net. General Motors Place explodes with cheering.

Imagine the feeling after scoring a goal in the National Hockey League. It is a dream for youth all over Canada, to hear

their name over the roars, to look up at the giant video screen and watch the replay of the goal they just scored. One Canuck grew up in Vancouver cheering the team he now plays for. Now his name is announced over the sound system when he scores; but Steve Kariya is finding out how difficult it is to compete full-time in the NHL.

The Canucks signed Kariya in April of 1999. At five foot seven, he is one of the smallest players in the NHL, but his determination makes him as big as some of the giants in hockey today. To date, the

speedy right winger has had a tough time establishing himself in the NHL. This year, Kariya has played the majority of the season for the Canucks' minor league team, the Kansas City Blades of the International Hockey League. The IHL is a league where Kariya will gain more experience playing against larger, stronger, professional players. He has already made the most of his time in Kansas City, as he is one of the top three scorers on the team.

"I'm an easy guy to send down because they don't have to put me on waivers. I still



have an entry level contract," says Kariya. "To stay with the Canucks, I have to be consistent." Kariya's contract protects him from being claimed by other teams. Players with higher-level contracts are sometimes sent to the minors, but the team must first waive the player's contract. When they do this they risk the possibility of losing their players to other teams. Any team can sign someone on waivers. This protects the rights of veteran players, and lets the hockey clubs explore their young talent.

With the Canucks, Kariya has spent some of his time watching games from the press box, instead of being on the ice. "I understand my situation," he explains. "My role is different each game. I do whatever the coaching staff asks me to do." Keeping a positive attitude and working hard is his only option. Kariya is often the last player off the ice after practice. "Right now I'm working on shooting more. My goal is to be a threat, to make an impact."

Kariya made an impact as a young hockey player. With the skills he developed in North Vancouver's minor hockey, Kariya played one year in the British Columbia Junior Hockey League with the Nanaimo Clippers. That year he was selected to the

**"Right now I'm working  
on shooting more.  
My goal is to be a threat,  
to make an impact."**

BCJHL all-star team, and was also named as Nanaimo's most valuable player.

After his year in Nanaimo, Kariya chose to go to the University of Maine and get an education. This is the same path taken by his oldest brother, hockey superstar Paul Kariya. Steve Kariya was the captain of the Black Bears for two of the three years he was there. In his last year, the team captured a national title and

Steve was nominated as the best collegiate player in the US. In his last two years, he achieved all-American academic honours while accomplishing a degree in finance. Kariya believes that getting an education is a good choice for players coming out of junior hockey. He says that, while in college, "You don't play as many games, so you don't get exhausted, and you have more time to practice and work on your game."

Kariya credits several people for the strong influence they have had on him. In particular, he mentions three coaches who helped him reach the NHL: Gary Davidson from Nanaimo, and Sean Walsh and Grant Stanbrook from University of Maine. He also credits his brother Paul. "He gives me advice when I need it. He's helped me a lot."

Kariya comes from a talented family. His mother and father still live in North Vancouver, in the house where Kariya was



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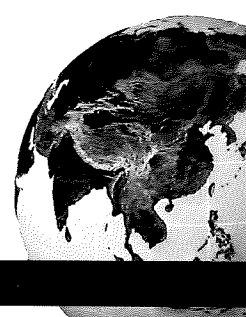
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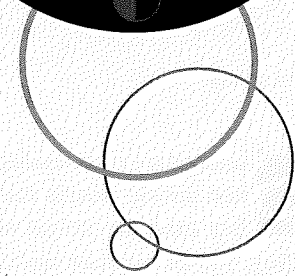
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raised. Tetsuhiko Kariya, his father, is a math teacher at Argyle Secondary. Kariya's mother, Sharon, is a retired elementary school teacher. Kariya's grandmother and grandfather, Fumiko and Isamu, were both born in Steveston, British Columbia. Ironically, each moved at a young age to Mio, a small town in Japan. There they met and married, eventually moving back to Vancouver.

All five children in the Kariya family are athletically inclined. Kariya was the second to reach the NHL. His older brother Paul plays for the Mighty Ducks in Anaheim. Paul has been selected as an all-star four times and has won the prestigious Lady Byng Trophy for most valuable player two times in his career.

Martin is the youngest of the men in the Kariya family. He too has dreams of reaching the "big show." He is following the path of his two older brothers, by playing hockey at the University of Maine. This year is Martin's draft year. Kariya figures that his brother has a good chance of being picked by an NHL club.

The youngest in the family is Kariya's sister Noriko. She is also a skilled hockey player, but the hockey she plays is on a field. In keeping with the family trend, Noriko also attends the University of Maine. She is in her fourth year on a field hockey scholarship.

Kariya's oldest sibling is his sister Michiko. She is the media contact for her family. "Tenacious" is the way Michiko describes her brother. "I've always been impressed with the way Steve deals with adversity. No matter how many people said he was too small to play hockey, Steve has continuously blocked them out, worked hard and achieved his goals."

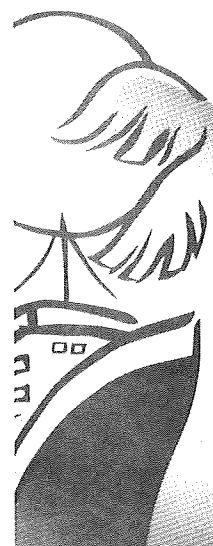
Kariya is still working hard and still reaching new goals. He is an exciting player, and if he receives more NHL ice time from his coaches, he will add a spark to the Canucks. Steve Kariya is a good example for any young hockey player. He shows that it is possible, through hard work and determination, to achieve your goals and dreams. ■

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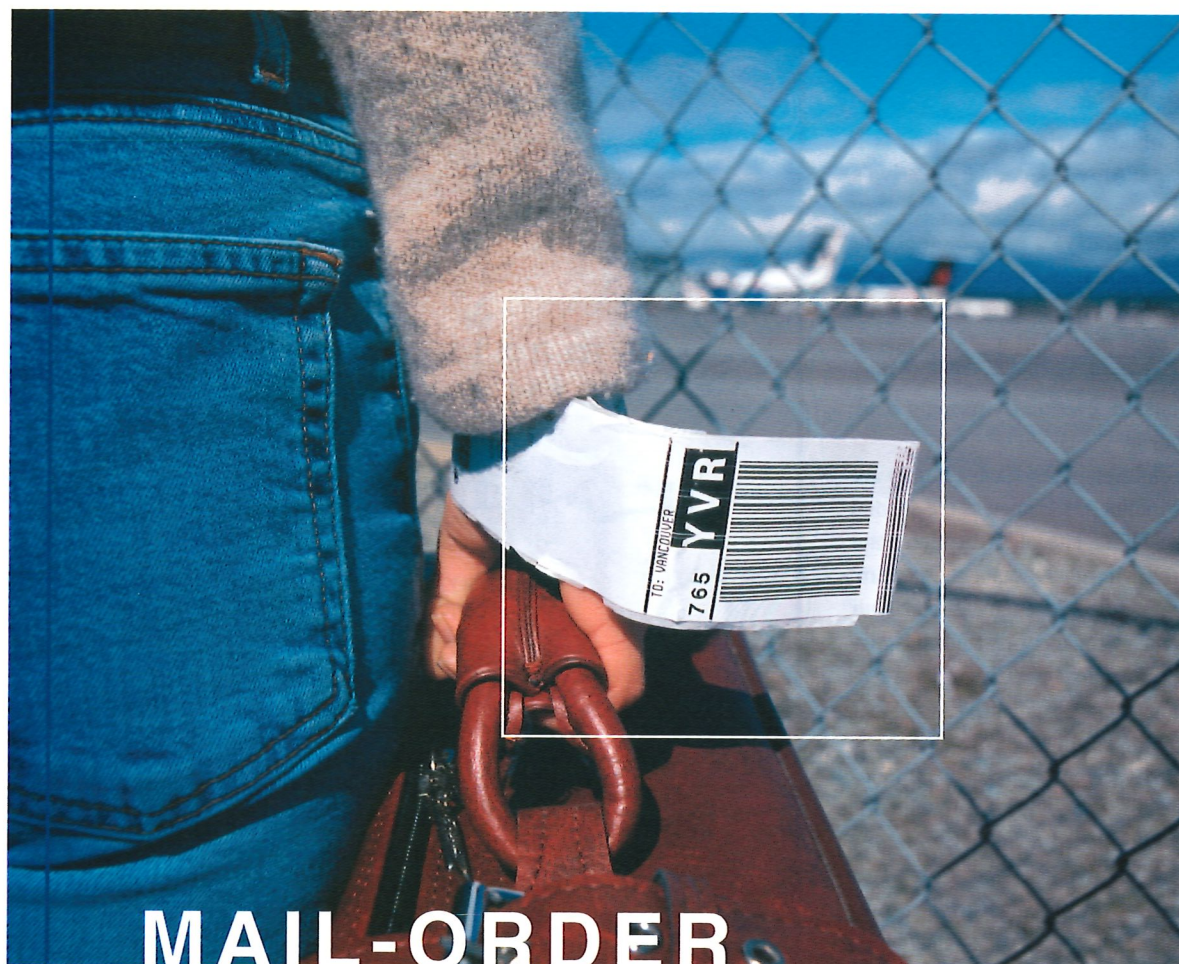
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Photography: Rob Marks

# MAIL-ORDER BRIDES

For some men it is a convenient way to look for a spouse from countries as far away as the Philippines. But for others, it is the ultimate shopping trip: a wife, a servant, and a sex toy, all at the click of a button.

By Sean Parlan

**T**he global industry of mail-order brides is booming. While a small number of agencies offer introductions to women from countries like Denmark and England, the majority of sites focus on women from third world countries like the Philippines. On one site, almost 4,000 Filipino names appear.

The mail-order bride agencies cater to the wants of men from industrialized nations such as Australia, England, the US and Canada. The choices available for interested men are astonishing. Some mail-order bride agencies sell single or bulk packages of addresses of women looking for penpals. Other agencies peddle pre-packaged deals often including travel, hotel and even wedding arrangements. Both offer complete bios of the women, including detailed personal information such as eye colour, age, height and even bra size.

Mail-order bride agencies play on the stereotypical exotic image of Asian women to lure men looking for "the ideal" wife. They often claim Asian women are traditional, subservient, loyal and obedient. One American pen pal site, AsianFriendship.com, has these words to say:





Surfing the Internet to find the perfect wife has resulted in hundreds of women entering Canada each year as mail-order brides.

"Filipino women are renowned for their beauty, femininity and traditional family values. They are sincere, devoted and believe in a lasting marriage...Filipinas stand out among Asian women in terms of charm, openness, intelligence, education and loyalty...[they] value their husbands, as their number one priority...they thrive on giving their man the attention and affection that is surpassed by none."

This typifies Filipino-oriented mail-order bride sites. Some go as far as to paint North American women as egocentric, career-oriented and unable to provide a nurturing environment.

Along with sex websites, mail-order bride sites were pioneers of e-commerce. These matrimonial consultants offer everything from introductions to strategies for courting and techniques on how to correspond with Filipino women. Filipinas.org offers this advice:

- Tell them your intentions. For example, "I am looking for a nice Filipina to spend the rest of my life with and plan to visit your country in the next six months to find that special someone."
- Don't belittle their customs or their country. They are a proud people fully aware of their country's shortcomings but don't like foreigners telling them about it.
- Don't worry about age differences. Many of these ladies will accept a husband 30 or even 40 years older than themselves. Just make sure the lady is mature and sensible enough to handle the age difference.

- If they ask for money dump them. It's less pain in the long run.

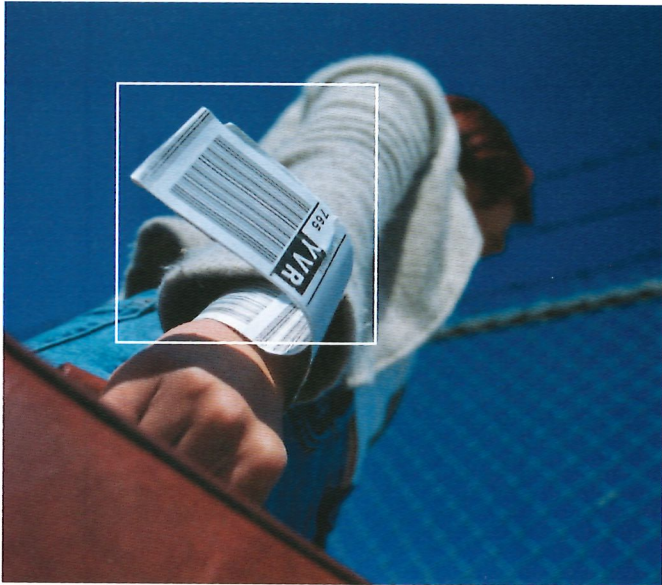
It is not unusual for men to correspond with as many as 20 women at a time. Sites suggest the male clients keep a detailed log of correspondence so as not to confuse identities or stories. Occasionally the result is a good marriage. In this scenario the clients and the agency benefit. It is a win-win situation. Unfortunately, that is not the case for most. In an effort to minimize liability, the sites give their male clients standardized warnings on how to identify and avoid "gold-diggers." But similar warnings are not given to the women. Many unsuspecting Filipino women find themselves married to a lie.

#### **Teresita's story**

"My husband and I wrote to each other for about four years. I met him through an agency in Mindanao. More or less 30 people from different countries wrote me. I thought before that he was a good person because he sends money to me...when I lost my job, he supported my family by sending me \$200 each month. Because he was so good to me I agreed for him to sponsor me as a fiancé.

"At the start of our relationship, we were okay, but as time passes, we began having arguments with each other. My husband doesn't want me to send money to my family in the Philippines. We have so many arguments when it came to that issue.... Luckily I got a job because he is not giving me any money at all. He said that I don't need any money because there's food in the fridge and that he's buying me whatever I need.





"After three months of our marriage, our fights became more frequent. One day he physically hit me. One time he grabbed the phone and I bumped my head. There was a time when he threw a chair at me and it hit my head. When this happened, he apologized and said he didn't mean it..."

"Sometimes I am confused over whether or not I should leave him or not. I am afraid of what he might do to me. Sometimes, he says that he'll report me to immigration if I leave. Many offer me their help if I decide to leave him, but I'm confused..."

This story represents the plight of many mail-order brides in Canada. It is the subject of groundbreaking research by the Philippine Womens' Centre of BC. The study, *Canada: the New Frontier for Filipino Mail-Order Brides*, highlights the growing numbers of Filipino mail-order brides, their situations and their collective struggles.

Women interviewed for the project recounted similar stories of abuse and isolation. PWC found that 48 per cent of the 40 study participants lived in isolated rural areas. Most remain at home caring for their children or their husband's children from a previous marriage. Despite the fact that 79 per cent of the women had the equivalent of a bachelors degree, those employed outside the home had menial service sector jobs, like babysitter, domestic worker or chambermaid.

Perhaps the most startling statistic gathered is that 49 per cent of the husbands interviewed were 10 to 20 years older than their wives. Another three per cent of the couples have an age gap of 20 years or more. Cecilia Diocson, head researcher of PWC, is not surprised by the statistics.

The work of the PWC allows women to share their experiences. It empowers Filipino mail-order brides and breaks through the silence built on the fear of increased physical abuse or deportation.

**"There was a time when  
he threw a chair at me  
and it hit my head...  
he apologized and said  
he didn't mean it."**

A few of the women who participated in the research project have since left their husbands.

The cause of the phenomenon of mail-order brides is twofold. First, the political and economic turmoil in the Philippines has resulted in institutionalized approval for the exportation of people. Under the Labour Export Policy of 1972, people became just another export commodity like sugar and rice. The Philippine government now depends heavily on the taxes and fees generated from migrant workers. This policy has resulted in the movement of over eight million Filipinos, the majority of them women, to 186 different countries worldwide. As a third world country, the Philippines is mired in massive unemployment with no opportunity for people, especially women. Over 80 per cent of the women studied by the PWC were from the poorest rural regions in the Philippines. In most cases, Filipino women are pushed abroad by the need to provide a livelihood for their families.

The seemingly endless flow of cheap, highly educated labour has influenced the perception of Filipino women in the eyes of Canadian society.

Diocson says, "Immigration policies like the 20-year-old Live-In Caregiver program have had a negative impact on the image and identity of Filipino women. The presence of Filipino women performing domestic work for 20 years in Canada has constructed an objectified, slave-like ideal of a Filipino women in the eyes of Canadian society."

In 1991, Canada started importing highly educated professional women from third world countries as live-in nannies under the Live-In Caregiver Program. It was a cheap alternative to a national childcare program. Ten years later, Filipino women made up more than 80 per cent of all domestic workers in Canada. This has resulted in the stereotype of Filipino women being obedient, docile, subservient, and old fashioned. "That's how they justify this cultural stereotype. That's how they bridge the gap between servant and wife." Diocson states that with mail-order brides, the husbands are "mostly middle aged, very dependent, have had previous relationships and even children. What is really on their agenda is to have a woman who can cook, wash their clothes, have children and care for the children they already have. It's not a question of love but entirely of self interest."

