

Perspectives

Different voices. One paper.



Arts & Culture

NOVEMBER 2010
Vol. 19, Issue 2 | FREE

2) ADMINISTRATION

Welcome! Relax! Enjoy the next twenty minutes of your day with Perspectives.

First, it is my great pleasure to welcome Molly, Mandy, Youmi and Winnie to the Perspectives executive team. This talent group of women are each aspiring leaders in their own right and it is an honour for me to have them share their knowledge and views to help shape the direction of Perspectives.

This issue's feature is Arts & Culture. In this month's issue, we welcome our new and returning contributors

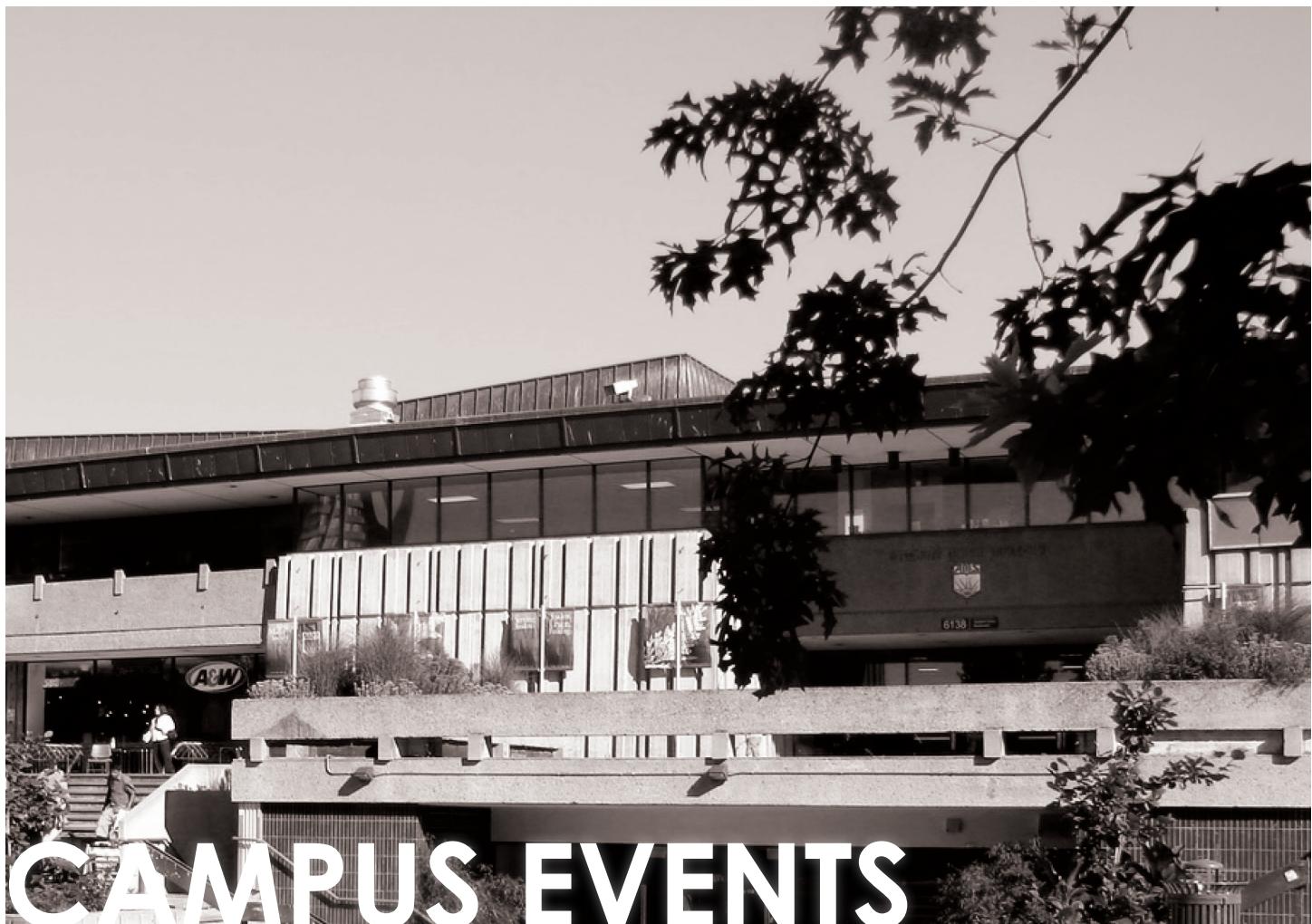
Our feature section showcases a variety of November film festivals happening across Vancouver in celebration of filmmakers' works exploring various cultural themes. All of these featured festivals are run by hard-working teams who work around-the-clock to promote and organize festivals for the public to enjoy. I hope that you will give ten minutes of your time to read through what each festival has to offer as each celebrate multiculturalism in their own way.

Recently, the multiculturalism debate has been reignited among leading policy makers, diversity specialists, and journalists. Many have publicly shared their views; from German Chancellor Angela Merkel declaring the attempt at building a multicultural German society has "utterly failed" to the Globe and Mail editor John Stackhouse purposing a revision of the semantics of multiculturalism to be more politically correct.

When it comes debating about true political correctness, we can argue about semantics all we like, but the discussion will never be enriched if we can never move beyond narrowing definitions. What is the 1.5 generation? Of what significance do they have as a group? These have been two questions that I have been trying to figure out myself in the past two months. Whenever this subject is made the topic of discussion with two or more people, different interpretations often emerge. One may believe that the 1.5 generation are a band of misfits who do not identify exclusively to a particular group, whereas the other may have the belief that the 1.5 generation are a pool of people who have the advantage of being able to liaise with different groups accordingly.

Our feature article is one that we have chosen to begin the exploration of who and what the 1.5 generation is. We hope to spark some sort of discussion throughout campus about this shape-shifting 1.5 generation in hopes that through dialogue, we can reach to some agreement at UBC Vancouver about what their significance to Canada's future is.

Cheers!
Zi-Ann



CAMPUS EVENTS

AMS FOOD BANK CHRISTMAS HAMPER PROJECT 2010

This December, the AMS Food Bank will be creating Christmas food hampers for UBC students in need. If you, or somebody you know would appreciate a little help this Christmas season, let them know about this great initiative we are organizing. Or, get involved by sponsoring a hamper this Christmas! Email foodbank@ams.ubc.ca if you have any questions, concerns, and/or are interested in volunteering.

Application deadline: November 26th, 2010

"UGANDA RISING"

Date: Tuesday, November 2, 2010
Time: 7pm - 9pm

Location: Norm Theatre, UBC SUB
Cost: \$10 suggested donation to GuluWalk

The Israel Awareness Club and GuluWalk present Uganda Rising at the Norm Theatre:

"More than any film to date, Uganda Rising provides a nuanced and sophisticated look at the history and dynamics of the 20-year war in northern Uganda. With key and diverse interviews, it helps us to see the big picture without losing sight of the individual stories of children that have been victimized by this conflict. We applaud its producers and hope this film may help the growing international movement for peace in northern Uganda to wake up the world to this neglected crisis."

For more information, please email israelubc@gmail.com

LEARN MANDARIN WITH STEPPINGBRIDGE

Date: Every Monday and Thursday
Time: 5:30pm-7:00pm
Location: BUCH 216/219

Steppingbridge is offering tutorial styled Mandarin classes with certified instructor from the Confucius Institute of BCIT. We provide customized textbooks, essay editing, and opportunities for conversational practices from students of ALL LEVELS. So, do not miss it! Classes are \$15 for 1.5 hours every Monday and Thursday from 5:30 to 7:00 pm.

Please register at info@steppingbridge.org with your full name, student number, Chinese courses taken/is taking, and any additional questions you may have.

