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ceramics
on display
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The Source

forum of diversity

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photo courtesy of the publisher



Art by Tomás Castelazo

Writers Fest

Finding home

by BRITTANY THOMSON

Vancouver's yearly Writer's Festival is known for its display of promising young talent who can transport their readers to far off places. Some places can be paradise, others... a war-torn country forcing its children to flee.

Among those searching for a better life were Abu Bakr al Rabeeah and Javier Zamora. A co-author of *Homes*, al Rabeeah and his family fled Syria for a safer life in Canada. While Zamora, author of *Unaccompanied*,

escaped El Salvador and eventually crossed the Mexico-U.S. border on foot, and alone. Both boys overcame extreme obstacles to share their stories and heal invisible wounds.

"I used to think writing could heal it all. Now I know that writing is only the beginning of healing," says Zamora.

A boy's story

When nine-year-old al Rabeeah left Syria his cousin told him to "Do something great for Syria." He assumed his time in Canada would be spent learning English and enjoying the stability Can-

ada offered. He had no idea his English teacher, Winnie Yeung, would teach him by encouraging him to tell the story of his childhood and immigration to Canada. His wish to share his story would not only be granted in the classroom, but on the world stage. While working with al Rabeeah, Yeung would convert his story into a book and now both are set to attend a sold out show at this year's Writer's Festival. Teachers are known for inspiring their students, but often those they teach inspire them.

"This is not a book about the victims of civil war. *Homes* is a

story about one family's love and resilience, and how childhood never really deserts us," says Winnie Yeung, co-author of *Homes*.

Inspired by the resiliency of the human spirit, Yeung began the journey of helping al Rabeeah work through both traumatic and forgotten memories. At first Yeung was stunned and appalled by the massacres and mosque shootings, but she found that the unity and strength of the al Rabeeah family pushed her forward. She wanted to honour everything they had experienced

See "VIFF" page 4 >

Verbatim

Bem vindo à Vancouver

by FERNANDA FRIEDRICH

Do you know what a Brazil nut is called in Brazil? A nut. Why am I mentioning this silly joke? Well, we Latinas don't call ourselves "Latinas" before moving out of South America. We usually identify with our specific nationality, not with the whole continent, particularly in Brazil, where we speak Portuguese instead of Spanish, unlike all of our neighbours. We usually see ourselves as the oddball – colonized by a different European country.

However, once we arrive in North America we suddenly became "Latinos." It is almost as if we immediately receive a label once we arrive, a label we have never thought about until we've landed on this side of the globe.

When I found a family doctor in Vancouver and he filled out my paperwork, he recorded "Brazilian" as my race. I wasn't tagged as white, as I was my entire life in Brazil. Honestly, I did not even know Brazilian was a race. Truthfully, I don't think it is.

Nonetheless being called a Latina made me realize how much we Latinos have in common. It made me immediately connect with everyone I know who was born in South America. It made me realize I am a part of a beautiful culture, which I vowed to honour and teach to my future Canadian kids.

The pleasant thing about leaving your home country is being able to be an ambassador of a culture in a different land. Vancouver has become my home for the past year, and I've been having the time of my life contributing to the Canadian diversity – bringing all the best traits Brazil has taught me. Needless to say, I am a proud Latina.

It's not just about teaching people how to pronounce Açaí. It's about telling people how hugging a friend might

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to convey
meaning
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LE COLLEGE DE
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f t in

Cultural Spotlight

Vikings in Vancouver

Photo courtesy of the Scandinavian Cultural Society



by COLLEEN ADDISON

Leif Erikson's legendary voyage from Iceland to North America around the year 1000 was arguably the first time a European set foot on North American shores. This trip, and the subsequent history of Vikings in North America, is shrouded in myth, say Judith Anderson and Geoffrey Winthrop-Young.

"There's no doubt that [Leif Erikson] existed and that he went over to Vinland," says Winthrop-Young, the head of the Department of Central, Eastern, and Northern European Studies at the University of British Columbia. "But if you look at the cultural construction of Vikings, it has changed considerably."

Anderson, a long-time member of Vancouver's Scandinavian Cultural Society, agrees. "We know that the Norse were here. We just don't have a lot of evidence."

Erikson's voyage and its impact will be explored at the upcoming Leif Erikson Day festival, which takes place on October 13 at the Scandinavian Community Centre in Burnaby.

Horns and history

Leif Erikson was the son of Erik the Red, the founder of Greenland, say Winthrop-Young and Anderson. "Greenland" was a misnomer, "one of the biggest marketing gimmicks in history," Winthrop-Young clarifies.

In reality, the country wasn't green at all, but cold and snowy.

Erikson went exploring along the Newfoundland coast, the site of the famous L'Anse aux Meadows settlement, which he called "Vinland" for the grapes he claimed to have found. But although Erikson may or may not have told his own lies, there's no doubt that legends followed him and his Vikings.

"It's a fascinating topic in that you can see an agenda behind it,

from many immigrant groups. It was done to prove who was here first, leaving aside the fact that there were thousands of people who were here earlier," says Winthrop-Young, pointing out that many ideas about the Viking can be traced to such agendas.

"Vikings, with the clear rise of Northern racism, became the symbols of vigour, [and] manliness," he continues. "[The helmet] is a 19th century invention which goes back to Wagner's operas. People wore helmets on stage because it made them look taller."

Passing the mead

Leif Erikson Day commemorates more than that inaugural Viking voyage.

honour Scandinavian influences in Canada.

"There's 1.2 million people in Canada who claim Scandinavian heritage, [and] most of them are in Western Canada. The people who came to North America brought enormous skills. They knew how to farm in cold places; they were great boat-builders; they started fishing industries," Anderson says.

The festival also showcases many Scandinavian customs.

"Our choral group, Nordic Bleu, has four traditional songs. One is a very dramatic song, about driving a herd of sheep across the black volcanic sand in Iceland. The [narrator] needs to get across the sand before the evil elves and the trolls catch him," adds Anderson.

Photo courtesy of the Scandinavian Cultural Society



▲ Judith Anderson (middle, playing the fiddle) is a member of the Scandinavian Cultural Society.



▲ Geoffrey Winthrop-Young teaches a course about Leif Erikson and Viking myths at UBC.

