

# scene

DECEMBER 2016

PG

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# scene<sub>PG</sub> FORWARD



## WELCOME TO THE NEW AND IMPROVED SCENE PG MAGAZINE!

Yes, yes, I know I said I was leaving the magazine behind to start my new company (UNLTD Media & Events – the first of many shameless plugs in this issue). Well, that was before my good friends at the Citizen and I came to a new agreement for this magazine. We both agreed that it was my passion that drove the success of the magazine, and we decided to work together to figure out a way for me to stay on board. The solution we came up with involved my company taking over the Scene PG magazine with the Citizen as a partner. What does that mean for you? A redesign, first and foremost, one of which I am very proud of our team for having created. You will also notice a move towards editorial content that is a little more edgy – check out our feature article on Shain Dusenberry to see what I mean.

As I was laying out the articles for this issue, I saw a common thread forming. There is an insane momentum in our city right now. New businesses opening up, old businesses making big changes, emerging artists. It is an electric time for PG and I am thrilled to be riding this wave. We spent a lot of time going through the original theme of new energy and looking at the men, women and teams profiled in this issue it became more and more apparent that it was something more. There is a marked change happening right now. Falling in line with this energy/change/momentum catalogued on these pages is the theme I am declaring for this issue. Welcome to the rebrand and relaunch of the Scene PG magazine. Welcome to the Revolution issue!

- Norm Coyne, Dark Overlord, Scene PG magazine

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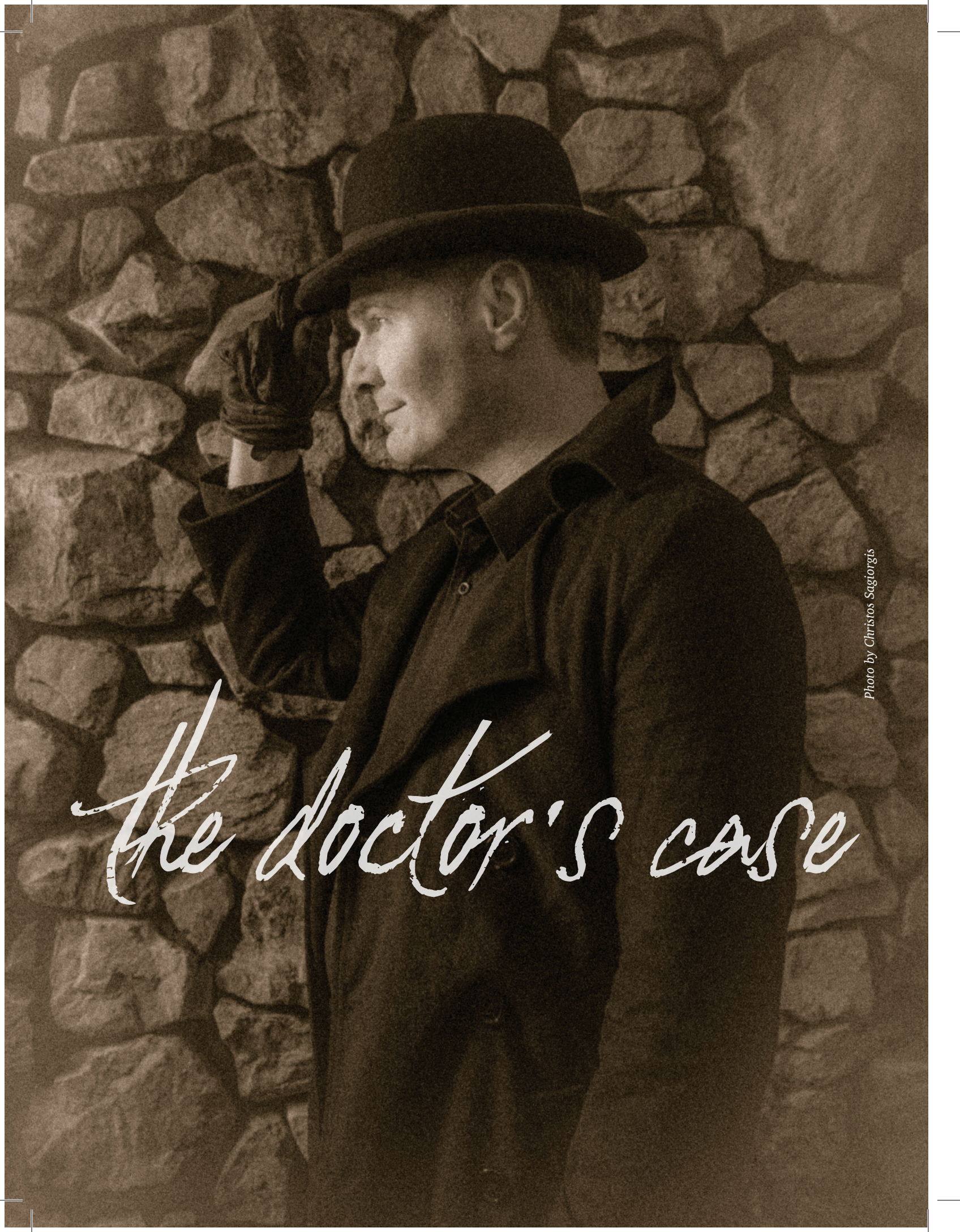


Photo by Christos Sagiorgis

# The doctor's case

*i believe there was only one occasion upon which i  
actually solved a crime before my slightly fabulous  
friend, mr. sherlock holmes.*

- Stephen King, *The Doctor's Case*

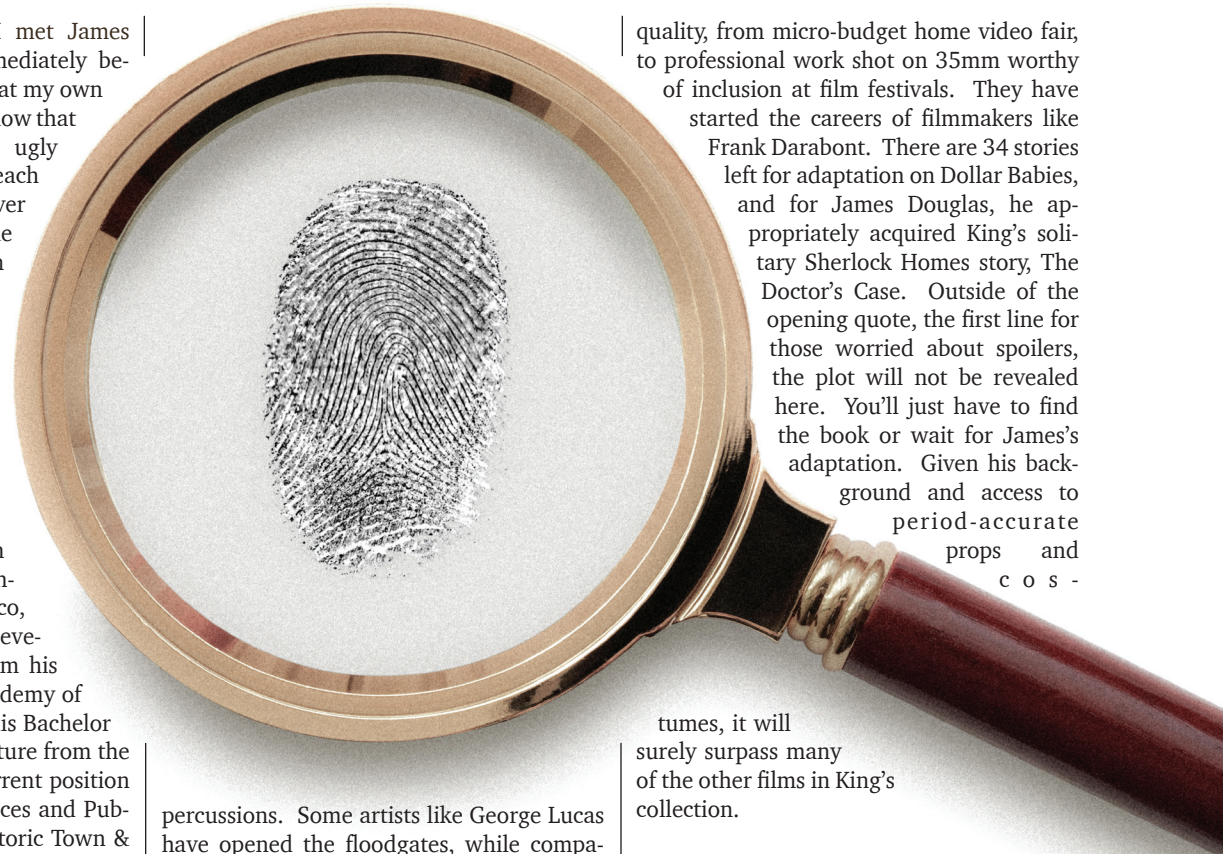
By Chris Dias

**T**he first time I met James Douglas, I immediately became ashamed at my own failures. You know that feeling as the ugly kid on the beach (if you were ever an ugly kid on a beach) and the more attractive, fitter version of yourself strides past—this is the literary version of that. There's always a bigger fish, and I hope to be there when David Fincher walks by us both. Appropriately, I will flatter and prattle here in the hope of some deflected glory.

