World Radio Day promotes democracy and diversity

by FLORENCE HWANG

Five years ago, in 2013, the United Nations General Assembly proclaimed February 13 World Radio Day. The UN hoped to raise greater awareness among the public and the media of the importance of radio; to encourage decision makers to establish and provide access to information through radio; and to enhance networking and international cooperation among broadcasters.

“To celebrate World Radio Day, and the privilege that it is to be able to broadcast and have people’s ideas and perspectives and passions shared with the community, I think is really important both to highlight – but also to remember that’s something we need to preserve,” says CJSF 90.1 FM station manager Robin Eriksson.

CJSF is one of the local radio stations planning to commemorate World Radio Day. Eriksson says they will feature a theme on sports in radio broadcast and host Harjinder Thind has some ideas on how to commemorate World Radio Day.

“We will probably be giving away some radios. We are inviting some boys and girls to participate as co-hosts in our programs – those are some things we are considering,” he says.

The Filipino Edition, also on RED FM, will celebrate World Radio Day by listening to how radio has enriched two or three listeners’ lives, says host Irene Querubin.

“Back home, people listened to radio as soon as they wake up in the morning. They listened to the news, to the radio drama and it goes on all day. Technology has changed a lot of that but I’m sure people remember how it used to be,” says Querubin, who has been host for the last five years.

Music and talk shows cater to the Filipino community in Tagalog and English. Querubin says she plays original Philippine music because she finds many Filipinos miss their local artists, such as Rey Valera, Sharon Cuneta and Rico J. Puno. She also talks about topics on top-of-mind to her listeners.

“Whether it’s tips on how to look for work and get settled in Canada or music because she finds many Filipinos miss their local artists, such as Rey Valera, Sharon Cuneta and Rico J. Puno. She also talks about topics on top-of-mind to her listeners.

“Whether it’s tips on how to look for work and get settled in See “World Radio Day” page 3.

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World Radio Day

A message of peace from CJSF
See “Verbatim” page 5.

Verbatim

Anyone can fit in

by XAVIER COLLOT

I was eight years old when I knew that I would some- day live in Canada. At school we were given an assignment with an open topic. Still jumbled by the story my mother liked to recount often of a solo trip she made to Québec, my topic could only be of that large tract of land on the other side of the Atlantic Ocean.

Without access to the Internet and somewhat limited by the stark facts offered in the Quid (a French encyclopedia) – Canada’s area: 10 million square kilometres, Capital: Ottawa – I ended up sending a letter to the Canadian embassy in France. They answered by sending brochures on the various provinces across the country that provided information on local cultures, fauna and flora. I took this as an invitation.

Several years later I imagined a Canadian city with mountains in the background, being swept by snowstorms strong enough to bury cars during the winter, peopled by hockey-crazy fans, and with French and English spoken on the street.

Upon arriving in Vancouver, I quickly realized that I should not put my preconceived ideas in a locked cupboard and throw the key away.

Moving here, I was looking for a change in social climate rather than warmer climes. There was a sort of underlying gloomy atmosphere and suspicion towards strangers across France, reeling from waves of assaults. By contrast, Vancouver immediately felt open and positive. Everyone seemed to be living their life without fear of being scrutinized. If one is noticed, it is often followed by a smile and a “how are you doing” or “what are you up to?” Unnoticed by such a display of goodwill and perhaps a tad suspicious, it took me quite a while to am-

See “Verbatim” page 5.
Cultural Spotlight

Celebrating a Scottish poet

by VINN NGUYEN

Place Des Arts will be holding a celebration of the famous Scottish poet Robert Burns on Jan. 27.

The event will include a supper with special guest Liz Stringer, the Celtic band Blackthorn, with renditions of Scottish jigs, reels and ballads.

A Scottish love at heart

Brian Shannon, a recent graduate from Simon Fraser University (SFU) who finished his English Honours degree focusing on eighteenth-century Scottish literature, enthusiastically talks about his knowledge of the poet, Robert Burns.

Burns lived during the Lowland Clearances (1760–1830). It was a revolution that mobilized thousands of farmers from their homes in the advent of an industrial Scotland, says Shannon.