CANADA AND INTERNATIONAL HUMAN RIGHTS

Part I of Israel Awareness Club's Political Dialogue Series

Date: Thursday, November 18, 2010
Time: 1pm - 2pm
Location: Hillel House, UBC SUB (between Brock Hall and the N. Parkade)

Join the IAC for a FREE lunch as we host Conservative Party candidate Deb Meredith to discuss the Conservative party's stance on several current topics including Canada and International Human Rights, the U.N., and the Middle East. FREE PIZZA will be served!

UBCJA SPORTS NIGHT – MAD SKILLSZ – PROVE IT!

Date: Thursday November 4th, 2010
Time: 6pm - 8 pm
Location: SUB Ballroom
Cost: Members \$2/ Non-members \$4

Dodgeball (Japan style + Doctor dodge ball), handball, 4 corner soccer, tug of war, relay races, and three legged relays! Come out to play some intense sport games and relax from midterms. The UBCJA is hosting its annual sports night for you to show your mad skills in four-corner soccer, handball, dodgeball and other games. Please bring appropriate attire. Refreshments provided.

UBCJA FILM NIGHT & SKATE NIGHT

Date: Friday November 19th, 2010
Time: 7:00pm
Location: Woodward

Watch a Japanese movie with UB-CJA and go ice skating afterwards at Thunderbird Ice Arena!

UBCJA CLUBBING NIGHT

Date: Saturday November 20th, 2010
Time: 9pm ~ late
Location: Fabric Nightclub
Cost: Tickets for members \$ 10 / Non-members \$ 12

Japanese Association (JA) members and non-members have the chance to finally socialize at a night club. Come out and join us for a night

of dancing with hot DJ's spinning hot tracks.

UBC FORMOSA REALITY CLUB'S ANNUAL ALL-YOU-CAN-EAT TAIWANESE NIGHT MARKET

Date: Saturday, November 27th, 2010
Location: International House @ UBC
Address: 1783 WEST MALL V6T 1Z2
Time: 5pm-8pm
Tickets: \$15 for members; \$18 for non-members

UBC Formosa Reality Club's annual All-You-Can-Eat Taiwanese Night market is here again! For

only \$15, you can enjoy famous Taiwanese night market snacks at UBC. The menu this year includes Oyster Pancake, Wheel Cake Pastry, Taiwanese Sausage, and lots more finger-licious choices! Whether this is your first time, or you have been here before, you do NOT want to miss this year's All-You-Can-Eat Taiwanese Night market! So bring your friends and come enjoy the feast! Also, to be environmentally friendly, please remember to bring your own utensils.

GALLERY REVIEW

Push and Pull

Invitation into the Lives of Chinese Canadians

By Tina Kong

The Chinese Art Student Society (CASS) presents Push & Pull – an exhibition dedicated to the exploration and evolution of Chinese culture in Canadian society.

What makes this show stand out is the way in which the pieces are arranged to resemble the inside of a traditional Chinese family's home. In fact, the entire gallery space works hard to exude a warm and homely atmosphere for patrons to enjoy and explore. All around this "home" you will find drawings, photographs and carefully crafted origami creations displayed throughout the walls and displays. A family album, portraits and finished take-away boxes all combine to offer a powerful testament to the importance of

family in the perseverance of the Chinese Canadian community.

A particular piece that struck my attention is an untitled photograph that depicts Vancouver's Chinatown in all its derelict glory. I felt it very insightful of the exhibit to pay homage to a place that is so rich in Chinese Canadian culture and history, while at the same time exposing some of the controversial contemporary issues surrounding the Chinatown/Downtown Eastside community.

Check out Push & Pull at the gallery (room 241) in the Irving K. Barber Learning Centre and you will be awarded with a cheeky surprise in the end of the show (sacrilegious humour is involved!).



Untitled

by Stephanie Chang, Angela Wu, Yihan Ma, and Samson Tam
 Monochrome digital print

Culture Sharing:

THE

TORCH

FESTIVAL

It is more than just a bonfire party!

By Jessica Liu
and Yunan Liu

Tired of leftover Thanksgiving turkey?

We are going to introduce to you a new festival happening on December 22 - The Torch Festival!

The Torch Festival is the largest, most spectacular, and most important festival shared by many minority groups across China. It celebrates the light and the power of fire, which symbolizes the pursuit of brightness by warding off sickness and evil.

The festival lasts for three days and three nights, with a great majority of the fun stuff happening after sunset. Day one starts with the "Inviting of Fire". People use wine and livestock meat to welcome the God of Fire and give their respects to their ancestors. When evening comes, the elders of the family light torches and the rest of the family follows and walk through every part of the property, house and fields, believing the flame will chase away evil spirits that reside in the shadows.

The second day is the Singing of the Praises of Fire and is the climax of The Torch Festival. Everyone wears traditional clothing and participate in horse racing, bull-fighting, archery, wrestling, trading market, and tug-of-war

activities as well as unisex beauty contests.

Just after dusk on the third day, the fire is "sent away" in a ceremony of prayers blessings of peace and prosperity, good harvest and happiness from the God of Fire. Then the people take chicken feathers and wings and lit torches and place them under a giant boulder to symbolize the crushing of evil. Finally, a bonfire is lit to represent the wellbeing of the community in the upcoming year.

Plus, the food offered at The Torch Festival is a lot better than dry turkey and stuffing any day.



Top: The young men show off their skills in dances and celebration.

Left: Two girls dressed in the traditional attire are preparing for the beauty contest.

Bottom: The people of the village gather for the bonfire finale of the Torch Festival.



*纳西族“火把节”
the Torch Festival of the Yi*

WORD ON THE STREET

Novemer is here and finals are within sight! We went around the SUB and asked students, "what's your study strategy?"



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Demise of One Manga



By Henry Ho

July 31, 2010 was a fateful day for most North American Japanese manga enthusiasts. *Onemanga.com*, home to over 1000 manga series, was shut down.

The reason? It had infringed copyright issues.

Sad as it is, the reasons for *Onemanga's* closure are quite fair and legal. Japan manga publishers have been battling with the issue of online piracy for a long time, so it came as no surprise that this online manga giant would be one of their targets. *Onemanga's* closure is a result of a coalition formed by both Japanese and American manga companies. The joint effort of this international alliance meant that American-based websites, such as *Onemanga*, would be under increasingly more legal pressure. So is the manga piracy battle finally over now that *Onemanga* is gone? Far from it, in fact. The battle has just begun.

Those familiar with online

manga viewing will recognize the names *Mangafox*, *Mangastream*, *Mangahelpers* – just to name a few. Interestingly, *Mangafox* took down 350 links on their website due to the coalition; however, it quickly re-uploaded those links as soon as their legal pursuers turned their backs. In fact, this happens quite frequently. It is not rare to see a website claim that a manga series will no longer be available due to American licensing issues and then see the series return in three days' time. With millions of dollars to back up the piracy crackdown, why has it proven to be so difficult?

The violation in question is the “unauthorized digital scanning and translation of manga material that is subsequently posted to the internet without the consent of copyright holders or their licenses.” Straightforward as it may seem, this does not state that people are not allowed to scan and to translate manga material. The manga material is first ‘scanlated’, as is the colloquial term for the process, and

is then shared privately by fans, then subsequently sent to various websites for sharing. This means websites such as *Onemanga* are merely platforms for sharing – shutting it down hardly does anything in the long run since many other websites will replace it in its wake.

If the day does come when English websites are no longer available, Chinese readers can always head over to the Chinese websites – where the sheer number of these peer-to-peer sharing sites in existence can make any manga publisher cringe. And let us not forget the manga artists who work day and night at measly wages to provide manga for us all. Perhaps one-day, publishers and overseas fans can work together a compromise. There is a great need to seek a convenient solution so that everyone can enjoy this unique aspect of Japanese culture without internet spy games and the threat of legal action in the subconscious of authors, publishers and fans alike.