Mail-order brides are just the newest chapter in a long history of Canadian immigration policy woes. The plight of these Filipino women underlines the critical and pressing need to reassess the existing immigration policies and the definition of sex trafficking in Canada and internationally. ■



# Bent On Bento

By Hemant Gohil



With its minimalist aesthetic, Bento is more than a box, it is art.

**B**ento Boxes are an achievement in form and purpose. They embody a concept of functional beauty that is present everywhere in Japanese culture.

The boxes are simple. They are made from light wood or plastic, divided into easy-to-use compartments, and lacquered red or black. Some have cherry blossom designs or other Japanese symbols painted on them.

Although the Bento Box is aesthetically pleasing on the outside, it is the contents of a Bento Box which give the ultimate pleasure. Each edible comes in its own compartment, and the contents come together to form a unique meal. This is the core concept of the

Bento Box, the merging of many into one. The Bento Box is a sophisticated system that exhibits each dish to its best advantage.

The functional beauty of the Bento Box reflects a Japanese aesthetic. The spatial organization of the lunchbox greatly resembles that of Japanese towns and villages. Tokyo has a complex packaging of neighborhoods reminiscent of a lunchbox pattern. The layout of Japanese homes is also simple and angular.

Bento Boxes are available in any local Japanese restaurant. Most of us know them as combo A, B or C. The next time you order Lunchbox A, look beyond the rice, the raw fish and the tempura. This black box is a window into the heart and soul of Japan. ■

Photography: Chandra Menard



# Food Fight



Sakai



Chen



Kobe



Morimoto

Illustrations: Ken Jones

## Iron Chefs wage culinary war.

By Melita Peric

**L**ike the crack of a starter's pistol the master of ceremonies bites into a yellow pepper. Two veteran chefs steam, stir-fry and stew in a competition that attracts contestants from around the world. Pots clamour, spatulas fly and the sound of sizzling fills Kitchen Stadium. *Iron Chef* is a Japanese cooking show that is gaining global recognition for its innovative, live-action cooking battles. It pits two chefs and their dishes against each other. From Shrimp Dumpling Watermelon Soup to Lobster Mousse with Sea Urchin Sauce, the cuisine showcases each chef's personal culinary skill.

*Iron Chef* is satirical, humorous and dramatic. According to Greg Martin, Sous Chef at the English Bay Boathouse, the show is reminiscent of *American Gladiator*. He says, "It is basically a group of people getting together in their field and showing off their skills." Although it is a cooking competition, it is aired with live action commentators and the camerawork of a sports broadcast. It has been dubbed and subtitled for North American viewers. Voice-overs attempt to capture the tone and intensity of the commentators and chefs.

The fictional character, Chairman Takeshi Kaga, gives *Iron Chef* its offbeat sense of humour. Chairman Kaga is rich and eccentric: his appearance is a cross between medieval royalty and the glitz of Liberace. The premise of the show is that Chairman Kaga was bored and needed something new to occupy his time. He spent nearly \$400,000 building Kitchen Stadium. Housed in the largest

studio at Fuji TV, the set takes four hours to set up. Kaga invites top chefs from around the world to compete for his pleasure, choosing the chefs based on their cooking philosophies. Kaga's culinary artists are known as the Iron Chefs.

Iron Chefs represent the peak of expertise in four styles of cooking: French, Italian, Japanese and Chinese. Masaharu Morimoto is Iron Chef Japanese III. His style is described as a fusion of Japanese flavors, Chinese seasoning, and bold Italian cuisine. Iron Chef Chinese, Kenichi Chen, places a strong emphasis on catering to individual taste and on each dish's relation to the entire meal. Hiroyuki Sakai is Iron Chef French. Even with his vast knowledge of food preparation, Sakai is sometimes confronted with ingredients unfamiliar to French cuisine. Nevertheless, time and time again Sakai prevails over other chefs. And finally, Masahiko Kobe is Iron Chef Italian, the former top chef at the Enoteca Pinchiorri Restaurant in Italy.

At the beginning of each show Chairman Kaga reveals a secret ingredient, which he unveils over the musical soundtrack's crescendo. When the ingredient appears, the two competing chefs hustle for a portion. They must create four to five gourmet dishes that contain the secret ingredient; the recipes are improvised on the spot. One dish is usually a dessert, which results in many bizarre creations, like Squid Ink Ice Cream. The competition is limited to one hour, creating an urgency that captivates the viewer.



The pressure is on to finish as the chefs race against the clock, using every ounce of creativity to produce their bold taste sensations. On the sidelines waits a tasting panel, which is comprised of four Japanese celebrities. At the end of the hour, the challenger serves the judges first, and the Iron Chef serves last. After each tasting, the judges cast their votes, and suspense rises. Only 20 points decides who will win: 10 points are awarded for taste, five for presentation, and five for originality. Sometimes the chefs are so closely matched that a tie results, in which case, Chairman Kaga selects a new ingredient, and a 30-minute rematch ensues.

The Iron Chefs win often. Their victories exceed their defeats; however, it is not unknown for an Iron Chef to lose to a competitor. Winners do not receive a prize or become an Iron Chef, but they do receive great honour.

Recently Canadian Michael Noble participated in the Iron Chef competition. Noble is a first class chef, and he is currently opening a yet unnamed restaurant near the Calgary Convention Center. A regular on Canada's World Culinary Olympics Team, he is no stranger to global competition.

In *Iron Chef*, Noble took part in the Potato Battle, where he challenged Iron Chef Japanese Morimoto. Noble's dishes included Potato and Salmon Mille Feuille, Tuna Sauté in Potato Soup, Mashed Potatoes and Cod Sauté, and Lamb and Potato Roll. When asked by the announcer whether he beat the Iron Chef, Noble replied, "When you meet new cooks...it's a winning thing." The judges voted three to one in favour of Morimoto. Considering it was the Canadian chef's first time on the show, it is not surprising that the Iron Chef won.

In Canada, the popularity of Iron Chef continues to grow. Although the program ended in 1999, Canada's Food Network shows episodes each week. The producers of Iron Chef also film seasonal specials such as the "Battle of New York," which pitted Morimoto against America's Bobby Flay.

Iron Chef has been instrumental in changing people's opinion of gourmet cuisine. It gives a fresh look at the world of cooking. The show gives insight into the cooking philosophies of top chefs and reveals a competitive side not often seen outside culinary circles. Drama, sportsmanship and Squid Ink Ice Cream are making the world sit up and take notice. ■



Canadian Chef Michael Noble

Photography: Henry Wu

**From Shrimp Dumpling  
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to Lobster Mousse  
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each chef's personal  
culinary skill.**

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## the growing culture

The success of the Strathcona Community Gardens is somewhere between the compost, the beehives, the fruit trees and the garden plots. It is more than an oasis: it is a community achievement.

By Britt Permien



Photography: Britt Permien

**T**he frantic outside world disappears when you enter the garden from the corner of Prior Street and Hawks Avenue. Before you is a visual patchwork of gardening ideas and techniques. As you wander the gravel paths, wave at gardeners, and listen to frogs and birds, it is hard to imagine the area's turbulent history.

Before European colonization, the area now known as Strathcona was home to the Coast Salish people. The emerging City of Vancouver used the land to lure the Canadian Pacific Railway to the west. Inventive city councillors decided to give the tidal flats to the rail companies if they agreed to develop it. Nature proved harder to beat than the railway men had planned, and the site became a huge city dump marked by stagnant waterholes. Older residents still remember, "rats as big as cats grabbing each other's tail." It took until 1940 to complete the land reclamation. The CPR, in lieu of taxes, returned the land to the city.

In the following decades, the city subdivided the area. In 1979, community

groups joined forces to create the Strathcona Joint Committee, a group dedicated to claiming the land. The SJC dreamed of creating a community garden, and the city agreed to lease the land to the group if it could get funding.

It was not until 1984 that City Farmers, a Vancouver urban agricultural group, was able to raise the capital. Leslie Scrimshaw, an expert gardener and farmer, was asked to create a community garden on the old dumpsite. In May 1985, the city's parks board approved the lease and the Strathcona Community Garden Society was formed.

But the future of the garden was not secure. In 1988, the City of Vancouver awarded the area to the Chinese Freemason Society to build a seniors' housing complex. Muggs Sigurgeirson, treasurer of the Garden Society says, "The community was split right in the middle because there was the Chinese community, many of whom wanted to build more seniors' housing, which in itself is an incredibly deserving project. And on the other side were all the people trying to save the gar-

den. It was a terrible time for all of us."

This could easily have been the end of the project, but one of the gardeners, Ellie Epp, a passionate visionary, channeled her anger and disappointment into designing a new layout for the garden on the remaining lands. To everyone involved, it was clear that in order to proceed, a firm commitment from the City of Vancouver was essential. Four attempts later, the city allocated \$10,000 to create the official Strathcona Community Gardens.

As Sigurgeirson walks along uneven gravel paths edged with cedar boards, she remembers endless days moving soil, rocks and debris. "I ordered 22 truckloads of gravel," she says. "They were to be delivered for the Saturday morning that we called a work party. I simply had no idea how much gravel that really was. When I walked into the Garden, Hawks Street was filled with mountains of gravel. Honestly, my heart sank. How would we possibly be able to move that much?"

Ellie Epp took charge of 300 volunteers. With the help of a sympathetic parks board worker who donated the use of



60 wheelbarrows, by 4 p.m. Sunday the impossible was accomplished. After that memorable day, the garden started to come together. Concrete slabs were poured for the composting area, beehives were installed, a shed for honey production was built and finally an eco-pavillion. A TV show generously donated a greenhouse. Epp started her famous herb garden, and Rob Mills began work on the pond and heritage apple orchard.

These days, when one sits on a bench overlooking the kid's play area, the garden's turbulent history no longer shows. The seasons have returned to this patch of earth. In winter, sleepy brown tones blend with the songs of resident birds. In spring, the garden awakens with countless bursting buds. Summer is governed by dense colour and intoxicating smells. And in autumn, gold and red leaves outline a stark blue sky.

Life in the garden has settled down. A parks board lease of one dollar per year is in place until 2005. Says Sigurgeirson, "The garden is an example of community organization at its best. Volunteers run the board. We are light on meetings and heavy on doing. On our monthly community workdays we often encounter sudden problems which get solved on the spot."

Rachel Rosen, a gardener, stands knee-deep in the compost bin. She says, "This is such a positive place for the community. The world is usually motivated by private profit with a very few wealthy people benefiting. The garden is an inspiration. It is possible to make changes on a grassroots level." This land has been cleansed; it has been reclaimed by the community.

The Strathcona Community Garden is about renewal. As Sigurgeirson explains, "The garden is a sanctuary. But before the garden are the people. People can walk through it and take refuge from the maddening rush that is only minutes away in down-town or even racing by on Prior. It replenishes the heart." ■

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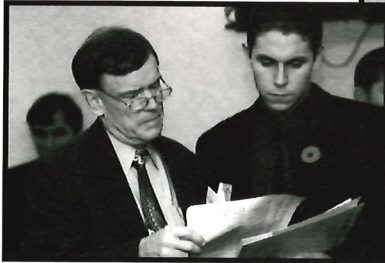
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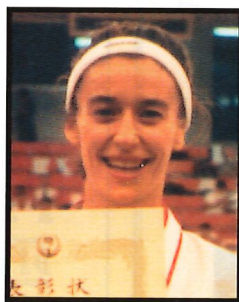
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# Mixed Matrimony

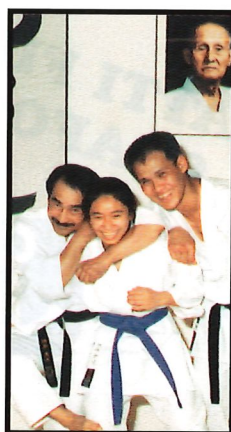
By Courtney Ross

**W**eddings are a joyous celebration and cross-cultural ones are doubly blessed. Many couples choose to celebrate using a mix of traditions that blend the best of both worlds.

Lang Nguyen and Amy Bellanger of Mission, B.C., decided to celebrate their wedding with a Vietnamese ceremony and a Western church wedding. Their day started early with a Vietnamese ceremony at the bride's house. The groom and his family arrived bearing presents for the traditional gift giving ceremony. It was an intimate gathering including only the immediate family. To symbolize warmth, good fortune and luck, all the items were enclosed in red wedding boxes, put under a red cloth and placed on a red tray. The day continued with a Western wedding service at St. Joseph Church, where the bride and groom



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exchanged vows in the presence of a minister, their families and their friends. After the ceremonies, the happy couple opted for an Asian-style banquet complete with a sumptuous 12-course meal.

Lang and Amy's day was enriched by their diverse cultural backgrounds. So the next time you are planning a wedding, spice it up with a little tradition. ■

**It is traditional at Asian weddings to give the bride and groom red envelopes containing cash in lieu of presents. An average amount to give per couple is \$100.**



Photograph: Danny Custodio

## Coupling Cultures

By Katherine Wong

**“W**hite people shouldn't be with Chinks!” Ten years ago Valerie was confronted by an angry woman who voiced this objection. She remembers how the comment hurt. Biracial couples face unique challenges, but successful relationships refuse to let race matter.

Paige and John Rodriquez have been married for ten months. John is southeast Asian and Paige is of European ancestry. Paige says, “I never look at my husband and think ‘My Filipino husband.’ He’s just John.” According to John, their social circle is culturally diverse and their friends share similar values. The couple does not tolerate racial bigotry. John says: “If that person doesn’t accept us for who we are, then that is their problem. We wouldn’t have that person in our lives if they are not open-minded.”

Paige believes that society is becoming more tolerant. “Our generation is definitely much more open minded to our type of relationship as opposed to 20 years ago.” Living in a culturally diverse city like Vancouver, they have not experienced any disapproval. As John explains, “Maybe if we lived in a place where there isn’t any cultural diversity, we might face bigger problems.”

Valerie Jackson and her husband Javier Carranza are also

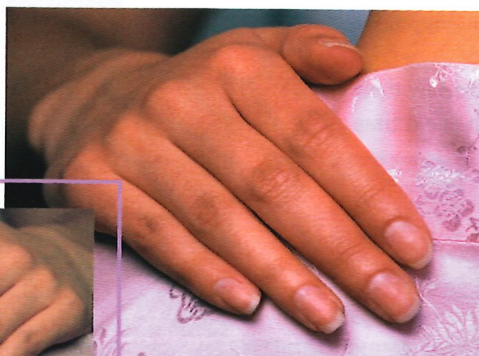
involved in a biracial relationship. They met while travelling in Spain. Valerie is Chinese Canadian and Javier is Argentinean. Their son Max is two and a half years old. His parents strive to enrich his life with their multicultural heritage. Valerie says, “We speak Spanish to Max while our baby-sitter and my father speaks English to him.” Max learns of his Chinese Canadian heritage from Valerie, while Javier teaches his son “to understand his Argentinean heritage.”

Like John and Paige, Valerie and Javier agree that race issues do not interfere with their relationship. “I tell people that she is Canadian and if pressed further I say she is Chinese,” Javier explains. Their families accept the relationship with open arms — the fact that he actually got married was more of a surprise.

To John, Paige, Valerie, and Javier, the advantages of sharing diverse ideals and values are more important than racial differences. Race simply doesn’t matter. As explained by another biracial couple, Sonja Winks and Harvey Leong, “The only difference between biracial relationships and another relationship is looks. That’s it.” Sonja adds, “You never realize you’re in a biracial relationship until somebody points it out to you.” ■



## The Laying On of Hands



Photography: Chandra Menard

Reiki means “free passage of universal life energy.”

It is one of the fastest growing alternative therapies in the world.

By Christine English

**T**he sound of breathing breaks the silence of the room. Many people feel a tingling sensation, some see vibrant colours, but all experience a deep sense of relaxation.

Reiki is a healing method that originated in Tibet more than 2,500 years ago. It was rediscovered in the mid-1800s by the Japanese monk Dr. Mikao Usui. This system of “laying on of hands” is passed down from Reiki masters to initiates.

The Japanese character “Rei” describes the universal aspect of energy, and “Ki” stands for the essential life force flowing through all living things. Energy is in the air and plants; it flows around us and within us. Reiki practitioners channel this healing energy through their hands, allowing it to go where the recipient needs it most.

Reiki practitioners learn their craft from masters. This education includes a ritual initiation during which the master shares knowledge and the use of special sacred symbols. Initiations attune Reiki practitioners to Reiki energy. Such rituals allow the student to become a pathway for this internal life force.

While they practice on others, students are supervised. Reiki master Sheena Anderson describes a common experience: “You place your hands on them and just feel the energy run.” Once an attunement is complete Reiki’s power remains for life. Anderson says, “It’s like a knowledge that is given through energy and then once you receive it you are able to just call upon it as you wish.”

Once an individual has been attuned, self-treatment is important in order to strengthen one’s connection with Reiki energy. Reiki



allows people to break their reliance on others for treatment. Daily practice helps minimize the sense of powerlessness one can feel when ill or stressed. The simple practice of laying hands on the body restores depleted energy, promotes relaxation, and strengthens the immune system.

One need not become an initiate to enjoy the benefits of Reiki. Many practitioners offer sessions for a modest price. A typical treatment begins with the practitioner placing his or her hands in a series of positions on the recipient's head, and then on or above the body. The practitioner's hands are held together with thumbs touching and palms slightly cupped. Each position is held for three to five minutes, while an entire body treatment lasts between 45 and 90 minutes.

