

Documenting
helplessness in
the Philippines
Page 6



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Photos by (from left to right) Ayelet Tsabari, Joy von Tiedemann and Jonathan Bloom



Verbatim

A role model for smaller towns

by FLORENCE HWANG

Even though I'm a Saskatchewan-born Regina resident now, whenever I visit Vancouver, I feel right at home – probably because I spent five and a half years living there. I didn't leave because I wanted to, but because of employment opportunities. I've now settled back into the prairie life, which was a bit of a reverse-culture shock.

Growing up in a smaller city like Regina, I was not exposed to many cultures mostly Canadians of European background with a smattering of Chinese, South East Indian and some Indigenous classmates. Sometimes when my mother would pack me Chinese meals, like wonton soup in a thermos, it would stink, and I would feel so embarrassed about. It was only as an adult that I realized that I was fortunate to have a delicious, hot and tasty meal over a cold-cut sandwich. Often being the only Chinese girl in my class (until high school), I was shy and found it hard to make many friends. I was teased for being different and, at times, bullied because of the colour of my skin or the shape of my eyes. I desperately wanted to be white and fit in.

The one place I felt more comfortable was at Chinese School. There I met other Chinese Canadian children who faced similar challenges. Some of them became good friends of mine, as we bonded over our struggle with our identity as children of immigrant Chinese parents. Our direct Western approach would often clash with the indirect Asian way of doing things. We also commiserated over our tests, homework and piano teachers. Yes, as an immigrant child, most of us had to take a musical instrument or two and Chinese school.

In high school I went to a church conference that was

See "Verbatim" page 6

Vancouver Writers Fest 30 years of including contested identities

by MASHA RADEMAKERS

Hundreds of international authors and book lovers will be celebrating the 30th birthday of the Vancouver Writers Fest, this year again hosted on Granville Island from October 16-22.

Jónína Kirton, David Chariandy and Ayelet Tsabari are three Canadian writers who will present their literary works throughout Granville Island's many venues. A common thread through most of their stories

is their experiences of dealing with mixed race and feelings of otherness, a recurring theme in their lives.

Identification

"You can recognize an author's identity by looking closely at his or her writing style," says Ayelet Tsabari, a Toronto-based Israeli novelist with Yemeni background, whose debut *The Best Place on Earth* was released in 2013.

"Israeli writing tends to be more sentimental, it steers less away from emotion and drama,

while Canadian writing feels a little more polite, which says something about the culture."

Tsabari is still startled about the success of her novel, which won the Sami Rohr Prize for Jewish Literature. "The success of my book feels kind of unreal. After my emigration, I had some difficult years in which I hardly wrote. I was in between cultures, places and languages," she says. A feeling that she was already familiar with in Israel, where she lived with her Jewish Yemeni family. "My mission in writing is to tell stories from

a 'Mizrahi' background, which is a term we use to describe the Jews that came from Arab and Middle Eastern lands. Growing up, I never saw myself in the books that I read, and so I wanted to create characters that are like me and my family," she says.

Contradiction

Although born in Canada, David Chariandy, writer of successful bestseller *Soucouyant*, also feels a strong connection with the background of his parents, who emigrated from Trinidad.

See "Writers" page 5

Also in this issue

Trading cards,
trading art
Page 7



On the eerie
side of life
Page 8

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Cultural Spotlight

Vancouver's Black Community honours a missing page of history

by YUSHENG CAI

With the removal of the Georgia and Dunsmuir viaducts approaching, Hogan's Alley Trust, a community-led nonprofit, along with the Western Front, an artist-run centre, is hosting conversations (Oct. 24 and Nov. 21) to honour Hogan's Alley, then-hub of Vancouver's Black community.

Hogan's Alley, where Vancouver's Black community thrived, was bulldozed in the 1970s to make way for the Georgia and Dunsmuir viaducts. The Black population has since been dispersed throughout the city.

"There isn't a very visible Black community here. And the question that I had [when I first moved to Vancouver] was, 'Where is the Black community?'" says Anthonia Ogundele, a planner by training and member of the Hogan's Alley Trust.

She started to learn the history of Hogan's Alley by looking at the displacement of the Black Vancouverites.

"I was interested in understanding what civic license or social license the city had at

selves over-policed or voyeured in public space, which could be traced back to before the erasure of Hogan's Alley.

"There has been a long-standing relationship or tension between the city and that particular space. In the early 1920s, the City of Vancouver rezoned the area. Residents of that neighborhood found it more difficult to upgrade their

Alley Trust, to bring the Black community back to life.

When Allen was a junior high student in Ontario, she was told by the guidance counselor that she wasn't smart enough for university, which turned out to be a common experience for Black people.

"When you asked Black people, people of colour in Ontario around my age group, 'What

“The viaducts dispersed the Black community across the region, which is why you don't see such a concentrated Black presence here in Vancouver.

Anthonia Ogundele, member of the Hogan's Alley Trust

homes. They found their garbage was not being picked up or different homes were being put into disrepair," says Ogundele.

The building of the viaducts was the last straw.

"There was a social cohesion that was there in the neigh-

borhood. They found their garbage was not being picked up or different homes were being put into disrepair," says Ogundele.

Redevelopment is uncompromising

For both Allen and Ogundele, the redevelopment of Vancouver's Black community shouldn't be compromised.

"This is not a battle being fought by anyone else in the city. It's not being fought by any other communities. It's a battle being fought and initiative being proposed by the Black community, because we are personally affected. We've been personally impacted by the past and the ongoing discrimination that is built into systems of power," says Allen.

Ogundele agrees. She says Hogan's Alley Trust has had conversations to spotlight the history and raise awareness about the five principles of the redevelopment, which are recognition, honoring, access and inclusion, security of tenure and land use, investment.

"It has to happen. I don't think any one of these principles can be compromised. Otherwise the integrity of the development falls and makes it like any other building here," says Ogundele. "Right now we are starting with having some conversations around the history of Hogan's Alley and understanding the nature of this work." ✍

bourhood. The viaducts dispersed the Black community across the region, which is why you don't see such a concentrated Black presence here in Vancouver," says Ogundele. "What has happened generationally is that there is a feeling of social isolation in the city which is a problem among all communities, but is acute within the Black community."

In a broader context, Black Canadians are facing gross injustice, which serves the motivation of Stephanie Allen, another member of the Hogan's



▲ Anthonia Ogundele, planner by training and member of the Hogan's Alley Trust.

that time to destroy the Black community and build the viaducts," says Ogundele.

Injustice facing Black Canadians

For Ogundele, Vancouver's Black people could find them-



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Mailing Address
Denman Place PO Box 47020
Vancouver, BC V6G 3E1

Office
204-825 Granville St., Vancouver, BC

Telephone (604) 682-5545
Email info@thelastsource.com

www.thelastsource.com

Founding Publisher and Editor-in-Chief Mamadou Gangué
Associate Publishers Saeed Dyanatkar (Digital), Monique Kroeger (Print)
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▲ Orange Beach, FL after Hurricane Ivan 22 September 2004.