It would take a picture's worth of words (or if you take his online Bio on [histrionicstheatre.co](http://histrionicstheatre.co), about 900) extoling the achievements of James Douglas. From his early days in the American Academy of Dramatic Arts in New York to his Bachelor of Arts degree in English Literature from the University in Victoria to his current position as Manager of Visitor Experiences and Public relations for Barkerville Historic Town & Park, James lives the arts. To list his many achievements would be equally protracted—short films, stage productions, murder mystery nights—but it's his latest project that has garnered so much interest, which is where *Dollar Babies* comes into this story.

Thankfully, I will explain that last statement.

Unlike some mainstream and/or commercial artists, there exists a small number allowing the exploration of their work by aspiring filmmakers with little to no financial compensation for themselves. The hoops can be minimal or convoluted, but the rewards are obvious—the ability to adapt a work from a major talent without the fear of legal re-



percussions. Some artists like George Lucas have opened the floodgates, while companies like Paramount try desperately to close them. With Stephen King, he founded the *Dollar Babies* project.


“Over the objections of my accountant, who saw all sorts of possible legal problems, I established a policy which still holds today. I will grant any student filmmaker the right to make a movie out of any short story I have written (not the novels, that would be ridiculous), so long as the film rights are still mine to assign.” [King, 1996]

...and for only one dollar. Not only that, but King personally screens the film, adding it to his growing collection of adapted work. The resulting films have a wide range of

quality, from micro-budget home video fair, to professional work shot on 35mm worthy of inclusion at film festivals. They have started the careers of filmmakers like Frank Darabont. There are 34 stories left for adaptation on *Dollar Babies*, and for James Douglas, he appropriately acquired King's solitary Sherlock Homes story, *The Doctor's Case*. Outside of the opening quote, the first line of for those worried about spoilers, the plot will not be revealed here. You'll just have to find the book or wait for James's adaptation. Given his background and access to period-accurate props and

tumes, it will surely surpass many of the other films in King's collection.

Filming is expected to roll in Victoria, Cottonwood House, Prince George, and of course, Barkerville. Michael Coleman (a Northern FanCon alumni and “Happy” on ABC's *Once Upon a Time*) will co-produce and star as Watson. James is also working on getting two other previous FanCon guests in supporting roles as well. Although one of the higher profiled projects for James Douglas, *The Doctor's Case* will surely not be his last.

This is a passion project, and given legal stipulations, one prohibited to turn a profit, thus a Kickstarter campaign is being created to support the production. Watch [thescenepeg.com](http://thescenepeg.com) for information on when fundraising goes live. 



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# OUT OF CHAOS EMERGES ORDER

—the discipline of soldiers in combat. There is fear before combat and fear after; it's during when training sets in.



**Written By Chris Dias**

There are public records available of what occurred. It was called Operation Zahara—the Battle for Panjwail. To Shain Dusenbury and others, it was the white school—an innocent label (referring to its color) now burned into the retinas of the survivors. Military reporters spin the yarn for drama—a double-stacked anti-tank mine propelling the axle of a light armor vehicle (LAV) into its driver. A rocket propelled grenade impacting between three soldiers. A LAV pushing hard come hell or high water in a desperate attempt to extract casualties. Three bodies, some virtually unrecognizable, being loaded into the back of the vehicle.



Main photo by Christos Sagiorgis. Inset photo submitted.

**It's moments like these Shain reenacts all too often.** Under normal circumstances, that would be referred to as repetition compulsion—an element of post-traumatic stress—where an unpleasant memory is caught in a loop, repeating as if occurring for real. Only this time, the recreation of painful events is done by choice. Shain acts as a paraprofessional for the Veterans Transition Network, a program he successfully passed through, where veterans receive therapy after returning from combat. The most effective element of this therapy is the potentially counterintuitive practice of re-enactment therapy. With the help of counsellors and paraprofessionals like Shain, individuals recreate the trigger of stress in an attempt to break the cycle. Participants adopt numerous rules in the actual event, not just their own, in order to gain perspective from different angles. Shain has recreated numerous events for other veterans. Shain Dusenbury joined the Canadian Armed Forces in 1996 at the age of 21, but would not leave the country for another three years. The interim was a mix of infantry training and vehicle operation courses, mainly focused on the AVGP Grizzly—a modest six-wheeled fighting vehicle commonly armed with a .50 caliber machine gun. Shain was no different than any of the other members of his battalion—he was just the one trusted with the keys to the truck. In 1999, he served a tour in Kosovo, during the peak of that conflict. Alas, the foreshadowing of potential conflict never occurred, and after a period of peace-keeping, surrounded by coalition forces, Shain returned to Canada. His contract up, Shain left the military, and adopted quickly to civilian life, a chapter closed with an uncertain future ahead. He had been out of the army for barely a year when September 11th occurred. While nations recovered and civilians began changing the channel away from daily news cycles, Shain reenlisted. No retraining. No bureaucracy. They wanted him. There was a war on terror looming, Canada was committing boots to the field, and Shain wore them well. He rejected another three-year contract and signed up for a 20-year contract. Not long after, he hopped on a plane...to Dubai. Dubai.

Even Shain admits it felt more like a vacation. On his return to Canada, he entered recce (or reconnaissance) and was promoted to corporal. Then in 2006, the call came. Shain Dusenbury was going to Afghanistan. It was clear from the inset this tour was not going to be like the others. It was the first official ground combat mission Canada had undertaken since the Korean war. Upon landing, Shain was immediately suited in his flak vest; the Kandahar base (or KAF) he was assigned to had been hit with rockets the day prior. This was not Dubai.

It's important to point out that the rules of engagement for Canadian forces were different than that of other armed forces. For one, Canadian military had authority to engage potential hostilities without the requirement of actually being fired upon.

**A suicide bomber attempted to strike back, but prematurely detonated in a civilian region nearby, killing over twenty people.**

That being said, no civilian casualties ever occurred by the hands of Canadian armed forces during their stay in Afghanistan. The men and women of the KAF were on guard every moment. Evening rocket attacks occurred with such regularity, some residents dismissed them as little more than an inconvenience. Such intrusions barely strained Shain's nerves, and he settled into this seven-month tour. Three weeks later, two rocket-propelled grenades passed between two vehicles in Shain's convoy, and his was the first to return fire. Improvised explosive devices had failed to disable any vehicles, and the convoy escaped without casualty. That night, there was another rocket attack. Everyone took it a bit more seriously...a bit, not too much though. Several months later, Shain and other mem-

bers of his unit were on a reconnaissance mission attempting to locate a bridge pass into hostile territory where heavier LAV-3s would follow when his unit came under fire from small arms and RPGs. Shain was driving an ECM vehicle—one that generates interference to disrupt wireless detonators, when an explosion resounded behind them. The commander, already on edge from having been shot in the back the day before (survived by the wonder of modern armor), found himself and another soldier pinned against a building. Shain drove his vehicle alongside to protect the unit from two fronts of enemy fire while the men

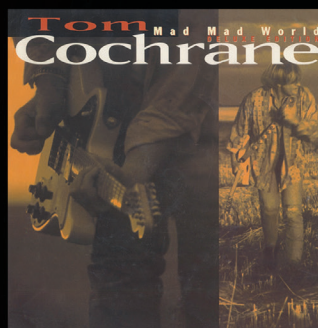
withdrew. Shain Dusenbury was mentioned in dispatches for his efforts that day—recognition from a superior officer. Shain casually downplays the acknowledgement, following the tested justification, “anyone would have done the same in that moment.” And then there was, August 3rd, 2006 Panjwaii. The white school. The first time Canadians were engaged in combat in Afghanistan. Shain's unit was providing assistance to Charlie company. He remembered the heat. More than 60 degree Celsius, so hot, soldiers were having difficulty even raising their weapons. Shain immediately recognized an unexploded IED near his location, but when they called for the EOD (Explosive Ordnance Demolition) vehicle, it was dis-



Photo by Christos Sagtorgis.

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abled by another planted explosive. Then the casualties began to mount—in the LAV that drove over the anti-tank mine, when a one-in-a-million RPG round landed amongst a group of soldiers, and even more just from the heat. Four Canadian soldiers had lost their lives, a dozen more were incapable of fighting.

It finally came down to a driver of a LAV who pushed into the school to provide cover to Shain and others. Grenades were tossed, rooms were cleared, and bodies were loaded into the vehicle. Canadian forces then attempted to withdraw, all the while tak-

spite not being suicidal, he had no value in his own life. Not long after, Shain began traditional treatment for post-traumatic stress. Unfortunately, PTSD affects people differently, and while some resist aggressively to therapy, Shain was closed in. He eventually found himself at the Sunshine Coast Health Center, a private addiction treatment facility that works with trauma counseling. From there, he discovered Marvin Westwood and the Veteran Transition Program.