Anderson describes a Reiki session: "You feel a little heat-fire, sparkly thing." Often the recipient will feel warm — when Reiki flows, energy that is blocked begins to move. She adds, "It's like going to the gym and doing a cardiovascular workout. You move your sluggish energy out and you feel energized. It's like spring cleaning that's done, in a sense, by moving energy through the body."

Anyone can benefit from Reiki, especially people who are stressed. Practitioner Bhavana Lymworth says a Reiki session leaves one feeling relaxed and able to reflect on problems. "It can be very healing, psychologically and spiritually. To me, the two feel very connected and this kind of work is a place to let yourself really feel that connection."

Reiki assists in balancing the "chakras." Chakras are energy centers that correspond to the major endocrine glands. Emotional, mental or spiritual stress can cause a disturbance in the flow of energy through the chakras that may eventually result in illness.

Reiki treatments can help alleviate the symptoms of an ailment. Lymworth says, "Rather than treating the symptoms —

which is what conventional practitioners want to do — natural healers also look at the cause. They want to get to the underlying root of why the symptoms are there." Lymworth explains that Reiki works on more than the physical body.

"The intention of Reiki is to work with the emotional, the physical and the spiritual body by using it as a conduit of energy."

Anderson agrees that there is more to our ailments than physical symptoms. "There's got to be more to it, especially when it comes to chronic pain or reoccurring infection. People are becoming more open to the idea that there could be an emotional reason behind physical ailments. There could be a spiritual reason, there could be something else that is going on."

**The simple practice  
of laying hands  
on the body restores  
depleted energy,  
promotes relaxation,  
and strengthens  
the immune system.**

Anderson points out the unique character of every Reiki session. "People have a very individual experience, depending upon what their needs are. Some people need to relax and some need to work through a problem, or some people need to release a health issue," she says.

Whatever the need, Anderson is confident that Reiki can improve the quality of life for anyone willing to receive its energy. Reiki helps recipients spiritually by introducing them to higher levels of awareness. During a session, people can reflect on troublesome issues, reconnect with their souls and work through their emotions. Anderson suggests, "You might call it inner reflection."

Anderson says Reiki should complement rather than compete with conventional medical care. "Reiki is a valuable modality for people who are starting to look at an alternative healing source." People are seeking alternatives to conventional medicine, and their numbers are increasing.

Living in a world of high-tech medicine, it is easy to forget the natural methods that have been around for millennia. We all should discover the simplicity of Reiki and the power of touch. ■



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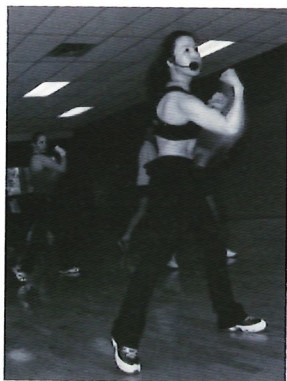
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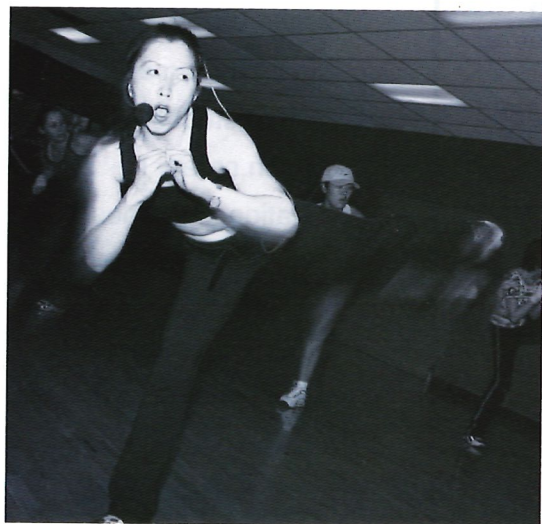
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# Fitness with a Punch



A new wave in fitness is combining martial arts movements with traditional aerobics for a truly punchy workout.

By Rossi McDonald

**J**ab right!" "Hook left!" "Kick side!" These are just a few of the commands you will hear coming from an aerobics studio near you. This is not a martial arts class or a kick-boxing match; it is Tae Bo, the latest fitness craze. If you check it out, you will find people of all ages and shapes punching and kicking in sync to the latest tunes.

Tae Bo participants are encouraged to tap their internal aggression by adopting a "fighter" mentality. Combinations of punches, kicks and speed drills challenge participants mentally and physically. In some classes, participants wear boxing gloves, hand wraps and focus pads for light contact drills.

The fitness industry avoided martial arts in the past because they felt that the movements were unsafe for the average person. But individuals like Billy Blanks, creator of Tae Bo, have found ways to combine the two. The Tae Bo marketing push, '97 to '98, merged martial arts and fitness, which helped promote similar programs. People began looking for Tae Bo classes at local gyms and recreation centres, hoping for the benefits claimed on infomercials: increased fat loss, muscle tone, strength gain and an overall feeling of wellness. If some fitness centres were not using martial arts movements in their classes, they soon added them.

Businesses realized Tae Bo's power to draw crowds. "The fitness industry was lacking excitement," says Liliana Galvis, fitness director of the Vancouver Downtown YMCA. "We needed something new to generate interest. Tae Bo was an innovative thing, everyone wanted to do it."

Because Tae Bo is trademarked, fitness centres became creative with class names to attract participants without infringing on Tae Bo territory. Names that fitness centers have used include Cardio-kickbox, Boxercise, Boxerfit, Box Aerobics, Thai-boxing, Karate-cise — even "Y Bo" at the Calgary YMCA.

People who do not usually participate in aerobics are also drawn to these classes. According to Galvis, more men participate in martial arts inspired workouts than in traditional aerobics: "Martial arts are male dominated. The crossover of martial arts to the fitness world seems to have encouraged men to attend fitness classes."

Gone today are the leg warmers and highly choreographed dance steps of yesterday's aerobics. Today you will find men and women of all fitness levels working out side by side, using movements that were once reserved only for martial artists. Martial arts inspired fitness classes are beyond trendy. They have become a staple of fitness centres everywhere. ■



Like any physical activity, Tae Bo and similar classes are not risk free. Proper technique is essential to avoid injury. The fitness industry has only recently recommended standards for fitness instructors. According to Galvis, "Some people are teaching who don't really know how to teach these movements properly." She mentions lower back and knee injuries as two major problems related to poor technique. "The moves are often done too fast. People aren't taught how to kick properly, or use the proper stance." To find a qualified instructor and a safe, effective class, use the following guidelines.

#### Instructor qualifications:

- Current certification as a basic fitness leader by British Columbia Recreation and Parks Association or the YMCA/ YWCA.
- Training and current certification in martial arts for classes such as Kickboxing or Box Aerobics.
- Commitment to continuing education in martial arts style movements through fitness workshops or martial arts training.
- Let the instructor know if you are a "newby," and ask him/her to provide beginner options for punches and kicks throughout the class.
- Stick with the beginner moves until you develop proper technique. Err on the side of caution until you feel comfortable with the movements and before you begin incorporating intermediate and advanced options.
- Listen to your body. If you feel a twinge or a strain, modify your movements immediately. Ultimately, if it hurts, don't do it.
- Always stay for the stretch component of the class. If there is none, do your own stretching immediately after class while your muscles are still warm.

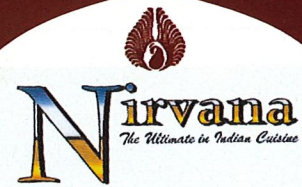
#### For your safety:

- Attend a beginners class or basic technique workshop before you attend a regular class.
- Ask the instructor about the speed of the music in the class. It should be no more than 135 beats-per-minute.

**"Martial arts are male dominated. The crossover of martial arts to the fitness world seems to have encouraged men to attend fitness classes."**



Photography: Danny Custodio



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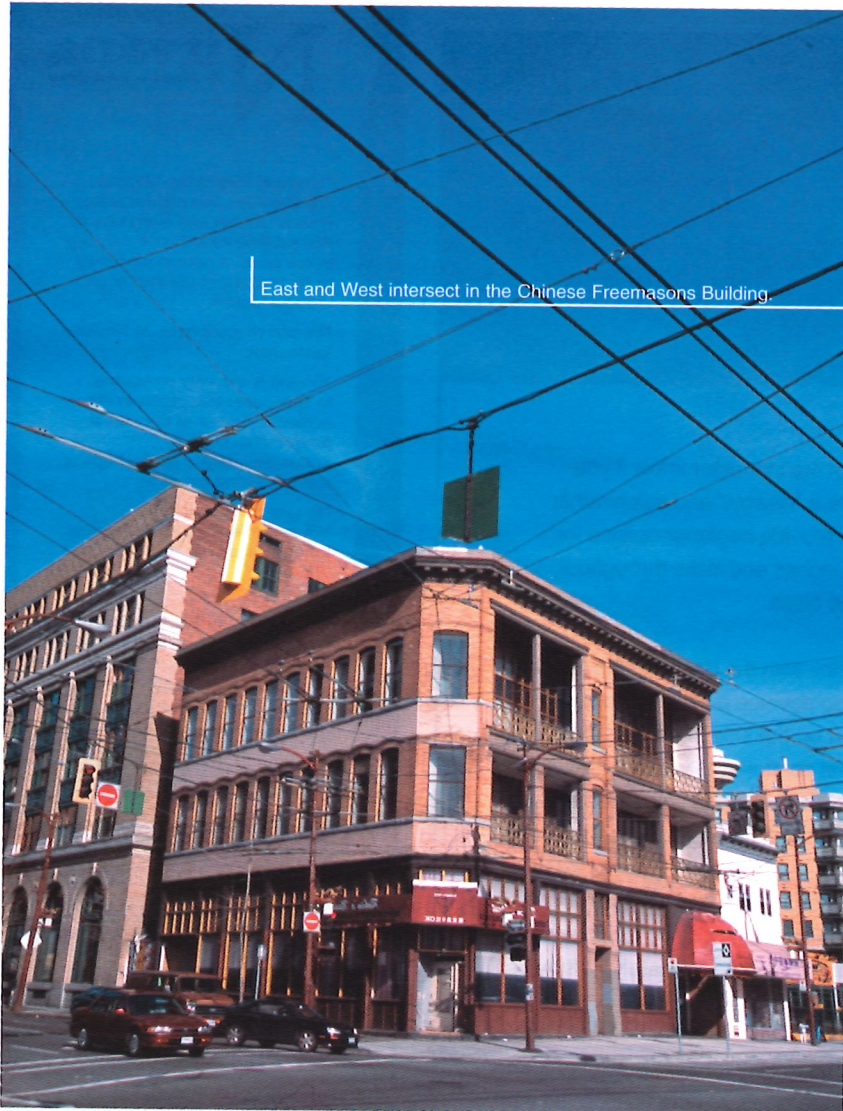
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East and West intersect in the Chinese Freemasons Building.

Photograph: Natalie Bennett

Vancouver's Chinatown is hostage to an architectural legacy that will either strangle it out of existence or guarantee its longevity.

By Kara Cunningham

## Hostage to Heritage

**V**ancouver's historic Chinatown lies west of Main on Pender. Once a vital centre of Chinese

life and culture, the area is now a wasteland of empty storefronts, vacant buildings and deserted streets. The reasons are complex. While city planners struggle for solutions, the area withers along with the generations that built it. Will Chinatown continue to fade into oblivion or evolve into a vibrant example of cultural continuity?

Chinatown's problem lies in the very walls that shape it. As one of the city's oldest communities, it contains some of Vancouver's most historically significant structures. While preservation by-laws

have prevented their destruction, most of these buildings are dilapidated and cannot be used. Renovations are costly.

Many owners have little choice but to let their buildings and community crumble. As John Atkins, former leader of Chinatown Walking Tours says, "There is no reason to come here. No one can live here and businesses cannot open to attract the public."

Most of the heritage structures sit on West Pender. Frustrated merchants and city planners have suggested razing the area and starting anew. Given the area's other problems, this solution has appeal. Drugs and crime have spilled into Chinatown from the



Downtown Eastside, creating expensive security issues. Except for vagrants and dealers, the streets are empty and stores shut by 6:30 p.m. Chinatown's non-existent nightlife hurts the local economy. In addition, lack of parking, high taxes and inflated property prices discourage new businesses.

Chinatown faces other obstacles. It is no longer unique. As Atkins says, "Go to Richmond and you can find anything you can find here under a roof in a mall." The city has changed but Chinatown has not. It smothers in its own legacy. Souvenir stores, produce merchants and summer tourists are not enough to resurrect the area.

So why preserve it? "Chinatown is very historic," Atkins explains. "It has architecture unique to North America and we take it for granted." Recessed balconies are a typical example of this legacy, and Vancouver is home to some of the few remaining

Anglo-Protestant city. As John Atkins observes, "Half a block away, the world changes."

Other heritage buildings are more important for their history. For instance, the Kuomintang Building on East Pender was the Canadian headquarters for the Chinese Nationalist League. It was built in 1919, after Canada lifted its ban on the organization. The Kuomintang supported Chinese revolutionary leader Sun Yat-sen. Yat-sen lived briefly in the Chinese Freemasons Building while plotting the overthrow of the Manchu Dynasty. These buildings reflect Chinatown's historical ties with China and a significant period in Chinese-Canadian history.

No account of Vancouver heritage buildings would be complete without mention of the Sam Kee Building (1913), restored by Jack Chow. Recognized in the Guinness Book of World Records as the world's thinnest building, this oddity is a monument to survival. The



Photograph: Natalie Bennett



Photograph: Natalie Bennett



Photograph: Jonathan Myrah

examples in North America. The design came to Vancouver with the city's first Chinese immigrants. Recessed balconies originated in the subtropical regions of southern China. They capture air, cool buildings and provide additional outdoor space for household tasks.

Chinatown's heritage buildings display a unique blend of western and eastern influences. Since architecture was a profession forbidden to Vancouver's Chinese by law, they were forced to employ western architects to construct their edifices. Consequently, the buildings incorporate eastern features, like recessed balconies with western Edwardian details, such as cornices, pediments and columns. The results are buildings such as the Chin Wing Chun Society Building (1925), the Lee Building (1907), and the Mon Kiang School (1921).

Chinatown mixes east and west in other extraordinary ways. Some buildings are characterized by what Atkins describes as "a split personality." An exceptional example is found in the Chinese Freemasons Building (1901). The side facing downtown Vancouver is Edwardian, while the architecture facing Pender and Chinatown is eastern. The building is an example of how the Chinese maintained an eastern identity in a predominantly

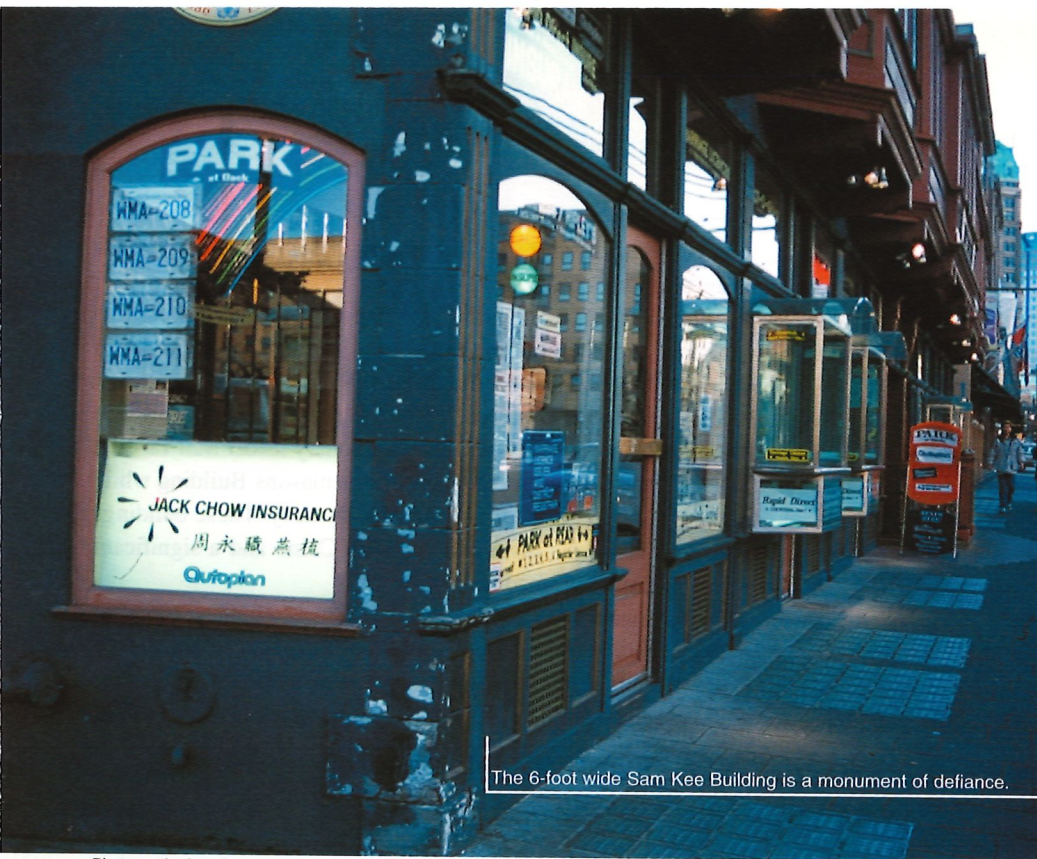
From left to right — an architectural legacy. The Wing Sang Building, the Kuomintang Building and an example of recessed balconies.

original owner, Chang Toy, started with a normal sized lot. The city expropriated all but two metres of it in order to build Pender Street, and refused to compensate him for the seemingly useless piece of property that remained. Undeterred by this injustice, Toy hired an architect and built what Chow describes as "the most efficient building in the world."