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1.5 Generation

By Kim Tsan

Who are they and why can't they simply be called first- or second-generation Canadians

Describing someone as a “1.5 gen” is not a reference to their brain capacity in a totally computer-geeky manner, nor is it an allusion to the gravitational constant (what?). To be “1.5 gen” is to be the “1.5 generation”—those who have immigrated to a new country before or when they are teenagers. The ambiguous “.5” describes the people who, having moved abroad in a young age but also having retained values and characteristics of their home country to their new surroundings. They cannot quite identify with first generation or second generation immigrants.

“First generation” is a label to describe naturalized citizens or the children of immigrant parents. The “second generation” label is more ambiguous and

can be read as either “the first generation to be born in a new country” or alternatively as “the generation born to the children of immigrants.”

Since the 1970’s, Canada has been a popular destination for immigration for various reasons, has formed a “middle ground”

“Sometimes I don’t hang with some of my Persian friends because I feel like I don’t fit in.”

- Dorna Rahimi

where the 1.5 gen dwells.

Being a 1.5 gen can be difficult because when you immigrate to a new place as a preteen, you are in an awkward age when you just begin to be aware of who you are and who you want to be, and having multiple “selves” to define your self-identity definitely add the confusion even more.

Lin Wang, a Chinese first

year student who immigrated to Canada in grade six, describes some of the difficulties she has faced: “When I first came to Canada, I definitely felt the difference between Canadian and Chinese culture,” she says. “Whenever someone immigrates to another country, culture shock is natural and perhaps even

unavoidable. So I did struggle when I came here, especially at first, especially because I attended a middle school where there were few Chinese people and almost no one who spoke Mandarin. The language barrier made things worse.”

Indeed, language barriers do create gaps between the different generations, a gap—at times—that is hard to close.

However, eventually, most people overcome this barrier and “settle” with their lives, though it does leave its shadows behind.

“Sometimes I don’t hang with some of my Persian friends because I feel like I don’t fit in,” says Dorna Rahimi, a second year student who immigrated to Canada in grade seven from Iran. “It’s like I’m not completely Persian, you know? It’s weird. But sometimes, there are things that only my Persian friends understand, and this part of me that is still Persian and can only be Persian. And plus, my Farsi is better than my English; sometimes it’s easier for me to say what I want to say,” she nods. “It feels like I am living in-between.”

So what is this middle ground and “living-in-between” world? It is certainly not a term to describe any physical geographic location, but more of a state of being; a state of cultural limbo that results from being a mixture of different blended cultural identities. A cultural

compromise of sorts.

"I feel the same way," says Nast K., another second year student at UBC who immigrated to Canada from Taiwan in grade seven. "Except that I don't have a lot of Taiwanese friends even though I'm Taiwanese," she laughs. "It's funny how I used to be called an "autistic stuck-up" by the Taiwanese clique back then in my high school. Always thought I didn't fit in because I turned "too Canadian", but there was this part of me that I couldn't properly express around my English-speaking friends. I guess that part of me has always been Taiwanese, after all these years of being unsure of what my identity is."

How can one breakdown and measure how much Chinese, Japanese, Pakistani, Russian, Mexican, or Rwandan they have in them and how many of their thoughts and values are inherently Western thoughts and values? To what extent can a person be Canadianized? Can one be 1.6 gen or 1.8 gen because they are more "brainwashed" by the new culture? Can they say

they are maybe 1.2 gen, because their personalities and values still reflect where they come from?

Indeed, the 1.5 gen people are most often torn between two cultures, the one they are born into and the one they moved into. When they see a strange hybrid creature carrying two or more cultures in the mirror, at one point they won't be sure what they're looking at. Should they stay "themselves" and be "loyal" to their home country? Or should they embrace the new language, new customs, new faces, and the new voices? Which side are they on, exactly?

These are the questions this new generation constantly ask themselves or feel lurking inside of them. The complexities that surround the 1.5 gen might eventually cease with time or they may never go away. What is it to be truly Canadian? Without any unanimous consensus yet, we are still trying to figure it out. Only time will tell.

Bored of writing essays?

Write for Perspectives.

Perspectives

Different voices. One paper.

Who are You?

Were you born in Canada?

Please check one.

Yes

No

What kind of Canadian are you?

First Generation

1.5 Generation

Second Generation

I don't know

Who cares, I'm just Canadian

BC Arts Funding Cuts

by Kristi Doggart

The BC government has cut funding to the arts again. Are you surprised? The arts always seems to be the first thing to take a cut when an economy runs into financial difficulties. It's always a shame when it happens. It's discussed around cups of coffee, or in the break room at work, using words like "It's a pity", "It's not fair", "It's upsetting", even "It's a bad idea", but never "It's a surprise".

This year, the BC Liberal government has cut much of the Gaming commission "Arts and Culture" grants originally meant for Arts Councils around British Columbia in favour for alternative purposes. The government has also cut back on funding for the BC Arts Council, which supports over 250 organizations, including individual artists, theatre companies, musical groups, dance groups, literary arts organizations, community organizations, festivals, and museums. However, the government has said that they've replaced this lack of funding by allotting ten million dollars for the arts in 2010 through the "Sports and Arts Legacy" to

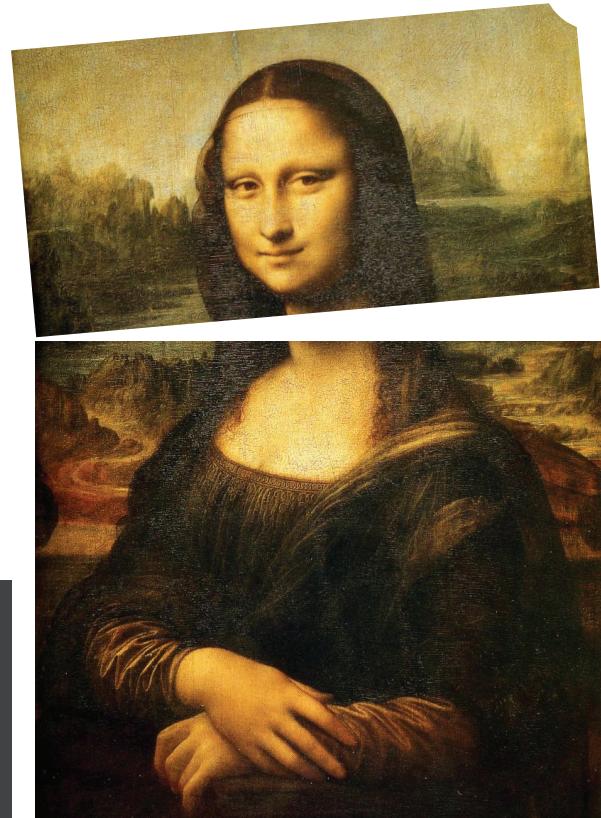
build on the success of the 2010 Winter Olympics. It was revealed earlier this year that much of this money will not go directly to artists themselves and will instead be used to support the BC Spirit Festivals that will be held in 150 communities throughout the province, over the month of February.

So, why should you be surprised by these cuts? After all, the arts aren't really needed, right? The BC Liberals must have some sort of strategy ready now that BC's provincial arts funding per capita is the lowest in the country. The national provincial arts funding average is \$26 per capita and BC's funding sits at a shamefully low \$6.54 per capita (approximately).