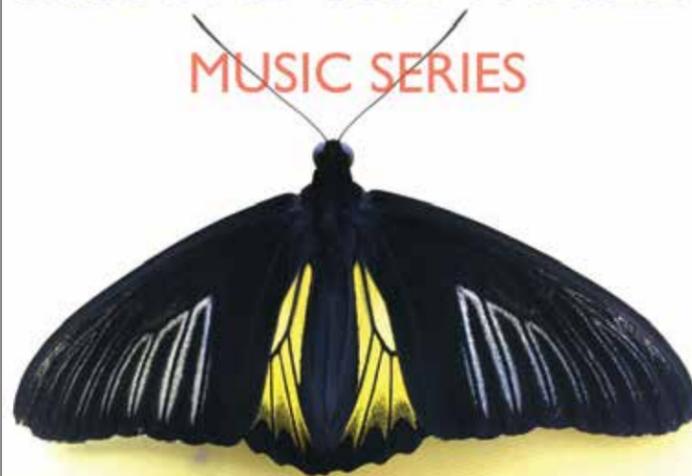
Another song is longer and can be accompanied by a medieval dance step, used by Icelanders to walk from farm to farm.

"Because they were trying to travel with [the step], you have to move along. People join in a tight arm hold that keeps their hands up high, near their mouths. They would have been passing glasses of mead," says Anderson, laughing. "It's a walking step, bouncy enough to get you to the next farm while you sing a verse from a ballad that has 100 verses. This is a living tradition on the Faroe Islands. We think it's really fun."

The Leif Erikson Day Festival will feature Icelandic songs, stories, and a lecture about Viking heritage presented by Donald Gislason, retired UBC musicologist and humourist: Viking heritage: Promises and Problems. ✍

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

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Erratum

In Menaka Premkumar's article "A look at the Slovak community" (Vol 19 No 6), we incorrectly stated that this year marks the 100th anniversary of Slovakian independence. It is actually the 100th anniversary of Czechoslovakian independence. *The Source* apologizes for the error.



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How children can make silenced voices heard

by KATY THOMPSON

UBC Public Scholars Award recipient Claudia Diaz worked as a manager of social education programs in Chilean inner city schools before moving to Canada for graduate school, including a PhD in Educational Studies at UBC. Her current research addresses the silenced presence of Indigenous people in B.C. and proposes ways of making their voices heard in an early childhood education setting.

Diaz's study emphasizes diversity and social responsibility in early childhood education, with a particular interest in how people prioritize certain things over others in education.

"I was interested in looking at how young children learn about those issues through the relationship they have with their places," says Diaz.

Silenced history

Diaz visited a daycare centre in an ethnically and culturally diverse neighbourhood of East Vancouver over the course of several months in order to understand the everyday lives of children in an early childhood education environment. The location's strong history of Indigenous residents could be evidenced by Coast Salish murals that the children would pass by on neighbourhood walks.

"Despite all of these things that are in place materially, we keep reproducing this silenced pres-



▲ Outdoor schooling aims to foster ties to the land.

ence," says Diaz. "Education has a role in silencing that presence."

Diaz notes how the children would try to catch up to the local train as it passed through the neighbourhood, while the nearby Indigenous mural remained ignored.

"We have overlooked a history that is important for Canadians," says Diaz. "We need to stop repro-



▲ Claudia Diaz, expert in early childhood education.

ducing these practices of settler colonialism that have tried to banish Indigenous presence."

Taking learning outdoors

Diaz notes how many pedagogies emphasize improving oneself at the expense of learning to respect others and the environment.

"Children are not learning how to take care of others. How are they going to be sensitive to the scarcity of water if they're taught to improve themselves all the time?" asks Diaz.

According to Diaz, one way for children to learn about difference, and how difference has been treated through the years, is knowing and exploring the relationship they have with their surroundings. She suggests tapping into children's natural curiosity by letting them explore outside. It would be the responsibility of educators, including teachers or

elders, to help the children better understand the history of their neighbourhood and other ways of relating to the land.

"What happens if I think that my responsibility doesn't only have to do with people, but also with places, with nature, with animals?" asks Diaz. "It means that my status as a human being is no longer on the top of this hierarchy we have created, but it has to do with moving ourselves to our place, to establish a more equal relationship."

An uncertain future

Diaz's research tackles the question of how we can live well together with differences.

It's essential today to realize where we are going to be living in the future will not be the same due to displacement or environmental crisis, expresses Diaz.

"People that are going to be in

that place are not going to be the same," says Diaz.

According to Diaz, children are seen as not ready to discuss the problems we are facing because adults want them to grow up in a harmonic environment.

"We shouldn't present children with all the terrible things that are happening in the world," agrees Diaz. "But we should take children seriously and as being able to think about important questions in their lives. It's our responsibility as adults to assume that we're not giving them our world without problems."

Diaz states that living well together will require us to be open to uncertain times.

"We have so many problems that we have not been able to solve because we think we have the solution to every problem. So maybe we need to think differently, become more humble and open to uncertainty and be able to stop before we rush with a solution," says Diaz.

Diaz returns to the idea of thinking about our relationship with our surroundings, and teaching this value to children starting at a young age.

"It might help us to re-think the way we do things. Maybe just re-thinking is just a good way of changing things," says Diaz.

For more information about Claudia Diaz, visit www.grad.ubc.ca/campus-community/meet-our-students/diaz-diaz-claudia

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Sofia
Meryem Benm'Barek
Morocco/France/Qatar, 80 min.
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TUE. OCT 9 9:00 PM INTL VILLAGE 9
THU. OCT 11 1:45 PM INTL VILLAGE 9

In *Casablanca*, 20-year-old Sofia (newcomer Maha Alemi, excellent) has a baby out of wedlock and then must face the consequences from both her status-seeking family and Moroccan society at large, in which sex outside of marriage is still considered a crime. Meryem Benm'Barek's very well-written and acted debut feature lays bare the sanctimony at the root of Morocco's patriarchal culture. "Benm'Barek's lean, nuanced script astutely... picks apart class hypocrisy within Moroccan society."—*Variety*



Non-Fiction
Olivier Assayas
France, 106 min.