The Sam Kee Building is more than a curiosity; its historical value is considerable. At one time it housed 13 tiny businesses, and it was the only place in Chinatown where residents could enjoy a hot bath. Beneath its floors a tunnel remains, which the Chinese used to escape police raids on their opium dens in adjacent Shanghai Alley. The Sam Kee Building also hosts the only restored glass sidewalk in Chinatown.

Chinatown contains other fascinating structures. The Wing Sang building (1889) was built over a period of 12 years and it is possibly Vancouver's oldest. At one time it housed one of the most powerful firms in Chinatown, the Wing Sang Company. The 1901





Photograph: Jonathan Myrah

Chinese Benevolent Association Building is also historic. The organization came into existence at the turn of the century. It represented Chinatown's interests in the larger Vancouver community. Members protested against repressive anti-Asian legislation, aided the poor, and sponsored Chinese language schools.

The list of significant structures in Chinatown could go on. Each building is a testament to Chinese-Canadian history — razing West Pender would be unthinkable. But the problems faced by these heritage structures cannot be ignored. How can the city preserve Chinatown's architectural legacy, yet permit the new development necessary to rejuvenate the neighborhood?

In 1994 the City of Vancouver revised Chinatown's heritage bylaws with the goal of redeveloping the area without compromising its essence and character. Heritage buildings were divided into two categories. Structures in the first category were protected from alteration unless the city approved the changes. Buildings in the second category were only partially protected.

Architect and heritage activist Joe Wai suggests that the city has the "right intentions," but "it still has a fair way to go towards helping the situation."

Wai recommends redeveloping Chinatown with a sense of continuity. He says, "If we go forth on revisions that allow redevelopment it could be detrimental to the character of this historical community." Wai prefers an "evolution" of the area as opposed to "bulldozing it." He describes the Chinatown Plaza on Keefer Street and the Hong Kong Bank at 600 Main Street as examples of effective evolution. Both buildings are modern structures that incorpo-

rate traditional architectural features such as recessed balconies, brick and tile. As a result, Wai contends, "they retain the essence of Chinatown's character without capitulating to the exclusive demands of commodity."

But what of the heritage buildings that lie empty? The city must find a more effective way to facilitate redevelopment. According to Atkins, if renovation costs exceed 10 per cent of the building's value, the city requires owners to update their structures to current building-code standards. This policy makes upgrading buildings difficult. It is almost impossible for owners to do incremental improvements without surpassing this 10 per cent mark, and most owners cannot afford a total renovation.

To revive the area, Chinatown must do more than refurbish old buildings or erect new ones. It must offer services that attract real consumers. While visitors might frequent curio stores at Christmas to buy presents, novelty stores "do not have a lot of relevance to everyday life," says Atkins. Chinatown needs modern businesses that provide modern services. Atkins uses Victoria's Chinatown as an example and says, "It has a lot of non-Chinese business that bring people down there."

### **The city has changed but Chinatown has not.**

**It smothers  
in its own legacy.  
Souvenir stores,  
produce merchants  
and summer tourists  
are not enough  
to resurrect the area.**

The area also needs residential buildings. Wai believes permanent residents are key to Chinatown's revival. He says, "Things will change once people live there on a 24-hour basis." Residents shape neighborhoods and create permanence. Their presence encourages new businesses while supporting the old. Atkins agrees. "Residential buildings are the fabric of the community." They bring population and vitality.

Finally, Chinatown's historical value still attracts tourists. Wai believes that heritage buildings can be made "economically viable" through cultural tourism. The challenge is to "provide genuine commemoration and interest"

instead of relegating Chinatown's legacy to the margins of cliché. There are several initiatives in the works. A commemoration of Chinese Pioneers is being planned; an educational memorial is to be erected on Shanghai Alley; and a bell, modeled after those made in China 2,400 years ago, will be hung with the names of Chinatown's original residents.

The fate of one of North America's most unique neighborhoods hangs between evolution and extinction. Solutions seem to demand a creative blend of old and new. The question is no longer whether Chinatown should change, but how. ■



# The Drive

With a funky fashion scene and unbeatable nightlife, it is a stomping ground for artists and musicians.

By Shaye Hoobanoff

**C**ommercial Drive is a thriving, multicultural community that appeals to a spectrum of tastes without the domination of large corporations or the help of media publicity. "Commercial Drive is still very much community oriented," says long-time store owner Bruce Shaw. "It has maintained its original character."

That character has evolved over the last century. Prior to World War I, Commercial Drive was dotted with small, mostly British-owned shops. After World War II, a large influx of Italians, some Chinese and Eastern Europeans started to change the Drive. By the 1980s, the Italian community had taken over the area with 70 Italian restaurants, delis, cafés and shops. The Drive became known as Little Italy. Though the Italian community is not as large as it was a decade ago, long-time café owner Lina Cristiano says that Italian culture has helped shape today's Commercial Drive.

With the decline of Italian dominance, many ethnicities opened stores, including Greek, Chinese, Spanish, Japanese and Cuban. Chinese-born specialty grocer Kelvin Wong chose the Drive because he "liked the feeling" of the area and the people. Robert Ferguson, a resident of 16 years, says that the multiculturalism works fairly well. He describes the Drive as "the coolest spot in Vancouver, a kind of art and cultural centre."

The Drive is also known for a variety of delicious eateries. More than a decade old, the McDonalds at First and Commercial was shut down in February 1999 because of poor business and local resistance to the corporation. "Commercial Drive didn't want it," said a local resident, Scottie Stewart, 29, "and there is better food to eat in the area." ■

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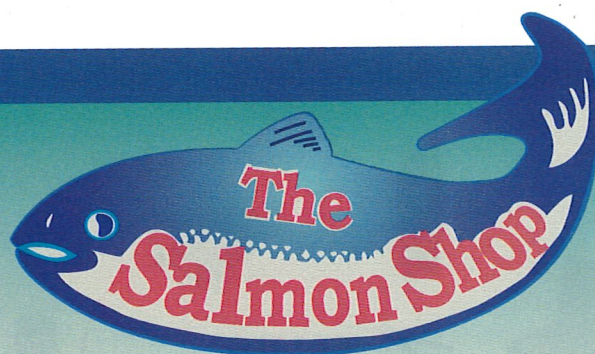
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THE\_GLOBE

## Caught in the CROSSFIRE

Cunningham lay on the ground staring in shock.

Half the head of the person lying beside her had been blasted away, leaving only a lifeless corpse.

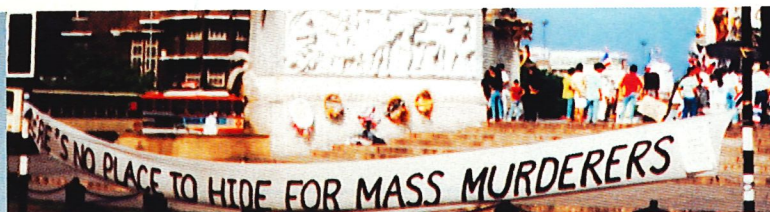
By Jenna Sparling

**W**edged between two buildings in Bangkok, terrified and alone, Kara Cunningham tried to make sense of what had just occurred.

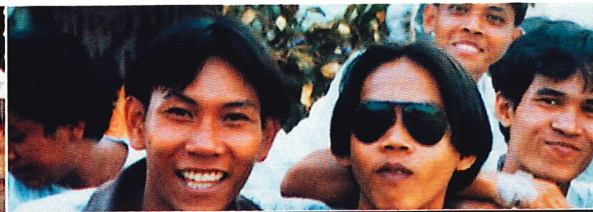
She had arrived in the city only hours before, unaware of the political problems brewing below the surface. As she stepped onto the street outside her hotel, she noticed a crowd of protesters. The military, only steps away, did not seem threatening. Then, without warning, guns began to fire. The crowd hit the ground like a wave. People

Protestors at the Democracy monument, Bangkok, Thailand.





Post massacre memorial



Student protesters unaware of the impending violence

scattered, some unhurt, some injured, and others not as lucky. To escape the horror she could only close her eyes, certain that if she moved she also would be killed. Once the sound of guns had moved away, Cunningham crawled towards two buildings and hid in a small opening between them. Her body shook with fear as the chaos continued in the distance.

Between the buildings, Kara Cunningham thought about her family and friends far away. "I remember being wedged between those walls and all I could really think about was the people who love me. If I would have

been killed on the streets that day, I would have been hauled away like the rest of the corpses and who knows what would have happened. My family didn't know I was in Thailand. I could have been gone, just like that, and nobody would have known."

Cunningham began her travels in Japan a year earlier. She visited countries including Korea, Indonesia, Singapore and Malaysia before entering Thailand, where the pleasures of travel quickly evaporated.

In May 1992, General Kraprayoon Suchinda ordered troops to fire on unarmed demonstrators who were protesting his

attempt to become unelected Prime Minister. Cunningham was caught in the conflict. "Nobody told me. I hadn't watched the news — you know, being an ignorant foreigner. I didn't realize that Thailand was on the brink of a military coup." Shocked and deeply depressed, Cunningham left Bangkok soon after.

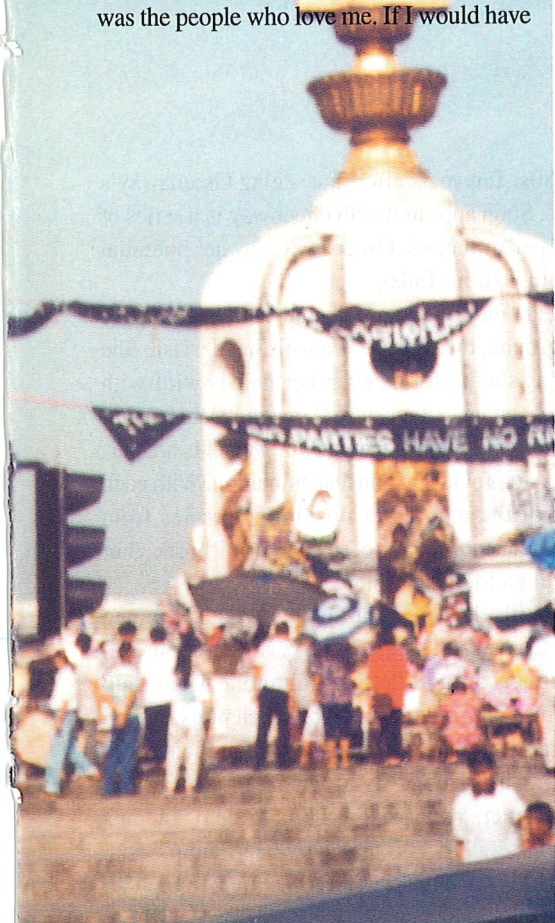
Now back in Canada, she says in retrospect, "As Westerners we are very sheltered; we don't see stuff like that. It's on TV; it's not real. We take for granted democracy; we take for granted safety; we take so many things for granted." ■

## Langara Students' Union

The Students' Union is active within the social justice community and works in partnership with community organizations such as:

- BC Childrens Hospital
- Co-op Radio
- Tenants' Rights Action
- Guerrilla Media
- Trade Union group
- Vancouver food Bank
- Oxfam
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Photography: Kara Cunningham



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Photography: Charo Navarro

# UZUME taiko

The group takes its name from the Japanese goddess of laughter, Ame No Uzume No Mikoto.  
This is Uzume Taiko's story.

By Laurie Borne

**T**aiko awakens a mighty, primordial thunder. It rolls through you and lifts you to a place that is wild, free and spirited. It changes faces. Taiko plays with you, tells you a story and awes you with its endurance and power.

Taiko is Japanese drumming. It means *big drum* in Japanese. Today the style includes drums of various sizes and sounds, gongs, and occasionally a flute. In recent years it has grown in popularity. Uzume Taiko, formed in 1988, is Canada's first professional group. Originally formed by John Endo Greenaway, it now features Boyd Seiichi Grealy and Bonnie Soon.

Grealy is a lean, well-muscled 32-year-old. His curly black hair and dark eyes speak of his English, Irish and Japanese ancestry. His first experience with taiko was in 1983. His parents took him to see Katari Taiko where Greenaway was a performer. After completing a degree in music at the University of Victoria, Grealy contacted Greenaway, who was now with Uzume Taiko, for an audition. In September 1991, Grealy and Soon replaced Leslie Komori and Irene Kage.

Prior to joining Uzume Taiko, Soon worked in multimedia and dance. She toured with the Paula Ross Modern Dance Company, Kokoro Dance, and the Snake in the Grass Moving Theatre. Her first exposure to taiko was also through a performance by Katari

Taiko in the early 1980s. Ten years after first seeing Greenaway's emotionally raw solo, Soon appeared with Greenaway in a series of joint dance company performances. Greenaway saw her potential and asked Soon to join Uzume Taiko.

Soon, 42, is fit, lean and longhaired. An attractive woman of Chinese ethnic background, onstage she is a whirling dervish. She radiates energy and as she performs even her hair is wild with movement. In Uzume's enhanced music CD, *uzume taiko ensemble; every part of the animal*, Soon's energetic movements are harnessed to provide an unusual animation. With each click of the mouse her position alternates from crouched and ready to spring, to airborne, her ponytail a fountain of hair.

After a period of skills development Soon and Grealy joined Greenaway on stage. Currently, Uzume Taiko performs about 100 shows per year at schools around British Columbia. The group entertains students from all grade levels. For elementary school children, the focus is on storytelling. For older students, the emphasis is more on drumming. Everywhere they perform, Uzume Taiko receive letters and cards from enthralled students and teachers. Comments include: "It made my heart jump," and, "It felt like there was an earthquake." They ask questions like, "How do you turn the beak into a nose?"



In 1994, Uzume Taiko Ensemble was formed, an ever-changing collaboration that has included vocals, saxophone, bagpipe, cello, gong, erhu (a Chinese two-stringed bowed instrument), flute and African percussion. A quirky Canadian mix of intercultural collaboration, it has produced two CDs, *Uzume Taiko Ensemble: In Your Dreams* in 1994 and *uzume taiko ensemble: every part of the animal* in 1998.

As world music increasingly influences the Uzume Taiko Ensemble, it in turn is taking its music worldwide. Grealy and Soon made a trip to Japan in 2000. "It was very important for us to go, to understand the root of the form that we are doing and get a sense of what the pulse is right now." They noticed stylistic differences between Uzume Taiko and the Japanese performers. Uzume Taiko used a mixture of styles, allowing a more musical approach to drumming and fluid movements between the drums. The Japanese were more grounded and powerful on the drums. They tended to have larger performing groups that played in unison using repetitive rhythms.

Soon says that in North America, Uzume Taiko's shows normally have crowds laughing. This did not happen during their Japanese tour. A Japanese producer familiar to North American and Japanese styles commented that Uzume Taiko's performance was too fast paced for the Japanese public. In retrospect, Grealy feels that it would have been better had they used their older presentation style. The group's new style emerged from a need to be seamless and faster paced to appeal to the more restless European audiences.

Greenaway retired as a regular performer with Uzume in 1999. His retirement is a weight on Soon and Grealy. "It is similar to a marriage breaking up," says Soon. They want to expand the group and to explore different performance options. Grealy and Soon are training new members, but the task is difficult and will take a couple of years. Vivien Nishi, Kimi Kajiwara and Naomi Kajiwara are all in training. Nishi is an experienced taiko drummer from Katari Taiko, while both Kajiwaras were recruited from Uzume Taiko's drumming workshops. Grealy says, "It takes a long time to learn how to move and play at the same time and keep your breath up through a whole concert."

The task of rebuilding is daunting but Soon and Grealy are optimistic about the group's administrative and creative direction for the future. They will continue to explore new collaborative projects.

The curtain closes on this episode of the Uzume Taiko story. New challenges and wonderful discoveries lie ahead. Fuelled by the energy and passion of Grealy and Soon, the next chapters in the Uzume Taiko story are sure to be just as exciting. ■



Uzume Taiko ensemble will be performing at the Vancouver East Cultural Centre Friday, May 25, 2001, as part of Asian Heritage Month. Uzume Taiko's CDs are *Chirashi* (1990), *Uzume Taiko Ensemble: In Your Dreams* (1994), and *uzume taiko ensemble, every part of the animal* (1998). They are available at records stores in the world music section under Japan. Their website is: [www.uzume.com](http://www.uzume.com).

An excellent resource on taiko drumming is the rolling thunder website at [www.taiko.com](http://www.taiko.com).

For more information on Uzume Taiko contact Diane Kadota and ask about the Uzume Taiko Drum Group Society.