The Liberals must be onto something. It's not like the arts aren't crucial. We need to think not only about the tough times we face now, but of the future and how we will build up our economy again. Cutting arts funding is not going to help our future, financially or culturally, which may be why no other province has cut funding to the arts throughout the economic

downturn. The BC government says it plans to decrease the deficit and have a balanced budget by 2013. However, the province's own report says that with each dollar invested in arts and culture, there is a \$1.05 to \$1.36 return in tax revenues. If arts funding is responsible for up to a hundred and thirty-six percent return on investments, then why is the provincial government planning to cut funding by eight-five to ninety-two percent by 2012?

Other sectors, like education, health care, or the environment, are considered more important than the arts sector, especially when it comes to funding. But, without the arts, these sectors, and our lives, would be empty and unmanageable. Education relies heavily on libraries and museums we all learn knowledge from, as well as locally-made documentaries and locally-written articles and novels by British Columbians - all of which are supported by British Columbian arts funding. In fact, all public sectors rely on getting their information out to the public, whether it's information about



the swine flu epidemic, or global warming, to public announcements about flu shots, or securing British Columbians' support of recycling and composting. One of the best ways to reach the public is through articles, media and visual arts, and through our culture.

Art is our culture, it is our life. Almost everything we do and interact with is related to the arts and arts funding.

So, I will ask again. The BC government has cut funding to the arts. Are you surprised?
Original Photo from <http://bsitech.wordpress.com/>

**Got an opinion
of your own?**

Email us at [editor@
perspectives.ubc.ca!](mailto:editor@perspectives.ubc.ca)

Dante's Divine Crossover

By James Kruk

What is fan fiction? What's so appealing about it? And what do medieval Italian poets have to do with it?

To call fan fiction a phenomenon does it something of a disservice. The word “phenomenon” suggests something abnormal, anomalous, or simply uncommon. While it’s true that the franchises like Harry Potter and Twilight have recently brought “fanfic” into the public eye, fan fiction, in fact, has been with us for quite some time. While you might be able to trace the first fanfic tales back to Homeric times, I think we can safely date the first ‘textbook’ fanfic piece to 14th century Italy – an epic poem known as the Divine Comedy.

Let me leave that point hanging for a moment.

It doesn’t take Sigmund Freud to see that in a lot of fanfic (or fiction in general), authors typically write an idealized version of themselves into their stories. It’s not too hard to see the appeal – you create a literary avatar of yourself that vicariously experiences adventures alongside your favorite intellectual property, thus allowing your own values and decisions to play a part in some epic story. It’s the same reason people dress-up in Starfleet uniforms or reenact the Battle of Chancellorsville. It’s fun to be a part of these adventures, to be able to interact with legends.

Dante Alighieri didn’t even bother with an avatar; he simply made himself the protagonist. And while I know the Divine Comedy has many philosophical, theological, and allegorical levels to it, there are definitely some parallels to a typical fanfictin.net story.

One common technique used by authors to make something feel “epic” is to simply throw in as much content as they possibly can. This technique is routinely employed by any number of TV shows looking to spike ratings. Dante subscribed to the same school of thought. Quite a few fanfic stories involve the author fitting as many stories and motifs as they can into a single plotline, and the Divine Comedy is no exception. Dante studied Greek mythology, theology and history with the zealotry of a Trekkie; so, it is no coincidence that readers find the Divine Comedy is stuffed with heroes, deities, monsters, angels Islamic philosophers and European politicians.

Where the parallels really show is within the premise of the Divine Comedy. Like a fanfic author who kills off Jar Jar Binks, Dante takes literally hundreds of characters and judges them and determines what fate is appropriate for whom. It’s probably the other main reason people write fanfic – you get to be the God of a universe you already love.

And this feeling of penned-up imagination is something I am certain we all can relate to. When I first saw the 2008 sci-fi film Babylon A.D., I was so dissatisfied with the ending that I immediately felt compelled to go use a friend’s computer to re-write its unsatisfactory

end.

I bet that everyone has watched a movie or TV episode and thought, “that’s not how I would’ve done it. I would’ve had X fall in love with Z.” And this is what fanfic authors reaching back to Dante up towards the present have in common. Everyone has an opinion on what should have happened and fanfic is the perfect venue.

So is fan fiction a

phenomenon? Well, you certainly can’t expect it to go away anytime soon. It’s the literary fusion of role-playing and fiction, and the combination occasionally produces something quite enjoyable. Fanfic involves working within a universe already created, barely different from any number of famous historical fiction novels. It lets us express our

opinions of how things should or should have been, to briefly escape, or to simply have a good laugh.

It’s something worth trying for everyone.



GRAPHICS BY HENRY HO

VIFF:

Reviews



Aftershock

China, 2010, 135 minutes
DIR: Xiaogang Feng

This past summer, celebrated Chinese director Feng Xiaogang released a hugely successful blockbuster film unlike any of his

previous works. Known primarily for producing comedies, some people wondered if such a director could effectively tell the emotional story of Tangshan Dadizhen (Aftershock). But after selling over 14 million tickets in China (and apparently handing out tissues for

audience members to dry their tears) the film's success has become almost legendary.

Based on a novel by Zhang Ling, the film tells the story of a young family's experience beginning with the Tangshan earthquake of 1976 and culminates around the time of the Sichuan earthquake, 32 years later. The Sichuan earthquake claimed more than 68,000 lives, while the Tangshan quake claimed over 240,000 and is known as the second deadliest earthquake in recorded history.

The film focuses on one family. A young woman loses her husband and must choose to save the life of her daughter or the life of her son. She chooses to save the son, crying in anguish over the death of her daughter. But the daughter survives, is adopted, and grows up with the dream of becoming a doctor like her new adoptive parents. After the daughter moves to Vancouver

(enhanced by the VIFF audience cheer), the Sichuan earthquake serves as a catalyst to reunite the daughter with her estranged mother and brother.

The film tells a powerful story, especially moving to those who were affected by either disaster. For everyone else, the film is an alternate view to the news stories that blatantly criticized how the Chinese government responded to the disaster. The story itself may be hard to believe because the real events seem extraordinarily tragic. At its heart, this is a film about families: what tears them apart, what makes them stronger, and what brings them together.



Bhutto

USA, 2010, 115 minutes
DIR: Duane Bauhman, Johnny O'Hara

Bhutto is a cinematic celebration and examination of the life of Benazir Bhutto, whose assassination in 2007 prompted a brief international inquiry into the personal and political lives of the former Prime Minister of Pakistan. Bauhman and O-Hara piece together a compelling documentary incorporating various forms of mixed-media, from infographics to audio recordings and Bhutto-family home videos. From interview footage of Bhutto's daughters remembering a warm mother who did her best to put family first to a niece who remembers a cold and selfish aunt responsible for the untimely murder of her father – Bhutto's brother. Bhutto's story is reminiscent of a Shakespearean tragedy, especially with the mysterious circumstances surrounding her death. *Bhutto* paints a portrait of a woman divided between familial loyalties and political responsibilities and is a must-see for any believer of democracy and nay-sayer of political corruption and social apathy.

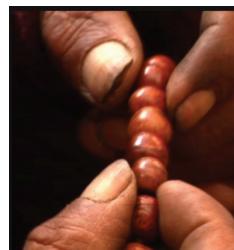


13 Assassins

Japan, 2010, 125 minutes
DIR: Miike Takashi

Japan's master of horror has yet again churned out another cult classic. *13 Assassins* is a tale that is set in feudal Japan in a dark time where a villainous Lord Naritsugu (Inagaki Goro) is wrecking terror over the peasant countryside. Samurai Shinzaemon (Yakusho Koji) is pulled from retirement and is given the task to assemble a team of assassins to quietly "get rid" of Naritsugu.

Miike Takash (Sukiyaki Western Django, *Ichiban the Killer*) directs and lives up to the reputation that he's earned in his films with explicit violence and bloodshed. If you're one for samurai movies, *13 Assassins* is certainly not one to miss. By the time the end credits roll, Takashi disappoints few but inspires all who enjoy samurai movies to grab their air-katanas and swear the remainder of their lives (or the next hour) to live by ancient samurai codes of honor and respect.