“A forerunner of the Romanticism literary movement in Britain, much of Burns’ work promotes ideas of liberty and freedom for all, coupled with an acute awareness of the subjective experience,” says Shannon. “Burns’ themes of liberty, subjectivity, and the pains of uprooting a community are expressed in his poem ‘To a Mouse,’ in which the narrator, a farmer, accidentally ruins a mouse’s nest with his plough.”

Many of Burns’ most appreciated pieces include “To a Mouse,” “Hallowe’en,” “Address to the Devil,” and “The Cotter’s Saturday Night,” Shannon says. It was his first book of poems, Poems, Chiefly in the Scottish Dialect, which reaped a lot of subjectivity, and the pains of Romantic literary movement, influencing writers such as William Wordsworth, John Keats, Sir Walter Scott and many others,” says Shannon.

Shannon adds that Burns’ poetry is often associated with the local Scottish dialect and illustrates an example in “Tam O’Shanter”:

This truth fond honest Tam o’Shanter,
As he frae Ayr ae night did run.
(Auld Ayr, wham ne’er a town surpasses
For honest men and bonnie lasses.)

According to Shannon, Burns’ literary works are widely known to withhold and celebrate his local culture. He urges Burns’ readers to read the original work instead of the translated versions to enjoy its finest form of language.

A toast to remember

Robert Burns died in 1796 at the age of 37, leaving a large legacy to this day. “Every year on January 25, Burns Suppers are held all over the world featuring traditional Scottish foods like Haggis, Scottish music such as ‘Auld Lang Syne,’ and many toasts,” Shannon says. “Statues of Burns are seen all over the world, including one in Vancouver’s Stanley Park!”

Shannon shares his tip to readers on how to understand and enjoy Burns’ poetry. “One trick to understand the poem for the non-Scott reader is to recite Burns’ poetry out loud in your best Scottish accent!” he says enthusiastically. “Much of the time, doing so clarifies confusion and livens the poetry.”

The Celtic band Blackthorn will feature some musical traditions of Scotland with a special focus on Burns’ songs. “The Celebration of Robbie Burns is one of our most popular events and generally sells out each year, so folks are wise to book tickets early,” says Kate Lancaster, communications coordinator at Place Des Arts.

For more information, please visit www.placedesarts.ca.
Ancient routes and new directions: The 21st century Silk Road

by BETTY SHEA

Professor and Tier I Canada Research Chair in Political Economy of Global Communications at the School of Communication at Simon Fraser University (SFU), Yuezhi Zhao will speak at the next SFU Presidential Lecture Series on January 31. Her talk, entitled China’s ‘Belt and Road Initiative: A Critical Communication Perspective’, examines the project’s challenges and possibilities.

For many, the Belt and Road Initiative represents China’s global ambitions and the project generates its share of controversy. Nevertheless, Zhao chose this topic because she felt that members of the Vancouver public would find it both relevant and interesting.

“I set myself up for a challenging topic,” she says. “But if I didn’t do that, I feel that I would not live up to the expectations of a president’s lecture or the role of an academic.”

An economical, political and cultural initiative

“The Belt and Road Initiative is economical in the sense that it is the Chinese government’s initiative to invest in infrastructures,” explains Zhao. “It has geo-political implications as an alternative, or at least something complementary to the existing patterns of global integration. It is cultural in the sense that it invokes the historical silk road, which calls up images of cultural exchange from an earlier era.”

Zhao’s advice is to remain open-minded. Many question the sustainability and inclusive nature of postwar globalization. In contrast, the spirit of the Belt and Road Initiative, highlighted by Chinese President Xi Jinping at its opening forum last year, are peace and cooperation, openness and inclusion, mutual learning and mutual benefit.

“If you agree that the current order is not sustainable, and unless you find hard evidence that this project is doing harm, then give it a chance,” she says. “The enterprises. They have a vast interest to make sure that if we don’t check the news, the world will be different tomorrow or we will miss something.”

[The Belt and Road Initiative] is cultural in the sense that it invokes the historical silk road, which calls up images of cultural exchange from an earlier era.

Yuezhi Zhao, speaker at the next SFU Presidential Lecture Series

By World Radio Day” from page 1

Canada, or youth issues, or the Philippines, or China’s new declaration, we talk about it all on the program with panelists so Filipinos can share and voice their views. We invite experts who could provide informative discussion and accurate information,” she says.