It was here Shain found real progress in the form of reenactment therapy, recreating events around the white school, often assuming roles as other members of his unit. Every moment of the battle is paused, analyzed, and repeated. Only by understanding each perspective can the cycle of

being paid for their work. The program has also expanded to welcome members of other service professions including police, firefighters, and emergency medical personnel. One month after Operation Zahara, the white school would be hit again as part of Operation Medusa, a battle that would cost more lives though eventually resulting in success for the Canadian military. Shain was honorably discharged in 2011. He has never stopped serving. He still walks onto battlefields with other soldiers trained in war. His duty has never changed—reduce allied casualties. Stand for the men next to you. And that's it. That's all there is. **S**

Every moment of the battle is paused, analyzed, and repeated.

Only by understanding each perspective can the cycle of trauma finally break.

ing and returning fire. A suicide bomber attempted to strike back, but prematurely detonated in a civilian region nearby, killing over twenty people.

Shain survived. His tour over, he returned to Canada, becoming an instructor for both reconnaissance and “driver wheel”. He entered the junior leadership course, became the top candidate, and was eventually promoted to master corporal. But Shain had also begun to drink. Three years had passed since Panjwai, and memories were as fresh as if occurring yesterday. He admitted, de-

trauma finally break, as it was with Shain. He became such a devotee of the program, he later joined it as a paraprofessional, helping others with their reenactments.

By the time I finished writing this article, Shain had finished his fourth program as a paraprofessional, with a fifth planned for the new year. The practice of reenactment therapy is finally being accepted nationally, with evidence of its success spreading province to province. Alberta and Nova Scotia have similar programs running, and with funding, Shain and others are even finally

## To learn more about the Veterans Transition Network:

check out their website at [vtncanada.org](http://vtncanada.org) or contact Shain directly at [duze\\_666@hotmail.com](mailto:duze_666@hotmail.com)

Photos Submitted.





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# GREAT WHITE NORTH

Written By Chris Dias

In March of 1991, a little comic and sports card shop opened in an oversized walk-in closet above a craft store - a stone's throw from Pine Centre Mall. Up until then, it had been a table at the Parkhill Flea Market. After seeing the interest for what they were selling, Cameron Stolz moved into his first permanent location, a tiny 300 square feet. Cameron also brought on his best friend Tony Gambato, as store manager a position he has held for 26 years and counting.

A year later, Great White shifted down the hall and doubled in size...and hired me. (Technically I'm still employed, never receiving a termination notice. As I discussed this with Cameron, he stated I am in the reserves and could be called upon at any time.) At this location they brought in miniatures and anime, way before they became mainstays of pop culture. In 1996, Great White would double in size again. Tabletop gaming exploded, but this was nothing compared to their greatest acquisition...Lego. "We continued to have great success at Parkwood," said Cameron, "and as much as we liked being there, in order to support our customers and satisfy the demand for even more products, we had to move. This time to Pine Centre." And again, their size doubled.

It wasn't always an easy road. An expansion in 2009 was poorly timed, Cameron admits. "The economic downturn, combined with increased costs for the larger space, forced us to reverse course temporarily. We worked through

that thanks to our great staff and customers. We're always reactive. We refocused and learned from that."

Each time they moved, Great White would see its size doubled, and are doing it again. The new Great White, located at Spruceland, is now over 5500 square feet, with a second floor activity space the same size as their current Pine Centre location. As before, previous product lines are expanding with new ones being added. The focus this time is on the whole family with toys and games for all ages and interests.

"We always listen to our customers and want to provide what we couldn't before. We are now adding items to appeal to even more areas and that have greater cross-appeal, to include all ages and interests." This includes product lines for science, magic, and construction. Creative play with Calico Critters and Roominates. Cameron is also excited that they will be doing even more to support local artists, such as those found at Northern FanCon. "We've made an area available to artists to feature some of their creations and offer them for sale to the public."

But at the end of the day, the real credit for Great White's success goes back to its staff, whom Cameron repeatedly praises and compliments to everyone. "They are amazingly passionate about the store. Together, Tony, Mark, Terry, and Leah have been with me for over 55 years."


And with such a rock-solid team, I can't wait to see what the future holds for Great White. 

Photo by Bo Darnefaer





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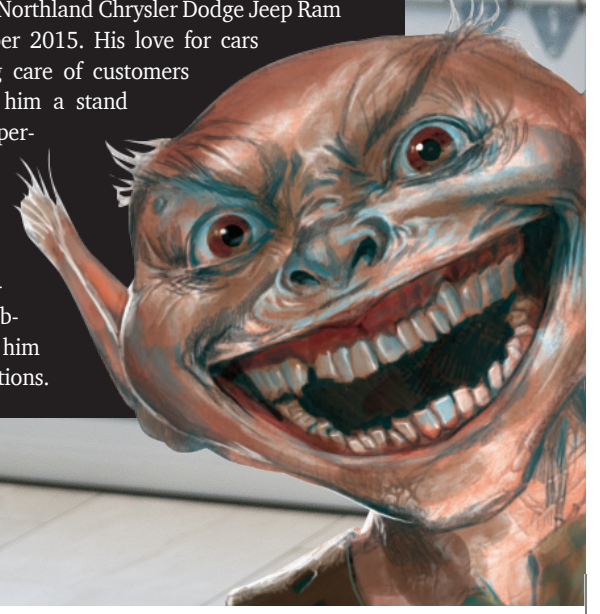
# BUYING A CAR

Photo by Christos Sagtorgis.

*Written By Chris Dias*

In the great white north, in the lands of snow, long nights, wildlings, and white walkers, you need a car. It's a massive purchase with a lot of stress attached to the buying process. Features, horsepower, the number and size of cup holders, buyers have so many questions about the whole thing. Scene PG supernatural correspondent Gobby McGobface seeks the truth!

Robbie Antoine moved to Prince George from Saik'uz First Nation which is located about 107 km's west of town; born and raised there, He attended Nechako Valley Secondary School. Always getting in trouble in school for talking and being "too social", car sales seemed like a great fit! Robbie joined the Northland Auto Group 5 years ago, moving to Northland Chrysler Dodge Jeep Ram in December 2015. His love for cars and taking care of customers has made him a stand out salesperson with a reputation of integrity. Gobby cornered Robbie to ask him a few questions.



**Gobby:** I'm not a Time Lord—I don't have all weekend. Why does it appear to take forever to purchase a car?

**Robbie:** Usually one of two things is going on — or maybe both: You're shopping on a weekend or you may not have all the documents and information you need to purchase a vehicle.

Foot traffic, or "Up's", at automotive dealerships are lowest on Tuesday's and peak on the weekends when most people have their days off. While there may be plenty of Sales Representatives on the floor, 20 to be exact, the bottleneck typically occurs at the finance and insurance office (also known as "the box" — we'll talk more about that later).

In the finance office, a manager will offer an extended warranty or other products and, of course, this is where you'll sign the sales documents. There are fewer Finance Managers than Sales Reps and each customer might be talking to one of the Finance Managers for average 30 minutes or so. While all this is going on, your new car is being cleaned up by our wash bay, gassed up and prepped for final delivery. If that process doesn't sync up exactly, you might have to wait a while longer for the car to be ready.

The other thing that takes time is, obviously, the deal itself. The average vehicle sale takes about four hours. Yes, it's a long time, and that's because there are a lot of pieces to it. You need to select a vehicle or "land on one", test drive it, have your vehicle appraised that you're trading in and figure out your buyout, agree on a price of the new vehicle you want to buy now, then pull your credit and get the loan approved. All of this takes time. If you forget a key piece of the paperwork, the deal comes to a halt. So, make sure you have the list below ready to go!

- **Void Cheque or Pre-Authorized Debt Form:** You can get this from your bank or in some cases online. This is used by the bank for your payments to come out of your bank account. Biweekly, semi-monthly or even monthly loans can now be customized to fit your needs.
- **Driver license:** You have to drive the car off the lot, so the dealer needs to know that you are a legally registered driver. The driver license also serves as identification for your cheque or other form of payment.
- **Registration for your trade-in vehicle:** If you are trading in a vehicle, you will

need proof that you own it. The Registration, sometimes called the "The Regi" shows that you are the owner.

- **Proof of Insurance:** To drive a new vehicle off the lot, you need to prove you have insurance on that vehicle. You can call ahead and set up the new insurance policy if you know which vehicle you are purchasing.
- **Buyout amount:** If you are trading in a vehicle that has an unpaid loan, you will need to bring the loan's amount in. Better yet, call the lender yourself and explain that you are trading in the vehicle and ask for them to email or fax you a buyout amount.

**G:** I'm obviously important; I own a train. Why can't they just give me the best possible deal?

**R:** It goes against one of the big rules of negotiating. If the Sales Rep did give you his best price, one of two things would happen: You would take that price to another dealer and ask them to beat it, or you wouldn't trust the first price and you'd ask for something even lower.

Now, there's nothing inherently wrong with comparing quotes or with healthy skepticism, but you can see why the dealer is hesitant to show all his cards at once.