#103 – 1014 Homer Street  
Vancouver, British Columbia  
Telephone: 683-8240





Photography: William Finley

By Jenny McCleery

For three years,  
the 38-foot  
yacht was  
Cindy Finley's  
home as she  
sailed around  
the Pacific Rim

# SAILING THE SONRISA

**T**ie that line up. Pull the bow in." Cindy and Morgan snap to their father's command. They clamber off the boat and secure it to the dock. The family has just arrived at the Tokyo Wan Marina after circumnavigating the South Pacific. After selling the family smoke-house business, renting out the house, and provisioning the boat, they set out for what was to be a unique adventure. Now, 20 offshore crossings later, they are weatherworn and well accustomed to life at sea.

The 38-foot yacht *Sonrisa* had been Cindy Finley's home for the last three years. She was 11 when she left Vancouver with her two brothers and parents to set sail around the South Pacific. Throughout the voyage, she kept a journal recording her experiences.

One entry describes how she followed a Fijian villager, "Crab Man," to a burial cave. She climbed carefully up the mountain over sharp rocks as Crab Man glided up in his bare feet. Following him into the cave, Cindy saw the outline of hundreds of skulls. She reached out to feel the smooth forehead of the one at her foot. Crab Man explained that the burial cave was filled 100 years earlier, after a battle with the Tongans.

From Fiji the family sailed towards New Zealand. They somehow managed to get along reasonably well, despite cramped living quarters. During night sailings, Cindy, Morgan and their parents would take shifts watching for ships in their path or dangerous driftwood floating in the water. Weather was a constant concern. To wait out the hurricane season, the family decided to live in New Zealand

for six months. During this time, Cindy acquired her kitten, Tigger, who quickly became accustomed to life on the boat.

Once the threat of hurricanes had passed, the Finleys headed to the Solomon Islands. On Santa Anna Island, they encountered friendly, curious villagers. Cindy's dad, William, set up their battery-powered TV on the chief's front porch to play the movie *Willow* for the villagers. By the end of the video, the entire population of three villages had gathered, forming a massive crowd around the ten-inch TV.

After visiting several Pacific Islands, the family headed to Japan. Cindy's excitement to get home began after arriving in Tokyo. *Sonrisa* was soon filled to the brim with provisions and the Finleys set off. Hopes were high despite the 4,200 miles of North Pacific Sea stretching before them.

Almost immediately, their luck took a turn for the worse. Tigger fell overboard the first day, leaving everyone upset. After four days, they had covered only 45 kilometres. First, the boat was caught in a counter-current. Next there were only infrequent winds. And with little fuel, the boat would drift calmly at half a knot. William dropped an orange peel beside the boat. Twenty-four hours later, they hadn't moved. The orange peel was in the same spot.

*July 29, 1991*

*Mum's not feeling too happy because if we keep on making the progress we're making then we'll run out of provisions. I CAN'T WAIT TILL WE GET HOME!*



Several days later, the noon sky turned black. A torrential storm rolled in. Before long, the boat was being hurled by 40-foot waves. The family watched in horror as a big panel ripped out of the main sail and flew away. Morgan and William struggled to pull the sail in and secure a storm jib to ride out the storm. The next day, Sue repaired the sail using a hand-cranked Singer sewing machine and fabric from the cockpit seat cushions.

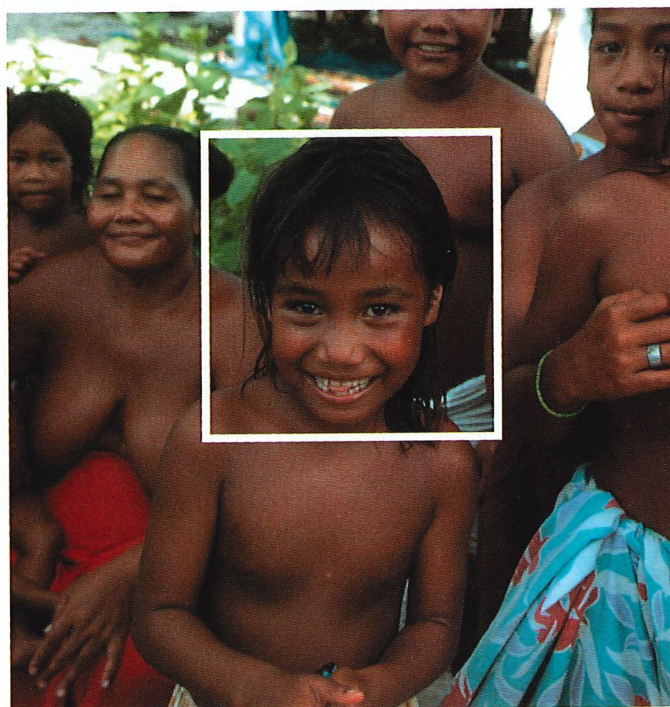
On August 10, Cindy was on watch and spotted a Yugoslavian ship in the near distance. After they made radio contact, the captain offered fresh provisions. Cindy and her family cheered in acceptance. The captain radioed back, "We're coming over to you." But it was dark with a swelling sea, and the Sonrisa was the size of a mere bird compared to the immense freighter. With intricate maneuvering and two attempts, William managed to hold the boat steady 35 feet away. A line was thrown down which Morgan fastened tautly to the bow. A series of four garbage bags slid down, each filled with food, drinks, and even fresh vegetables. For the family, tearing open the bags was like Christmas at sea. After loud thanks, the Finleys set off cheering.

*August 10, 1991*

*We opened the bags. This is what we found: 25 kg or more of flour; five dozen eggs, 15 lemons, 10 grapefruit, 10 oranges, two lovely white loaves of bread, rice, one packet of cookies, two chocolate bars, salt, yeast, one case of milk and three cases of orange pop. Now, not every sailing boat has this happen to them after being at sea for four weeks!*

The next couple of weeks were long and draining. Only two weeks from Canada, Sue fell ill. Over the radio, William corresponded with doctors in San Francisco, but they had no diagnosis. William figured it was malaria and administered the cure, an overdose of anti-malarial pills. The doctors wanted to fly her out but Sue and William thought it was too dangerous. The cure took effect and she improved. As time passed, the family became frustrated with the lack of wind, but they loved the occasional powerful gales driving them toward landfall. After 52 days at sea, they spotted Vancouver Island. As they approached their homeland, the family were skinny and dirty, but very happy.

Over the next couple of years, the family settled back into home and city life. Some time after returning, Cindy looked through her journal. She read an entry from the last crossing. In it she described a pod of dolphins performing a spectacular show off the bow of the boat. It was their way of thanking the Sonrisa for leading them through deadly drift nets for two days. The shape of the hull pushed the nets below, allowing clearance. The dolphins swam alongside the bow to safety. Only a child at the time of the trip, Cindy thought the dolphins had lead them. Perhaps one day she will be back on the open sea looking through the eyes of an adult. ■



While taking refuge from a tropical storm, the Finleys met these villagers in the Caroline Islands.



# Travel the Pacific Rim



## travel China

Located in eastern Asia, China is the world's most populous nation, with 1.25 billion people.

**C**hina is a multi-ethnic country with a large number of linguistic groups. Languages spoken in China include: Standard Chinese or Mandarin (Putonghua, the official spoken language), Wu (Shanghainese), Yue (Cantonese), Minbei (Fujianese), and Hakka dialects. Taoism, Buddhism, Islam and Christianity are China's main religions.

China's climate is extremely diverse. The south is subtropical with hot summers and mild winters; rainfall is abundant. The further south you travel, the hotter the summers and the warmer the winters. Beware of typhoons on the southeast coast between July and September. In the north, summers are warm and rainy, and the winters cold and dry.

### Planning Your Trip

Before travelling to China you will need immunizations against diphtheria, whooping cough, tetanus, polio, measles, mumps, and rubella. For travelling in more remote areas immunizations are recommended against hepatitis A and B, typhoid fever, Japanese encephalitis, meningitis, rabies, and European tick-borne encephalitis.

To visit China a visa is required. In addition, your passport must be valid for six months after the duration of your intended stay. There are direct flights to China from Vancouver on Air Canada and Air China.

Despite its grand size, China has only one time zone, Beijing Time, 16 hours ahead of Pacific Standard Time.

The currency unit of China is the Renminbi (RMB), commonly known as the Yuan. Every Canadian dollar will yield approximately 5.42 Yuan. Exchange your foreign currency at Bank of China offices, or exchange counters. Although major credit cards are generally accepted, it is not a reliable service.

Major cities in China include: Beijing, the capital of China; Chengdu, capital of the Sichuan Province; Chongqing, located on





Photography: Liz Buchet

the southeastern part of the Sichuan Basin; Dalian, located on the southern tip of the Liaodong Peninsula; and Datong, located in the northern Shanxi Province.

Other tourist attractions in China include numerous natural hot springs and waterways, the Silk Road, the Great Wall and seaside resorts for a day at the beach.

#### Chinese Representative

Consulate General of the People's Republic of China • 3380 Granville Street • Vancouver • BC • V6H 3K3  
Tel: (604) 734-7492  
Fax: (604) 736-4343/737-0154

#### China Travel Tips

- Business attire should be conservative.
- Address a person using his or her family name only, such as Mr. Chen or Ms. Hsu.
- The Chinese way of greeting is a nod or slight bow.
- Exchange business cards when meeting someone for business purposes.
- Acknowledge and show courtesy to older people.
- Chopsticks are used at meals. Accept any food that is offered to you, although you do not have to finish it.
- Drink bottled water even in expensive restaurants and hotels.
- Gifts should be small and inexpensive. Avoid black and white paper, clocks or white flowers as they signify death. Knives and scissors should also be avoided. They represent the severing of friendship.
- When receiving a compliment, it is polite to deny it graciously. Modesty is highly valued in China.
- To learn a few words or phrases of Chinese shows an interest in your host.



#### Climate

equatorial climate; wet season from June to November; dry, cool season from November - February; hot and dry summer from March - May

#### Official Language

Filipino (based on Tagalog), English and Spanish also spoken

#### VISA

not required for visits of 21 days or less, passport must be valid for six months upon arrival; plane ticket of onward destination outside the Philippines also required

## Philippines at a glance

Population • 81,159,644  
Capital City • Manila

#### Health Risks

Health Canada strongly recommends a risk assessment by a travel medicine provider prior to departure

#### Currency exchange

1 CDN = 27.5 Philippine pesos

#### Time Change

PST + 16 hours

#### Flight Information

Philippine Airlines, Cathay Pacific Airways, Japan Airlines fly into the Philippines from Vancouver

#### Contact: Philippine Consulate General

#1405 - 700 West Pender Street • Vancouver • BC • V6C 1G8

Tel: (604) 685-7645 • Fax: (604) 685-9945



## travel Malaysia

Situated at the tip of the Malay Peninsula, Malaysia is a popular tourist destination, with over 8 million tourists visiting each year.

**M**alaysia's population of 22 million consists of local Malays, native groups, and immigrants from China, India, Indonesia and other parts of the world. The official language of Malaysia is Bahasa Malaysia (Melayu), with English gaining popularity in the more contemporary regions. You will also find various dialects of Chinese, Tamil, and other indigenous languages spoken. Islam is the official religion, although Buddhism, Hinduism and Christianity are also practiced.

Malaysia's climate is hot and humid with daily rain showers. Monsoon season occurs from December to February.

Photograph: Beth Callahan



Photograph: Christine Dale

### Planning Your Trip

No immunizations are required for travelling in Malaysia but consult your health care professional because malaria, dengue fever, hepatitis and other disease risks do exist. Although the tap water is safe to drink, mineral water can be purchased in stores throughout Malaysia.

If you plan to stay in Malaysia for less than three months, as a Canadian citizen you will not need a travel visa, but your passport must be valid for six months upon arrival.

The main gateway by air to Malaysia is the KL International at Sepang, about 50 km south of the capital, Kuala Lumpur. Three



### Thailand *at a glance*

Population · 61+ million  
Capital City · Bangkok

#### Health Risks

hepatitis A, hepatitis B, typhoid, Japanese encephalitis, malaria, cholera

#### Currency Exchange:

1 CDN = 28.22 Baht

#### Time Change:

PST + 15 hours

#### Flight Information:

Air Canada flies from Vancouver

#### Climate

tropical, with high temperatures and humidity

#### Language

Thai; English is widely spoken in major cities and tourist areas

#### VISA

a visa is required for business and travel if staying for more than 30 days

**Contact: Royal Thai Consulate-General**

1040 Burrard Street · Vancouver · BC · V6Z 2R9

Tel: (604) 687-1143 Fax: (604) 687-4434





Photograph: Beth Callahan



Photograph: Christine Dale

main airlines fly to Malaysia from Vancouver: Cathay Pacific, Singapore Airlines and Air Canada. Malaysia is 16 hours ahead of Pacific Standard Time.

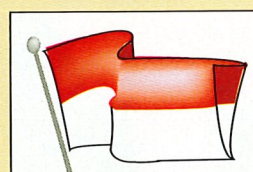
Malaysian currency is counted in RM or Malaysia Ringgit. Every Canadian dollar will yield approximately 2.47493 RM. RM is not found in Canada, so exchange your money once you get to Malaysia.

To get around Malaysia, you will find transportation by bus, rail and air. Taxis and car rentals are widely available but an international driving permit is required.

Major cities in Malaysia include: Melaka, Ipoh, Georgetown, Kota Bharu, Kuching, and Kota Kinabalu. Do not limit yourself to city dwelling during your visit. Check out Malaysia's beach-lined coast and offshore islands lined with palm trees and freshwater lagoons.

#### Malaysia Travel Tips

- Remove shoes when entering homes and places of worship.
- Dress neatly in attire that covers arms and legs when visiting places of worship.
- When handling food, do so with the right hand only.
- Tipping is not necessary in hotels and restaurants where a 10 per cent service charge is added, unless the service rendered is exceptionally good.
- Refrain from raising your voice. This is considered ill mannered.
- Light handshakes between men are acceptable, but uncommon between men and women.
- Focus attention on the most senior person in a meeting.
- "Puan" (Madame or Mrs.) is the common title for women, and "Encik" (Mr.) for men.
- Do not touch anyone's head or hair (including children) as the head is seen as the most important part of the body.
- If you must point, use your thumb, resting lightly on your closed fist. Pointing a finger is considered impolite.



#### Indonesia *at a glance*

Population · 216 + million  
Capital City · Jakarta

#### Climate

tropical, moderate in highlands

#### Language

Bahasa Indonesia  
(+583 dialects), English in major centres

#### VISA

not required for travel of less than 60 days; passport must be valid for 6 months

#### Health Risks

dengue fever, giardiasis, hepatitis, Japanese encephalitis, malaria, paratyphoid, rabies, typhoid

#### Currency Exchange

1 Canadian dollar = 6478.34  
Indonesian Rupiah

#### Time Change

3 zones: Sumatra, Java and West & Central Kalimantan are PST +15 hours; Bali, Nusa Tenggara, South & East Kalimantan and Sulawesi are PST +16 hours; Irian Jaya and Maluku are PST + 17 hours

#### Flight Information

Cathay Pacific Canada, Singapore Airlines, and Japan Airlines fly from Vancouver

**Contact: Embassy of the Republic of Indonesia**  
55 Parkdale Ave · Ottawa · ON · K1Y 1E5  
Tel: (613) 724-1100 Fax: (613) 724-1105  
Email: kbri@prica.org

#### Consulate General of Malaysia

1805-1111 W. Georgia Street · Vancouver · BC · V6E 4M3  
Tel: (604) 685-9550 · Fax: (604) 685-9520



## travel South Korea



Photography courtesy of Pictorial KOREA magazine

South Korea is densely populated; 47 million people inhabit an area one ninth the size of British Columbia.

**S**outh Korea shares a border with North Korea. It faces China to the west and Japan to the east. The main religions practiced in South Korea are Buddhism and Christianity, but Confucianism is a strong cultural influence. The official language is Korean; however, English is taught in schools and you will even find English signage in major tourist areas.

South Korea has four distinct seasons. Summer is hot and humid. It is also known as the typhoon season. Winter is very cold from November to March, while spring and autumn tend to be sunny and temperate. It is recommended that North Americans visit South Korea in autumn when tourist traffic is light.

### Planning Your Trip

Before visiting South Korea, consider vaccinations for hepatitis, typhoid, polio, tetanus, diphtheria and Japanese encephalitis.

Canadians can travel in South Korea for 90 days without a visa. They can then apply for an additional 90 days (six months total).

After an initial six-month stay, a tourist visa is required.

Travelling to and from South Korea is usually done by air with Japan as a major stopover. Air Canada flies into Seoul, the capital of South Korea. You can also reach South Korea by sea. Ferries run from South Korea to Japan and China. Even Russia is accessible through a 46-hour ferry-trip.

South Korea is 16 or 17 hours ahead of Pacific Standard Time, depending on the time of the year. If you visit South Korea from October to March, it is 17 hours ahead; the rest of the year it is 16.

South Korean currency is known as the Won. One Canadian dollar equals 816.252 Korean Won. Exchange your Canadian money for Won once in South Korea. There are ATMs in major cities, but the instructions are in Korean.

Travelling throughout South Korea is easy. The buses are fast, frequent and safe. Train travel is also convenient but seats must be reserved in advance. Taxis are recommended for travel between big cities and major tourist sites.