The Philippine edition also highlights stories of successful Filipinos who made it through on sheer determination and hard work, says Quebruhin.

Diverse voices represented

Erikkson says CSIF 901 FM aims to provide under-represented voices. This provides a platform where alternative perspectives and alternative music choices can be heard and be appreciated. They have at least 10 different languages represented, including: French, English, Russian, Chinese, Farsi, Amharic, and Ethiopian.

“We really try to present information and different styles of music you wouldn’t get on commercial radio, for instance,” she says.

CSIF broadcasts shows in different languages throughout the schedule, unlike some stations that relegate the third language programming to the weekends. For example, there could be an English program that is followed by a Portuguese program, followed by another English program, Erickson thinks the way the schedule is programmed reflects what a Canadian community sounds like.

“I think it reflects what our community really looks like, because our neighbours are diverse and we’re not always hearing English. I quite enjoy listening in other languages, even though I don’t understand it,” she says. “I enjoy the music that they play, the lilt of the language. I just kind of find it interesting.”

However, he points out about 85 per cent of his content is centered around Canadian issues, including politics, marriages and divorces.

“Our topics are not exclusively of Indian origin or Indian topics,” he says.

Radio station meets community needs

Fairchild Radio is no different. It has also had to respond to the needs of its listeners.

When the station launched in 1993, says Trevena Lee, news director at Fairchild Radio, the majority of Chinese immigrants were coming from Hong Kong.

“We provided programming that introduced them to basic knowledge like: the structure of the government, what kind of language services there are available, taxes, how do you get along with your neighbours. As the saying goes, ‘While in Rome, do as the Romans do,’ she adds.

These days their radio programs delve deeper into federal issues and provincial politics. They are also giving basic knowledge in Mandarin because most of the new immigrants are addicted to news.

Quebruhn also feels it is necessary to have a radio show dedicated to the Filipina community.

“The idea of having a show like The Filipino Edition on air is to find Filipinos to have an avenue where we could all share and discuss our very own views based on our own values, circumstance and culture,” she says.

Future of radio

Radio stations face similar challenges when it comes to trying to grow their audience.

“Although they have some music shows geared to the younger generation, Fairchild Radio still faces the challenge of attracting younger listeners. They have added an app for its listeners.”

“Now that is something we can always reserve as our right, because it helps to instill that democracy is out there for us,” she says.
For John Horgan and the NDP, the honeymoon is over. For many of the party’s long-suffering supporters, the euphoria felt last summer — after Horgan and Green leader Andrew Weaver cloaked the result of their agreement to kick out the BC Liberals and let the NDP hold power — has turned to disillusionment and even feelings of betrayal.

In the summer and fall, the NDP announced a series of initiatives fulfilling campaign promises. To name just a few: community health centres were restored, social assistance rates were increased (albeit only a paltry $100/month), and free post-secondary education was offered to foster children aging out of care. But wasn’t in it, and he effectively bought the NDP’s honeymoon with a “sunk costs fallacy” hook, line, and sinker. Many took to social media to declare they would no longer donate to or vote for the party.

In his remarks, Horgan directly addressed the most glaring contradiction of his decision to proceed with Site C: the fact that his government had just come to power vowing to adhere to the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). “I’m not the first person to stand before you and disappoint Indigenous people,” Horgan said.

In response, Chief Roland William of the West Moberly First Nation fired back, “It was John Horgan’s NDP that demanded the Site C inquiry by the BC Utilities Commission, and the results they received from it were clear: no need for the power, better alternatives once we do, and no advantage to ratepayers to proceed. With those findings, the only responsible choice was to immediately stop destroying the Peach River valley.”

It’s hard to overstate the feeling of betrayal on the matter of Indigenous rights. To use an analogy social democrats can relate to, greenlighting Site C right after declaring allegiance to UNDRIP is akin to declaring support for workers’ right to strike and then promptly crossing a picket line.