Photo courtesy of FEMA

Exploring e-waste

by FLORENCE HWANG

Josh Lepawsky first became interested in the topic of e-waste (electronic waste) more than a decade ago through learning about Malaysia, which was building new cities devoted to upgrading the value chain in terms of digital technologies.

"I had been really intrigued how people talked about information and communication technology as if it existed in this ethereal, weightless other place. I started thinking about where things were made, by whom and under what conditions, realizing there's a whole tangible geography behind all of this. Through that work, I became very interested in the overall environmental impact of these technologies," he says.

Lepawsky works with the Department of Geography at the Memorial University of Newfoundland. He will be delivering his talk, *Text to Speech: Reassembling Rubbish: Worlding Electronic Waste*, on Oct. 20 at Simon Fraser University's (SFU) Harbour Centre campus.

New book released

Lepawsky's talk at SFU will be largely based on his upcoming book. He looks at already existing models of multi-billion dollar industries that require a number of safety demonstrations to be made by manufacturers before they even put their products on the market. If this process can be done in other industries, then they can do it in the information technology industry as well.

tributed in all kinds of objects including things like vehicles, cars and trucks.

"E-waste can become this very slippery concept that seems to be very straightforward, but it's very telling that certain types of devices come to be associated with that term. When a whole series of other devices, like refrigerators, ovens, appliances, becomes an issue for policy makers and law makers, they're confronted with this difficulty of how to legally define what they're trying to regulate," he says.

He uses the United States as an example due to its state jurisdiction. In two adjacent states, there might be two different lists of devices that count e-waste.

"And if you're standing in one state, a VCR for example, is considered electronic waste but the next state over, it's not. It's like this horrendous notion of blood quantum in critical race studies," he says.

Media in general, he notes, emphasizes what happens to post-consumer electronics and implies that getting rid of consumer electronics erases all of the e-waste generated by industries. He disagrees.

"That amount of waste [used to produce consumer electronics] vastly exceeds the amount of waste that we put into the waste stream as individual con-



▲ Overflowing e-waste.

Photo courtesy of The Wire Project

"That doesn't mean you can, pardon the pun, copy-paste what has happened in the automobile sector, food and pharmaceutical sectors. But if it exists in one place, it can be done in another. Those changes that took effect, like having seat belts, were not always required. It took decades of organized consumer action to get those sorts of regulations put in place," Lepawsky says.

He explains that electronics are ubiquitous but unevenly dis-



▲ Residents displaced from Old Fadama/Agbogboshie.

Photo courtesy of Discard Studies

sumers. Mining and manufacturing for electronics, the waste from those activities, is way more of a problem," he says.

The more Lepawsky studies about e-waste, the more interested he gets in it.

"The more and more I get into it and the deeper and deeper I go, it does start to extend in so many ways for other kinds of contemporary social economic environmental problems – so many other problems that are not e-waste but have so many similarities that you can start talking about them as well," he says.

For more information, please visit www.vivomediaarts.com



Recycling abandoned fishnets with sustainability in mind

by FLORENCE HWANG

More than 640,000 tonnes of commercial fishing gear is abandoned, lost or discarded in oceans annually in the world, according to the jointly issued report by the Food and Agriculture Organization and the UN Environment Program (UNEP). That makes up to 10 per cent of oceanic litter.

Abandoned fishing gear has become a global problem. Derelict nets are referred to as “ghost

too high and you can have an economic benefit and possible market opportunity?” says Martinez. “She created at the very end a very nice material guide for designers and other people interested in using the material.”

Looking for sustainable design solutions

Chang first became interested in this field after she saw a video on Facebook. She saw a few volunteers getting ready to dive into the water with tools, bags and cameras. In the video, she

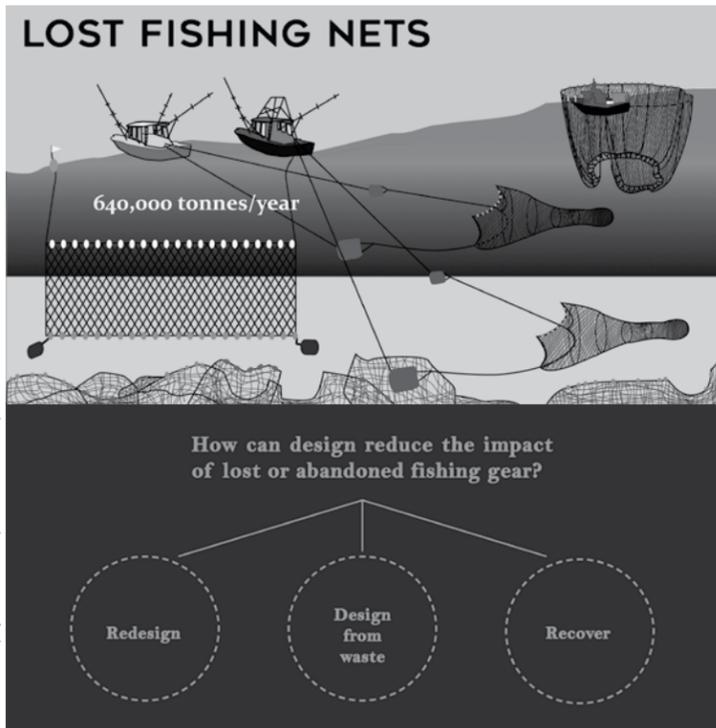


Photo courtesy of Kwantlen Polytechnic University

▲ Sherry Chang researches how to recycle ghost fishing gear into reusable products.

gear” or they are sometimes called Abandoned, Lost, or Discarded Fishing Gear (ALDFG). According to *Earth Island Journal*, about 50 or 60 years ago, nets were commonly made from biodegradable hemp or cotton. Synthetic, degrade-resistant materials such as nylon nets now can last up to 600 years.

Recycling discarded fishing nets

Sherry Chang graduated from the product design program at Kwantlen Polytechnic University’s (KPU) Wilson School of Design in spring 2017. She wants to address this widespread problem by keeping fishing nets from being discarded and recycling them into useable products. She experimented with polyethylene fishing nets by melting the material at different temperatures. Her instructor, Victor Martinez, was impressed with Chang’s project.

“She explored the possibilities of this material for a posterior life. What can you do with this material in very simple processes that do not get the cost

saw many large discarded fishing nets sitting on the seabed; some of them entangled marine species, and some of them got entangled by other discarded fishing nets.

“After these volunteers carried the bags out of the sea, they described how fishing nets in the oceans have caused lots of problems. The materials of fishing nets are strong, so they could cut into the fish’s skins, and some of them struggled to death trying to escape the lost nets,” says Chang. “There were many beautiful and colourful coral reefs that were covered by huge fishing nets, which were damaging the ecosystem around it.

“The oceans always looked amazing in the movies and on television, but in reality, they are not. I want to know more about this issue and explore this field. I believe there are solutions to reduce the harm done to our oceans and environment.”

While Chang was studying at Kwantlen Polytechnic University, she came up with sustainable design solutions that are also marketable for local and global economies.

She notes that collecting the lost fishing nets in the oceans is hard because they are barely visible, so talking to fishing authorities, fishers, and related organizations would help her to solve this problem in the first stage.