That said, we are one of the biggest Auto Groups in Canada being a part of Auto Canada which means we are bucking the trend and offering a very competitive price upfront, so the tide may be changing.

**G:** What's going on when the Sales Rep takes the deal to the Sales Manager? I assume something involving The Force.

**R:** Most Sales Representatives aren't authorized to make deal decisions, such as determining a trade-in value or discounting the price of a vehicle on their own. They usually have to take a trip over to the Sales Manager (a process that's known as "visiting the tower").

Having 20 Sales Reps at Northland Dodge, more than likely the Sales Manager may be working out terms for other deals at the same time as yours. If you're shopping during peak hours, those deal discussions are stacking up like air traffic at Los Angeles International Airport.

Even if you are the only customer in the dealership, there is still no guarantee you'll be able to get a deal offer in a flash. If you're tak-

ing out a loan, the Sales Manager might have to run your credit to get your credit score. He'll call the Finance Department to get your interest rate, and then look up specials and incentives on the vehicle to make sure you're getting the right program offer for the right vehicle. Sometimes it takes a while to get all the information together.

**G:** Don't dealers make a literal ton of money on every new car, giant bags of cash with dollar signs on them?

**R:** Maybe in days past, but certainly not now. Some new cars, like the Dodge Dart and Chrysler 200, may have less than \$500 profit for the dealership when they are sold at full sticker price, which makes it tough to make enough to keep the lights on! These days, most dealerships work off of a volume based goal which means the more units they can sell the bigger, the bonus on most units. For sales, we get paid a flat (minimum) of \$250; in some stores, it's less! So, the days of Sales Reps making "a ton" of money is tough.

**G:** I get the feeling the employees of the Finance Department are terminators working for Skynet. Who are they?

**R:** Think of the employees of a nice restaurant: You have waiters, bartenders, and chefs and all do their own special job. And for the most part, they do that job only. Many dealerships use this same technique. They delegate different parts of the vehicle deal to different parts of the staff.

Most dealerships are firm believers in this kind of specialization. One group of people (Sales Reps) demonstrates the vehicle. Another group (Sales Managers) works out the sales price, trade-in values and calculate payments. A third group ties up the loose ends of a deal and does the final paperwork. That's the F&I Department.

These people have the task of making sure all the appropriate legal and deal documents are signed and sent to the right place. F&I employees are also the people dealerships usually use to get loans approved. On top of that, this is the group who double-checks the information that the Sales Rep collected. You don't want your name misspelled on your vehicle's loan or registration.

F&I people also sell extra products for your vehicle, like warranties or protection packages, which we usually recommend because in Prince George we know what our roads are like and these products only extended the life of your vehicle and keep in looking great! 🚗



# Kask

## LATE NIGHT DRINKS AND CULINARY DELIGHTS

*Written By Frank Peebles*

If you've been missing your friends in the last few weeks,  
the best guess is you'll find them soaking in a cask.

Or rather, a Kask.

No problem.

Photo by Christos Sagiorgis.



Photo by Christos Sagorgis.

**T**here's a 17-foot wooden plank table right down the middle, with plenty of seating and a lot of more intimate tables all around the room. You've got a space of your own just waiting. Don't worry about being late to the party. Late is what Kask does best. They open at 3 p.m. Tuesday-Saturday. Mid-week they are open till midnight, and all the way to 3 a.m. on Fridays and Saturdays. It's a unique schedule. No one else in the city has it. In fact, no one else in the province has it, and they had to lobby Victoria hard to earn the special privilege.

"We are the only one of our kind," said owner Ross Birchall. "We are the only food-primary location in B.C. that has a liquor license and is allowed to be open until 3 a.m. I had to work for months to get that designation approved, and it worked." The City of Prince George was an early supporter of the idea, which helped change the regulators' minds in Victoria. City Hall personnel knew that Birchall's proposal would change the face of the city's downtown, and inject a new kind of life into our local economy.

The business model looked a little like a restaurant, a bit like a pub, but it was sufficiently different from either one, so it opened on Nov. 18 as its own special thing. Kask serves beer, but only the craft-brewed kind and only fresh from a keg. Also, there is no live entertainment. The only outside stimulation is a pair of moderate TVs playing things like classic movies and occasional sports events. "Other places are good

at live entertainment. That's not for us," said Birchall. "People come here for the food, for the unique beer, and for the people. This is a place made for socializing. I love that people get up from their table and move around, talking to other people all over the room."

The place itself is a conversation piece. Most tables are made of B.C. maple slabs still wearing their living edges. Some are made of reclaimed cable spools. The brick walls were recycled from demolition projects. The bar shelves are cut from local birch. The beer comes served on blocks of wood reclaimed from old barns in Saskatchewan. The black-and-white photos on the wall depict industrial scenes from local days gone by.

"Right down to the decor, we at Kask embrace and celebrate the industry characterizations that created Prince George in the first place, and the people who fuel them to this day," said Birchall. The beer comes in a variety of glass-wear, but the most popular way to get some suds at Kask is to order a flight. That's a set of 10 mini-glasses in a cluster (there's a 5-glass option, too). Each flight vessel provides a different beer to sample. It's the perfect amount to drink yourself over the course of a visit with friends, or to swap around to learn new tastes and breweries as a group. About half the sudsy options come from all over the small-batch world, and the other half comes from the exciting new B.C. collection of craft brews. Some of the labels are from right in our own region.

The food comes in full menu form, and it, too,

emphasizes sharing. The kitchen team led by culinary genius Jonathan Letchford, known well in Prince George but brought back to the City from Victoria just for Kask, looks first to the local area for its ingredients. There are salads, wings, burgers, sandwiches, fries, desserts, and a number of specialty items handmade inhouse (kimchi quesadilla, pinche tacos, goa bhaji, Indonesian satays, etc.). The attention to authentic taste and nutrition makes Kask a standup new addition to the close-knit culinary family in downtown Prince George.

"We came out of the gate hot, with a full beer program, a full kitchen program, and as we go forward, we are going to continue to keep the favourites and mix in some new things," Birchall said. When the tall revolving Kask sign above the building went operational, its bold black-and-red vibrancy helped complete a key downtown puzzle. For the first time in recent business memory, all commercial spaces are occupied on Specialty Ave. - the block of 4th Avenue between Quebec and Dominion Streets. Kask was the last piece everyone was waiting for. It became a living example of the new momentum radiating out of the city's downtown core. Kask also expresses the idea that Prince George now has a social life every bit as stylish and contemporary as Yaletown and Gastown in Vancouver, the new pop in Victoria's urban core, Portland, Seattle's Capital Hill district, and now our very own version of vitality. It comes in the form of a dashing downtown, it comes in the form of warm spaces for warm conversations, and it comes in a Kask. **S**



# BREATHLESS VISION

Written By Chris Dias

Photo by Christos Sagiorgis.

*"And that's where they shot the dead dog scene,"  
Louise, Kim's mother, said as we approached one of the  
locations for the short film, Final Breath.*

The atmosphere was wet, muddy, and chilly. Rain blended with snow, making the drive somewhat precarious. We passed burning piles of what resembled garbage, a future shoot. I glimpsed across a barren frosted field to the cabin. It looked beyond dilapidated, seemingly moments from crumbling under its own weight, a forgotten vestige in a cold, dying landscape.

## A perfect day for shooting a horror film.

Umbrellas protected the precious camera equipment and the most important members of the cast and crew, like Kim Feragen, the director. This was her first film. "The idea came about when Norm (Coyne) asked me if I had ever done any film before," said Kim, "and I said I hadn't, but had always wanted to get into it." Despite said bolstering, the cabin was still in rough shape. Jagged wood and nails projected at odd angles. Every window was broken. Undisturbed mounds of hopefully dirt sat about. Animal skulls, cleaned with horns and mandibles, provided by Boneyard Skullptures, lay scattered on steps, shelves, and tables, bordering on nonchalant. A rifle leaned against a wall. Battery-operated tea lights twinkled down hallways, slightly compromising the suspension of disbelief. Despite that, the house was positively creepy; thank goodness it was daylight.

"What are we going to do if they come back?!" said the actress, slightly amplified from a previous take. This is how a film is shot, take after take until perfect. Kim's family owns the land, barely thirty minutes from Prince George. From a cursory anal-

ysis, it's looked dreary, helped by the late fall weather, unusable this time of year unless as a backdrop for a horror film. "Norm and I had two good story ideas and we put them both together to make our current script," said Kim. "It's based on some true events that I experienced as a young adult, so we cast the parts according to some of the actual people involved in the true events."

The cast and crew number less than twenty, with other members hiding out of shot, gripping chemical pocket warmers with pleyer-like kung-fu grip. Two actresses, Wakisha Williams and Melissa Flaterud, already in costume and bundled in coats, a stroke of red running down their foreheads, waited from the second floor. "I had never directed a film before," said Kim, "but because of my photography career, I'm used to directing people in photos, so that definitely came in handy having that experience."