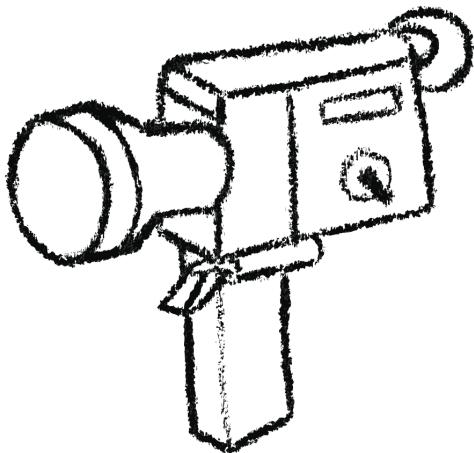
Schooling The World:

The White Man's Last Burden

USA, 2010, 66 minutes
DIR: Carol Black

Schooling The World: The White Man's Last Burden is a criticism of the expansion and domination of Western education over traditional pursuits of knowledge: practical and spiritual. Director Carol Black takes the audience to parts of the world where the rural-to-urban shift is hurting ethnic communities with more force in the last three decades than in the last thousand years of migration. The documentary features interviews from educators, linguists, and community leaders to comment on the local social repercussions of the education system is being streamlined to mirror the West. The film questions the emphasis on material wealth and invites the audience to play with the idea that perhaps, the prevalence of Western-style institutionalized education may be more detrimental to the perseverance of a society in a time where learned values of compassion and kindness are quietly dying out. An enriching documentary.





VANCOUVER SHORT FILM FESTIVAL

Canada's Sundance? Introducing the Vancouver Short Film Festival

By James Lin

The end of August marks the official start of award season for filmmakers everywhere. For the Hollywood elites, the seven-month period from September to March is their prime time to showcase their craft: notable directors, actors, and screen writers flock to the Venice, Toronto, Berlin, and Cannes to showcase their work at film festivals to have their shot at golden statues. For aspiring filmmakers who have just started in their filmmaking career, however, the major international film festivals are often beyond their reach.

Not to be deterred by industry barriers, a group of Vancouver film students started their own film festival. Now in its fifth year, the Vancouver Short Film Festival (VSFF) – like the Tribeca and

Sundance Film Festivals in the United States – celebrates the spirit of independent filmmaking and acts as a channel to raise public awareness of the emerging talents in film throughout British Columbia.

To learn more about the Vancouver Short Film Festival, we sat down with Jocelyn Alderking, VSFF 2010 Festival Director, and asked her a few questions.

How did Vancouver Short Film Festival begin?

The festival was founded by a couple of UBC students five years ago who felt that there weren't enough avenues for BC student filmmakers to showcase their work. The first festival was a resounding success and we were really able to attract a bigger following over the next few years. And, as a natural evolution of the festival, we began to add professional films in addition



Clockwise from top-left: Everything's Coming Up Rosie, Little Big Kid, Forgive

Pochat, and Mark Pullyblank – to speak to the audience and emerging filmmakers about how they are using their talents to build successful careers.

To make the festival more interactive we also had MC hosting each segment of the festival. We want the audience to have a more intimate movie-going experience at VSFF compared to the SilverCities and other large-scale movie theatres.

What can we expect from VSFF 2011?

We will continue to build on this year's success and work hard to expand the scope of the festival. We are very ambitious about the future of the festival so we hope to see more student films, more professional films, and greater attendance next year and beyond.

Vancouver Asian Film Festival (VAFF) Spotlight

By Andrew Zeller

When: November 4th – 7th
Where: Cinemark Tinseltown (88 W Pender St) and Praxis Theatre (149 W Hastings St)
Admission: \$10 evenings / \$8 matinees / \$7 student and seniors (with valid ID) + \$2 one-time membership fee
For more information, visit www.vaff.org

This year's annual Vancouver Asian Film Festival (VAFF) will be showcasing the works of many local and international filmmakers for all audiences. The Vancouver Asian Film Festival Society's mission is to "foster an understanding and appreciation of today's independent North American Asian filmmakers, while providing a springboard to larger film festivals." In its fourteenth year, VAFF continues to "represent the often ignored North American Asians caught between two cultures" in hopes to serve as a cultural bridge to link the Asian and non-Asian communities as well as connect the mosaic of Asian communities with each other.

On Sunday, November 7th at 1:45pm, you can check out nine short films at Cinemark Tinseltown Theatre. Three of the nine films are animated works made by local Vancouver artists and are highlighted below.



Orizuru (Paper Crane)

Canada, 2009, 4 minutes
DIR: Andy Cheung
(In Japanese and Chinese)

Orizuru (Paper Crane) was directed and almost entirely created by Andy Cheung, a recent graduate of Vancouver Film School's animation program. The film is a tribute to Sadako Sasaki, a Japanese girl who developed leukemia as a result of radiation from the atomic bombing of Hiroshima during World War II. While in the hospital, she began folding paper cranes, hoping to complete one thousand, in order to grant her wish for peace. The film tells this beautiful story through a form of stop motion animation, a time-consuming and labour-intensive process that results in a unique visual style.



Nature on its Course

Canada, 2009, 3 minutes
DIR: Su-An Ng

Nature on its Course is a short mixed media animation produced as a graduation project at Emily Carr University by Su-An Ng. It deals with the relationship of humans and their environment through the character of a hunter. In the words of the director: "The film was inspired by the contrasting differences in attitudes toward our environment, from what I've observed living in Singapore and living here in Vancouver." The film has received much praise at film festivals and in the media. When asked how family and friends reacted to the film, Ms. Ng replied: "They say it has an interesting look and always ask how I did it."



Winter Memories

Canada, 2010, 5 minutes
DIR: Stephen Arriola

Winter Memories, and was directed by Stephen Arriola. It was made at the Art Institute of Vancouver, winning the audience choice award. The characters include a little girl, her dog, and a snowman. I did not have a chance to speak with the director of this imaginative film, but he will be attending the festival screening of his film. The directors of both films described previously will be in attendance as well, so be sure to congratulate them after viewing their films.

Vancouver International DSLR Festival

By Laura Robertson
GUEST CONTRIBUTOR



The inaugural Vancouver International DSLR Festival is a first of its kind in North America. For the last year, hundreds of filmmakers from across the globe have submitted DSLR films. Over thirty films will be screened over two days, including over ten films by Canadian filmmakers.

This festival will run on November 13th and 14th at Pacific Cinematheque Theatre in

downtown Vancouver. There will be two screenings a day, one from 12:00 PM – 2:00 PM, and the second from 3:00 PM – 5:00 PM, with a break for refreshments in-between. The variety of films, from powerful documentaries, breathtaking animations, and music videos, are first-class examples of independent media at work. In addition to the festival screenings, there will be a chance to meet

some of the winning cutting-edge filmmakers through workshops and forum sessions.

The Vancouver DSLR Film Festival promises beautiful, high definition, and low-budget experiences that will inspire and "wow" even the most hardened film critics.

**Terranaughts**

Canada, 2010, 4 minutes

DIR: Adrienne Drozdowski

Hanging suspended in layers of dense fog is a city that cannot see the forest, or the trees. *Terranaughts* follows a young boy's adventure through the eerie, sweeping landscape as he searches for the source of a mysterious light. By Emily Carr student Adrienne Drozdowski.