“I would like to talk to manufacturers and see if there are more possibilities to reuse this material. Moreover, feedback from end customers is important, so it would be beneficial to know how likely they would be to use products made of recycled fishing nets,” Chang says. ✍



Photo courtesy of Kwantlen Polytechnic University

▲ Sherry Chang, graduate of the product design program at Kwantlen’s Wilson School of Design.



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📍 MOSAIC Surrey Newcomers Centre, 200-7134 King George Blvd

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MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

The poster is for "A Ukulele Night to Remember" on Friday, November 17. It features a central illustration of a woman playing a ukulele, surrounded by silhouettes of other musicians. The text includes "RUBY'S UKES PROUDLY PRESENTS", "SHOW 7:30PM, TICKETS \$25 AVAILABLE IN ADVANCE FROM THE YORK THEATRE", and "PART OF THE PROCEEDS GO TOWARDS RUBY'S UKES UKULELE OUTREACH". At the bottom, it says "Featuring RUBY & SMITH and RUBY'S 70-PIECE UKULELE ORCHESTRA The York Theatre 639 Commercial Drive".

For more information please visit:
www.flickr.com/photos/kpunews/sets/72157689044039135

Day of the Dead party in support of Project Amigo

by NAOMI TSE

The Rotary Club of Vancouver Sunrise will be hosting a Day of the Dead party to fundraise for their international project of the year, Project Amigo, which provides educational assistance to impoverished students in Colima, Mexico.

According to Carlos Obregon, former president and current member of the Rotary Club, the club's mission is to partake in projects both locally and internationally and to foster friendships between members. After another member, Sheila Anderson, spread the word about Project Amigo, the Vancouver Sunrise chapter of the Rotary Club decided to take it on as their international project this year.

Founded in 1984, Project Amigo is a non-profit organization dedicated to improving the quality of life for disadvantaged youth in Colima by providing financial support and access to education. Colima is on the west coast of Mexico and Anderson says the area has a high population of uneducated migrant workers employed in the

sugarcane industry. The state is also home to Volcan de Colima, one of the most active volcanos in Mexico.

Education for everyone

Anderson, a retired lawyer, heard about the project when she was part of the Nanaimo North Rotary Club – another member was going to visit Colima, Mexico. As she and her husband enjoy travelling to Mexico and were going to be in the area at the same time, they decided to drop by and participate in part of the Christmas Work Week, a week spent both working and playing, exploring Mexican culture as well as experiencing the people's needs first-hand.

"We fell in love with the project and have been supporting it and visiting and donating ever since," says Anderson.

Anderson says teachers from the local elementary schools will ask their brightest students to apply for the Project Amigo scholarship program. If they are selected for the program, the scholarship will provide them with books and school supplies, school uniforms, tuition and transportation to school. The students must also

commit to maintaining a certain GPA, monthly community service and attend a homework club hosted by the project.

"The homework clubs make sure the kids are doing well and that there are no problems at home," says Anderson.

For the students attending university, Project Amigo has their own housing facility within walking distance from the University of Colima.

During Anderson's first visit in the winter of 2003, she spent 5 months as a volunteer coordinator.

"It's overwhelming in some ways how much good was being



▲ A Project Amigo scholar graduating.

Photo courtesy of Project Amigo



▲ Sheila Anderson, volunteer and supporter of Project Amigo.

done. I have gotten to know so many of the kids personally and it's almost like family," says Anderson, who has visited every year since.

Volunteering

Project Amigo also allows volunteers to visit for a Work Week. Volunteers can assist with projects such as installing

mini libraries, English tutoring or repair and construction work while simultaneously immersing themselves in the local culture and community. To participate, volunteers pay a fee that covers food, accommodation and transportation for the entire week but does not include airfare. Other ways to participate include sponsoring a child or donating funds towards scholarships.

"I wasn't expecting such a long commitment, but it was just one of those commitments that you make and when you see the results you can't not continue," says Anderson.

In hopes to raise \$5000 for Project Amigo, the Rotary Club will be hosting a Day of the Dead party at the Hellenic Community Centre on Oct. 21, 2017. The event will feature Mexican food, live music, a 50/50 draw, a silent auction and a live auction. One of the live auction items will be a Work Week. All proceeds will go towards supporting students in the Project Amigo program. ✂

For more information, please visit: www.rotaryvancouver.sunrise.ca www.projectamigo.org www.eventbrite.ca

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► "Writers" from page 1

"In both of my novels I have consciously explored what Trinidad represents to me. People sometimes do not see me as a Canadian, although I was born here. That is a real contradiction."

Many elements in his novels drop back on his own life. His new book *Brother* describes two Trinidadian brothers, living in Scarborough (Toronto) with their black mother.

"I grew up in Scarborough, and I've always wondered what my life would have been like if certain events took another turn. What would have happened if my parents were not able to provide. What kind of pressure would that have put on my brother and me?" wonders Chariandy.

Writing the novel was not easy. He worked for ten years on each of his books. "At first no one wanted to publish my debut book. People took notice of it only when it was nominated for awards," says Chariandy, who now teaches literature and creative writing at SFU. He supports new writers in their efforts, and tries to guide them through the hardships of their chosen career. "To become a writer is a difficult process that needs effort and dedication. I'd just like others not to encounter the same obstacles that existed for me," he says.

A person of between

Métish-Icelandic author Jónína Kirton also followed a long path before she graduated from the SFU Writer's Studio in 2007, of which she is now a member of the advisory board.

"As a girl I was not that interested in marrying and so I made my way through many careers. I worked ten years in banking, ten years in the airline industry and then I became a facilitator, enforcing child and social support. The only place I wrote was in my journals," she says. At one point, she even worked as a night-psycho on a

1-900 number when her son was a baby. "That psychic job did not last long. I lived many lives over the years and all these experiences offer no end of material for my literary work," says Kirton.

She is also highly influenced by her mixed background. "I write what it is like to be a person of between, to be what we used to call 'part Native.' A lot of confusion and rejection comes with being an indigenous woman with a white mother, especially when you're born in the fifties," she says.

Both of Kirton's grandparents from her paternal side were Métis, her ancestral roots originating in the Red River Settlement in Manitoba. Her maternal grandfather however, was Irish, and her grandmother of pure Icelandic blood. "Apparently, there are other Métis Icelanders in Manitoba, and I would like to spend next year studying in what way these two cultures differ from each other. A funny difference is that Icelanders are notorious for their bluntness but Métis are less inclined to say things directly and use a lot of storytelling," she says. Kirton feels very connected to both of her cultural backgrounds. "Even if I cannot speak the language or do the jig, my culture is in my blood."

Most of Kirton's books and poems are loosely autobiographical and describe her experiences with mixed race, but also her experiences with violence against women. At the Writers Fest, she will read from her second collection of poetry, *An Honest Women*, published in 2017. "I write about sexualized violence and how I could break those chains of dysfunction that were passed on to me. We all know that there are far too many murdered and missing indigenous women. I don't want to keep my mouth shut about that." ✂

For more information, please visit www.writersfest.bc.ca

Making of Duterte's Hell

by KEVIN VERGEL

Aaron Goodman, a Kwantlen Polytechnic University (KPU) faculty member, wants to give viewers the opportunity to see what it's like for the family and community of victims being terrorized by the extrajudicial killings in the Philippines through the mini-documentary *Duterte's Hell*. The film contains graphic and emotional scenes of the deceased and their loved ones.