*Jagged wood and nails  
projected at odd angles.  
Every window was  
broken. Undisturbed  
mounds of hopefully dirt  
sat about.*

Prince George has seen several movie productions, both large and modest, including that one glorious yet fleeting period where Hollywood film after Hollywood film found location here. I met Ben Affleck once. Shook his hand. True Story. No one cares. Unlike larger productions, it doesn't take long for Kim and crew to setup a new scene. They had been working all weekend at the cabin, max-

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he later admitted his role was cryptically titled “Raggedy Man”, described by Douglas as a “hillbilly sorcerer”.

After a few hours, the shoot finally migrated to the upper floor. Every inch of the house was being utilized, and the crew shuffled equipment to clear out of the shot.

“Final Breath, Scene 9C, take 1,” announced the clapperboard girl as she snapped down the arm on the slate, creating that iconic echo of a movie set.

It’s tradition and still required, though the crew weren’t utilizing traditional film cameras. Both men wielded advanced digital single-lens reflex cameras (SLRs), a common economical alternative over the costly ARRI and RED cameras found in big-budget productions.

Kim yelled for action, and two actresses drifted into view from around a stairway, a look of concern convincingly on their faces. They reset and go again. And then again. And then again. The monotony somewhat stains the allure of filmmaking—one must have a passion for the craft. At least this is not a Stanley Kubrick production. The natural light, their only source, was dwindling fast. Everyone piled into a bedroom marked

by a mattress topped by animal hides and red curtains on the walls. The shoot continued.

And to think this is only one of several sets utilized for this film. Obviously, none boast such ambiance as a battered and ominous cabin deep in the woods. Larger productions would be envious if they saw this. After sunset, the crew shifted back into town to film additional scenes, bound to return later tonight to the burning piles of garbage. From there, it falls on Kim and crew to edit and mix, to forge an actual film from the scattered scenes. Final Breath is more than a horror film. For many, it’s a call to arms, a declaration that Prince George was and still is a significant source of not only talented filmmakers, but of actors, cameramen, musicians, and obviously, spooky sets.

“We have had so much support from the community,” said Kim, “it has been amazing everyone just wants to help each other, and that’s why I love living here.”

**Final Breath will be made available on Telus Optik TV in the beginning of February as well as the Storyhive Website during the voting period. Kim also plans on a local viewing.**

imizing the budget granted to them by Storyhive, a Telus-sponsored program for funding emerging content creators in BC and Alberta. The cast was comprised of almost entirely women. Along with Wakisha and Melissa, listed in the credits as “mysterious girls”, the film also stars Sydney Hendricks, Madison Hill, and Cara Halseth. Melissa, Sydney, and Madison were pulled from Judy Russell’s Enchainement Dance Centre, while Wakisha and Cara both have theatre backgrounds. The only man in the cast is a veteran, James Douglas, a filmmaker himself, coated in makeup to resemble a raccoon. It was safe to assume James was playing the villain, and

Photo by Christos Sagtorgis.



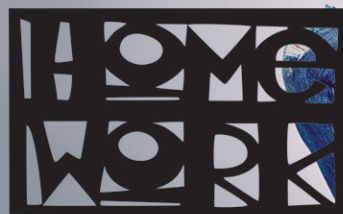


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Photos by Christos Sagiorgis.

Photo for cutout submitted. Top photo by Brett Cullen Photography.



# THE INFERIOR PLUTO

Interview with Devon Meyer, frontman of The Inferior Pluto

By Bryce Lokken, Celebrity Contributor

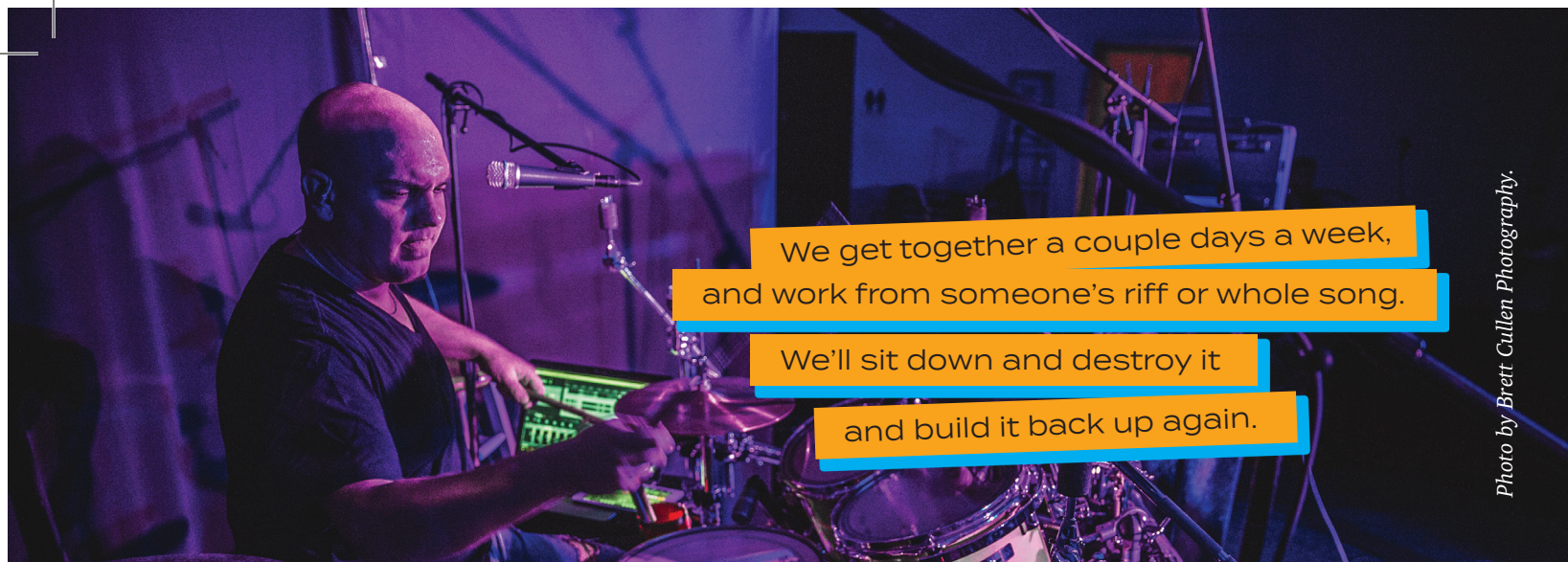


Photo by Brett Cullen Photography.

We get together a couple days a week, and work from someone's riff or whole song.

We'll sit down and destroy it

and build it back up again.

**AUTHOR'S NOTE:**

Devon and I were in Horses and Bayonets together, and he mostly hates me. Here is our pretty awkward phone interview.

**Bryce:** How's life?

**Devon:** It's alright. Got a new house.

**B:** You bought a house?

**D:** Yep.

**B:** Are you still managing at Dairy Queen?

**D:** Owning.

**B:** You bought it out?

**D:** Yep.

**B:** Can I have a job?

**D:** Hmmm?

**B:** Never mind. What's currently up with The Inferior Pluto?

**D:** Over the last couple months we've recorded like 20 demos, and we're kind of taking the winter off from playing, and getting ready to record a full-length in January, hopefully.

**B:** How do you have 20 demos and not a full album?

**D:** We keep changing what we want it to sound like. We're trying to make the

whole album one cohesive sound. We'll write a bunch of songs that fit together, but then the old songs don't fit anymore. We'll take parts of those old ones and tweak them, so it's taken awhile to get through and settle on the ones we want to use.

**B:** What's the current sound?

**D:** More progressive, sort of like a milder protest the hero.

**B:** What was the last iteration before this one?

**D:** Really heavy. Not much technicality, just heavy.



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**B:** Lyrically, who's writing?

**D:** I'm working on the lyrics primarily, but we bounce them off each other so we can work together before I finalize things. Making it a group effort. It's the opposite of our last EP because that was written entirely by me before anyone else was in the band.

**B:** Who's in the band now?

**D:** Myself, Cale Sharp, Nick Tindale, Marcus Hume, and Micah Green.

**B:** Micah was a student of mine when I taught guitar. He was the most obnoxious student I had. Is he still difficult as a human being?

**D:** No. He's doing a lot for the local music scene now.

**B:** Well now I feel like a jackass.

**D:** (Audible laughter)

**B:** What percent of practices is Cale late for?

**D:** I think a better question is what percent of practices has Cale showed up for.

**B:** Follow up then - what percent of practices does Cale show up for and what's his best excuse so far?

**D:** 10%. And his excuse is usually silence.

**B:** Classic Cale. What's the writing process like now?

**D:** We get together a couple days a week, and work from someone's riff or whole song. We'll sit down and destroy it and build it back up again.

**B:** How is your child?

**D:** Good. Hanging out, watching trains.

**B:** Like is there a movie called trains?

**D:** Thomas the tank engine. He's fascinated by it. It's kind of at the point where it seems like I have a really big pet, and if I feed it and give it something to do, it's fine.