Reaction from environmentalists and the NDP base was swift and furious. Many took to social media to declare they would no longer donate to or vote for the party. One reason for the anger was that the report by the B.C. Utilities Commission had concluded that the costs for completing or scrapping the dam were comparable, and that there were many downsides to finishing Site C. The BCUC seemed to have set the table for cancellation, especially given how so many in the new NDP government were on record blasting Site C as a white elephant that violated Indigenous rights and would slow development of alternative energy in B.C.

The Green Party lambasted Horgan’s decision, but, as expected, did nothing to stop it despite the fact that they hold the balance of power.

In the days following the controversial decision, a number of NDP cabinet minister issued ‘personal’ explanations of the decision. Not one offered a convincing explanation of what interests were really served by approving Site C. Last week, however, the pieces of the puzzle started to come together. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development whose expansion would shred our transition plan meeting its targets.
Gender identity in children and youth explored

By Harpaul Gill

How can families, schools and society in general properly support people with Gender Identity Dysphoria?

This is a question that educational psychologist Dr. Wallace Wong, of Sand Story Psychology Services, has grappled with for most of his professional career.

Dr. Wong will give a lecture at the Vancouver Public Library on Thursday February 1 on how parents and teachers can better support children and youth with gender dysphoria.

“I wanted to do psychology and I wanted to help people. So I went back to school to become a psychologist,” says Dr. Wong.

Professional background

Dr. Wong, a clinical psychologist, has worked with the transgender population for 22 years. He started by working in the mental health field in San Diego. Café work and treated children and youth with sexual health issues related to transgender and sexual minority issues.

He was attracted to this field because as someone who grew up in the 1980s he witnessed the effect that HIV/AIDS had on the gender sub community, was sex.

He wondered why this population less than 20 years old, has such difficulty accessing healthcare, education and social services and support. He wanted to make a difference.

“I wanted to discover more in this field, because as someone who grew up in the 1980s I witnessed the effect that HIV/AIDS had on the LGBTQ community.”

He wondered why this population was ostracized more than other groups.

“I wanted to discover more information about this group and wrote the book to fill what he needed to know.”

In 1999, he decided to follow his心中 and obtained his private practice.

More and more parents of my younger clients were asking me for books to read to help their other children,” he says.

The story was inspired by his personal experience.

“I wanted to perfect my English so that even as one lives in Vancouver, you can fit in even if you came from somewhere else.”

Dr. Wong believes that because of his background, he is able to bridge the gap between the academic world and the clinical world.

He believes more generally that through his work, Dr. Wong has sought to gender populations with more than okays and even transitives.

“Science tells us that the brain is for the best. Forget striving to imitate the French. Reality could not be bothered by my expectations. Vancouver did away with the average Joe.”

For more information, please visit www.vpl.bibliocommons.com/events.

Jon Waishburn founded the Vancouver Chamber Choir in 1971. Under his guidance, the ensemble has become an amazing success story, ranking with the handful of North America’s best professional choirs.

Jon Waishburn and the Vancouver Chamber Choir will deliver the award-winning Interplay: Interactive Workshops for Canadian Choirs February 28 and April 4, 2018 in Vancouver, B.C.

Applications must be received by February 2, 2018. For more information about the Vancouver Chamber Choir or Interplay just visit our website at www.vancouverchamberchoir.com

There is no charge to composers for this workshop, thanks to the generous support of the SOCAN Foundation.

The Source
These video loops exposed the political and personal realities behind the seemingly innocuous sugar crystal...

Kelty Miyoshi McKinnon, Japanese-Canadian artist

"These stories are both historical and contemporary. As we begin to recognize the dynamics of fear and distrust in the media of today’s migrants and refugees, it is important to bring the story of Japanese internment back to the forefront, as a reminder of the extremes that policies based on fear can result in," says McKinnon.

A Zen garden made of sugar
Beta Vulgaris: The Sugar Beet Projects explores the relationship between an apparently benign material, sugar, and the hard times the Japanese community went through. Audiences will be invited to a multimedia Zen garden made of granulated sugar and punctuated by large boulders sculpted out of molten and burnt sugar.

"The traditional Zen garden is an enclosed, meditative space of raked sand and strategically placed boulders. Historically the white sand symbolizes purity, and in the Zen garden it represents water, emptiness, and distance," explains McKinnon. "Contrasting the expression of sugar’s purity, generosity and neutrality is its history and conditions of labour."