Goodman had previous experience shining light on the lives of drug users when he produced *The Outcasts*, a photo-based documentary that humanized long-term heroin users taking part in Vancouver's first heroin assistance treatment program. The program was received negatively by the former Conservative government and shut down.

"There was a lot of derogatory rhetoric coming from the

Conservative government who were opposed to giving drugs to drug users," says Goodman.

Through these two documentaries, Goodman really wanted to draw attention to the issues that drug users are facing.

"[In Vancouver] with the denial of health care, which is a human rights violation, or in the Philippines, where the elected President has sanctioned the killing of thousands of drug users, I just wanted to do my part and help draw attention to the issue," says Goodman.

Luis Liwanag, a well-respected Filipino photojournalist, co-directed *Duterte's Hell* and worked with Goodman on a previous film 10 years ago. Goodman felt it was important for the documentary to be a collaboration, in order to be conscious and mindful of perception when telling stories.

"It's important to have a collaborative partner who has experience covering the subject. It helps to get the full story," says Goodman.

They began filming at the end of December 2016 and the film was released in June. It premiered this past summer at the Museum of Modern Art in New York. *Duterte's Hell* has been shown in the film festival circuit around the world.

Unfamiliar experience

"The Philippines is one of the most dangerous countries in the world for journalists. Approximately 79 journalists have been killed in recent



▲ Still from *Duterte's Hell*.

years. However, on this issue, there seems to be a lot of freedom for journalists to do their work and report on it," says Goodman.

Typically, reporters gather at local police stations around 10:00 p.m. and wait for calls to come in about killings. The reporters then drive at high speeds in a convoy, to the sites of the killings. Often, when they arrive, there are bodies of murdered victims on the ground where the police are investigating. Journalists are given the freedom and safety to go about work at a close distance.

"I wasn't afraid for my security. Someone could potentially

go haywire and fire bullets, but no one has been killed. What scared me the most was driving at high speeds, sitting in the backseat of a van without a seat belt," says Goodman.

Goodman and Liwanag's vision for the film was to create an immersive experience for the viewers in order to see the impact that these murders have on mothers, sisters, brothers, fathers and neighbours.

"These are often people who have nothing to do with drugs. Lots of children, minors and teenagers," says Goodman.

According to the online publication *Intercept*, since President Rodrigo Duterte was

elected in 2016, there have been more than 7,000 alleged drug dealers and users killed by police and vigilantes. *Duterte's Hell* depicts the helpless emotions of the people in the Philippines. Goodman hopes to leave a lasting effect with this film, in order to spark interest in those affected by drugs around the world.

"What I really tried to underscore is that these people are human beings, and a lot of them are suffering and we as a society have a moral responsibility to help them," says Goodman. ✍

The film is free and can be viewed on-line at www.theIntercept.com



▲ Aaron Goodman, documentarist.

► "Verbatim" from page 1

held in Banff. Youth from British Columbia, Alberta and Saskatchewan who were Chinese-born attended. I met some people who were raised in Vancouver. There were so many of them. They all seemed so cool and confident in their skin. They liked being Chinese Canadian. I wistfully wished I could have grown up in Vancouver. Some of the girls from Vancouver said they went to schools that were mostly Asian – a totally foreign concept to me. But when I finally did get to live in Vancouver as an adult, I did learn what it was like to be in a

and Asians in Vancouver. There was more variety of not just Asian food, but international flavours that I had never tried before. There was such a diversity in Vancouver and even mixed races, which I thought was so cool. People had such a range of life experiences and had such engaging and interesting stories to tell.

In contrast to this was the vanilla scene, in terms of culture, back in the day on the prairies. The only real exposure to multiculturalism was at an annual festival featuring food, cultural displays and dances. I think the growing multiculturalism will



▲ Growing up Chinese-Canadian.

community with more Asians and other cultures. It felt like I was less special, in a way, because I was now in the majority. No longer could I speak Cantonese in public and not be understood. I couldn't say to friends to look for the Chinese girl in the crowd. But, on the other hand, I felt a camaraderie with fellow Canadian-born Chinese

continue to expand as more and more immigrants continue to come to Canada in all centres. Vancouver was already diverse, but it can serve as a model for smaller communities learning to accommodate and embrace new cultures. With globalization, the world is being represented in even the smallest towns. ✍



MOSAIC Settlement Services
604 254 9626 ext 1010
clee@mosaicbc.org
www.mosaicbc.org/sip

**Public Service Announcement:
October 2017 Free Community Activities**

Changes to Citizenship Act

Get the latest facts about the changes to the Citizenship Act, including residency requirements, language proof, eligibility, etc. Guest speaker Darla Tomeldan is an accredited immigration consultant.

- 📅 Saturday, October 14, 1 pm – 3:30 pm
- 📍 MOSAIC Head Office, 5575 Boundary Rd, Vancouver
- ☎ Joy 604 254 9616 ext 1120 | jjhocson@mosaicbc.org

Citizenship Preparation (English/Chinese)

Join us for two 3-hour sessions to help prepare you for Canadian Citizenship. We will go over Canada's history, symbols, geography, governing system, the rights and responsibilities of citizenship, and other topics that may be part of your test.

- 📅 Tuesday and Thursday, October 24 & 26, 5:30 pm – 8:30 pm
- 📍 Tommy Douglas Library, 7311 Kingsway, Burnaby
- ☎ Angel 604 438 8214 ext 104 | atse@mosaicbc.org

Homework Club for Newcomer Youth (Grades 10 – 12)

- 📅 Saturdays, until December 9 (except November 11), 1 pm – 4 pm
- 📍 MOSAIC Highgate Office, 310-7155 Kingsway, Burnaby
- ☎ Angel 604 438 8214 ext 104 | atse@mosaicbc.org

BC High School Graduation and College Admission (Korean)

- 📅 Thursday, October 12, 10 am – 12 pm
- 📍 Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby
- ☎ Michelle 604 438 8214 ext 123 | mpark@mosaicbc.org

UBC Medical, Dental and Pharmacy Program Admission (Korean)

- 📅 Saturday, October 14, 10 am – 12 pm
- 📍 Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby
- ☎ Michelle 604 438 8214 ext 123 | mpark@mosaicbc.org

Culture Connection Conversation for Korean Speakers

- 📅 Monday and Thursday, October 23, 26 & 30, 10 am – 12 pm
- 📍 Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby
- ☎ Michelle 604 438 8214 ext 123 | mpark@mosaicbc.org

How to Apply for Canadian Citizenship (Korean)

- 📅 Friday, October 27, 10 am – 12 pm
- 📍 Brentwood Community Resource Centre, 2055 Rosser Ave, Burnaby
- ☎ Michelle 604 438 8214 ext 123 | mpark@mosaicbc.org

MOSAIC is a multilingual non-profit organization dedicated to addressing issues that affect immigrants and refugees in the course of their settlement and integration into Canadian society.

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Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled workers – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

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PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

Please call 604-324-7733, go to www.pics.bc.ca, or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.