**B:** Which band is better, you guys or The Burden?

**D:** I don't know if I should answer it.

**B:** Answer the question.

**D:** I'm personally not a fan of the Burden. But I wouldn't say we're better.

**B:** I'm putting that in the article.

**D:** Jake's gonna get so fucking mad and they'll never play with us again.

**B:** I'll just give him a noogie and tell him he has to.

**D:** (Audible laughter)

**B:** Anything you want to say to the readers of The Scene before I go make an omelette?

**D:** We're looking forward to playing shows once Cale is fully functioning again. And starts learning things. That's probably not the best way to word it.

**B:** I don't care, I typed it. OK GREAT HAVE A GOOD NIGHT. 🍳



Photo by Brett Cullen Photography.

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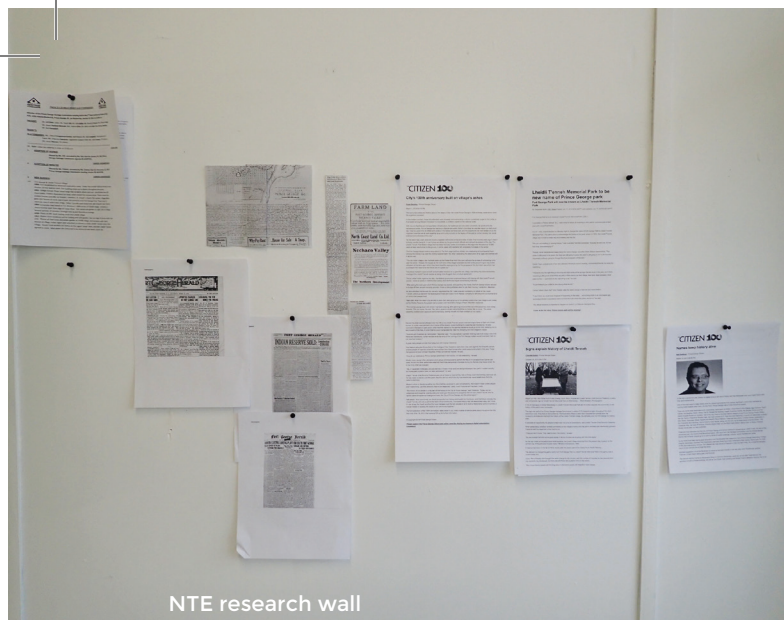


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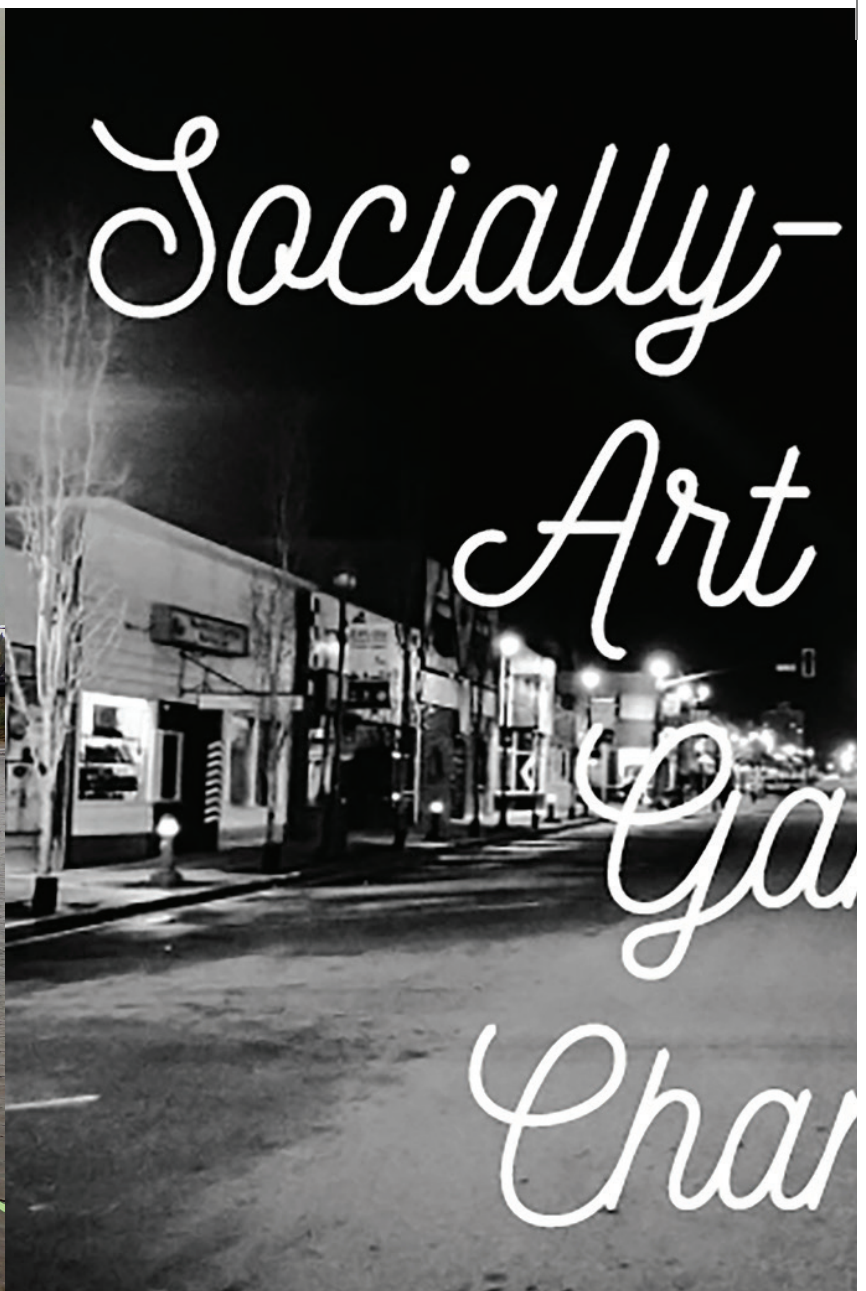
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NTE research wall



NTE artist at BC River's Day



Written By Roanne Whittecase

**Art has the capacity to be an impetus for change, exploration and innovation.**

**A**rt catalyzes expressionism, reflection, dialogue and action, and has the ability to construct space for empathy, relationships, values and autonomy of thought. However, the potential of art as an instigator and tool for change, relies on societies value and understandings of the impacts art can have. Here, socially or community-engaged art, or art applied as a social practice, has an ability to publicize arts capacity to establish, entice and inject social and civic change. Social art often stand as an advocate for challenging conventional or prescribed social “norms” touching on topics

that can be overlooked and/or antagonized by predominant attributes within an orthodox, cis, patrilineal, colonized mainstream society. Socially engaged artists often challenge social institutions and provoke or enact change, working to bring to life one of arts most engaging elements in change, its ability and versatility to create space for participative action.

Art in all forms can bring a convoluted and immense issue together to be presented in a way that can be understood, interpreted and connected to by large and diverse audiences, with socially-engaged art often providing a voice and platform for engagement by others. For artists, social art practice can facilitate the connection between artist perspectives and work and social issues or opportunities. Socially applied art can be an effective platform for artists to share an informed understanding or connection to a

topic through reflection, interpretation and interaction with others. Art in this form often poses and investigates questions around locality and connections to place, visibility and representation of people and issues, history and establishment, and the context in which issues are presented or underrepresented. Artists engaged in social art practice do so through many forms such as contemporary, visual/conceptual art, literary or performing arts. Art practice that explores and engages with community may include forms of research, consultation and collaboration in practicing information exchange, urban planning, gardening, place-making or through presenting information and/or questions in unique and thought provoking ways.

An example of socially-engaged art within Prince George itself is The Neighbourhood Time Exchange | Downtown Prince George



# Engaged as a me nger



NTE artists Rachel and Sarah Seburn



NTE art space

Balloon photo (top right) by Sphta Iliopoulos, remaining photos by Roanne Whitecase

project (NTEDPG), a partnership between Emily Carr Living Labs and Downtown Prince George that is presenting the community with a unique form of community-engaged art. The NTEDPG is a project that artist, educator and curator Justin Langlois established in his practice of exploring, researching and engaging in creative practice for civic and social change—justinlanglois.com. The project is unique in that it established reciprocity and connection between the project, artists and the community at the centre, understanding that to cultivate a creative way to revitalize a neighbourhood, the resources, as they put it, of a neighbourhood include the people, the history and the experience of everyday life, and that they are integral in the changing and revitalizing of a neighbourhood and community. The project brings with it an opportunity for place-making in the downtown community,

having already transformed a vacant space into a studio, event and sharing space, igniting conversation, connection and energies around socially-engaged art practice in the community. The NTEDPG model operates as an artist residency, connecting artists to community partners, where for every hour an artists spends on their own work they invest an hour of volunteer time to their community partner — neighbourhoodtime.exchange. The NTEDPG model creates a context for community partners and people to relate and connect to the project, the artist and project outcomes in a more personal, impactful and participatory way. Through the exchange of time and participatory interaction between the artist and community partners, both parties benefit for learning from each other, and with community and people more connected to the influences and messages that art can

cultivate the ability of art to ignite change is greater. Involving and engaging people and communities in participatory art can extend the sharing of knowledge and ideas, and creates space for dialogue and interpretation that can foster new perspectives and interrupt learned fallacy to ignite social activism. Communication, respectful debate, questioning of set doctrines and enhanced understandings of each other can empower and result in change. Racism, prejudice, bigotry, misogyny, xenophobia, are all learned behaviours, behaviours that critical change brought on by arts ability to evoke, inspire and change perceptions can be transformed or diminished. With socially-engaged artists investing their work and practice toward social and civic agendas, art can be revolutionist in empowering, advocating and catalyzing necessary change. **S**