For most Japanese-Canadians, the sugar beet fields stood for gross injustice during the Second World War, when the BC Security Commission Council organized the Sugar Beet Projects. Due to the labour shortage and the need to supply troops overseas with cheap sugar, Japanese-Canadian internees had no choice but to move to the Prairies or Ontario and work on the sugar beet fields. They were told only if they did so would they be able to live with their families. The evacuees at the time supplied the labour for 65 percent of Alberta’s sugar beet acreage.

A contemporary context
As a fourth generation Japanese-Canadian, McKinnon has been exposed to the history of her community from a tender age. This has inspired a sense of justice in her and has shone a spotlight on the underemphasized.

We have grown up within the same conditions of displacement, hearing the stories from grandparents and great-grandparents about the West Coast, and the struggles to re-establish community and pride in the aftermath of relocation," says McKinnon, referring to her shared experiences with Keri Latimer, a musician and artist of the exhibit. "We have both explored themes of identity, landscape, dislocation and hybridity in our fields. Keri through her music and myself through writing, landscape architecture, art and performance."

Last July, the artists went on a journey from the Hastings Park Horse Barns through BC’s interior internment camps and the wide open plains of the sugar beet fields in southern Alberta, where their great-grandparents were interned and farmed their own lands for the rest of their lives. The video shot during the trip will be projected onto the sugared surfaces at the exhibit.

"These video loops expose the political and personal realities behind the seemingly innocuous sugar crystal whose generic proliferation and extensive processing render it without impurities that betrays its source, whether cane or beet. What is left is a crystalline powder with nothing to hide, particles without history," says McKinnon. "But the conditions of sugar production have been anything but generic. They have affected massive demographic, economic and cultural shifts within local and regional landscapes that have had lasting intergenerational affects that linger today."

For more information, please visit www.centre.nikkeiplace.org.
A visual story of renewal, life and nature

by JAKE MCRAIL

The PuSh Festival is underway, and with it comes the opportunity to see a vast array of original multi-disciplinary performances. One of the main stage shows at this year’s festival is The Eternal Tides, a mixture of dance and music that brings culture and customs from Taiwan across the ocean to Vancouver.

The Eternal Tides marks the Canadian debut of internationally acclaimed choreographer Lin Lee-Chen, who for the last four decades has been a leading figure in the Taiwanese performing arts community. She founded her repertory company – the Legend Lin Dance Theatre – over twenty years ago, and since then has continued to showcase the spirit and culture of Taiwan on the stage, with her latest creation set to grace the Queen Elizabeth Theatre on February 3rd.

“The Eternal Tides is made up of nine chapters,” says Lee-Chen, “featuring 17 dancers, two drummers and an excellent performer, Hsu-Chun, one of the most renowned vocalists in Taiwan.”

The principal dancers in this performance have been working with the Legend Lin Dance Theatre for over ten years, including Wu Ming-ling, the lead female dancer, who has been with the dance troupe for fifteen years. The experienced cast and crew of The Eternal Tides will weave a story of life and nature across the stage.

“She is de-livering the balance of life and the natural environment. ‘Life pertains not only to humans, but also objects. These two elements should live together in symbiosis.’”

Specifically, the performance pays tribute to water; to the ocean that surrounds Taiwan, and to its cycle of renewal. “Water is pure and innocent,” says Lee-Chen, “no matter how the environment changes, the nature of water stays the same.”

Culture and nature

The Eternal Tides is just as much about Taiwanese culture and ritual as it is about the environment. In fact, Lee-Chen sees the two as strongly connected to each other.

“This performance,” she says, “is not merely affected by traditional culture and ritual in Taiwan, but also by the macro environment. From traditional indigenous culture, folk culture, Kunju Opera, Peking Opera, as well as the culture of nature, all of those have inter-twined. Thus, culture is deeply affected by the environment.”

With regards to the cultural experience of the show, The Eternal Tides will provide a small snippet of Taiwanese artistic traditions and customs.

“In this work,” says Lee-Chen, “the audience can see the use of plants, the Lion’s Roar instrument, gong bath and chanting. These are typical of Taiwan and often appear in our daily lives.”