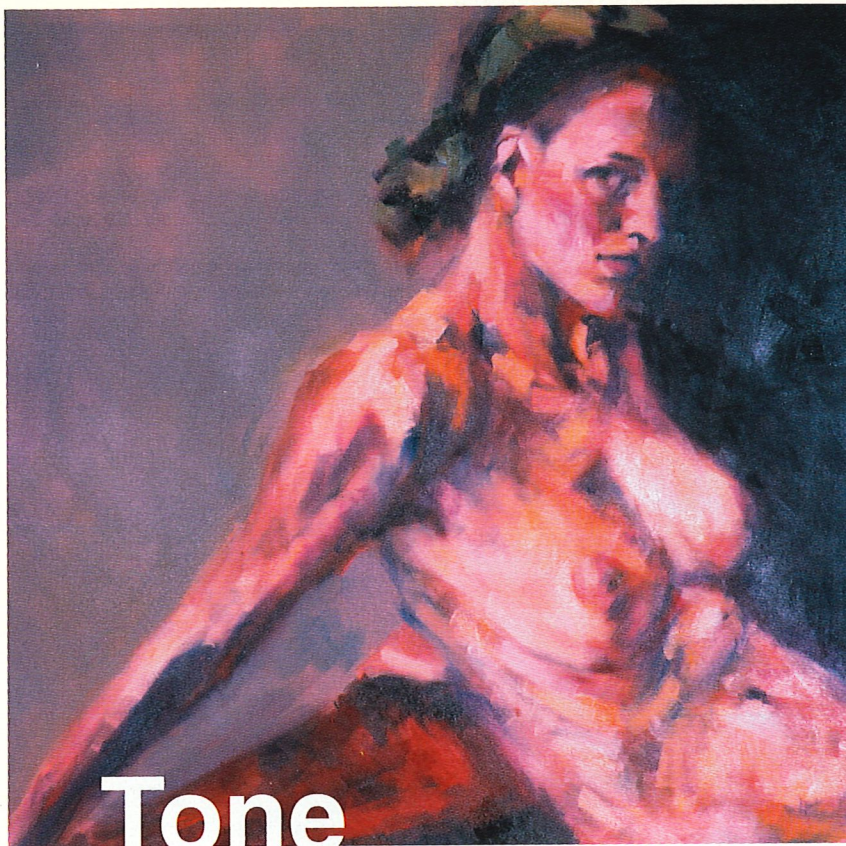
Major cities in South Korea include: Seoul, Busan, Daegu, Incheon, Gangwon, and Daejeon. Also visit South Korea's many national parks for outdoor pursuits and breathtaking views.

### South Korea Travel Tips

- Tipping is not customary in South Korea. A 10 per cent service charge is added to most bills.
- Korean names are usually three syllables long, with the surname preceding given names. Hence, a Korean man named Hong Byoung-chul should be referred to as Mr. Hong.
- Never refer to Korean counterparts by their first name, particularly in front of other business people or their contemporaries.
- First appearances count a great deal in Korea. Men should wear a suit when conducting business and women should wear a smart, conservative outfit.
- Business cards are important. Exchange cards whenever you meet someone new and always give and receive cards with both hands.
- When meeting socially, to show respect bow slightly.
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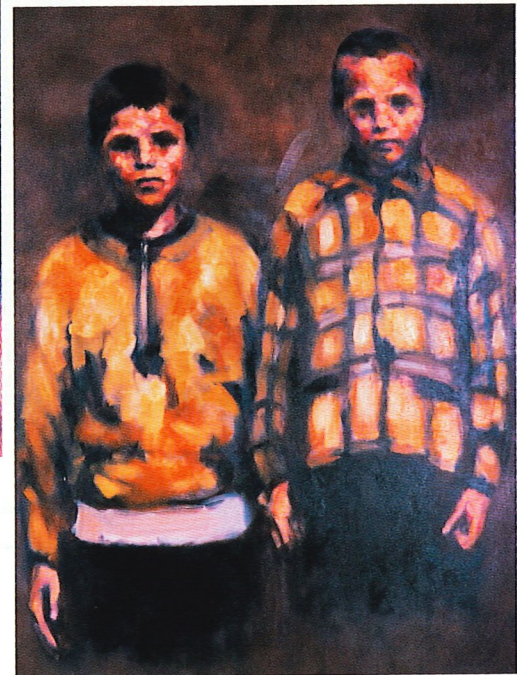
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Left, *Dee on Red*, 36" x 36"

Below, *We'll Be Okay Together*, 48" x 60"



Photography: Tallulah

# Tone and Texture

Her paintings possess a tangible quality that evokes a desire to reach out and caress.

By Kris Blizzard

**E**ri Ishii brings a fresh sensibility to figurative painting, one that intuitively captures a moment in time. Loose brush strokes give her large, luminous pieces a palpable energy. Ishii's work takes shape on grand square canvases through which she sees a three-dimensional world.

Using a technique known as tonal painting, Ishii begins by applying an undercoat of paint. Light areas receive little paint, while darker areas receive more. It is during this process that she perfects the anatomy of her subjects. She then applies other colours to the base coat, adding depth to the painting.

Ishii works with oil because she likes its luscious organic texture. She says, "I sometimes get an impulse to eat it, become part of it. It's so buttery." The medium affords her greater flexibility than acrylics because of its longer drying time. She is able to use her fingers to "muck up" the paint after it is applied.

Although Ishii prefers a less realistic style, it is the beautiful range of colour in flesh tones that draws her to paint. She works almost exclusively from photographs, as she finds the generic poses of models uninspiring. Ishii is less concerned with analytical accuracy and more intent on capturing her subjects' emotions. Spirit emanates from the very core of her subjects.

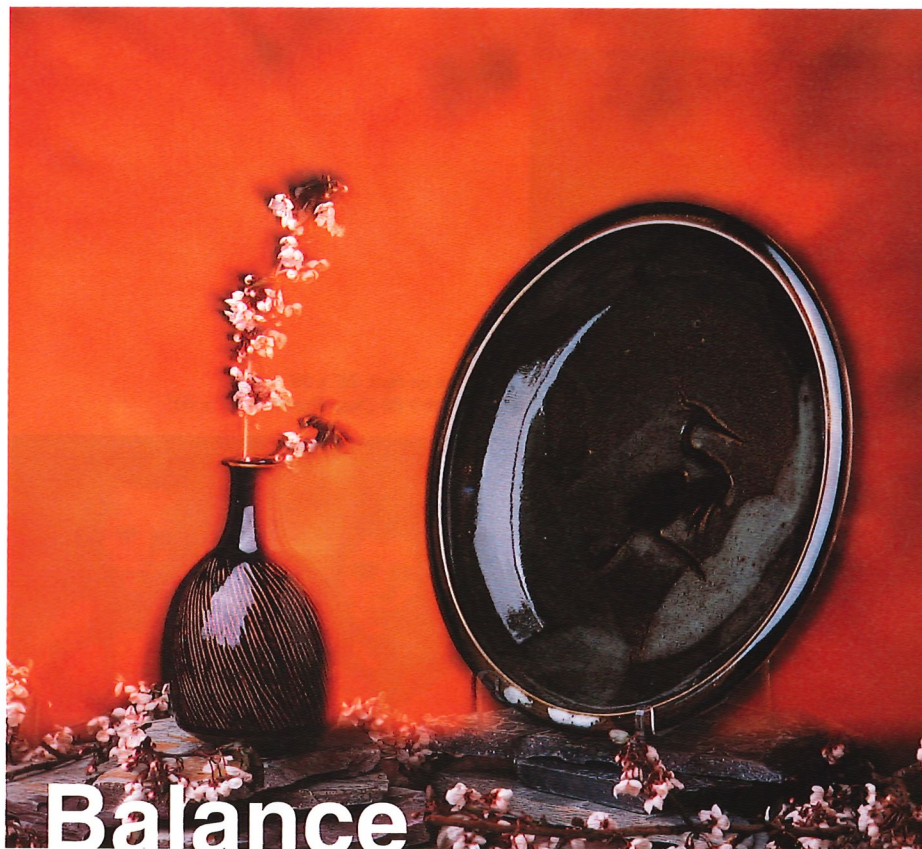
In 1998 Ishii's career reached a turning point. She held an exhibit at Melriches, a local Vancouver coffeehouse. Unique and fresh, her art received instant attention. Melriches' Karen Macneil says, "Eri's work is painterly and approachable – it is very popular with the public." Ishii's popularity prompted a second show later that year.

Inga Pullman, a well-respected Vancouver art dealer, also recognizes Ishii's talent. She was struck by Ishii's work while passing an outdoor exhibit at the Vancouver Art Gallery in 1998. "I saw her painting and was drawn right to it. I was extremely impressed," she says. Pullman has sold over a dozen of Ishii's works this year alone.

Pullman feels Ishii has the determination and talent to succeed: "She doesn't paint to make money, but because there is nothing she would rather do." Ishii's attitude is the key to her success. Pullman says, "She doesn't copy a painting of hers that has sold well as do many other artists." She continues to experiment, pushing herself and her style to new limits.

The praise and recognition Ishii has received over the past three years is unusual for an artist so young. Ishii is self-critical and finds the interest in her work hard to believe. Yet, there is little doubt that Ishii's exceptional abilities will ensure her both creative longevity and success. ■ For more info contact the artist at [eca@telus.net](mailto:eca@telus.net)





# Balance and Harmony

Donald Hutchinson has crafted earth into exquisite pottery for 35 years.

By Whitney Piaggio

**L**oardrooms across North America are filled with dot com executives wielding digital palm pilots in one hand and funky hand-crafted ceramic mugs in the other. Granville Island potter Donald Hutchinson caters to this niche with his unique ceramic ware. Pottery is more popular than ever and ceramics are enjoying an extraordinary renaissance.

A potter for over 35 years, Hutchinson works out of Kingsmill Pottery on Granville Island, and his own studio, White Rabbit Pottery, in White Rock. He learned the medium at the Vancouver School of Art from his mentors, world-acclaimed potters Robert Weghsteen, Heinz Laffin and Wayne Ngan.

Hutchinson recalls effective but unconventional classes. Ngan would take his students to Chinatown to learn glazes: "He would

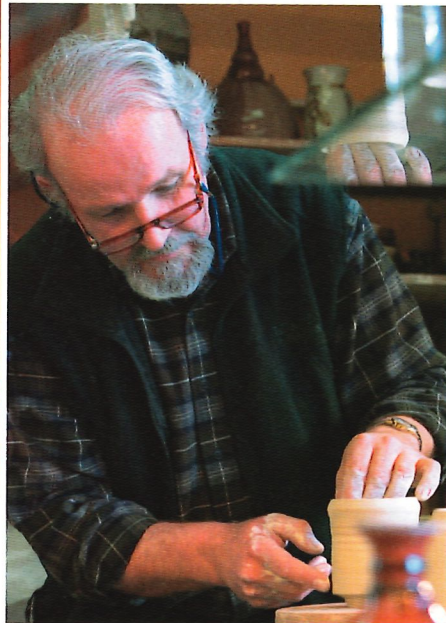
show us a salami and a glazed duck in the window of a butcher shop and say, 'See that cut salami, that texture when the meat is cut, and those different colours? I want you to make that as a glaze. I want your transparent glaze to look like the skin of this duck so that it has this honey colour with its slight translucency.' That was our goal."

For more than a quarter of a century Hutchinson has shared his ceramics knowledge with hundreds of people at Vancouver's Langara College. Some of these students have gone on to pursue ceramics careers in Seoul and New York.

When Hutchinson retired from teaching a few years ago his colleague, Vancouver designer Gerald Formosa, remarked: "This man has never done a day's work in this place; everything was pure loving and play." He describes Hutchinson as a "sometimes biblical

**Left:** Stoneware wine decanter with Tenmoku glaze and Blue Heron stoneware plate with Squamish Chief granite glaze.

**Right Center:** Hutchinson in his studio at Kingsmill.  
**Below:** Stoneware decanter with Volcanic Ash glaze.



Photography: Ka-Kei Law



Adam who is all mud and water — pure clay who knows that all the complexity of life is in the simplicity of a bowl viewed from many angles.”

On entering Hutchinson's peaceful studio, the first thing one notices is a sense of serenity. The room is filled with art made of the most humble of elements — earth. Its polymorphous nature offers unlimited prospects.

Hutchinson holds a thin wire taut between clenched fists. He slices a ball of rich, dark clay, like cheese. Then, in a sudden violent motion, he flings the clay and watches it fall onto the table. This process is repeated with another slice, and then another. Slicing, he explains, cuts through any lumps, and flinging the clay squeezes out air. He seasons the clay by wedging and rolling it until it is uniformly moist.

Over the past decade, Hutchinson has worked mostly with stoneware and earthenware. He laughs at the belief that tea tastes better in a fine bone china cup: “This is untrue because porcelain is inert. The toilet bowl is also porcelain.”

Unlike porcelain, stoneware and earthenware permit the use of bright glazes. Hutchinson explains that most ceramic colours come from metallic oxides in the glaze. Cobalt yields blues, and copper oxide produces reds or greens. Iron oxide makes yellows, browns and blacks, and manganese creates purples.

Glazes offer colour and rich visual textures resembling glass, satin, or soft dapples. Regardless of the type of clay or glaze he works with, Hutchinson's primary goal is to make something beautiful and technically sound.

To Hutchinson, a good ceramic reflects balance and harmony between form and surface. He says that his work is a blend of eastern and western ideas: “The proportions and lines are in the aesthetics of Song China,

while the decorations and designs are fresh, quirky drawings influenced by 9th century Persian pot designs.” Much of the Asian influence in Hutchinson's work is due to his exposure to art during his travels in China, Japan and Korea.

Before Hutchinson began his ceramics career in his early 20s, he worked as an instrument technician for the Canadian Air Force. One evening after some serious drinking, Hutchinson and his colleagues decided to draw pictures of each other. The next day, while staring at the drawings sprawled on the coffee table, he realized he could draw amazingly well. This realization was a turning point in Hutchinson's life. At

that moment he decided to study fine art.

Early in his career Hutchinson was drawn to the color, form, and harmony of ceramics. The medium allowed him to combine his interest in painting and sculpture. However, pottery did not come easily: “It was awful!

I could not do it at first. I was sort of a mechanical klutz. I could not center the clay or anything. It was terribly depressing, but I stayed and persisted.”

Hutchinson worked day and night, weekends and vacations, until he was able to mould the clay effortlessly in his hands. Eventually, he began to see the fruits of his labour.

Young cyber-executives can assess the value of their coffee mugs by determining if they reflect human attributes of honesty, humility and elegance. The work of the potter is to incorporate human character into art. Hutchinson says the artist must feel this process; it cannot be intellectualized. In pottery, Don Hutchinson combines form and surface to produce balance, rhythm and harmony — a reflection of his own character. ■

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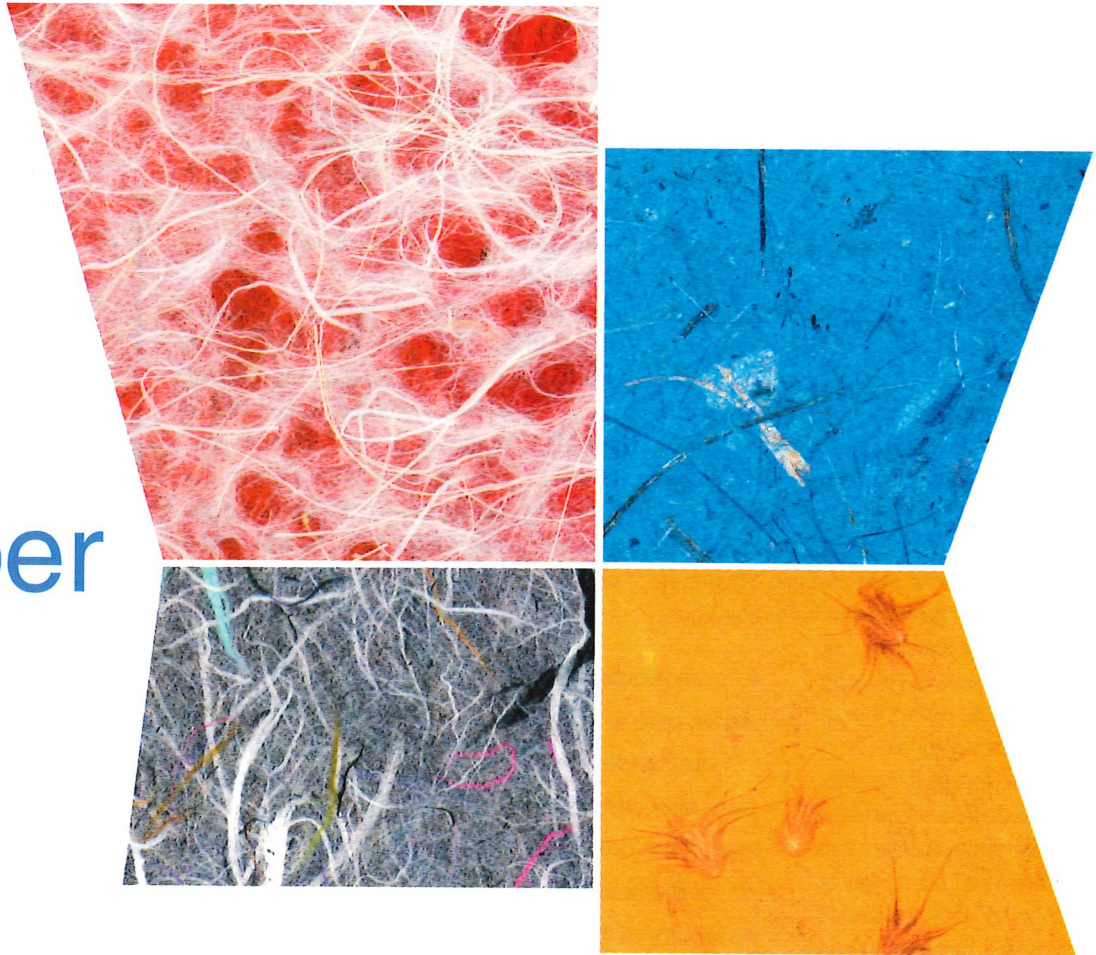
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## It's about Paper

By Sylvie Smirnjak



Paper-Ya is about endless creative possibilities.  
It is about texture, colour, thick cardboard and gossamer-thin tissue.  
It is about paper.