THU. OCT 11 8:15 PM CENTRE FOR ARTS

VIFF fave Olivier Assayas (12 of his films have played the festival, ranging from *A New Life*, VIFF 93, to *Personal Shopper*, VIFF 16) turns his eye to the publishing world and the disruption caused by the digital age with this relationship drama starring Juliette Binoche and Guillaume Canet. He's a besieged book exec confronted by "the death of print" and she's an actress tired of her job—and perhaps her relationship. Assayas' intelligent film for thinking adults says a lot about the way we live now.



Maria by Callas
Tom Volf
France, 113 min.

THU. OCT 11 1:15 PM SFU-GCA

A spellbinding amalgam of previously unseen photographs and performances, personal Super 8 films, private recordings, letters and behind-the-scenes archival footage, Tom Volf's portrait of the world's most popular opera singer confines itself solely to the words and thoughts of the divine Maria Callas. "An immense celebration... A great gift to music lovers all over the world... Offers the viewer almost two hours in the company of a talented, fascinating, passionate and tragic woman."—*Cineuropa*



Keep an Eye Out
Quentin Dupieux
France/Belgium, 73 min.

THU. OCT 11 9:00 PM RIO

Remember the "killer tire" movie, *Rubber*, from VIFF 10? Well, DJ-turned-filmmaker Quentin Dupieux is back and crazier than ever! Benoît Poelvoorde (*Man Bites Dog*) stars as a police captain who spends a night surreally interrogating a witness (Grégoire Ludig) about a body the latter has discovered. Accidental death, lunatic jokes and mayhem ensue... "[Dupieux's films are] equal parts Michel Gondry, Tex Avery and the Coen brothers... His latest... [is a] fun... exercise in genre-bending."—*Hollywood Reporter*



A Private War
Matthew Heineman
USA/UK, 106 min.

WED. OCT 10 8:45 PM CENTRE FOR ARTS

Matthew Heineman (*Cartel Land*) brings a gritty in-the-trenches documentary style to his narrative debut, harnessing the considerable powers of legendary cinematographer Robert Richardson (*Inglourious Basterds*) to illustrate the front line chaos that celebrated war correspondent Marie Colvin (played by Rosamund Pike as prickly but principled) routinely imbedded herself in. It's then left to Pike to skillfully convey how someone could face such devastation and yet retain their faith in humanity.



Destroyer
Karyn Kusama
USA, 123 min.

FRI. OCT 12 9:30 PM CENTRE FOR ARTS

The moral and existential odyssey of LAPD detective Erin Bell (a ferocious Nicole Kidman) who, as a young cop, was placed undercover with a gang with tragic results, is the tough subject here. When that gang's leader (Toby Kebbell) re-emerges, Bell must go through the remaining gang members to reckon with the demons that almost destroyed her. Karyn Kusama's drama is "propelled by the ceaseless energy of a woman wrestling to take control of her circumstances, no matter the physical toll."—*IndieWire*



Bethune: The Making of a Hero
Phillip Borsos
Canada/China/France, 118 min.

FRI. OCT 12 9:15 PM VANCITY

Lost in the wilderness for many years, Phillip Borsos' epic depiction of Canadian icon Dr. Norman Bethune and his work with the Chinese Communist forces during the Second Sino-Japanese War has finally found its way back to the big screen! Donald Sutherland is terrific as the driven, cantankerous doctor, as is Helen Mirren as his wife, Frances Penny Bethune. Shot under arduous conditions in remote areas of China, the film's scope and boldness of conception remain undiminished.



Cold War
Pawel Pawlikowski
Poland/UK/France, 88 min.

TUE. OCT 9 8:45 PM CENTRE FOR ARTS

Shot in exquisite black and white, Pawel Pawlikowski's (*Ida*) searing love story begins in the late 1940s when pianist Wiktor (Tomasz Kot), recording folk music in the Polish countryside, meets singer Zula (a riveting Joanna Kulig). What follows is an intense location- and time-jumping tale, based on the director's parents' story, fuelled by the music that both brings the couple together and drives them apart. "Visually stunning, passionate, wistful and thoughtful in equal measure."—*New York Magazine*

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The humour revolution

by RAMAN KANG

“A dad asks his son: ‘Son, when you grow up who do you think you want to marry?’ The boy goes, ‘I want to marry Granny, she loves me the most!’ The dad says, ‘you can’t marry Granny, don’t you know she’s my mother?’ And the boy replies, ‘Well, you married my mother, why can’t I marry yours?’” Christopher Rea says through laughter.

Rea is an associate professor of the Chinese Faculty of Arts Department of Asian Studies at UBC. Specializing in late 19th and early 20th century Chinese literary and cultural history, Rea will be giving a talk about

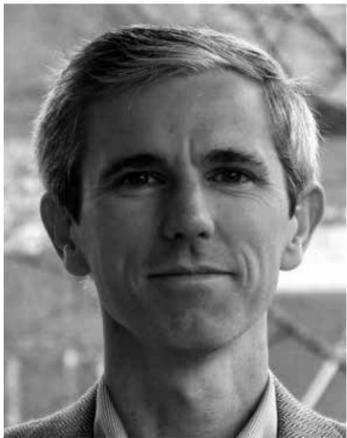


Photo courtesy of Christopher Rea

▲ Christopher Rea, associate professor of the Chinese Faculty of Arts Department of Asian Studies at UBC.

modern China’s humour revolution at the Vancouver Public Library’s central branch on October 13.

“A lot of my work has been showing the diversity of the

They would just translate and adapt whatever worked for them, for their own purposes, says Rea.

This sense of humour connected with Rea as he grew up

cartoons with Chinese captions.”

A new type of writing

“One of the major historical changes is that in the 1920–30s

“Some people experienced the war differently than others did. There is a spectrum of opinion and experience. I don’t try to say everyone was jolly back in those days, but

“If people go to this event, they won’t just hear academic discourse. They will also hear some jokes.

Christopher Rea, specialist in Chinese literary and cultural history

Chinese sense of humour,” he says.

During his talk, which will be conducted in both English and Mandarin, Rea says he will be sharing a lot of original material from that period that translates and works well with his discussion.

“If people go to this event, they won’t just hear academic discourse. They will also hear some jokes,” says Rea.