**The Desperate**

USA, 2009, 33 minutes

DIR: Ben Hur Sepehr

On a rainy night near a concentration camp, the son of a top ranking and fearsome Nazi general is mortally wounded. The only doctor who is available to perform the life saving surgery is a condemned, elderly Jewish inmate at the camp. The General then begs the Doctor to save his only son, but the Doctor then objects that the Nazis did not save his only son. With the General at an impasse, he discovers that he must connect with the underlying humanity that connects them both as fathers before there is to be any hope for his son.

**Most Livable City**

Canada, 2010, 4 minutes

DIR: Fiona Rayher

Most Livable City is a short documentary that studies a man's life in the Downtown East Side of Vancouver, British Columbia. The film shows how people's lives are affected when drinking water is not recognized as a human right. *Most Livable City* looks at water accessibility at the street-level and also in Vancouver's social housing. How is Vancouver one of the most livable cities in the world when people's basic human needs are not being met? This film provides an example of a western urban and modern day slum, hidden under the affects of urban gentrification.

Vancouver Serbian FilmFest

Where: Hollywood Theatre (3123 West Broadway)
When: November 9 - 12
Admission: \$17 each night / \$52 for a Festival Pass
More Info: call (604) 940-3838 or visit www.vsfilmfest.com

In its fourth year, The Vancouver Serbian FilmFest brings the best of new Serbian films to a growing and enthusiastic audience. The festival is organized by the Vancouver Serbian FilmFest Society, a not-for-profit cultural organization whose mission is to present Serbian cultural creativity and through visual arts enrich cultural diversity of Vancouver, British Columbia.

The Vancouver Serbian FilmFest is an annual celebration of the best in current film production of Serbia. Every year, a chosen selection of recently produced Serbian movies is shown over the course of four nights. With the attendance of

guest actors and filmmakers who, after each movie, engage in Q&A session with the audience, this event has been growing steadily and attracting a loyal following with each successive year. This is the second year the VSFF is being held in a bigger venue. Last year, the festival outgrew its original home – the Ridge Theatre and moved to a new and larger venue - the Hollywood Theatre on West Broadway.

This year, four features and two documentaries will introduce Vancouver to the latest work from this vibrant country's cinema. Both documentaries are paired in a double bill with a feature each night. Here are two of the six films in the festival line up.

**The Woman with the Broken Nose**

Serbia/Germany, 2010, 104 minutes

DIR: Srdan Kolijevic

(English subtitles)

Director/writer and lead actress in attendance

The festival will open with the North American premiere of the Serbian/German co-production, *The Woman with a Broken Nose*. Winner of the 2010 Golden Eye Award at the Zurich International Film Festival, the film begins when a young woman, during the rush hour, steps out of a cab and throws herself off a bridge, the cab driver discovers she left a baby behind. The search for the mother's identity connects the destinies of three people, forcing them to question their past. Albeit the dark overtones, the film unpretentiously offers positive energy, without turning the blind eye to harsh reality.

Starring Branka Katić, a talented Serbian actress better known for her roles in *Public Enemies* (opposite Johnny Depp), HBO's *Big Love* (as Bill Paxton's potential wife number four) and memorable appearances on *Entourage* and *Bored to Death*.

**Skinning**

Serbia, 2010, 96 minutes

DIR: Stevan Filipovic

(English subtitles)

Producer in attendance

Skinning is a gripping story about a young math wiz who, in desperate effort to gain love and respect, joins a group of soccer hooligans. Fascinated by the charisma of the group leader and driven by his secret love for the girl next door, he slowly transforms into a skinhead. Tough and heart wrenching, *Skinning* delves into the world rarely seen on a big screen.

Amnesty International Film Festival



By Stephen Ullstrom and
Wendy Hsu
Guest Contributors

Where: Vancity Theatre, 1181 Seymour St. (Downtown)
When: November 18-21
Admission: \$9 general admission / \$7 students and matinees
More Info: <http://www.amnestyfilmfest.ca/>

Returning for its fifteenth year, the Amnesty International Film Festival (AIFF) will be showcasing twenty-three films from around the world over four days (November 18-21) at the Vancity Theatre in downtown Vancouver. With several award-winning films and many Vancouver, Canadian, and world premieres, the AIFF is an excellent opportunity for UBC students to see some of the issues they care about translated and explored on film.

The festival features films exploring issues of modern day slavery in Africa (*Stolen*), corporate shenanigans (*The Big Sellout*, *The Devil Operation*, and *The Yes Men Fix the World*), the Albertan tar sands and American gas drilling (*Gasland* and *H2OIL*), as well as other hot global issues.

There will also be a free show of protest art in the Vancity theatre lobby for the duration of the festival, which complements the opening gala film, *Sounds Like a Revolution*, which is about using music for protest.

For a complete schedule and ticket deals and value packs, check out <http://www.amnestyfilmfest.ca/> or search "Amnesty International Film Festival --Vancouver" on Facebook for more information. Schema Magazine will also be posting previews of some of the films. *(continued on page 20)*

www.Balikbayan.Asia

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Restaurant Review

By Jessica Liu and Yunan Liu

Rating: 4.5

(on a scale of 1 to 5, 1=we love this restaurant as much as Garfield loves cabbage; 5=Garfield's unconditional love for lasagna)

Atmosphere

Kitstaya Sushi is a cozy little Japanese restaurant on the corner of Broadway and Balaclava Street. The restaurant has a sushi bar and comfortably seats 40-50 people. The inside is very clean and organized, with unique blend of Japanese and contemporary style. The warm lighting in the room encourages a sense of relaxation after a hard day of studying or work. Its friendly and sociable atmosphere makes Kitstaya Sushi is great place to casually meet with 3 or 4 friends or family for a meal.

Food

The food is splendid: the seafood is fresh, the rice is white and fluffy, and the presentation is very appetizing. They have the usual assortments of nigiri, sashimi, tempura, salmon, tuna, eel, hokkigai, and rolls. We

highly recommend its menu of Party Trays, which contains an assortment of everything and is served on a giant wooden boat. Also noteworthy are their Special Box and daily specials. Either would make a scrumptious and filling meal.

Service

Smiles are frequent and a good attitude is constant amongst the host and servers. The place runs an orderly and efficient service. Customers are seated quickly, even despite it being a full house the entire time we were there. Plus, the orders are brought out very quickly. The level of professionalism in this little place was a nice and pleasant surprise.

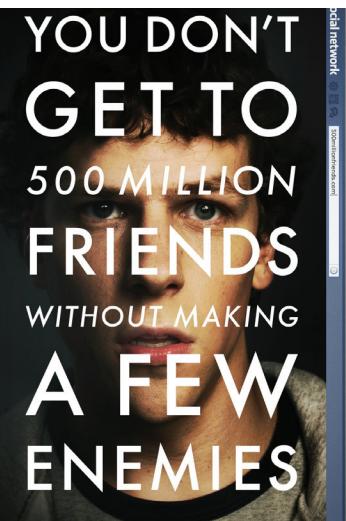
Price

For all this great food and service, this has been one of the cheapest meals we have ever happily paid for. 51 pieces of sushi for the low price of \$38, and a bento box of teriyaki, salad, rice, tempura, fruit, and 6 pieces of California roll for only \$6.95. Additional deals: 10% off for 1 day advance and free parking.

With Kitstaya Sushi just a 10-minutes bus ride away from UBC, it is a worthwhile place to check out.

ARE YOU PART OF THE SOCIAL NETWORK?

By Andrew Zeller



You may have heard there was a movie made about Facebook, or remembered its eerie trailer featuring an all girls' choir singing Radiohead's "Creep". But this is not "Facebook: The Movie!" It is not a two-hour commercial. TV and film journalist Jeff Jarvis called it "the anti-social movie" and an attack on new social-media technologies. Others have critiqued its lack of truthfulness in its portrayal of the founders of Facebook. But most have acknowledged that The Social Network is addressing something big... something bigger than 500 million people.