Though it is a show with its roots in Taiwan, Lee-Chen sees its overarching themes – of renewal, of life, of nature – as ones that can resonate all around the world.

“For each of us,” she says, “experiences the cycle of birth, aging, sickness and death, those innate desires and emotions, the impermanence of life, passage of time, and the connection between human and nature.”

In the end, Lee-Chen is trying to create something that leaves its viewers with an appreciation for perhaps a different way of seeing the world, as well as a way to connect, compare and even shape their own.

“I hope the audience comes in with a simple heart, enjoys The Eternal Tides as much as possible, and leaves space for their own imagination.”

For more information, visit www.pushfestival.ca.

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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.
The Source
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The puppets are dreaming

by RAMAN KANG

Presentation House Theatre (PHT) and Mexico’s famed Marionetas de la Esquina present the Canadian premiere of Amaranta Leyva’s whimsical and enchanting puppet show, Sleeping Beauty Dreams, at Presentation House Theatre from Jan. 25–Feb. 4.

“I want people to see the story, feel the story and think about what the story is giving them,” says Leyva.

Leyva grew up in a world where puppets told the stories – with a flick of a finger, they danced, played and came to life. Now, as a playwright, she gets to explore the world the puppets tell – a world, my characters were related to puppetry. What can I do if my teachers don’t like what I write? I had an identity crisis.”

Leyva decided to go back to her family’s company Marionetas de la Esquina where it all started.

“It’s fun. I like it. I enjoy it. I suffer a lot, too. At the end, I always like to write, work, think and talk with children,” says Leyva. “I was observing my baby and myself, and how I was changing as a person. These crazy fears were getting bigger and bigger so when I read Sleeping Beauty, I wrote about an overprotected kid and the opposite,” says Leyva.

Co-directed by Pérez Gay and Kelly Selody, Sleeping Beauty Dreams is about a princess who, despite her parents forbidding her, wants to explore the world outside her window. It is also about a boy, who wants to break into the castle to be with his mother, a maid. When their two different lives intertwine, they end up helping one another face their fears, gain confidence and discover they are meant for each other.

“I want children to enjoy, feel and to see two different ways of life, ways of thinking. To see a girl and a boy that could be like them. In the end, everyone has fears and love,” says Leyva.

Bringing the play to Vancouver

Leyva traveled with her team, from Mexico to Canada to train a local cast in Vancouver to perform the play in English.

“It’s been quite the journey coming here. This experience has been very rich. We have learned a lot. Two companies from two countries that are very different get together to do a project and it’s an exchange,” says Leyva. “Doing it this way in Canada, it becomes a new show.”

For more information, please visit www.phtheatre.org.

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Group Orientation Coordinator
604-547-1369
rahakhter@dhrs.ca

Photo by Emily Cooper

Image from Sleeping Beauty Dreams

Amaranta Leyva, playwright

Amaranta Leyva
Born in Mexico, Leyva grew up working with her parents, who just happened to be puppeteers.

“When they were doing plays in the 70s, you did everything by yourself. You made everything,” says Leyva.

Her father Lucio Espindola made the puppets, and her mother, Lourdes Pérez Gay, directed as well as acted in the plays. But “like most kids, I wanted to get away,” Leyva says through laughter.

She got away in university to study playwriting, where her professors told her her work wasn’t what they wanted.

“They wanted stories about adults and adult problems, not the lives of children,” says Leyva. “The stories I was writing had to do with the children’s world, my characters were related to puppetry. What can I do if my teachers don’t like what I write? I had an identity crisis.”

Leyva decided to go back to her family’s company Marionetas de la Esquina where it all started.

“It’s fun. I like it. I enjoy it. I suffer a lot, too. At the end, I always like to write, work, think and talk with children,” says Leyva.

Leyva discovered she could write for children’s theatre in Mexico; however, at the time, children’s plays were mostly made for teaching lessons like “how to brush your teeth.”

Leyva recalls, “It was unthinkable: a person could write something decent or artistic for children too, so I took classes and started this journey.”

Sleeping Beauty Dreams

After the success of Leyva’s play, Emilio and The Enchanted Cow, Leyva was asked to write her own version of a play based on a fairy tale.