A sense of humour

“China does have some humorous traditions that date back to philosophers. They were funny people,” says Rea.

Chinese humourists were very open-minded and drew their sense of humour from everywhere – whether it was Canadian or British humour, the source wouldn’t have mattered.

loving the comedy style of Monty Python.

“I was a huge fan of Monty Python. These were Oxford and Cambridge educated guys that had this very zany silly style that emerged out of formal British culture,” says Rea. “I was curious to see if there was anything comparable to that in China.”

Through his research, Rea discovered there were hundreds of joke books being published. People were writing stage farce, and they were also buying second hand movie cameras and making slapstick films and distributing them during that period, he says.

“There was a lot of borrowing going on,” he explains, using *The New Yorker* as an example. “People would translate from *The New Yorker* and reprint the

someone coined a new term for humour in China: youmo,” says Rea.

Youmo, Rea explains, was a new type of writing centred around this new philosophy of living. It meant that one should be humorous, cosmopolitan, knowing and worldly and express that through humour, instead of being silly, satirical or mean-spirited to cut people down, he says.

“There was this effort to overthrow a lot of existing traditions and replace it with something that was thought of as being much more tolerant and worldly: yes, we’re suffering right now, but we can enjoy ourselves with a certain degree of detachment,” says Rea.

During the warlord era, there were massive floods and civil strife going on.

I do point out a lot of people did cope with trauma through humour and some people just genuinely enjoyed themselves,” says Rea.

Vancouver is a great place to have this discussion because many people are intensely interested in the past and present of Chinese culture, says Rea.

In his talk, Rea not only discusses how humour evolved in the late 19th and early 20th century in China, but also why it matters today.

“As a cultural historian I try to capture the whole spectrum: what was there and why it is significant,” he says. ✍

For more information, please visit www.vpl.bibliocommons.com/events/search/q=chinese%20humour

► “VIFF” from page 1

and capture their light and joy. With the help of Google Translate, Yeung and al Rabeeah were able to improve al Rabeeah’s English and weave a narrative. Al Rabeeah credits his past for making him more appreciative of what he has. He’s thankful for all those past experiences, both positive and negative.

“Going through times where my family was poor and couldn’t afford everything we wanted, makes me enjoy all the little things I have now. Going through a time where I couldn’t play outside of my house makes me patient. Every single situation I went through has taught me something,” says al Rabeeah.

With the help of Yeung, al Rabeeah plans to complete his education and find something he’s passionate about.

“In the rush of life, we often forget that the people we interact with have these entire histories that shape who they are, even if they are young kids. It reminds me of the grand function of art: It brings our humanity into focus,” says Yeung.

Dreaming through words

At nine-years-old Javier Zamora fled El Salvador and the civil war and made his way to the United States. Travelling alone and on foot he faced challenges many adults wouldn’t have to go through in their lifetime. After being reunited with his family, Zamora began writing poetry as a search for control: something he desperately yearned for as a child. With a volatile immigration status he found that poetry gave him a sense of “completion” in an uncertain world. The drafts led to revisions, and the revisions led to a series of poems

that would transport Zamora into the future he always hoped would take shape. Though the experience was difficult, he felt it was the only path forward. The future he had dreamed of began to feel attainable for the first time in his life. The poems came in short bursts, as more and more memories were recovered.

Unaccompanied explores how immigration and civil war affected both Zamora and his family.

As life became easier in the United States, Zamora found himself with offers to attend UC Berkeley, New York University, Stanford and Harvard. Though it may sound like a dream come true, Zamora is quick to remind readers that he doesn’t believe in the idea of the “American Dream,” when it does not apply to everyone deserving of its benefits. Zamora feels change is coming to the United States, but also believes immigration will be a defining issue of the 21st century.

When Zamora joins fellow book lovers at this year’s Writer’s Festival it will be the first time he leaves the United States with his green card. It may appear to be a small trip, but Zamora’s journey to Vancouver marks a new and defining experience for him.

“I hope I feel like I’ve grown. That the individual that wrote those poems is wiser, happier, healthier, and in a better place in their life. But, also grateful. Grateful that I lived through those experiences and thrived,” he says of the things he’s gained from his poetry. ✍

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

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Job Search

This workshop is only for youths age 16 to 28.

- 🕒 October 27, 10 am – 12 pm
- 📍 MOSAIC Highgate Office, #310-7155 Kingsway, Burnaby
- ☎ Monica/Noor/Mssko 604 636 4712

YOUTH

MOSAIC After School Homework Club

(Grade 8-12, Continuing Education and First Year University)

Get help with homework and exam preparation for English, math (Algebra, Pre-calculus), science and social studies...etc from buddies who are Canadian universities youth mentors. We also teach computer Windows programs and help prepare presentation, research and projects. Free snacks and drinks. Free bus tickets for eligible clients. English with Mandarin, Cantonese, Korean and Tagalog language support.

- 🕒 Thursdays, until December 20, 4–6 pm
- 📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver
- ☎ Angel 604 254 9626 ext 2121 || atse@mosaicbc.org || Text message: 778 321 5406

Drop-In English Conversation Circle for Work Permit Holders

- Learn effective communication skills and practice workplace English
- Familiarize yourself with Canadian workplace culture
- Meet new people and have meaningful conversations
- 🕒 Mondays, until October 22 (excluding statutory holidays), 6:30 pm – 8:30 pm
- 📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver
- ☎ Rey 604 438 8214 || rblasco@mosaicbc.org

MULTICULTURAL WOMEN'S GROUP

English Conversation Circle for Persian-Speaking Women

Join this free conversation circle for women to improve your English. Persian-speaking volunteer assistants provide support to Persian-speaking women of all English levels. Topics are relevant to everyday life and are chosen by the group.