The Social Network is based on a nonfiction book from 2009 entitled "The Accidental Billionaires". The

author, Ben Mezrich, received inspiration from his consultant, Eduardo Saverin, one of the real life co-founders of Facebook. In the film, we meet the character of Eduardo as the best friend of fellow co-founder Mark Zuckerberg, Zuckerberg being the more infamous of the two. What starts off as a story of friendship quickly turns into a tale of greed, betrayal, and backstabbing... timeless themes of film, literature, and theatre. In reality, Mr. Saverin did sue Mark Zuckerberg after his ownership share of Facebook was dropped from 7% to 0.03%. Why would they do these things to each other? The film offers a few reasons. But ultimately in the end, it is up to you to choose who and what to believe.

Aaron Sorkin, who wrote the screenplay, is somewhat of a celebrity himself known for creating scripts with rapid-fire dialogue. Much of the film's character, tone, and plot reveal themselves through carefully written dialogue: a rarity in current Hollywood films. Director David Fincher and Aaron Sorkin have created a film that tackles the heroes/villains of modern day North American society. Yesterday's teenage hackers have become today's young billionaires. Should we be worried? Should you delete your Facebook account? This movie doesn't have the answers, but it asks many interesting questions.

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20 ARTS & CULTURE

(continued from page 17)



Welcome

France, 2010, 110 minutes

DIR: Philippe Lioret

A seventeen-year-old Kurdish refugee from Iraq is stuck in France after three months of travel, trying to get to his girlfriend in London. One of only two dramas in the festival, *Welcome* was a box office hit in France earlier this year. Speaking to the marginalized lives that Bilal and other refugees are forced to live, the twisted immigration system that is ruthless in thwarting them, and the moral dilemmas that ordinary French citizens have to solve when confronted by the injustice, as well as their own everyday problems, *Welcome* clearly defines the problems but offers no easy answers.



The Big Sell-Out

Germany, 2007, 94 minutes

DIR: Florian Opitz

A highly relevant film, given the current financial crisis throughout much of Europe, *The Big Sell-Out* follows individuals and citizen activists in four countries - South Africa, England, The Philippines, and Bolivia - as they struggle against the privatization of such presumably basic and public necessities as healthcare, electricity, water, and the national rail system. Seeking to show that privatization only hurts the poor in its drive for profits, the film raises the question: if governments can't afford the basics, and private corporations refuse to care, then who is left?

Petition - The Court of the Complainants

France, 2009, 124 minutes

Zhao Liang

Petition, by Zhao Liang, is a Chinese documentary that describes the social tensions between the Chinese people and the Communist government. In the film, petition is shown as the only way in which individuals can complain to the government. The growing status of China in the international community is, however, matched with an increase in ambition amongst high-ranking authorities. This leaves the rest of the Chinese community to suffer socially and politically. Despite the petitioners' attempts to voice their opinions through the government system, their hard work is rarely recognized or even responded to. Silent disappointment is augmented through one example after another as director Zhao Liang reorganizes the life of different petitioners to illustrate his opinion on the situation.



广东省高院依什么法将六十四岁砍死我女儿死囚改缓?
前朝历代 杀人偿命



13th Annual European Union Film Festival

Where: Pacific Cinémathèque - 1131 Howe Street.

When: November 26 - December 9

Admission: \$9.50 single bill / \$11.50 double bill, tickets available at box office (cash only) or in advance online (credit card)

For a complete list of films and showtimes, please visit [www.eufffilmfestival.com](http://eufffilmfestival.com).

Presented by Pacific Cinémathèque and the Consulates and Cultural Institutes of the EU Member States, the European Union Film Festival is Vancouver's finger-on-the-pulse showcase of acclaimed new and recent films from the other side of the Atlantic. Hosted this year by the Consulate of Belgium in Vancouver, EUFF13 features an exclusive collection of Vancouver Premieres, award-winning films, and international Oscar submissions.

This 2010 edition of the festival features entries from 23 of the European Union's 27 member states — each country selected the film that will represent them. Their choices include powerful contemporary dramas, prestigious literary adaptations, comedies, satires, historical pieces, touching coming-of-age tales, striking examinations of Europe's recent past, hair-raising thrillers, national hits.

Together, these exciting selections promise a lively, provocative, stimulating and entertaining state-of-the-Union celebration of the diversity, dynamism and accomplishment of contemporary European filmmaking.

**Of Gods and Men**

France, 2010, 120 minutes

DIR: Xavier Beauvois

Friday, December 3 – 6:45 pm

A powerful, poetic work rendered with great grace and intelligence, Xavier Beauvois's *Of Gods and Men* won this year's Grand Prix at Cannes, and has just been announced as France's official submission to the upcoming 83rd Academy Awards. The harrowing true story of a brotherhood of French monks in the highlands of North Africa who find themselves threatened by Islamic extremists during the Algerian Civil War of the 1990s. In French and Arabic with English subtitles.

**Landscape No. 2**

Slovenia, 2008, 90 minutes

DIR: Vinko Moderndorfer

Monday, December 6 – 7:00 pm

A provocative, prize-winning mix of noir thriller, horror film, and political drama, Vinko Moderndorfer's sophomore feature was likened to a Slovenian *No Country for Old Men*, and was Slovenia's official Foreign Language Film submission to this year's 82nd Academy Awards. The backdrop to his contemporary drama is a bit of unresolved history: the extra-judicial execution of Nazi collaborators in postwar Slovenia. The film won six of Slovenia's national film awards, including best film, director, and cinematography. **WARNING:** contains some extreme sex and violence.

**Worlds Apart**

Denmark, 2008, 116 minutes

DIR: Niels Arden Oplev

Saturday, November 27 – 9:00 pm

From Niels Arden Oplev, the director of the international hit *The Girl With the Dragon Tattoo*! Based on a true story, *Worlds Apart* tells the story of the daughter of a Jehovah's Witness who must choose between religion and love when she falls for someone outside her faith. Winner of several Danish film awards. In Danish with English subtitles.

14th Annual Eastside Culture Crawl

Eastside Culture Crawl Show Dates:November 26th, 27th & 28th, 2010
Hours for Friday: November 26th, 5pm – 10pm**Hours for Saturday & Sunday:**
November 27th & 28th, 11am – 6pm**For more information, please contact:**
Kimberly Plumley, Eastside Culture Crawl Media Contact at 604-781-9847 or kim@publicitymavens.com

In this three day celebration, artists open their studio doors to the public. Each year, people get out their walking shoes, head to the heart of the Eastside, and choose which of the 358 studios and 380+ artists they will visit. Through a recent expansion of our boundaries, we've brought in even more artists so be sure to check our brochure and map (in the program, the straight and online @ eastsideculturecrawl.com) before heading out. The variety of media you will find is astounding and includes: glassblowers, jewelers, painters, print makers, mixed media artists, furniture makers, photographers, potters, sculptors, and textile artists. Whether you're browsing, buying or just curious about an artists' process, everyone gets the chance to meet the creators, ask questions, and learn something new. With 10,000+ visitors, this

popular event celebrates multi-disciplinary art, education and fun!

Our mission is "to promote Vancouver's eastside artists and their work by fostering excellence, encouraging visibility and forging partnerships. The Eastside Culture Crawl Society brings arts to the community through the ongoing creation of events and programming that support the growth of eastside artists."

Echo Chamber at the CULTCH

The Cultch (1895 Venables Street)
November 21st 7pm-12am
Participating Crawl Artists \$10
General public \$15 (plus service charge)
Tickets available through the Cultch Box Office: 604-251-1363

'Wander through a Kaleidoscope of Performance, Art & Dance!' *The Echo Chamber* kicks things off on November 21st at the newly revamped Cultch. It's a fusion of live music, live dance, live painting and a curated exhibition. In this one night only event you will sway to the sounds of gypsy and indie rock, and be delighted by shadow puppets and improv.