SKILLS TRAINING CENTRE

Sept - Nov 2017 Schedules



2017





	Sept	Oct	Nov
Basic Computer Skills Training - English \$350 * 3 days	5,6,7		7,8,9
Basic Computer Skills Training - Arabic \$350 * 3 days		3,4,5	
Customer Service and Cashier Training - Arabic \$350 * 3 days	19,20,21		21,22,23
Bank Teller Training \$350 * 3 days	26,27,28		28,29,30
Computer Skills for Office Administration \$600 * 5 days		23-27	
Customer Service and Cashier Training - English \$350 * 3 days	12,13,14	17,18,19	14,15,16
Supervisory Skills Training \$600 * 5 Saturdays	Aug 12-Sept 9	Sept 30-Oct 28	

Contact us
604-547-2010

- Courses are scheduled from 9:30am to 3:30pm on weekdays.
- **Location:** DIVERSEcity at # 13455 - 76 Avenue, Surrey.

- To register: Email to Skills Training Centre at skillstraining@dcrs.ca.
- Please include full name and contact number and email, or call (604) 547-2010
- Please note: Schedules and location are subject to change.
- **Refund Policy:** Full refunds are given upon cancellation 48 hours prior to start date. No refunds are given once the training has started. There is an option to allow the client to take another scheduled class, upon agreement with the referring Case Manager.

DIVERSEcity Community Resources Society #1107, 7330 137 Street, Surrey www.dcrs.ca/jobs

Art trade made simple

by VINH NGUYEN
& BONNY BUNG

Resisting the attachment of monetary value to art, Lena Tan creates cards that can only be traded for other art cards while opening a non-judgmental space for expression.

Tan's exhibition this October, *Micromeditations: Artist Trading Cards*, invites people to come and trade cards of art. At the talk, she will explain what an Artist Trading Card (ATC) is, why people make ATCs, the philosophy behind these cards and what her art exhibition is about.

making them does not require special skills or materials, they are not critiqued or judged. In other words, anyone can make these trading cards, says Tan.

The artist also feels art's value should not be solely based on a price tag.

"The validity of an artwork is not defined by the price in the marketplace. Art has an intrinsic value in that somebody [made the] art – that's what is traded and not sold," says Tan.

Opening art to all

Tan believes that everyone's art is equal. "Because [ATCs] are traded one for one, we don't recognize one person's art as more valuable than another

“The validity of an artwork is not defined by the price in the marketplace. Art has an intrinsic value in that somebody [made the] art – that's what is traded and not sold.

Lena Tan, artist

ATCs are the size of a sports trading card: the card is two and a half by three and a half inches. "When you make a card, you would basically make a design or some collage. [...] And then you sign the back of it and that's what an ATC is," Tan explains.

The concept of ATCs

ATCs are created for the purpose of trading art with others. For Tan, ATCs represent a movement that compels people to question art and who an artist is.

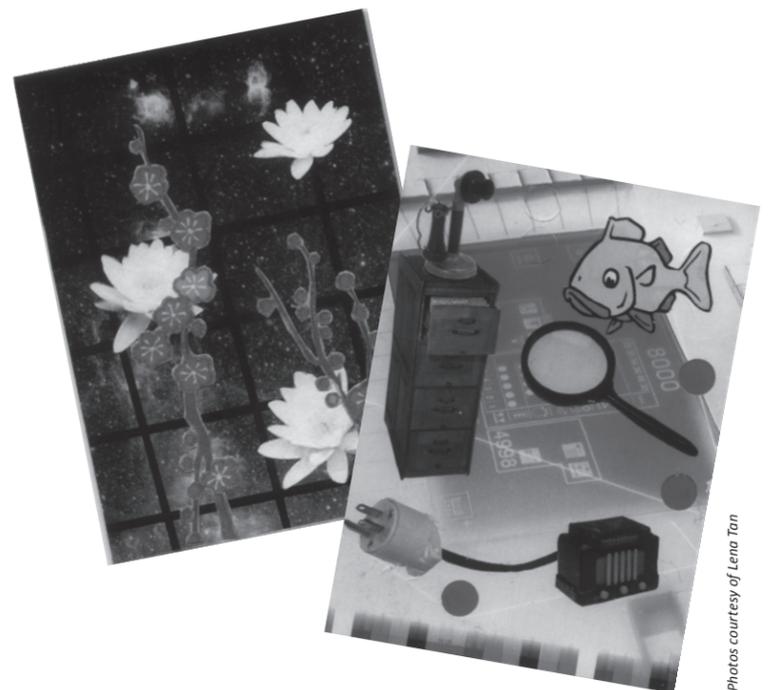
Tan expands the philosophy more extensively. "The ATC philosophy says anybody can just express themselves through art [and] make use of any techniques they want, any

person's art. So you give one card, you get one card back, no matter who you are," she says.

For Tan, ATCs provide an avenue for a spontaneous expression of her world view, which includes the social, political and environmental, and also for enjoying the work of other creatives. She hopes to share this the inclusive world of ATCs with those who come to her talk.

"I would like to encourage anyone to come. If there's children, it would be great. I think children make really nice cards", says Tan. Art materials will be provided during the event.

Tan hopes that everyone will make their own cards during



Photos courtesy of Lena Tan

▲ Art for art: an inclusive approach.

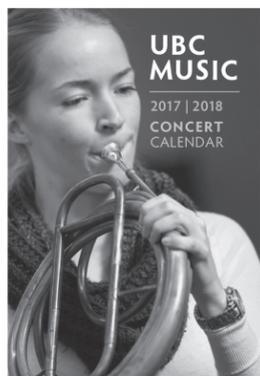
sort of materials and they don't recognize any rules that are set by somebody, somewhere," she says. "And so anybody can think of themselves as artists and anyone can just make art."

Tan also notes that the trading cards are not for sale but free for everyone to trade because, according to the philosophy of ATC, art should not be treated as a commodity nor should it have to conform to the hierarchy and standards of the art establishment. ATCs create an open a space for expression:

the event and have a card to trade. ☞

Micromeditations: Artist Trading Cards will be featured at the Britannia Art Gallery (Vancouver Library, Britannia Branch) throughout October. Tan will also be delivering a talk at the same location on Oct. 25, 7pm. For specific exhibition dates and times, visit www.vpl.bibliocommons.com/events

Lena's website:
www.electronicserendipity.com



Celebrating Milestones, New Faces and Special Guests with the UBC School of Music 2017-2018 Concert Season

Vancouver - The **UBC School of Music** announces the 2017-2018 season of performances and special events by our ensembles, faculty, and guest artists. This year we are both celebrating past milestones and welcoming the future, including our new faculty member, distinguished clarinetist **Jose Franch-Ballester**.

80 • 70 • 50 • 30

80 Years

It's a big birthday year for UBC Music Professor Emeritus **Robert Silverman**. The School helps him mark this milestone with two performances: as concerto soloist with the **UBC Symphony Orchestra** on November 10, and as recital soloist in the **Wednesday Noon Hour** series on February 28, 2018. Looking to the future and the next generation of performers, we are delighted to announce the founding of **The Robert and Ellen Silverman Piano Concerto Competition at UBC**. The inaugural competition will be held in Roy Barnett Recital Hall on March 2, 2018.