- 🕒 Tuesdays, 10 am – 2 pm
- 📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver
- ☎ Mehrzad 604 254 9626 ext 1013 || msalari@mosaicbc.org

SENIORS CLUB ACTIVITIES

Activities at MOSAIC 5575 Boundary Road, Vancouver

- English Conversation Circle (Lower Beginner) ****
- When: Thursdays, September 27-December 6, 10 am-12 pm
- English Conversation Circle (Intermediate) ****
- When: Thursdays, September 27-December 6, 2-4 pm

- Knitting Circle**
- When: Tuesdays, September 25-November 27, 1-3 pm

- Smartphones, Tablets, PC and Their Applications**
- When: Tuesdays, October 8 – November 27, 10 am-12 pm

- Arts and Crafts****
- When: Wednesdays, October 3 – November 7, 10 am-12 pm

Activities at MOSAIC 5902 Kingsway, Burnaby

- English Conversation Circle (Upper Beginner)**
- When: Thursdays, September 20-November 8, 9:30-11:30 am

Activities at Brentwood Community Resource Centre, 2055 Rosser Avenue, Burnaby

- English Conversation Circle (Beginner)**
- When: Wednesdays, September 19-November 7, 9:30 am – 11:30 am

- English Conversation Circle**
- When: Fridays, September 21-November 23, 1-3 pm

- Wai Dan Gong**
- When: Fridays, October 5-November 30, 9-10 am

- Tai Chi**
- When: Fridays, September 21-November 30, 10:30 am-12 pm

Contact: Eliza 604 292 3907 or echan@mosaicbc.org
Jennifer 604 254 9626 ext 1157 or jng@mosaicbc.org
**Daisy 604 254 9626 ext 1005 or daisyau@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.



Photo by Lorenzo Schaber

In/Flux: Art of Korean Diaspora

by PETRA GIFFARD

The Museum of Vancouver and the Consulate General of the Republic of Korea in Vancouver have joined forces to showcase artwork by three Korean-Canadian artists living and working in Vancouver. The exhibition artfully blends traditional and contemporary concepts as a means of contemplating place, history, migration and identity.

In/Flux: Art of Korean Diaspora will be on display from now until January 6 at the Museum of Vancouver (MOV). The show combines traditional Korean ceramics and calligraphy by two Korean Masters, Junghong Kim and Jin Hwa Kim, alongside contemporary photography by artist Jin-me Yoon.

This is the first time in Yoon's 30-year career as an artist that she has participated in a show that combines her work specifically with traditional Korean art forms.

"It's an honour for me to show with elders. I feel there is mutual respect. Often I think traditional practitioners will look at contemporary art and say that's fleeting or subject to fashion, and then sometimes contemporary artists will be very dismissive of traditional forms. I am not interested in those simplistic formulations. I think there is something wonderful when you put these cultures and forms next to each other," she says.

The way the exhibition interacts with the other shows at MOV has also influenced Yoon's decisions.

"I wanted to work with the curator to see the flow. [MOV's other shows] contextualize my work more explicitly as I am always questioning 'where have I come to?' in terms of thinking about Canada's past and the relation to Indigenous peoples and traditional unceded territories," she says. "My project has always been, 'what are the very terms of inclusion and how do we understand our place here?'"

Contemplative aspect

When asked about the importance of cultural identity in her work, Yoon explains that she has a deep abiding connection with Korea even though she came to Canada as a child.

"But I've never been interested in exploring that cultural identity as if I wanted to explain it to the mainstream. I am not interested in politics, I am interested in shared ways to help me understand place and also our responsibilities towards land and nature. There is a contemplative aspect, especially around the cyclical nature of life and death. I

think you can feel that in the exhibition," she says.

MOV curator Jillian Povarchook agrees that the space is contemplative.

"I'm very pleased with the outcome. I feel like this is a little bit of a departure for MOV – just because it is art based. It feels a little bit different from the rest of the galleries. It is a very contemplative space and allows you to digest what you've seen, engage with the story that is presented and then move on to other stories about Vancouver," says Povarchook.

The diasporic experience

Povarchook also echoes Yoon's thoughts on the importance of cultural identity to the show.

"It is important but it is not the end all and be all. It has provided these three artists with the traditions to draw upon. Wherever you come from, whoever you are, the idea is using tradition to find your way and using art to express it. We think of immigration as a collective wave of people coming in, but the diasporic experience is deeply individual and that is important to remember – not to think of people as a group but to think of them as many individuals," she says.

When asked about the show's title Povarchook explains that the exhibition touches on cultural ethnicity and those things aren't fixed.

"You can be Korean and keep your Korean identity but you can also be Canadian. You can be many different things," she says.

For Povarchook, working with the artists was a beautiful experience.



▲ Jillian Povarchook, MOV curator.

"They were all so generous with their time, knowledge and spirit and we're so excited to be involved. I am just so grateful that we were able to tell their stories and showcase their work. There are 80,000 Koreans living in British Columbia, mostly in the Greater Vancouver area, so we were happy to tell the story of a sizeable population," she says. ✍

For more information, please visit www.museumofvancouver.ca.

Photo by Lorenzo Schaber

A taste of Apulia

by FERNANDA FRIEDRICH

The Autumn Feast: A Taste of Apulia, a bi-annual community event organized and hosted by The Italian Cultural Centre, showcases Apulia's traditions including some of the finest ceramic art products in the world.

The Autumn Feast is one of Vancouver's most traditional Italian attractions, featuring food specialties, products and traditional artistic crafts from the Apulian region of Italy. The event will run from Oct. 11–13 at The Italian Cultural Centre.

Master ceramist demonstration

One of this year's highlights will be a demonstration by Antonio La Grotta, a master ceramist from Grottaglie in the Taranto Province in southern Italy. The town is known for having some of the best arts schools in Italy, as well as its contemporary and traditional pottery production. "Mr. La Grotta will provide a live pottery-making demonstration at the pottery wheel," says Anna Foschi, co-founder of the Association of Italian-Canadian Writers.

La Grotta, the president of the Consorzio Ceramisti di Grottaglie, is a third-generation ceramics master. His fam-

developments. I am looking forward to meeting the Vancouver audience," La Grotta says.

Though La Grotta has sold his artwork in several countries, including a showroom in Toronto, this will be his first time in Vancouver.

Getting to know Apulia

According to Foschi, Apulia is famous for producing top-quality olive oil, fresh mozzarella, and goat and sheep cheeses.

"[Apulia] is also known for its superb pasta and bread varieties made from local ancient types of wheat," she says.

Foschi notes that food has a great role in the Italian tradition, with Apulia's grapes, tomatoes and other fresh vegetables and wines widely appreciated in the European and international markets.