**A**s you walk into Paper-Ya you are surrounded by a myriad of surfaces stacked with paper. This is no stationery store. Wander and you find yourself overcome by the need to touch, to feel and to create. Your mind's eye visualizes new projects: a set of business cards from sturdy cerulean cardstock, some handmade Christmas cards using a die-cut textured vellum, or maybe a personalized wedding album in embossed ivory and gold parchment. Anything is possible.

Owners Denise Carson Wilde and Sharyn Yuen are passionate about paper. Wilde's fascination began out of a love for collecting specialty paper from Japan. She first envisioned opening a store dedicated to paper at the now defunct Evergreen in Japan Town, a shop that specialized in Kabuki doll paper.

Yuen's experience is more hands on. It started in 1978 with a blender. She found the papermaking process more fun than the cold

formal abstract art of the day. To make paper she would throw anything she could get her hands on into the blender: beets, carrots or potatoes. At first, she says, "My papers were so small they looked like crackers." After leaving the University of Victoria, she worked as a papermaker at a mill in Montreal. Later she returned to Vancouver to open her own mill and to teach. Although the mill failed, her career as a papermaking instructor flourished. She met Wilde at one of her own seminars. The rest is history.

"Canadians are really into paper now," says Wilde. "They love its beauty and simplicity." Paper-Ya has the largest collection of decorative paper in Vancouver. Its stock of beautiful machine and handmade papers from around the world is continually changing. It offers courses on the art of making paper as well as workshops on crafting with paper. So if you are "ya-ya" over paper, take a peek next time you are on Granville Island. ■



Amateur dancers compete in the UBC 39th Annual Gala Ball at the Student Union Ballroom.



Photography: Pascal Osti

The ballroom is magical, but it can devolve into a battlefield of petty quarrels.



## The Pain and Pleasure of Ballroom Dance

By YooYoun Lee

**C**on a midsummer night a waltz's sweet melody fills the ballroom. Elegant couples sweep across the floor with seemingly effortless grace. It is an evening of soft lights and romance, but the enchantment is suddenly broken. A couple begins to argue.

"Why are you always trying to lead me?" He asks.

"Because I can't catch your signals."

"Leading is a man's job."

"Then lead me properly!" She stalks off the floor while her partner stands confused.

Ballroom dance requires co-operation. Many dancers joke that if a couple can survive on the floor, they can survive marriage.

Professional dancer and instructor Natalia Ng insists that good teams know how to work together. Ng and her partner, Brian Lam, were the 1998 and 1999 BC Latin American Amateur Dance Sport champions. Focusing

on fundamentals is the secret of their success.

"We seldom talk while we are dancing. Instead, we keep repeating the movement until we feel perfect. When we can't feel body connection, we try simple basic steps together, and talk to each other about why we feel bad," says Ng.

A successful partnership is built on an awareness of one's role on the dance floor, and a willingness to learn from one's partner. There are also physical challenges to overcome. Like other athletic activities such as tennis or skiing, ballroom dance requires practice.

"I didn't think ballroom dance was a sport before I started dancing," remarks Simon Chow. "I realized that I had to build muscles to dance properly. My abdominal muscles did not work. My ankles were too weak to let me stop completely after I've turned 360 degrees."



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To emphasize the athletic aspects of ballroom dance, the International Dance Sport Federation recently renamed it "dance-sport." The term is used to differentiate between competitive and social dancing. Tests are administered by the Canadian Dance Teachers Association to determine a couple's skill and physical proficiency. The association establishes standards for amateur dancers across Canada.

The creativity of ballroom dance lies in a couple's interpretation of each dance. There are several styles, each with a different dynamic and mood. Latin American dances include the Cha Cha, Rumba, Samba, Paso Doble, and Jive. In the Cha Cha, the lady plays a flirt whom the man never catches. In the Rumba, or dance of love, a couple expresses sensuality through continuous hip movements. Each dance has its own character.

Standard dances include the Waltz, Viennese Waltz, Slow Foxtrot, Quickstep, and Tango. The Slow Foxtrot is known as the "dancer's dance," because dancers flow elegantly around the room with great precision and balance. In contrast, the Quickstep and Jive require dancers to leap onto the floor with joy.

Ballroom dance attracts people of all ages because it is fun, and it offers a great workout in an environment free of alcohol and smoke. It also provides social opportunities that attract even those who are not dance enthusiasts. Evelyn Yang says, "Frankly speaking, I don't like dancing. But I like to meet nice people who come to the studio. I enjoy this social environment."

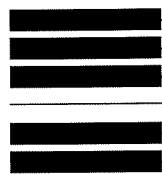
The beauty of ballroom dance is that it brings together couples both married and unmarried, as Barbara Lee explains: "My husband and I work during the daytime. I like racket sports, and he likes volleyball. Ballroom dance is our common interest, and it makes us spend evenings together."

Beginners are often frustrated when their first attempts at ballroom dancing go awry; however, dancers agree that the benefits of learning make the effort worthwhile. Through co-operation and practice, ballroom dance becomes an act of pure pleasure.

Shall we dance? ■



# POWER



*grace*

By Karla Kulak

**V**ancouver pianist Jon Kimura Parker has had nothing but rave reviews from critics, and his music has taken him all over the world. Although he now lives and teaches in Texas, Parker still considers the west coast his home. He connects the power and grace of his music to his multicultural upbringing in Vancouver. "I have always been proud to be Canadian, and equally proud to have a heritage which is half Japanese," says Parker.

He has performed everywhere, from war-torn Sarajevo to New York's Carnegie Hall.

Jon Kimura Parker  
has mesmerized audiences  
from Baffin Island to Tasmania.

He knows he has been lucky. "I had the incredible advantage of music on both sides of my family," he says. He is dedicated to sharing his advantages with others. As a part of the award winning performance group Piano Six, he has performed at schools and churches throughout the Canadian Arctic. The group of six of Canada's finest pianists gives isolated communities the opportunity to listen to world class music. Each member dedicates a minimum of 10 days a year to the cause. Besides concerts, they give recitals, master-classes and



Photograph: Jack Mitchell

teachers workshops in music. The group receives hundreds of letters from schools, children and adults who have been inspired by the group's performances.

Many things have influenced Parker's music, especially his mother's sense of discipline and his father's love of music. Parker continues to be an outstanding musical ambassador for Canada. His love of music and commitment to education inspires us all. ■



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# Shamanic Tales of Eastern Russia

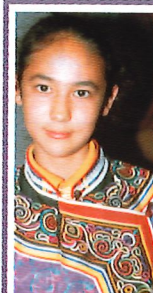
By Sean Harrison

"Long ago my tiger husband came along the road. He crossed three mountains to come here, and then washed himself three times in deep water until he was shining. When I was little the tiger slept with me. He was like a big fur coat! I didn't tell mama. I had two tiger babies — they are still alive now and help me fly to other worlds."

This is a tale from the native storytellers of the remote Amur River region of eastern Russia. Between 1993 and 1999, ethnologist Kira Van Deusen collected many such stories from the Nanai, Udeghe, Ulchi and Nivkh people of the region. She compiled the best of them in her recently published book, *The Flying Tiger: Women Shamans and Story-tellers of the Amur*. Unlike books of folktales, her book interweaves intimate accounts of the history of the region and the social context of its people with descriptions of the author's experiences.

In many of the villages she visited, the residents had no running water, and they warmed themselves with wood fires. Electricity came from an archaic diesel plant. Van Deusen says, "They had to turn off the power in their houses during the day so that the school could have power." The few technologies available are a result of Soviet influence in the area during the past century. The native culture has suffered for these simple luxuries.

Those in power opposed spirituality of any kind. As a result, the shamans were taken to the Soviet gulags, where many died. Van Deusen says the shamans were unique, showy characters. She quotes one of the villagers: "We wouldn't go to the movies, we'd go to shamans." In the ceremonies of the shamans, they often use a drum, which they liken to a horse for its transporting qualities. Van Deusen says, "People would gather around and the shaman would describe what she was seeing."



Photography: Kira Van Deusen

The powers of the shamans do not come easily. Van Deusen describes shaman initiations, often in early youth, as "sickness visions," in which the shamans must come to terms with the animosities of a host of spirits. She tells the story of one woman: "In the middle of winter, she'd run outdoors naked and she didn't feel cold. It would take several men to grab her and bring her back in." Nor is the process quick. "Some individuals can get really crazy for as many as 10 years, and these people take care of them. But then after that period is over, they become these healers."

Whether retrieving the souls of others or fighting for their own, the Amur are an endangered species. The shamans speak only their native tongue; the youth speak only Russian; the middle generation, the communications bridge, are culturally apathetic. The sacred stories of the Amur may now only survive with the help of foreigners like Kira Van Deusen. ■

Kira Van Deusen is a professional storyteller and musician living in Vancouver. She is also currently seeking a publisher for her second book, on the shamans of Tuva. Her first book *The Flying Tiger* is available from McGill-Queens University Press [www.mcgill.ca/mqup](http://www.mcgill.ca/mqup).





**D**o you have what it takes? Do you have an insane urge to jump a flight of stairs wearing a pair of rollerblades? Does the idea of massive jumps and bone-crunching competition make your mouth water? Then the Asian X Games are for you.

Started in 1998, the Asian X Games are a showcase of Asian in-line skating, biking and skateboarding talent. Qualifying competitions are held in Bangkok, Taipei and Singapore. This year the winners of each are invited to Patong Beach in Thailand for the chance to compete in the 2001 Summer X Games in San Diego, California, the world cup of extreme sports.

Of all the events at the Asian X Games, in-line skating is the most aggressive and popular. "We have seen some wicked talent... especially from the Yastutoko brothers. They really know how to get a crowd going," says Grant Beattie, an amateur skateboarder from Toronto. The brothers — Takeshi, 13, and Eito, 15 — have made a big impact on the in-line skating world. With huge back-to-back spins and gravity-defying aerials, the brothers make every trick look easy. "They are so damn good because their dad owns a skate park back in Japan," says Beattie. "If I had my own park, I would be good too. It's a shame that they are not skateboarders, I could show them a thing or two."

The number of Pacific Rim participants grows every year. The talent pool keeps increasing and competition stiffens. Beattie says, "When the time comes to have children, I want my kids to experience the thrill and excitement of what was once a troublemaking activity. I want to give my kids the chance to become someone's hero and have fun while doing it. Competition is grand out there and it's hard to get sponsored, but if you have what it takes, then show what you've got." Let the X Games begin. ■

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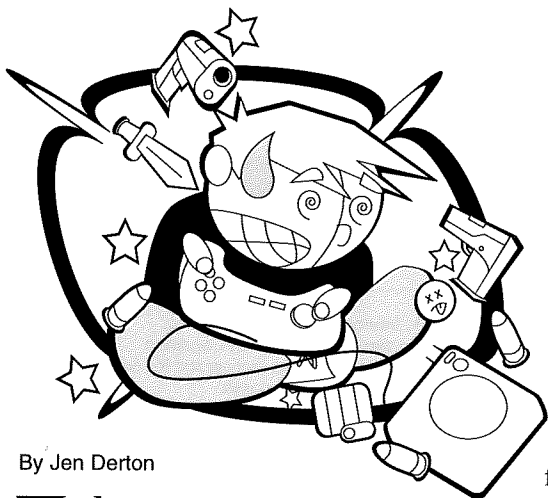
Pomfret fish wrapped in banana leaves, served with sambal sauce toned down by coconut milk.

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# Video-Game Violence

Children play games originally designed to train the military for combat.

By Jen Derton

**S**weaty hands clench guns and control sticks. They pillage, maim, and kill at will. The silence is broken only by grunts and the clamour of machines. The air is acrid with the scent of prepubescent testosterone-laden sweat. These are not professional soldiers; these are children.

Statistics indicate that the average child spends three to five hours a day watching television or playing video games. Dr. Carla Fry, a child psychologist at Children's Hospital in Vancouver, says, "I'm of the strong belief that violence in entertainment

for kids desensitizes them and makes for normalization of aggressiveness. Video games are a major ingredient and play a very large role today in the increase of violence in children. Violent kids play violent video games."

Many feel that the video gaming industry should be held accountable for youth violence. They also feel that it is the parents' responsibility to monitor the games their children play. However, such vigilance is difficult because the industry's marketing strategies target children, often bypassing parents. As the director of marketing at Nintendo Canada, Ray Bertram, says, "We

don't market to parents; we market to the target group which is teens and tweens. It's the kids that are driving it. The parental seal of approval, while it's something that we like, it's not something that we actively encourage in our marketing because that might say to the kids that we're boring and Nintendo wants to be anything but boring."

Despite the rating systems on video game packages, violent games are the norm and the level of violence is increasing. So while the jury is out on whether video game violence has adverse effects on youth, an army of children is learning that might is right and that carnage is acceptable. ■

Illustration: Sean Parlan

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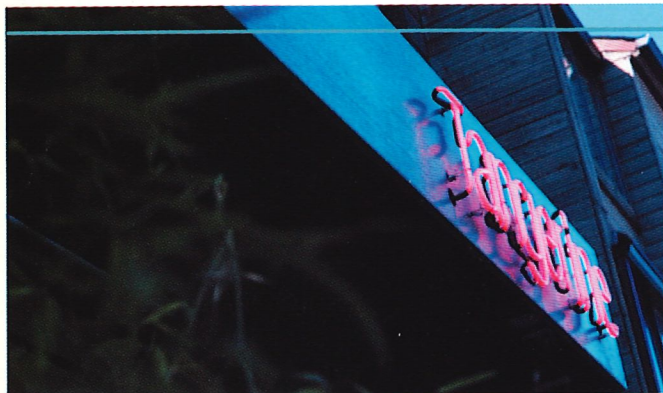




## Restaurant Reviews

### Tangerine

By Britt Permien



1685 Yew Street. 739-4677

**Right:** Pistachio/Green Apple Spring Roll with Thai basil ice-cream — an example of Tangerine's cool synthesis.

**Far right:** the warm and modern colours of the interior.



Photography: Sinki Chak

**F**usion restaurants are all the rage. This one has retro greens and blues on the walls, fluorescent lights, plastic chairs and staff that are funky and fashionable. Tangerine's design is understated and hip, with food to match. The staff is warm and welcoming — all around, quite human. Maybe it helps that most of the waiters are owners as well and they really love their jobs and restaurant.

As an appetizer we shared the Bamboo Steamed Dumplings with citrus soy. The dumplings were filled with noodles, fresh veggies and a load of garlic dip. They had a fresh, crisp taste. My vegetarian partner was in heaven reviewing the delectable choices on the menu. She picked the Wok Tossed Tofu with Asian greens, peanuts, chili and lime as her main dish, and I have seldom seen her happier. The firm tofu was marinated to perfection and produced a refreshing kick on her palette. The peanut sauce felt light and didn't overpower but enriched the crisp taste of the vegetables.

Being an unrepentant carnivore with a recently acquired conscience, I try to eat free-range eggs and chicken. Tangerine serves two main chicken dishes that satisfy my ethical demands. I ordered the Grilled Chicken Breast, which was covered in a tea-smoked shiitake glaze and served with vegetables and jasmine rice. Although I knew this was supposed to lead my taste experience in

the Asian-fusion direction, I could have been fooled; the dish had a distinct hickory taste that reminded me of "down south" in the most pleasant way.

My partner stuck to a non-alcoholic cocktail. Her choice was a Flamingo. It combined cranberry juice, pineapple juice, lemon juice and soda. The many cocktails were as colourfully designed as the decor.