# GAMEQUEST

WRITTEN BY KEL SYPOLNIK

**FUELED BY BOTH ARTISTIC CREATIVITY AND ADVANCES IN AFFORDABLE TECHNOLOGY, THE LANDSCAPE OF GAMING IS EVER-EVOLVING. IT'S CERTAINLY GONE THROUGH DRAMATIC UPEAVALS IN THE PAST: COIN-OP ARCADES, HOME CONSOLES AND PCS, ONLINE GAMING, PORTABLE GAMING, THE LIST GOES ON. TRADITIONALLY, THESE CHANGES CULTIVATE OVER THE COURSE OF SEVERAL YEARS. RECENTLY, THAT TIME HAS BEEN CUT DOWN DRAMATICALLY.**

Virtual reality, augmented reality, digital distribution, voice and face recognition, gesture control, wearable gaming, mobile and cloud gaming, touch screens, as well as the growth of indie development have all emerged in the last few years. Gaming and its accompanying culture is moving faster than even the media's capacity to report on it, with innovations considered blasé before reaching a mass audience. What used to be niche, taboo, and wasteful a few years ago is now commonplace, widely accepted, and highly monetized, with the global games market in 2016 finally crossing \$100 billion in revenue, the equivalent of 2,495 metric tons of gold, or more ironically, \$40 billion more than the total global arms market.

Not just limited to the digital medium, tabletop gaming has also found itself amid a renaissance. Games that have been around for decades and considered

unfashionable are suddenly resurfacing, reaching new peaks in their popularity. Dungeons & Dragons, Magic: The Gathering, and the Pokémon TCG (Trading Card Game) are flourishing with both seasoned gamers and newcomers coming together, often transcending generations. The simplistic board games of our youth like RISK, Sorry, and Life are being replaced by deeper, more thematic masterworks like Settlers of Catan, Betrayal at House on the Hill, and Terra Mystica. Seemingly each month, a new independent game blows past its Kickstarter goal, turning that creator's long time passion into not only a reality, but a profitable business venture.

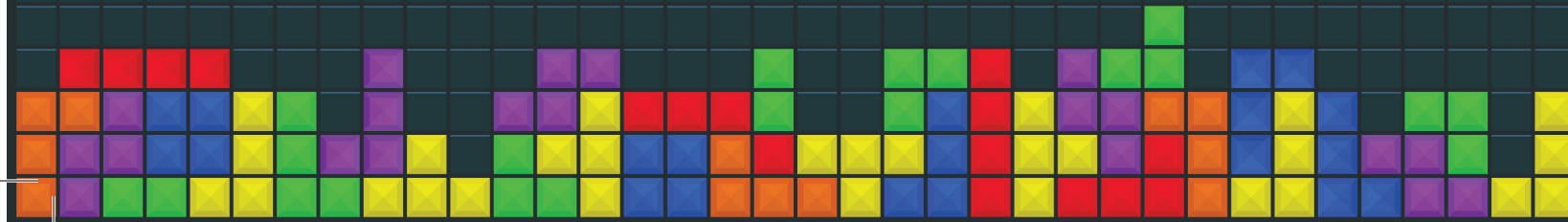
I've been enchanted by gaming and the culture that permeates it for as long as I can remember, living through and experiencing many of these revolutions first hand. I'm mature enough to yearn for the nostalgic ways of my youth: erroneously blowing into cartridges, patronizing video rental stores, and fastening UHF connectors to our "enormous" 17" Woodgrain Magnavox Television. Though considered old to some, I'm still young and savvy enough to debate on comment pages, sink hours watching a Twitch stream, and still wake up giddy with excitement on the opening day of E3 as if it was Christmas morning.

With all that's happened in the gaming landscape since its inception, there is no greater revolution than today's, that it

is now socially acceptable to be a gamer. While far from perfect, we've come a long way from the days of getting beat up at school for playing Magic on our lunch break instead of participating in sports, or being teased on the playground for spending more time with our TurboGrafx-16 than real people. Now you can attend post-secondary education and dedicate the entirety of your studies to game design. You can find meaningful employment in the industry as a programmer, artist, writer, voice actor, marketer, designer, director, or play-tester. It's not hyperbole to say you can reach an audience of millions willing to watch and interact with while you stream games via YouTube and Twitch. Organizations like Extra-Life and AGDQ (Awesome Games Done Quick) are raising massive amounts of money for charitable causes, simultaneously showing that nerds can be involved in social activism. E-Sports tournaments are boasting prize pools of more than \$15 million, more than the Stanley cup playoffs and the Super Bowl combined. Stadiums are being filled with fans. But on a much more personal level, there is now a much higher chance you'll relate to your peers through your enjoyment of Skyrim rather than being alienated by them. S

Photos Submitted

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# BLOODY GOOD TIME

Sure - it's December, but Halloween is one of our favorite times of year and there was some unbelievably wicked stuff going down in PG. Sick costumes, new venues and solid beats highlighted this year's craziness. Check out a few of our favorites from Two Rivers Gallery Menagerie: Twisted Circus, Carnevil & Haunting on Brunswick.



Photo by Christos Sagiorgis.



Photo by Christos Sagiorgis.

Photo by Jon Kyrein.



Photo by James Doyle

Photo by Jon Kyren

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## BB PHOTOGRAPHY & MP MAKE-UP ARTISTRY


Combining light and dark, bling and matte, weightless and heavy tones to create an emotion filled image full of movement.

Photography by Britt Bruneau of BB Photography, modelling by Lyndsay Gallo and makeup, hairstyling and costume design by Mandy Paavola these three ladies collaborated to create some dark magic.

Britt used some photography wizardry and physical light painting to create the magical backgrounds. The final images were created

with long exposure and Lyndsay had to stay absolutely still. Mandy created an overly dramatic makeup and hair design with hundreds of individually placed rhinestones.

This session was a great example of playing to ones strengths and creative exploration. Mandy's instagram page is MPMakeupArtistry and you can find her on Facebook at MP Makeup Artistry, Prince George.

Britt can be found on Instagram as well at BBphoto.graphy and her Facebook page is BB Photography. 

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Photos by Britt Bruneau. Hair & Make-up by MP Makeup Artistry.



# LOOKING FORE WARD

Article submitted

**F**ore Bistro & Patio has recently risen from the ashes of what used to be a clubhouse restaurant that catered exclusively to a membership. Over the past year, Fore has emerged with open arms to the community, and is proving itself as an excellent premium casual destination.

“The interesting part about Fore is that you have this big beautiful room with a food and beverage license than can operate from 9am to 3am, 7 days a week. And until now, it’s been largely unused by the community.” said Brock Gable, the new owner.

Built on the upper floor of Prince George Golf & Curling, Fore bistro takes the great

views and comfortable aesthetics of a clubhouse, and adds so much more. The large stage and dance floor create the perfect environment for entertainment of all types, from big bands, to DJ’s or comedy acts. When the dance floor isn’t hopping, the large projector screens are out around the room for sporting events, presentations, or anything else that can be imagined. This is all backed by a massive central bar and kitchen, serving up a wide variety of unique food and beverage options. Featuring Prince George’s only Wine Bar where you can order delicious premium casual wines by the glass, a draught beer selection consisting of local favorites and unique craft beers, and many other tasty concoctions. When you’re at Fore Bistro, you won’t be left thirsty.

Accommodate is an understatement given the bistro expanded capacity to support up to 300 people, with more spilling upon its expansive patio. It has become something special in the city of Prince George, combining the atmosphere and service of a pub with the ability to host customized gatherings of all sizes. With the holiday season upon us, it’s very likely that you know someone who will experience what Fore has to offer for small and large business Christmas parties. In addition to ca-

The large stage and dance floor create the perfect environment for entertainment of all types, from big bands, to DJ’s or comedy acts.

Fore Bistro and Patio also continues to draw alternative events including heavy metal and hip-hop concerts.

tered functions and casual service, Fore Bistro and Patio also continues to draw alternative events including heavy metal and hip-hop concerts such as an upcoming appearance by Vancouver’s own Madchild. Fore also hosts New Years Eve, and Halloween events that have gained notoriety for selling out, and being the go to party place in the community.