Apulia is located in southern Italy, located in the heel of Italy's boot. Boasting calm and crystalline blue waters, Apulia has an ancient cultural heritage that Foschi says is valued amongst all the events carefully planned to create The Autumn Feast.

"Apulia is home to several world-famous monuments and cities. The region's rich, unique cultural fabric was formed during the centuries through



FOR IMMEDIATE RELEASE

August 30, 2018

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UBC School of Music 2018–2019 Concert Season: Exploring the Power of Music

Vancouver — The **UBC School of Music** is excited to announce its 2018–19 season. Scientific research is confirming what music lovers and musicians have known since the dawn of time: our brains are hardwired to respond to music, which serves to ease pain, evoke memories, stir emotions, change our physiology, and more. This year, our concert offerings continue to explore the power of music, with performances by our large and small ensembles, faculty and guest artists.

Concert of Winners: Showcasing the School of Music's brightest young pianists

We begin this season with a showcase of the winners of the inaugural Robert and Ellen Silverman Piano Concerto Competition. Held last March, the competition was a brilliant success, and we are thrilled to present this concert of the winners, each performing with the **UBC Symphony Orchestra** at the Chan Centre on September 23rd. The grand prize winner **Benjamin Hopkins** performs Beethoven's *Piano Concerto No. 4*, while the other prize winners, **Evgenia Rabinovich**, **Ayunia Saputro** and **Aydan Con**, will perform selected movements of concertos by Beethoven and Mozart, all conducted by **Dr. Jonathan Girard**.

The Power of Music: A Pulitzer Prize-winning opera and Stravinsky's *L'Histoire du Soldat*

Two events explore the unifying and healing power of music in response to the horrors of war, and the internal conflicts of human beings. On Nov. 3rd and 4th and 8th and 9th, the **UBC Opera Ensemble** will perform the Pulitzer Prize-winning opera *Silent Night* by **Kevin Puts**, which recounts the remarkable true story of the 1914 Christmas Truce: a spontaneous cease-fire during World War I. In a spring performance, the music of a soldier's violin is a central theme in **Stravinsky's *L'Histoire du soldat*** as it explores the ancient story of making deals with the devil in the hope of happiness and fortune. UBC's Director of Bands, **Dr. Robert Taylor** conducts a chamber ensemble of faculty and guest artists with a narrator and custom projections in our Music on the Point series on March 17th.

Chamber Music: Intimate Conversations | Collaborations and Intersections

You are invited to "Listen in" on the intimate conversations of musicians in many chamber music concerts throughout the season. One highlight is a recital by internationally-renowned artists **Jose Franch-Ballester** *clarinet*, and **Jane Coop** *piano* of works by Brahms, Schumann and Weber in our Music on the Point series on March 1st. In February, **Rena Sharon** leads a two-day event of concerts and workshops entitled "Collaborations and Intersections," which explores ideas about the Chamber Music realm, and collaborations with Mathematics, Mediation, Medicine, and more.

New Energy and Perspectives

The School is pleased to welcome new faculty member **Valerie Whitney** *horn*, who will bring her energy and fresh perspective to our explorations. Whitney is featured in a solo recital on January 23rd and performs chamber masterworks by Dohnányi and Prokofiev with faculty and guests on November 21st. Both are on our popular Wednesday Noon Hours series.

The Piano – A powerful tool of communication in the hands of masters

Piano recitals are plentiful this season, revealing a wide range of voices, emotions and messages. Concerts include solo piano recitals by faculty members **Mark Anderson** and **Corey Hamm**, with Anderson playing works by Röntgen and Brahms on October 24th, and Hamm performing pieces by Prokofiev, Dutilleul, Ping, and Kapustin on January 18th. Guest artists **David Jalbert** and **Douglas Finch** will also give solo piano recitals.

Invoking peace, introspection and jubilation this holiday season

On December 1st, **UBC Choirs** and **UBC Symphony Orchestra** explore contrasting themes in performances of Poulenc's *Gloria* and Vaughan Williams's *Dona Nobis Pacem*, conducted by **Jonathan Girard**.

Scheduling note

Bands, Choirs and Orchestra concerts at the Chan Centre have new start times this year: **7:30 pm** (previously 8:00 pm).

The above is a small sampling of our many exciting concerts and events.

Please explore our concert calendar and visit music.ubc.ca/calendar for the latest updates!

"Ah, music," he said, wiping his eyes. "A magic beyond all we do here!"
– Dumbledore in J.K. Rowling's *Harry Potter and the Sorcerer's Stone*

A PDF of the entire season and up-to-date online event listings are available at www.music.ubc.ca.
Digital photos of UBC faculty, student ensembles, and guest artists are also available upon request.

-30-



THE UNIVERSITY OF BRITISH COLUMBIA



Photo courtesy Antonio La Grotta



▲ Antonio La Grotta, master ceramist from Apulia, Italy.

Photo courtesy Antonio La Grotta



▲ Apulian ceramic plate by Antonio La Grotta.

ily has been living in the Apulian region since 1601.

"This is a unique opportunity to show my artistic production and to promote Grottaglie's ancient and illustrious ceramic-making tradition," says La Grotta.

In the master ceramist demonstration, La Grotta will showcase the basic techniques of creating pottery artwork, using the traditional raw clay. He will also be available to answer questions from the public during his demonstration.

"I feel that this event is a constructive approach for future

the contributions of the many different cultures and peoples," Foschi says.

A taste of Apulia

The Autumn Feast also offers an opportunity to meet Apulian artists and exhibitors. On Thursday, Oct. 11, there will be a unique demonstration of cheese-making – specifically mozzarella – with a *mastro casaro* (master cheesemaker) at the Puglia Food Fair. The world-famous loaves of bread brought from Altamura, an Apulian town, will also be featured in the event at the Oropoan Gourmet Bakery display table.

"Apulia, with its rich cultural heritage, its natural beauty and the warmth and hospitality of its people, is still a partially undiscovered destination for the discerning traveler. Those are just a few of the reasons why Vancouverites should come and enjoy the event. It's educational, it's fun and it is free!" Foschi says. ☺

For more information, please visit www.italianculturalcentre.ca.

"Traditions are a big part of my culture. Unfortunately, so is diabetes."