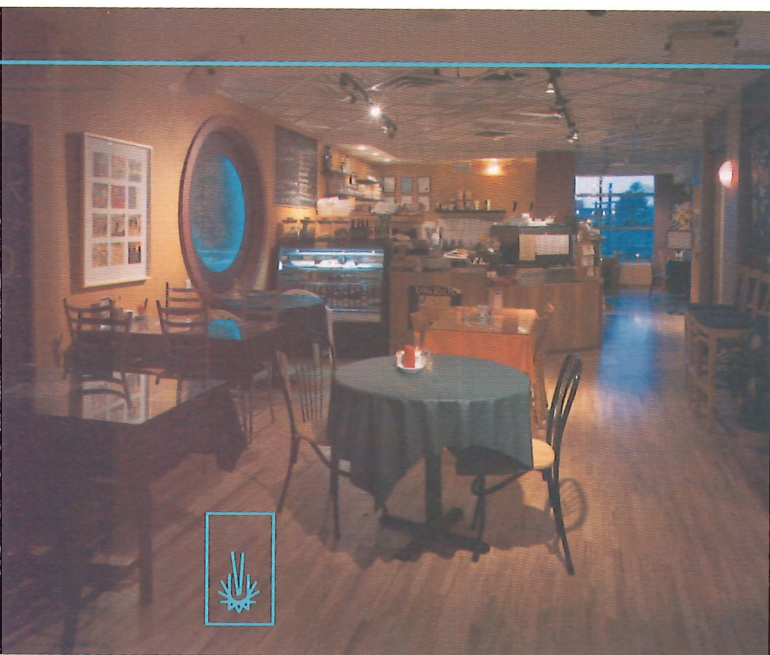
The selection of wine is intimate but global and should satisfy any sophisticated cosmopolitan wine drinker. All are offered by the bottle or by the glass.

As a beer drinker, I was very comfortable with the domestic and import beers offered. Someone at Tangerine knows how to satisfy beer connoisseurs.

My partner went all out and ordered an explosive dessert that completely blew her away. You should know my partner is not the dessert type. As a matter of fact she hardly ever eats dessert. But the food had been so stimulating thus far, she decided to continue. She ordered the Pistachio/Green Apple Spring Roll with Thai basil ice cream. It was not sweet, but tart and savory. After eating it, she wondered if she should reconsider being an anti-dessert person.

For a more in-depth look at the rest of the menu, why not visit Tangerine's website? [www.tangerine.bc.ca](http://www.tangerine.bc.ca) ■





#204-345 Robson Street. 688-5565

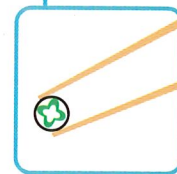
Photography: Mike O'Brien

**T**he Green Room is one of Vancouver's hidden treasures. Tucked away in the plaza of the Vancouver Public Library's main branch, it is well worth the hunt. It began as an oxygen bar a few years ago when the library first opened, but has now changed its focus and is providing some of the best food I have had in a long time.

The only way to describe the cuisine is to call it fusion. Influences from all over the world are evident in the cuisine; however, Latin American and Eastern tastes seem to dominate most of the dishes. The menu looked delicious from beginning to end. I particularly enjoyed the miso soup that was served up. I have had a lot of miso soup before, but nothing like the miso at The Green Room. The bowl was huge, about as large as my head — a fair size. The soup had tofu, buckwheat noodles, shredded nori, and

## The Green Room

By Hemant Gohil



mandarin oranges. I couldn't believe the taste. It was like there was a party in my mouth and everyone was invited. All of the flavours were well balanced and the subtlety was impressive.

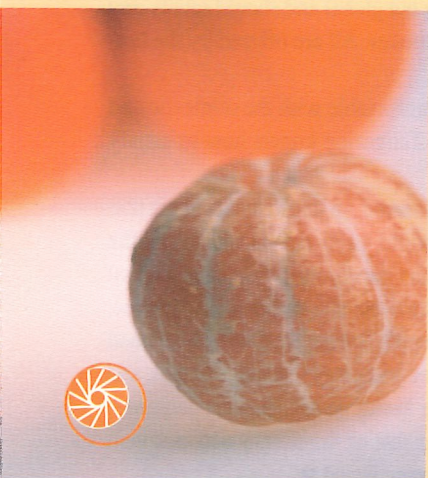
I found the drink menu very impressive as well. The Green Room had every health drink you could imagine, which it blended into some of the most delicious juices and smoothies. No more Orange Julius for me!

The service and décor added to the experience. I ate there at lunchtime, and despite the usual midday bustle, I got my meal very quickly. My waiter was courteous and patiently answered every one of my questions regarding the menu — I tend to be quite picky. The interior was warm and lush. An interesting touch was the presence of the nozzles for the oxygen dispensers. Yes, they are still there. They give the place a laboratory feel — a food laboratory where they experiment with flavours.

I liked the Green Room. The food was delicious, and so was the atmosphere. The experience was a pleasure. I'm hungry again. What else on the menu can I try? ■



**Tasty style:**  
The Green Room's presentation is as delectable as the cuisine.



Photography: Danny Custodio

## Mandarin

By Dan Hirsch

Pronounced "ji-ji," the Chinese character for orange is a combination of the symbols for "wood" and "happiness."



**O**rigins fade into the past and the genesis of the mandarin orange is no exception. The first recorded reference to the fruit dates back to the 12th century BC at a site near the Himalayan Mountains.

Perhaps nowhere but its birthplace is the mandarin more celebrated. There it is regarded as a symbol of good fortune and respect. Chinese custom holds that luck will come to the giver of a mandarin orange. Such a gift is traditionally reserved only for family





## Raku

By Sylvie Smirnjak



Photography: Mike O'Brien

4422 West 10th Avenue. 222-8188

**R**aku is where you go to find Vancouver's cool, hip, Japanese youth. Raku serves a fusion of French, Italian and Japanese cuisine in a bar-style restaurant that caters to people who want something other than miso soup and white rice. The atmosphere is trendy and young and the music ranges from Drum and Bass to the Gypsy Kings. When I walked in, the whole staff, including the cooks, yelled a greeting in Japanese. The experience was loud but cool.

The food served is much heartier than the standard Japanese-Canadian fare of light rice and raw fish. Miso Kushi Katsu, one dish I sampled, is deep-fried breaded pork on a stick, smothered in miso sauce. Also available is Okonomi Yaki, a traditional snack food which is eaten in Japan with as much fervour as pizza is eaten in Canada.

Okonomi Yaki is a deep-fried veggie based pancake coated with barbecue sauce and mustard — very tasty.

During my visit, a chef noticed me; he must have guessed that I had no more food, or that maybe I looked confused. He offered his expertise and recommended a sardine salad. Not being a big fan of fish, I hesitated to try it, but to my surprise it was quite good. The sardines are much larger than the canned variety. They are grilled on both sides, then served cold with hot peppers and a vinaigrette. The fish flavour was intense at first but the aftertaste was spectacular; not too fishy at all. There were two choices for dessert — green tea ice cream or sweet almond tofu with fruit.

Overall, the experience was fun. I would recommend it to anyone who wants Japanese food that is not quite Japanese. ■

and close friends. Vancouver shopkeeper Lan Quach, originally from Vietnam, says, "If you and I knew each other for a long time, and I came into your house, I would have to give you an orange."

The mandarin orange tree is native to the Far East, but in the 19th century it was imported to Spain and Italy from Guangzhou. These regions had climates similar to its native land. Even today, Spain remains a world leader in Satsuma mandarin orange production, supplying much of Europe.

One can usually judge ripe mandarins by their vibrant orange colour; healthy firmness is also a good indicator. Some varieties, however, do not turn orange; they remain green on the outside even though the fruit is sweet.

Mandarin orange trees grow in many climate zones, ranging from desert to tropical. From its forgotten beginnings somewhere in Asia, the mandarin species now holds a respected place on every habitable continent in the world. ■

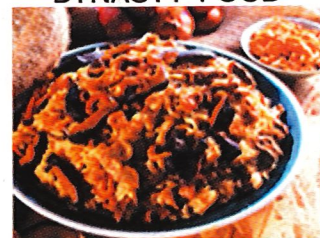
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## JAPANESE Style Tribes

By Reanna Evoy



**A**midst Vancouver's rain-ready fashion scene of Gore-Tex and fleece, an exotic style tribe of hip, young Japanese students colours the streets. They are difficult to miss. You see them walking in Yaletown, shopping on Robson Street and rollerblading in Stanley Park.

Perhaps the best place to witness the style tribe phenomenon is the Vancouver Public Library. There, Japanese students gather to read their favourite comic books and fashion magazines. One girl sits at a carrel sporting a Jackie Brown Afro. Another enters wearing huge black platform boots, a hot pink mini, and a camel duffel-coat tailored to perfection. A young Japanese man sits slumped nearby wearing dirty vintage Levi's and a slightly orange, shaggy hairdo reminiscent of John Travolta circa 1977.

Style tribe youth did not always dress like this. They probably arrived in Vancouver with clean-cut hair and dressed in cute suits. Over the past five years there has been a drastic change in the appearance of Japanese students; they often adopt fashion extremes.

Colleen Fulton, an employee of Canadian International College, works closely with Japanese students from the time they arrive until they graduate. Recently she has observed a change in Japanese fashion trends. "In the last five years there has been a huge difference in the Japanese students' appearance," she says. "They are increasingly more outrageous in style. Yet, during the first week at the college they often wear suits; sometimes their hair is styled wildly. After graduat-

ing from the college, they always dye their hair back to its natural shade and revert to a 1950's schoolgirl or schoolboy look."

Newly arrived students progress from sensible shoes, white blouses and suits in natural wool fibers to a myriad of outrageous colours and fashions. One CIC student, Kazue, arrived in Vancouver in the usual conventional dress. Over a period of eight months her appearance radically altered. Her hair progressed from natural brown to full-blown Raggedy Anne orange. "I said one day, 'I am going to dye my hair!' This is big for me. I wanted to have it orange," says Kazue.

Outrageous styles are not limited to Vancouver. In Tokyo, districts are devoted to unique fashion tribes. Minako, a visiting student, tries to explain by drawing a large circle on her writing pad. She places the names of suburbs on the circle, and Tokyo in the centre. Minako explains that each suburb has its own style, but Tokyo is the fashion Mecca. Thousands gravitate to Tokyo malls each day to cultivate their hip style and to get noticed.

In the Shibuya suburb a style tribe known as the Gunguro Girls has emerged. Gunguro Girls are Japan's version of the Valley Girl: a mix of "trailer trash" and Hawaiian kitsch with a hint of American R&B. Translated, gunguro means black face. The girls tan their skin to a deep mahogany, bleach their hair blonde and hobble on 12-inch platform shoes. Their make-up is heavily caked in shades of frosted white and sky blue that match their micro mini skirts.





The gunguro style was prompted by Japanese pop sensation Namie Amuro.

Japanese students in Vancouver tend to stay away from gunguro. Minako explains, "Gunguro is for young girls in high school. And in Tokyo, we don't like them. They are suburban. My friend is gunguro. They are like this just because they want to be. They are being cheeky." A few have been spotted at the University of British Columbia teetering on platform shoes; however, the style remains a Tokyo phenomenon.

The students from Japan are often told to dress more conservatively while staying in Vancouver. When Kazumi first arrived in Canada, the international college she attended cautioned her about dressing provocatively. Because Kazumi was far from Japan and her family's watchful eye, she ignored the warnings and became more creative with her fashion. During her first years in Vancouver, she continued to wear high platforms and short skirts until she ran into a cultural difference between North America and Japan. Kazumi says, "One night I was at a nightclub on Richards with my friends. It was my first time to see prostitutes near Davie Street." Kazumi was shocked to find her fashion style similar to Vancouver's underworld. She never imagined Tokyo's hip style could be seen as risqué in Canada.

Other fashion tribes are popping up in Tokyo and Vancouver. Cutie-kei and "Office Lady" styles are more conservative. Cutie-kei is less provocative and more avant-garde. It is inspired by Prada and high fashion. "Office Lady" is a sophisticated, mature look that prizes designer labels. Japanese men have comparable tribal styles. They opt for casual fashion that concentrates on brand names like Gucci, Prada and vintage anything. Although they wear designer clothing, their look is relaxed, emulating North American skateboarders and snowboarders. Their hairstyles often resemble Pokemon characters.

Masahiko, a student at a local international college, loves to snowboard and describes his style as popular and simple. He points to his luscious Prada sports bag to illustrate his cool fashion sense. Masahiko is on the cutting edge. "Japanese like name brands," he adds while casually scratching his orange cotton-ball hair. He may look hip now, but once he returns to Japan his street wear will be



**This page, top left:** David and his *Top Gun* sun glasses.

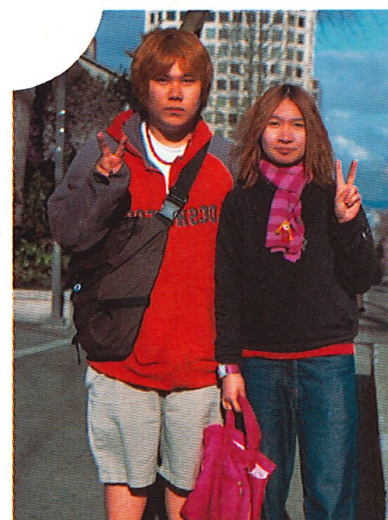
**Top right:** girls gathering in front of Meiji Shrine, Tokyo.

**Center left:** this stylish duo was seen hanging out at the Downtown Karaoke Box.

**Center right:** visiting from Japan Yohko Edono becomes part of the Vancouver scene.

**Bottom:** these boots were made for walking.

**Opposite page:** *supally* Yuya Abe strikes a pose outside a Vancouver coffee house.



Colour Photography: Angus Fergusson



Black and White Photography: Vicky Ainley

replaced by tailored suits. "When I go to my job, I have to wear a formal suit. No orange hair," he says with a smile.

For Japanese students in Vancouver, it is a time of self-indulgence before they enter Japan's job market. Their fashion sensibilities are a reaction to their future as corporate leaders. To a casual onlooker, their style might suggest rebellion and complete defiance, but it is more innocent. Inevitably, each student will grow up and leave their wild days in Vancouver behind them. ■



# Living Lessons

Proof that exercise and good habits keep you healthy in mind, body, and spirit.

By Laurie Borne



Photography: Laurie Borne



**Top:** Wong Luk Ling, 75, shows her stuff.  
**Left:** Nai Ching Tai, 82, Pang Chai Ying, 72, and Fu Ling Co, 67, are regulars at Minoru Park.

**A**rms swing, legs kick, hands meet toes; laughter and chatter rises from the group. Every morning, the women meet in an alcove by the waterfall in Minoru Park, Richmond, to be immersed in beautiful surroundings, to exercise and to be with friends. They range in age from 67 to 82 and each one has her own secret to health. The activities focus on walking, on Liu Tong Quian (a faster version of Tai Chi), or on a personally created regimen. But, one thing is clear — whatever it is they are doing, it is working.

None of the women were born in Canada, although some have lived here for decades. Nai Ching Tai, Wong Yuk Ling, Sum Sui Juung and Wong Mei Zhai are from Hong Kong; Pang Chai Ying is from Shanghai; and Fu Ling Co is from Vietnam. They met each other in the park; now they also enjoy many other things together: going for *dim sum*, taking trips to Vancouver, and even going camping.

Fu Ling Co is athletic. Her movements are as fast and fluid as those of a 25-year-old. She comes to the park, rain or shine, six days per week. Nai Ching Tai has been coming to the park for 15 years. She is always eager to share her health secrets.

In our later years, our physical state reflects a lifetime of habits. There must be something to Nai Ching Tai's advice; her movements are robust and her face is unlined. She would be happier if more people joined the group in the alcove, by the waterfall in Minoru Park. ■

*Special thanks to Eileen Jin for translation.*

## Nai Ching's lessons for a long and healthy life:

- Get up early and do not go to bed too late.
- Walk everyday. (She walks 5,000 steps — seven laps of the park — in about 1 1/2 hours.)
- Eat fish, lean meat, and lots of vegetables.
- Don't drink coffee; drink green tea instead.
- When you get up in the morning, drink one cup of water to flush out your system. Drink eight glasses of water every day.
- Be in a good mood. Think positive; avoid being mad. Forgive.



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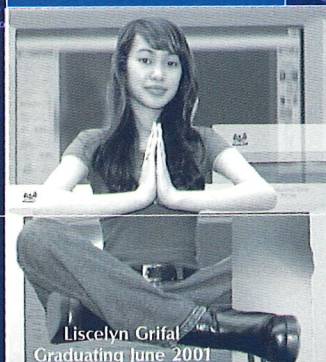
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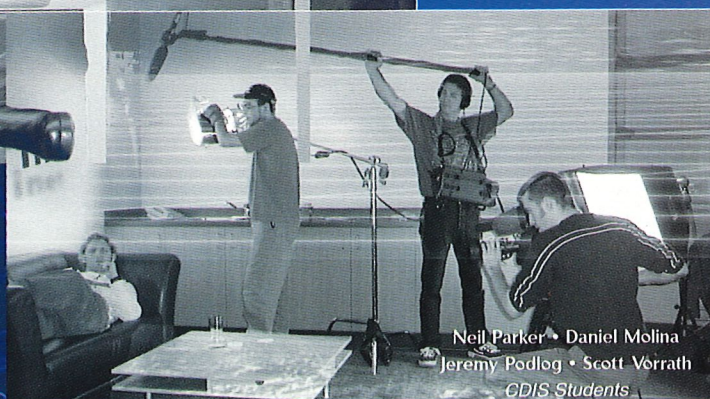
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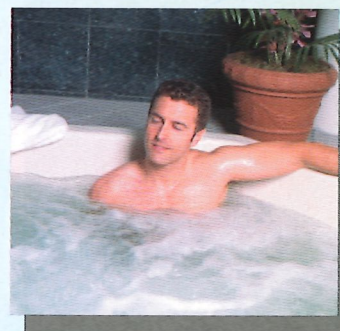


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