‘After reading many fairy tales, I chose Sleeping Beauty because it told me something,” says Leyva.

Being a new mom herself, she wrote Sleeping Beauty Dreams by examining her own fears as a parent.

“I was observing my baby and myself, and how I was changing as a person. These crazy fears were getting bigger and bigger so when I read Sleeping Beauty, I write about an overprotected kid and the opposite,” says Leyva.

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For more information, please visit www.phtheatre.org.

Photo by Mariana Zappet and Emilano Leyva

Kim Selody, Co-Director, and Artistic Director of Presentation House Theatre; Shuska Act; Lourdes Perez Gay, Co-Director, and founder of Marionetas de la Esquina; Brent Hiriose; Randi Edmundson; Linda Carson; Emilia Leyva Ramirez, Marionetas de la Esquina; Timothy Govey.
Possibilities of sound and music

By CURTIS SEUFERT

Western Front’s sound installation series, the possible-impossible-thing-of-sound, continues with an installation (Feb 2-10) and performance (Feb 8) of composer Juliet Palmer’s Inside Us, which explores the rhythm, sound, and experience of the body. This will be followed by a talk from artist and academic Salome Voegelin, who explores the potential of sound in conceiving new ideas and ways of thinking.

Juliet Palmer has always been a creative in need of an outlet. While the New Zealand-born, Toronto-based artist has long found success as a composer whose work ranges from experimental noise-based projects to operas, her original plan was to be an architect. While the two may seem vastly different, in retrospect, Palmer’s latest project, Inside Us, explores the human body not just through visual art, but through sound and rhythm as well. She does this by using recordings of her body’s sounds and by working directly with the human voice, collaborating with the VOICE OVER mind choir and vocalist Laura Swankey. Palmer also plays the interviews that she’s conducted with people discussing “moments at the edges of life,” such as becoming aware of one’s own heartbeat, or first and last breaths. Palmer’s goal is to engage the audience with something that is so everyday, yet so under-discussed. “I’ll often highlight things that people maybe don’t want to think about, that are challenging, and find a way to bring them into consciousness [of it],” says Palmer. “We do a very good job of not thinking about mortality in our culture. When you do confront it, I would hope that it would make you want to be more present in the moment that you’re in.”

Along with acknowledging the listener and engaging the audience, Palmer says that her philosophy in writing music is to always compose in a way that is reflective of the material and ideas that she’s addressing. “I try to honour the integrity of the material that I’m wrestling with in one moment. So in this case it’s the particular kind of world inside the body which is, you know, you’re not really hearing tunes in there,” says Palmer, laughing.

The political possibilities of sound

London-based scholar and artist Salome Voegelin also sees the potential of sound for exploring new ideas. For Voegelin, sound’s place in how we communicate—beyond speaking—makes its possibilities, and perhaps even political implications, worth un-ravelling. “I feel that sound’s more tenuous relationship with a visual reality [gives] it a special power,” says Voegelin.

Voegelin believes language is a taken-for-granted medium of expressing ideas and concepts. Words, created for the specific purpose of communicating certain concepts and ideas, can be somewhat limiting to the imagination. Sound, on the other hand, doesn’t have any pre-given meaning, at least not in a way that isn’t employed by something else. There’s work to be done on the part of the listener to think and make sense of it. This interpretation of sound is where Voegelin sees the opportunity for new ideas. “The invisibility and indivisibility of sound, the fact that we cannot make the heard into thinking. In a world where growing division is becoming more apparent, Voegelin argues that sound can go beyond uniting people metaphorically, that it can connect people truly, perhaps even literally. “A sonic sensibility can make us rethink the nature and causes of these separations and consider other viewpoints.”
I trust everyone’s 2018 is coming along nicely and hope many of you are keeping your new year’s resolutions? If one of your resolutions is to get more cultured, why not check out some of the cultural events and activities happening in the next couple of weeks.

**My French Film Festival**
Jan. 19–Feb. 19
Online, Worldwide

The best of new-generation French cinema will be available online once again during the My French Film Festival. This festival is the first entirely online Francophone film festival and offers a selection of 10 short films and 10 feature films in competition, completed this year by four features and three shorts presented out-of-competition. All of the films are subtitled in 10 languages. The short films can be viewed free of charge worldwide, while the feature films have a viewing fee. Several screenings will be organised around the world, information about the locations and times can be found on the festival website.