70 Years

In 1947, the first academic courses were offered in the **new Department of Music**. In the earliest years, celebrated Canadian violinist **Harry Adaskin** (first department head at UBC) and pianist **Frances Marr Adaskin** began giving concerts at noon on Wednesdays, a tradition that has evolved into the current concert series.

50 Years

The Music Building opened in 1967. Our **Wednesday Noon Hour** series celebrates this anniversary throughout the year, starting with a special season launch concert on September 20. This concert features performances by **Terence Dawson piano**, **Eric Wilson, Laine Longton**, and **Oskar Falta cello**, accompanied by a chamber orchestra conducted by **Jonathan Girard**.

20 Years

The **Chan Centre** is celebrating its 20th anniversary with their own special season of concerts. The School of Music is pleased to salute this magnificent hall and important anniversary all season, including a celebration concert: **20 Years of Opera at the Chan Centre** with the **UBC Opera Ensemble** on April 3rd.

New Faces and Special Guests

New UBC School of Music faculty member and acclaimed Spanish-born clarinetist **Jose Franch-Ballester** will be featured as concerto soloist with **UBC Bands** on February 9, featured in the **Music on the Point** concert in a Mozart quintet with the **Borealis String Quartet** on October 20, and in a **Wednesday Noon Hour** concert with **Keith Hamel electronics** on January 31.

Special guest **UBC President Prof. Santa J. Ono** will join the **UBC Symphony Orchestra** as the narrator for Prokofiev's *Peter and the Wolf*, under the baton of conductor **Jonathan Girard** on December 2. The concert also includes works by Poulenc and Stravinsky.

On March 31, **UBC Choirs** and **UBC Symphony Orchestra** perform Bach's masterpiece *St John Passion*, conducted by **Graeme Langer** with guest **Derek Chester** as the Evangelist. This magnificent work is a fitting finale for a year that both honours the past and looks forward to the future.

A PDF of the entire season and up-to-date online event listings are available at www.music.ubc.ca.



Photo courtesy of Flavia Chan

▲ Flavia Chan with one of her public art pieces.

Illustrator tackles bad luck and Halloween

by MONIQUE KROEGER

Flavia Chan wants to lead audiences *Down the Eerie Path*. The exhibit came together when Chris Bentzen, owner of Hot Art Wet City Gallery, approached her to help him organize a show at Makerlabs.

"We knew the opening date would be Friday, October the 13th, and so we decided on a spooky theme to celebrate the famous day of bad luck as well as Halloween," says Chan.

Ghosts will also be part of her artwork.

"I'm really scared of ghosts," says Chan.

Fellow artists Kristian Adam, Russell Alton, and Megan Majewski, will tag along to explore the eerie path Oct. 13–Nov. 11.

"I'm excited to see what they conjure up for their artwork," says Chan, who majored in illustration at Emily Carr University of Art & Design.

Early influences

Chan, who came to Canada at the age of four, was born in a tough neighbourhood in New York City and had to stay home most of the time. Her mother noticed her artistic talent and encouraged her by supplying her with art materials as much as she could. Chan started to draw as part of her daily routine.

"My early childhood days really helped me focus on devel-

her and her sister to engage in.

"I would wake up, watch TV, look at picture books and draw, then I'd watch more TV, read, and draw even more, and the next day would be basically the same all over again," she says.

When Chan lived in NYC, the picture books were kept in an unused, unplugged extra fridge that happened to be stored in the basement suite in which the family lived.

"We didn't have a lot of extra spending money to truly furnish the space to our liking, so my mom got creative with what was already there. She moved the fridge into our bedroom and stored all our precious books in it," she says.

Stories and the emotions they can convey are at the heart of Chan's illustrations.

"It amazes me that the story of a fictional character, either written in words, illustrated in a book, or animated by hand can move someone to tears and laughter," she says.

Letting go is also part of Chan's creative process.

"I think the emotions that I want to let go of also come across in my artwork. I sometimes feel there's a little bit of me in every piece, whether it be my own emotions, hopes for the future, or daydreams about the past," says Chan.

Drawing animal-like characters

Drawn to the bitter-sweet side of life, Chan mixes cuteness with sadness in her illustrations and uses animal-like characters to convey emotions. The combination, she says, softens the perceived emotion while increasing empathy in viewers.

"I find that people tend to feel more empathy for animals or creature-like things, especially if they're cute, so I use cute creatures in my artwork to help draw out these feelings of empathy," she says.

In *Down the Eerie Path*, Chan will be exploring the emotions of fear and hopelessness.

"To me, the eerie path is where you stumble into darkness and find yourself lost among the unfamiliar, but there's always a chance of adapting and making it out of the dark," she says. ☞

For more information, please visit www.hotartwetcity.com/eerie-path

KASANDRA FLAMENCO presents

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October 29, 2017
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Online: tickets.thecultch.com
In Person: 1895 Venables Street
By Phone: 604.251.1363

Kasandra "La China"
Director & Flamenco Dancer

Jose Manuel Alvarez
Ballaor (Sevilla)

Miguel Rosendo
Cantaor (Cadiz)

Luis de la Tota
Festero & Palmero (Jerez)

Gareth Owen
Guitar

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Photo courtesy of Flavia Chan

▲ TuckertheBloodSucker.

oping my skills and imagination because I had nothing else to do. When I was younger, we lived in a rougher neighborhood where my mom was too scared to bring me and my younger sister out freely by herself," she says.

Picture books and children's television shows accompanied Chan throughout the day along with creative activities her mother would come up with for

Borrowing and re-purposing sound

by CURTIS SEUFERT

On Oct. 18 at Western Front, Akio Suzuki and Aki Onda will be performing fu-rai. The sound artists, who draw influence from genres such as ambient music, drone music, and musique concrète, will be performing the highly improvisatory piece using field recordings, found objects such as hammers, nails and jars, as well as instruments of their own making.

Originally from Nara, Japan, New York-based Aki Onda pursued fine arts from a young age. Having formally studied painting and textiles until ceasing said formal education in pursuit of photography at the age of 16, his first self-assignment of taking photos of different musicians led to him becoming acquainted with and inspired by those he met. From there, Onda decided to start making music of his own, with his first musical venture being one third of the Japanese hip-hop and jazz rap trio Audio Sports.

Although you won't find him making much in the vein of hip-hop now, the foundational aspects of collaboration, recording, and re-sampling other sonic material, music or otherwise, have persisted throughout his career, and were present even before Audio Sports was formed.

Launching a sound diary

"I bought a cassette Walkman at a flea market in London in 1988

and started using it as a tool to document sounds around me as an audio diary," says Onda.

This continuing audio diary would form the basis of the projects Onda is most well-known for, that is his Cassette Memories tapes, three volumes, no longer than an hour each, comprise selected excerpts from his sound diary over the course of two decades.

It is in the spirit of collaboration and in exploring the unheard that has led to his collaborative career with prolific sound artist Akio Suzuki. Ever since their first performance together, which lasted a grueling five hours in a warehouse in Osaka, Onda and Suzuki have opted for a dynamic, improvisatory approach.