Bernie, First Nations counsellor

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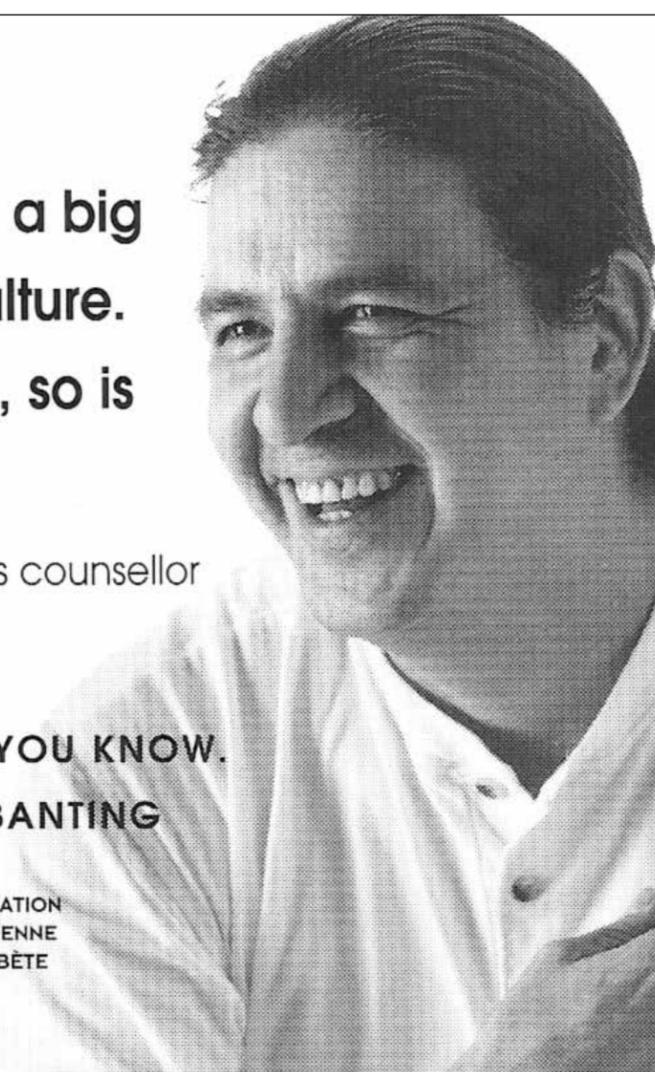
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Lessons in our time

by THERESA K. HOWELL

Multimodality is what comes to mind while watching Immigrant Lessons perform. Multimodality describes communication practices using a variety of modes such as visuals, audio and movement to relay a message.

In an upcoming performance at the Roundhouse in Yaletown on October 21, the group of experienced young performers will relate a rigorous tutorial through their unique artistry.

The roots

In 2014, Kevin Fraser wanted to give voice to his roots as well as bring street dancing to the forefront. The concept became reality when Fraser moved to Vancouver and met Alyssa Amarshi at the Urban Alchemy dance event. Together, they became the directors of Immigrant Lessons.

"Immigrant Lessons is based on the love we have for our immigrant parents," Fraser says.

Throughout Immigrant Lessons' growing pains, they have seen collaborators come and go until last year when they solidified the seven-person collective. All of its members are of first and second-generation immigrant people of colour and are LGBTQ. Immigrant Lessons is a new dance/art collective that came on the scene to expose viewers and participants to various genres



▲ Immigrant Lessons performs at the Vines Festival.

of dance and movement, which have existed on the fringes of society.

"It is about paying homage to all the dance movements and where they came from," Fraser says.

Immigrant Lessons brings together hip hop, dancehall, house, pantsula, voguing and waacking to create a strong storytelling voice within the performances. It has become the collective's main objective to seek and promote cultural relativism through their fashion, art, dance and music. In doing so, each performance

stands on its own giving rise to new ways of seeing and being.

Surfacing with New Works

New Works was founded in 1993 as a vehicle for the development, production and presentation of contemporary performance-based work and to provide support and performance opportunities for artists working in contemporary performing arts. One of the reasons New Works brought on Immigrant Lessons into their performance series was due, in part, to its mandate.

"[All of the] performances have a mandate of diversity, accessibility

and inclusion. Immigrant Lessons' work talks about migration and identity as it represents voices of those that are living here," says Adriana Contreras Correal, Director of New Performance Works Society.

Initially, Immigrant Lessons became aware of New Works by way of a past employee, who took notice of Lessons on Facebook. This introduction started the ball rolling and Amarshi contacted the organization. Following this, Carina Nilsson, New Works Executive Director, saw them for the first time at the 12 Minute Max performance held at the Dance Centre in Febru-

ary 2018. Nilsson booked them for two of the New Works Series: All Over the Map, which took place in July, and Dance Allsorts, which takes place at Yaletown Roundhouse on October 21st.

Rising above

As a couple of young directors, Fraser and Amarshi have faced challenges both professionally and personally. However, in the group, as well as with each other, they have found a unique sense of stability. Amarshi compares the group to 'being family.'

"Out of darkness comes light and that is also a testament to the immigrant journey," she says.

Immigrant Lessons, comprised of Kevin Fraser, Alyssa Amarshi, Sharon Lee, Sophia Gamboa Laurio, Jason Bempong, Marisa Antoinette Gold and Joshua Ongcol, are now focused on their current project called Immigrant Lessons 101.

"This project is basically an ode to the university experience that we shared," says Amarshi.

Even though, the group gained momentum rapidly, they are still humbled by how far they have come.

"Lessons is also learning to be thankful for what we have and finding ways to give back," Fraser says.

Immigrant Lessons are as much about learning as they are about teaching. ✍

For more information, please visit www.roundhouse.ca/events/dance-allsorts-immigrant-lessons.

► "Verbatim" from page 1

make your day lighter. It's about being thoughtful and having a positive attitude. Even when we face obstacles we Latinos find a way to make the best of it. Often, we have gone through a lot to be here in Canada. Our experiences have taught us to be optimistic and resilient. And that is what we are bringing to Vancouver: strength, dreams and smiles.