**SHOWCASE: Slide Show and Print Exhibition**
Jan. 21–27
Shadbolt Centre for the Arts, Burnaby
burnabyphotographic.society.ca

Since 1997, the Burnaby Photographic Society has offered SHOWCASE – an evening of images set to music and designed to entertain friends, family and fellow photography enthusiasts while demonstrating the talents and skills of our members. This event caps off a week-long exhibition of prints in the foyer of Burnaby’s Shadbolt Centre for the Arts. The print exhibition is open to the public, free of charge daily, until 10:00 p.m. from Sun. day afternoon, Jan. 21 through Saturday, Jan. 27. For photographers and exhibition info, check out their website.

**Francis Fukuyama: The Unravelling of the Liberal Order**
Jan. 25–Feb. 6, 2018
SFU Woodwards
www.sfu.ca/sfuwoodwards

Cory Trépanier’s four Arctic expeditions to the furthest reaches of the Canadian North. Its wilder- nes is so remote and untouched that many of its landscapes have never been documented before. Due to its extensive scope, there will be an additional exhibit loca- tion at the Queen Elizabeth Theatre. For more information, please visit the website.

**Patricia Cornelius’ SHT**
Jan. 27–Feb. 10
Firehall Arts Centre, Vancouver
www.firehallartscentre.ca

The Firehall Arts Centre will produce and present the Cana- dian premiere of Australian playwright Patricia Cornelius’ provocative play SHT until Feb. 10. Name Australia’s most unapologetic playwright, Corne- lius’ play examines the lives of three incarcerated undergrad- ues in a manner unseen on most theatre stages. The play asks us to consider women with foul mouths and weathered faces, women who spit, fight, sweat, hurt and steal; Billy, Bobby and Sam – angry, unrelenting, terrifying, damaged women – answer: They讨论 fist fights, foster care, babies, their mothers, cry- ing and what it’s like to believe in absolutely nothing. Check out the Firehall website for tickets and showtimes.

**Fascinatin’ Fusion**
Jan. 28, 3 p.m.
Dunbar Ryerson United Church, Vancouver
www.highspireartschool.ca

Traditional Irish rhythms collide with African counter-rhythms. The Beatles morph into Renais- sance courtier. A 20th century composer tackles Shakespeare. And the Wizard of Oz goes to Dunbar Ryerson United Church in Vancouver’s West Side for these enchanting encounters as well as gems of world music, jazz by Cole Porter and Duke Ellington and much more. Check out their website for more details.

**Cultural Calendar**

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**Reach the growing FILIPINO COMMUNITY in British Columbia!**

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**Jasmine Wallace’s Urban Narratives**
Feb. 1–March 10
Z Gallery Arts, Vancouver
www.galleryarts.com

The city inspires the omniscient grey in Canadian artist Jasmine Wallace’s paintings on display at the Z Gallery. Feb. 1–March 10. Wallace finds her inspiration in the city, in its colours and its lines. The underground spaces dug by the people to shelter from the cold (metro, underground galleries) and the way they have been adapting their infrastruc- ture fascinates her. This impulse of life we get from concrete, and the constructions and deconstructions appearing and disap- pearing inspire the motivations of the artist. There will be an art- ist reception on Feb. 1, 6–8 p.m.

**Janusz Olejniczak Plays Chopin**
Feb. 2–3, 7:30 p.m.
(Pre-concert talk 6:45 p.m.)
First United Church, Vancouver
www.zgalleryarts.com

The keyboard music of the early Romantics such as Frédéric Chopin and Robert Schumann — and even of still later composers — was written for pianos substan- tionally different from the ubiq- uitous modern Steinway. This two-concert collaboration is an exploration of how the use of period instruments can have a dra- matic effect on an artist’s inter- pretive choices. Award-winning Polish pianist, Janusz Olejniczak, will play two recitals with different programmes. In each concert, he will play the first half on a 19th-century fortepiano and the second half on a modern Stein- way. For the programme and tick- ets, check out Early Music B.C’s website.