"We actually do not discuss what to do before the show in terms of compositional approach," says Onda. "We usually start from the visual – how to install our instruments and sound objects while checking the acoustic response of the space."

Environment as an instrument itself

Suzuki, who was born in Pyongyang but moved to Nagoya at the age of four, first performed in 1963 when he launched a "bucket of junk" down the stairs of the Nagoya train station. He found that he heard an unexpected rhythm of clinks and clangs of the bucket's contents falling down the stairs.



▲ Sound artists Aki Onda and Akio Suzuki.

and venue of a performance, as exemplified with Onda and Suzuki's debut collaborative project, 2014's *ma ta ta bi*.

"As for the album *ma ta ta bi*, it was recorded in an abandoned building which used to be a pulp factory. We wanted to document our process of dealing with those site specific characters, as if we were having a conversation with them," says Onda.

However, Suzuki and Onda are more than just conscious of the location they perform in: they deliberately make use of it, as a kind of instrument of its own. Whether it's a more conventional concert space, or an abandoned pulp warehouse, Onda and Suzuki start the performance in the centre of the crowd, and proceed to spread out and explore the space during the performance, moving around or even outside the vicinity of the given venue.

"We like using the entire space and perform surrounded by the audience," says Onda. "In other words, we do not do a conventional concert."

The collaborative duo plans to continue exploring sound, space, and improvisation with performances throughout North America on their current *fu-rai* tour, with *ke i te ki*. Given their approach, no two performances are likely to be the same. ☘

For more information on the concert, visit front.bc.ca

Vancouver International Film Festival
September 28 to October 13
Discover viff.org



Happy End

Michael Haneke – France/Austria/Germany

TUE. OCT 3	6:15 PM	CENTRE FOR ARTS
THU. OCT 5	3:30 PM	CENTRE FOR ARTS
SUN. OCT 8	6:15 PM	CENTRE FOR ARTS

With Michael Haneke directing, you know the title of his latest work is nothing if not deeply ironic. As the Calais refugee crisis unfolds, the rich, disaffected Laurent family—including paterfamilias Georges (Jean-Louis Trintignant) and aunt Anne (Isabelle Huppert)—is sundered by the arrival of Anne's 13-year-old niece (Fantine Harduin, superb)... "Distinguishes itself from much of [Haneke's filmography] in the deployment of unexpectedly approachable dark wit and thriller-ish sensibility."—*Sight & Sound*



A Season in France

Mahamat-Saleh Haroun – France

FRI. OCT 6	7:00 PM	INTL VILLAGE 9
TUE. OCT 10	1:30 PM	INTL VILLAGE 9

Having fled the civil war-ravaged Central African Republic for Paris, a respected teacher (Eriq Ebouaney) now barely fends for his family by peddling produce. While he finds a loving companion (Sandrine Bonnaire) who helps him confront his past traumas, French bureaucracy proves a harsher mistress, impeding his bid for asylum and chance at a new life. Mahamat-Saleh Haroun offers a compassionate and visceral account of the unenviable lot of illegal immigrants struggling to maintain a sense of dignity.



The Workshop

Laurent Cantet – France

TUE. OCT 10	9:00 PM	PLAYHOUSE
FRI. OCT 13	12:30 PM	SFU-GCA

Expanding on ideas that made his *The Class* (VIFF 08) a Cannes' Palme d'Or winner, Laurent Cantet's deft and captivating drama focuses on a literary workshop in depressed La Ciotat (near Marseille) and the push-pull relationship that develops between hot-headed—and possibly violent—student Antoine (Matthieu Lucci, excellent) and workshop head Olivia (Marina Fois). "Cantet makes an enthralling return to form with this topical fusion of political debate session and socially conscious thriller."—*Variety*

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BPM (Beats Per Minute)

Robin Campillo – France

SAT. SEP 30	3:15 PM	PLAYHOUSE
MON. OCT 2	6:15 PM	PLAYHOUSE

A crowd favourite at Cannes this year, Robin Campillo's fast-paced drama positively vibrates with energy, commitment and joie de vivre. As the AIDS crisis claims more and more lives in early 1990s Paris, the AIDS activist group ACT-UP begins a heated campaign to raise awareness and disrupt the blasé middle class. "Five stars! Compellingly combines elegy, tragedy, urgency and a defiant euphoria... This film has what its title implies: a heartbeat. It is full of cinematic life."—*Guardian*



The Valley of the Wolves

Jean-Michel Bertrand – France

THU. OCT 5	6:30 PM	SFU-GCA
SAT. OCT 7	11:15 AM	INTL VILLAGE 10

Director Jean-Michel Bertrand (*Flirting with Heights*, VIFF 11) spent three years deep in the French Alps single-mindedly seeking out wolves in their natural habitat. Gradually, he managed to closely observe one wolf pack—and ended up being accepted by them... Full of sublime images of the titular mountain valley (which Bertrand refuses to reveal the location of), captured in all four seasons, and the spectacular flora and fauna that live there, this is a gorgeous adventure story worthy of Jack London.



Ava

Léa Mysius – France

FRI. SEP 29	3:00 PM	INTL VILLAGE 8
SUN. OCT 1	6:45 PM	INTL VILLAGE 9

Soon to go blind, defiant 13-year-old Ava (Noée Abita) resolves to exploit her summer at the beach to its fullest. In debuting director Léa Mysius' hands, this resolution takes us to some exciting places as Ava explores her sexuality and falls in with a beach-bum bad boy (Juan Cano)... "[The] startlingly assured, exquisitely shot *Ava* is a film that doesn't simply explore the textural possibilities of 35mm film for the hell of it, it makes thematic use of them, to stunning, evocative effect."—*Variety*



Dalida

Lisa Azuelos – France/Italy

SUN. OCT 1	3:45 PM	INTL VILLAGE 9
WED. OCT 4	9:15 PM	RIO

Paris-based singer/actress Dalida is given the biopic she deserves in Lisa Azuelos' chronicle of the woman who galvanized the French music scene between the late 50s and the mid-80s. While selling 170 million records worldwide, she endured unbearable tragedy in her personal life and committed suicide in 1987. Newcomer Sveva Alviti in the lead "is not only a dead ringer for the dead star but also, just like the title character, a charismatic force of nature that's impossible to ignore."—*Hollywood Reporter*



Django

Étienne Comar – France

FRI. SEP 29	3:15 PM	CENTRE FOR ARTS
THU. OCT 12	6:00 PM	SFU-GCA

Writer Étienne Comar (*Of Gods and Men*) makes a daring directorial debut by confining this look at the life of legendary jazz guitarist Django Reinhardt (played marvellously by *A Prophet's* Reda Kateb) to the soul-forging months during WWII when the musician had to make a choice: collaborate and go on a tour of Germany or face up to the facts and resist... Co-starring the great Cécile de France. "Kateb [gets] the chance to shine in... [this] handsomely made affair with one of the best scores imaginable."—*Variety*

Schedule subject to change, visit viff.org for updates.