It’s hard to miss Fore Bistro & Patio, located near the centre of the city, at the cross of two major highways, and there is no reason not to consider Fore Bistro & Patio given its scope and location. And as said, it’s becoming easier to reach, with connecting roads now being paved that will meet up with Pine Centre Mall. 📍

Photos submitted



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# HUMMUS BROTHERS

Written By Chris Dias

*Clayton Riggan does not consider himself a chef.  
He is mistaken.*

Photo by Christos Sagiorgis.

**“I feel that term gets thrown around pretty loosely and should be earned only after years and years of fighting on the front line with your fellow cooks,” he says.** “Any smooth-talking food network junkie can walk into a restaurant with little to no experience and jump to the top.” What Clayton speaks of is not dissimilar to writers—that one can only be called such when christened by another writer. “You need to earn the respect of your co-workers, and I’ve fought many wars over my years, but that word always makes me uncomfortable.”


Clayton Riggan is the man dashing behind the pass-through at Hummus Brothers, currently attached to the Treasure Cove Casino. Despite critiques and criticisms, Hummus Brothers has survived, though not unscathed. And I know that...because I was one of the ones who scathed them. This is neither a review nor an absolution of the past. Consider it more a celebration of an optimistic future. When I began writing about local restaurants, one of my earlier reviews was Hummus Brothers

before their relocation. Back then, it’s full name claimed it a tapas bar. I’ve had tapas; it’s a broad category, though with some very specific requirements, many of which Hummus Brothers lacked. Admittedly, I was hard on the restaurant back then, having yet to restrict my subjectivity. However, one common point among my three reviews (I was thorough) was the high quality of its food. Someone in the kitchen knew how to cook. I only recently discovered who.

Clayton Riggan took on his first restaurant at the age of 21, a local pizza place called “Growlies”. Later, he spent ten years as a bar and kitchen manager for the Keg steakhouse, where he would meet close friend and future partner Kent Jomha. After a year of culinary training at The Art institute of Vancouver, in the summer of 2007, Kent and Clayton opened their own catering company, though eventually realizing the need for their own space to accommodate demand. Thus, Hummus Brothers was born in the spring of 2008. “Coming from a franchise background to a locally owned restaurant is tough be-

cause you are up against the big boys with deep pockets. Everyone thinks running a restaurant is an easy money grab, but it’s really long hours that usually takes its toll on your family life.”

No one will question Clayton’s dedication. Hummus Brothers survives and strives, entering its eighth year, even returning for lunch services, Monday-Friday, 11:30-2:00. Clayton and company are also planning on themed events at the restaurant (a Mexican night, a Japanese barbecue bash, and wine tasting dinners). However, the biggest change is with Clayton himself, moving from the back of house to the front, taking control of every aspect of the restaurant, hoping to bring a renewed energy to the restaurant through contests, events, and other social media promotions.

That shows dedication and passion indicative of being a chef. Clayton may not call himself one, but I think it can be presumed. “Don’t worry,” jokes Clayton, “we aren’t going to call ourselves a tapas bar again!” 

# RISING FROM THE ASHES



Written By Chris Dias

**T**here's a fire brewing inside of Betulla Burning, and the obvious coincidence of its name notwithstanding, I'm being completely literal. The classic pizza oven dominating the open kitchen—the one resembling a white World War 1 German pickelhelm (Google it)—has yet to be named, but that doesn't refute the fact that it's alive. A nearly constant fire has been raging within for the better part of a month, slowing seasoning the oven until it can safely manage temperatures in excess of 800 degrees. Putting that into perspective, that's the temperature of the surface of Venus. This is necessary to cook a pizza in ninety seconds flat. You might assume that an oven reaching such temperatures would be difficult to cool. Don't worry, as the oven, which until a

proper nickname is given, I shall from now on refer to it as "Klaus", will never cool... ever. The wood will be replaced, the ashes cleaned, but the heart of Betulla Burning will always be hot.

Moving from the actual fire to the allegorical one, although the restaurant did exist before the arrival of its head chef, it's been under guidance of Brian Quarmby where Betulla found its soul. I dare to say the fire that destroyed the previous iteration of this restaurant was fortuitous, allowing the discovery of Quarmby's talent and the implementation of his artistic vision.

By the way, the restaurant has both a Vitamix and a Sous Vide machine but not a deep fryer. I love that and wanted to get that out of the way before I got into the biographical portion of this article.

I had assumed Anthony Bourdain had cleaved the Greek god Ambrosia's forehead

with a double-headed Minoan axe, and Brian Quarmby emerged fully formed with a Wusthof chef knife in one hand and a stainless-steel French whisk in the other...but no. He's from Campbell River. He took his first cooking job at Laurel Point in Victoria as an assistant chef. A year later, he found himself at a restaurant with the greatest name ever, Choux Choux Charcuterie (told you), where he further refined his skill. However, it was at the famous Sonora Resort where Brian met his future sous chef, Warren Sunstrum. The following season, Brian shifted to Quail's Gate in Kelowna, working alongside the same winemaker currently fermenting fruit at Prince George's own winery, Northern Lights. Later, Brian was poached by Patrick Gayler of Mission Hill. And from there...it was Prince George.

I know what you're thinking. His wife's family lives here. He's stuck.



Photos by Bo Dannefaer

And every foodie in town all simultaneously just did a fist pump.

Brian was picked up by the Nechako Oyster Bar as a sous chef, a position that on day one was promoted to head chef, a process I assumed involved some form of Thunderdome. After its closure, Nancy Os scooped him up. It wasn't long Brian found himself the Picasso in the magnum opus that is becoming Betulla Burning. One of Brian's first directives was to make a phone call to Warren.

The new Betulla Burning represents the classic phoenix, superior to what would have come before. Under Brian's and Warren's uncompromising vision, it is turning into the manifestation of a city's desire to prove to the rest of the province that fantastic food the likes seen in Vancouver or Victoria can be found this far north. Trendy restaurants can survive locally provided the chefs ad-

here to their instincts and follow their passion by not adding discordant cuisine, oversized portions, or kilometer-long buffets.

Betulla is not a traditional pizzeria, not if you want seven types of meat as topping or cheese stuffed into the crust. Betulla grows fresh mushrooms and cures its own meat under the floorboards. It has shelves of homemade pickled vegetables. Produce and proteins are all sourced from nearby farms. Even the plates are local. With a patio garden being built, the plan is for Betulla to be completely sustainable by mid to late next year.

Betulla Burning is becoming the foodie destination. Combine that other successful restaurants, many of which are on the same street, and the case for progressive trendy restaurants succeeding in Prince George may finally be settled. **S**





Photo by Christos Sagiorgis

# THE NAME'S THE THING

By Chris Dias

**T**here exists a concept in historical theology that something does not exist until given a name. However, an idea, formless yet powerful, can enact change without so much as a headline. To quote the movie *Inception*, once an idea has taken hold of the brain, it's almost impossible to eradicate. For Norm Coyne, that idea was to create moments, the kind people remember fondly for years. This drive pushed Coyne and company into organizing creative local events, promoting the virtues of local businesses, and raising the alarm of all that's best of Prince George. But until recently, this idea still lacked a name. But as only an idea, it managed to bring William Shatner to town. That's right, one of the many achievements of this still unnamed enterprise was the creation of the successful and still running Northern FanCon, which on its inaugural launch brought such guests as

Shatner, John de Lancie, and Jewel Staite. It obliterated attendance estimates, and the following year, expanded further and included new guests LeVar Burton, Jason Mewes, and Brett Dalton. Outside of FanCon, this nameless organization also arranged the night activities at the Cariboo House during the Canada Winter Games—eighteen consecutive days of prime entertainment. This was only the tip of the proverbial iceberg, and in both 2014 and 2015, Prince George saw the Northern Taste market at CN Centre during Northern BC's biggest fair, the BCNE. The highlight of this weekend was the Iron Ore Chef challenge where local amateur and professional chefs battled it out on a stage emceed by celebrity host Bob Blumer. And then finally, in late 2016, Coyne staked his claim. He founded his own company to handle exactly what he had been already doing so proficiently. This idea had a name. UNLTD.

It's an abbreviation of "unlimited" in case you were curious. Not only would this new venture take complete control of 2017's Northern FanCon, having already signed up Kevin Sorbo and Judge Dredd himself, Karl Urban, but UNLTD is also running this very magazine, Scene PG. Recently, UNLTD helped organize the recent SIP Winefest, a week-long celebration of all things wine. An idea has a name. That gives it power. There are more local events to promote, businesses to celebrate, and stories to share. The newest projects include the #Storyhive-sponsored short film project *Final Breath*. This horror/thriller, directed by Kim Feragen and based on local events, was filmed locally around Northern BC. Another film project based on a Stephen King short story is in pre-production with the manager of public relations for Barkerville, James Douglas. And yet, these are only a sampling of the moments to come from Norm Coyne and UNLTD. 



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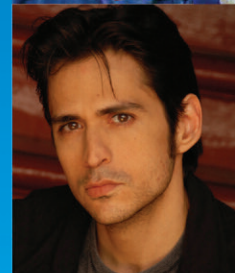
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