An amazing line up of East Van performers: Mind of a Snail (shadow puppets, storytelling); Contingency Plan (dance); Maria

in the Shower (cabaret indie folk); Orkestar Slivovika (gypsy/balkan/belly dance); Archipelago (improv sound); Anything Cute (dance/trance DJ); Misterfireman (performance painting); Jess Hill (singer songwriter) and Wee Boy Pretty (indie folk/rock).

This is A ONE TIME ONLY event where you can dress up & get down!

Crawl Salon Preview Show

The Cultch (1895 Venables Street)
Exhibition Dates: November 10th – November 28th
For more information, contact: Alex Henderson at 604-837-0620 or by email at alex@hendersondrygoods.com

While you're at the Cultch, visit the Crawl Salon Preview Show. *"Process and Intent: The Making of Art"*, is an exhibition that showcases the process behind a finished artwork, through prototypes, sketchbooks, and works in progress. This unique show will feature the work of 15 artists working in a range of media. It's a unique opportunity to see what goes on behind the scenes of a finished creation.

For this show, as a preview presentation for this year's 14th Annual Eastside Culture Crawl, curator Alex Henderson has decided

to take the idea of the 'preview' in a more literal sense by showcasing the process behind some of the works you will see in the studios. This is a rare opportunity to see the prototypes, the sketches books and the works in progress that reveal a little more of the story of art and artists in our community.

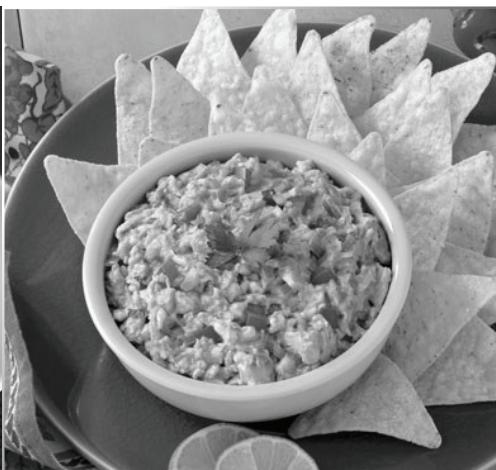
Siobhan Humston

www.humstonstudios.com
Back lane entrance, 1774 East Hastings St., Alley Pad Studio

Artist/Exhibitor Bio

Siobhan Humston is a full time visual artist, working predominantly in painting and drawing on wood and paper with acrylic, watercolour and graphite. The work itself is wrapped in and around elements of the natural world while investigating her concerns with the aspects in nature that struggle for survival and the fragile yet tenacious beauty that remains.

Siobhan received her BFA from CCAD in Ireland and she currently lives & works in her studio, a former factory in Vancouver's East side. The large, raw studio space allows her to delve into her creative practice and to continue to explore installation, sculpture, music and film.



Midterm Munchies

By Meredith Soon

Has midterm season wreaked havoc on your eating habits? Are you tired of buying take-out or gorging on sugary snacks to satisfy your neglected hunger after hours-long study sessions? Try these three delicious and healthy recipes and never be interrupted by your tummy rumble again!

Recipes provided by Allrecipes, the world's largest social networking site for food enthusiasts. Visit <http://allrecipes.com> for more great midterm snack ideas.

Recipe: Banana Tortilla Snack

Recipe submitted by LIZCRAY www.allrecipes.com

A simple snack to prepare when you're on the go. This recipe is also delicious with a sprinkle of cinnamon or with Nutella instead of peanut butter.

Prep time: 5 mins
Ready in: 5 mins

Ingredients:

- 1 (6 inch) flour tortilla
- 2 tablespoons peanut butter
- 1 tablespoon honey
- 1 banana
- 2 tablespoons raisins (optional)

Instructions:

Lay tortilla flat. Spread peanut butter and honey on tortilla. Place banana in the middle and sprinkle in the raisins, if using. Wrap, and serve. Serves 1.



Onigiri – Japanese Rice Balls

Recipe submitted by Li Shu
www.allrecipes.com

Japanese rice balls are popular snacks in Japan. They are tasty and adaptable—you can substitute grilled salmon, beef, pork, turkey, or tuna salad for the filling.

Prep time: 20 mins
Cook time: 30 mins
Ready in: 1 hr 10 mins

Ingredients

- 4 cups uncooked short-grain white rice
- 4 1/2 cups water
- 1 cup water
- 1/4 teaspoon salt
- 1/4 cup bonito shavings (dry fish flakes)
- 2 sheets nori (dry seaweed), cut into 1/2-inch strips
- 2 tablespoons sesame seeds

Instructions:

1. Wash the rice in a mesh strainer until the water runs clear. Combine washed rice and 4 1/2 cups water in a saucepan. Bring to a boil over high heat, stirring occasionally. Reduce heat to low; cover. Simmer rice until the water is absorbed, 15 to 20 minutes. Let rice rest for 15 minutes to allow the rice to continue to steam and become tender. Allow cooked rice to cool.
2. Combine 1 cup water with the salt in a small bowl. Use this water to dampen hands before handling the rice. Divide the cooked rice into 8 equal portions. Use one portion of rice for each onigiri.
3. Divide one portion of rice in two. Create a dimple in the rice and fill with a heaping teaspoon of bonito flakes. Cover with the remaining portion of rice and press lightly to enclose filling inside rice ball. Gently press the rice to shape into a triangle. Wrap shaped onigiri with a strip of nori. Sprinkle with sesame seeds. Repeat to make a total of 8 onigiri.

Guacamole

Recipe submitted by Bob Cody
www.allrecipes.com

This tasty dip can be made smooth or chunky depending on your taste. Serve with tortilla chip and salsa and sour cream if you like.

Prep time: 10 mins
Ready in: 10 mins

Ingredients

- 3 avocados - peeled, pitted, and mashed
- 1 lime, juiced
- 1 teaspoon salt
- 1/2 cup diced onion
- 3 tablespoons chopped fresh cilantro
- 2 roma (plum) tomatoes, diced
- 1 teaspoon minced garlic
- 1 pinch ground cayenne pepper (optional)

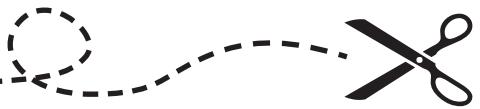
Instructions:

1. In a medium bowl, mash together the avocados, lime juice, and salt. Mix in onion, cilantro, tomatoes, and garlic. Stir in cayenne pepper. Refrigerate 1 hour for best flavor, or serve immediately. Serves 4.



campus style

by Rabi Sun



NAME: MIRAH
YEAR: ONE
MAJOR: GENERAL SCIENCE
DESCRIBE YOUR STYLE: HAPPY, FUNCTIONAL, COMFORTABLE, WARM, SIMPLE



NAME: KENDALL
YEAR: FOUR
MAJOR: FIRST NATIONS LANGUAGE
DESCRIBE YOUR STYLE: URBAN



NAME: JORDAN
YEAR: THREE
MAJOR: GEOGRAPHY
DESCRIBE YOUR STYLE: RELAXED & URBAN



NAME: CRISTINA (LEFT) & HANA (RIGHT)
YEAR: THREE (CRISTINA), ONE (HANA)
MAJOR: ASIAN STUDIES (CRISTINA), ENVIRONMENTAL STUDIES (HANA)
DESCRIBE YOUR STYLE: CASUAL



NAME: STEFANI
YEAR: TWO
MAJOR: MATH
DESCRIBE YOUR STYLE: MIX AND MATCH



“Our individual lives cannot, generally,
be works of art unless the social order is
also.”

-Charles Horton Cooley