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Online: Single tickets on sale at viff.org

In-person: from Sept. 14
Vancity Theatre, 1181 Seymour Street, at Davie (Mon-Sat: Noon - 7pm, Sun: 2pm - 7pm)

Film Infoline: 604-683-FILM

Cultural Calendar

October 10–24, 2017

by SIMON YEE

I hope everyone had a great Thanksgiving! There is indeed much to be thankful for in this diverse city, with plenty of events, festivals, conferences, talks, shows and exhibits happening this month. With autumn in full swing, there is a lot to see and do. Why not check out some of the events below?

* * *

As You Like It

Now until Oct. 15,
8 p.m. (3 p.m. weekend matinees)
Studio 58 at Langara, Vancouver
www.studio58.ca

The Studio 58 theatre school is presenting an adaptation of William Shakespeare's play, *As You Like It*, until Oct. 15 at Langara. One of Shakespeare's great comedies with some of his most loved characters, the play flips the traditional rules of romance. Gender roles, nature and politics run amok in a show that reflects on how confounding, yet undeniably pleasurable, life can be. For tickets and showtimes, please check out the studio website.

* * *

A Journey Into Chopin's Musical Inspiration

Oct. 14, 3 p.m. and 7:30 p.m.
Vancouver Playhouse
www.chopinsociety.org

Professor Maria Pomianowska of the Academy of Music in Kraków, Poland, along with her folk band, will recreate the music of the Polish countryside, playing on replicas of instruments from the Chopin era at the Vancouver Playhouse on Oct. 14. Pomianowska's band will provide a unique interpretation of the music of the Polish composer Frédéric Chopin, demonstrating specific features and characteristics of music from the Polish countryside. The essence of the music was absorbed by Chopin and integrated into his own compositions. For tickets and more information, check out their website.

* * *

Apple Festival 2017

Oct. 14–15, 11 a.m.
UBC Botanical Gardens,
University of British Columbia
www.botanicalgarden.ubc.ca

The Apple Festival returns to the UBC Botanical Gardens for the 26th time, featuring one of British Columbia's most valuable edible horticulture crops: the apple! With about 75% of B.C.'s orchard lands dedicated to apple trees, there are plenty of apple varieties grown right here in our province. At the festival, sample some of these apples at the Tasting Tent,



▲ Fresh, crisp and delicious!

watch cider-pressing and grafting demonstrations, and purchase some fresh made-in-B.C. apple pies.

* * *

Vancouver Writers Fest

Oct. 16–22
Granville Island, Vancouver
www.writersfest.bc.ca

The Vancouver Writers Fest has been telling stories and enriching the literary scene of the city for 30 years. Over 100 authors will converge at Granville Island to entertain, educate and inform with the latest poetry, novels and creative non-fiction being produced today. In honour of Canada 150, the festival hopes to reflect on this momentous national occasion in order to explore Canadian identity, politics and the lands and waters we call home. For specific readings and events, please consult their website.

* * *

The Making of an Archive

Oct. 17 12 p.m.–5 p.m. and
Oct. 21 & 22, 2 p.m.–5 p.m.
Carnegie Community Centre,
Vancouver and the Richmond
Art Gallery, Richmond
www.grunt.ca

The grunt gallery, in collaboration with Toronto's Gendai Gallery, will present artist Jacqueline Hoàng Nguyễn's project, *The Making of an Archive*, in Vancouver and Richmond this month. This project seeks to collect images of everyday life photographed by Canadian immigrants, in a direct, collective and exploratory approach. By building this alternative structure of personal images, the artist aims to create a new archive that seeks to represent the

fractured ideology of multiculturalism from the bottom up, where forms of civic engagement within a kinship structure or even in solidarity with other communities can be observed. Check out the grunt gallery website for more information.

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After the Flight: Community-University Refugee & Migration Symposium

Oct. 11–19
Various locations in
Vancouver and UBC
www.liu.arts.ubc.ca

The second annual Refugee and Migration Symposium will provide opportunities to learn from one another, exchange refugee and claimant settlement experiences, as well as share research, knowledge and passion on refugee and migration issues. Hosted by the Liu Institute, this year's program features panel presentations, a conversation on media representations and a film screening to explore the dynamics of refugee and immigrant settlement and integration. The symposium hopes to reframe the public discourse around refugees and migrants by bringing new research and conversations to light around refugee settlement and integration in our communities and places of learning. Visit the Liu Institute website for more information on the symposium.

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Historic Crime: Early Forensic Investigations

Oct. 19, 6:15–8 p.m.
Vancouver Lookout at
Harbour Centre, Vancouver
www.vancouverperspectives.com

Join author Eve Lazarus at the Vancouver Lookout for a night of true crime as she draws on stories from her latest book *Blood, Sweat, and Fear: The Story of Inspector Vance, Vancouver's First Forensic Investigator*. In 1907, as the City Analyst for the City of Vancouver, John F.C.B. Vance worked in several buildings in downtown Vancouver before being named honorary inspector for the VPD and put in charge of the newly formed Police Bureau of Science (now housing the Vancouver Police Museum). Vance used his cutting-edge skills in serology, toxicology, firearms examination, trace evidence and autopsy to solve some of the most sensational crimes of the twentieth century. His techniques were so effective that there were seven attempts on his life, and for a time, he and his family were under constant police guard. To purchase tickets, please visit their website.



▲ Eve Lazarus.

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Sunshine Coast Art Crawl

Oct. 20–22, 10 a.m.–5 p.m.
Various venues along the
Sunshine Coast Highway,
Sunshine Coast
www.sunshinecoastartcrawl.com

Explore the vibrant arts and cultural scene along the Sunshine Coast this mid-October. With 144 venues between Langdale and Earls Cove, there is plenty to see and do. Meet with artists, watch art demonstrations and check out the many watercolour paintings, carvings, jewelry, pottery, sculptures, ceramics, acrylics and more. There will also be venues open on Friday night from 7–9 p.m. For more information, please refer to their website.

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The Army and Revolution in Egypt: Historical Perspectives on a Current Crisis

Oct. 19, 7:00–8:30 p.m.
SFU Harbour Centre, Vancouver
www.sfu.ca/ccsmc

Join Zeinab Abul-Magd, associate professor of Middle Eastern history at Oberlin College, as she discusses the past, present and future of Egypt's politics at SFU Harbour Centre on Oct. 19. In Egypt's postcolonial history since the 1950s, the military institution has constantly hegemonized the state and economy, and deeply securitized everyday life and urban spaces of civilian citizens across social classes. Under another military president today, increasing poverty and simmering public rage might lead to a new wave of uprisings in the foreseeable future. Check out the SFU website for more details and to RSVP a seat.

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Lyse Lemieux: Full Frontal

Oct. 13, 2017–Mar. 25, 2018
Contemporary Art Gallery,
Vancouver
www.contemporaryartgallery.ca

The Contemporary Art Gallery will present an exhibition by Canadian artist Lyse Lemieux, incorporating two new inter-related large-scale commissions across the gallery façade and off-site at Yaletown-Roundhouse Station. Lemieux's artistic stance asserts the individual and the gendered within the bland, homogenous surroundings of this part of the city. Her artistic practice is often described as one focused on drawing, balanced between figuration and abstraction. Her working process is inseparable from the forms she creates, which are almost always in reference to the human figure. Check out the CAG website for more details on her exhibit.



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