There is a catch here though. It is not all about teaching; it is about learning as well. I've been in love for a while with the friendly ways of the Canucks. I feel free and encouraged, and I am able to see a bright future ahead. Honestly, I haven't been able to visualize the country where I was born for a while now. It is astonishing to me to feel that I belong here, in a society that values diversity, uniqueness and human rights. It is overwhelming to breathe the fresh air of a country that is fighting against prejudices and the gender gap.

I know Canada is not really known for its Latino community. Only recently have we started to migrate significantly to North America. As far as I am concerned, there are more Latinos that want to be a part of Canadian society.

Oh, and by the way, a Brazil nut is actually called a Pará nut (Pará is the state where most of those nuts come from). I thought it would be nice for everyone to know. ✍

Play explores the proliferation of thought monsters

by JAKE MCGRAIL

A play written for a younger audience, but with content everyone can relate to, *So, How Should I Be?* explores the impact that mass and social media, friends, family and our communities have on mental health, with a specific focus on eating disorders.

Set to perform at Presentation House Theatre October 18–28, *So, How Should I Be?* aims to open up dialogue around eating disorders, anxiety and mental health amongst kids and teens, with the goal of helping them avoid traps they might otherwise fall into.

"We all know that we live in a world that's inundated with mass media and social media," says Linda A. Carson, playwright. "It puts a big emphasis on how we look, and it's easy to think that if we look a certain way, all our problems will go away. Negative thoughts can get stuck in your head and take over, and that can lead to an eating disorder."

Opening up conversation

The origins of the show trace back 25 years, when Carson was studying theatre at Studio 58 and had to write a one-person show for herself as part of her graduation requirement. She'd had an eating disorder right after high school, so it was something she knew a lot about.

"When I shared the first 15 minutes I'd written," says Carson, "it was one of the most magical moments I've ever felt in theatre. I knew that I had captured the audience with a really interesting exploration."

She finished the play – called *Dying to be Thin* – and it toured for over two decades with multiple productions, aimed at young adults in the upper-high school, early-university age range. Then, three years ago, the most recent production was inundated with calls from elementary schools and teachers, asking if a show could be written for a younger audience.

"At first I was like, 'do I really want to go back there?'" says Carson, "but [*So, How Should I Be?*] ended up becoming more universal than my last play. Thoughts getting stuck in your head, and those thoughts becoming monsters in your head, I think that is something everyone deals with."

Carson wants to help de-stigmatize mental illness, and help kids become both more resilient and less afraid to ask for help when dealing with these sorts of issues. Increased dialogue and openness will not immediately solve the issues entirely, but it can have positive, far-reaching effects.

"One of the things that's really resonated with me," says Manami Hara, one of the performers, "is that though it may not land with [the audience] immediately,



▲ Manami Hara.

later on in their life they can look back on it and know that there is help and ways to cope with this. It's like planting seeds: being able to name it, say what it is, have some sort of concrete place they can go back to, that's what I think Linda is trying to write."

More than one factor

The show features stories from three people who dealt with eating disorders, one from 30 years ago, one from 15, and one from today. They're based on real interviews and testimonials, and what Carson learned was that this issue has far from just one cause.

"I came into this thinking that this was all mass media and social media's fault," she says, "but as I researched specific stories, I began to see that for each in-

dividual, the reasons why they got an eating disorder were very different. What was universal was that they'd arrived at a place where they were very unhappy or anxious, and instead of finding help they divert to what I call the tip of the iceberg: the disorder itself."

While Carson believes media plays a big part in putting pressure on us to look a certain way, the people you live around can also have an effect, even if it's unintentional.

"A friend or parent might say something that they think is a joke, but it really sticks. Or you might live in a family that's very weight-conscious. We want family and friends to know what they're saying, and know that it has an impact."

All of that is part of the reflection and discussion Carson hopes will be sparked by the show, which will be encouraged by a talkback after each performance. For Hara, she hopes that *So, How Should I Be?* will help foster a desire to learn and share amongst those who attend.

"Curiosity is such a beautiful thing," says Hara, "no matter what age you are. We need it, as well as the courage to talk about things that are difficult. Keeping it secret will not be healthy, so let's open this up. As a community, as individuals, we need to celebrate individuality and diversity." ✍

For more information, visit www.phttheatre.org.

Djon África: A journey of self-discovery

by VICTOR VAN DER MERWE

The Vancouver International Film Festival (VIFF) is well on its way, showcasing some amazing films from across the world. *Djon África*, a story inspired by personal events, will be playing at the International Village 10 Cinemas on Oct. 9 and 11.

Djon África is the first feature film from directing team Filipa Reis and João Miller Guerra, starring Miguel Moreira. Miguel – aka Djon África – after coming into some money, decides to leave his birthplace of Lisbon and travel to the African island of Cape Verde to find out what he can about a man whom he is told he shares certain physical and personality traits, but has never met. No sooner has he landed on the island before his

journey is hit with an obstacle that threatens to derail his plan. The aunt whom he hoped could help him has died and he must now cross the island on his own.

Personal inspiration

Though the trio of Reis, Guerra and Moreira has worked together in the past, this was their first attempt at a feature film; the reason for telling this story is personal.

“My father had died recently and me and Filipa were looking for a story to tell for our first feature film, and one day we had the thought of Miguel being a guy that didn’t know his father. As my father had recently died, it seemed like a story we should look into. We spoke to Miguel and created this script that was intended to be an odyssey where Miguel went searching for his fa-

ther without knowing exactly where his father was, and in the end finds his own identity,” says Guerra.

Since this was their first feature, Guerra says there were, of course, struggles to overcome during production.

three month voyage to the islands and stay there while we prepped and shot and prepped and shot, so it was pretty intense.”

Overcoming challenges

Moreira says he is not a profes-

acted like himself,” Guerra explains.

First-time actors and production prep is not easy in any environment, but Guerra says having to deal with all the usual production problems in a new country was tough.

“I think you take home the memories of a really nice character of a guy struggling to get to know himself.

João Miller Guerra, director of *Djon África*

“The struggles were quite a few actually – it was all new to us, these really long days of shooting. We shot for three months, preparing one week and then shooting for a week and then again preparing for a week and shooting again. The crew had to agree to go on a

sional actor and this was the first time he was asked to act in a feature film, which also proved challenging.

“It was his first fiction film and we wanted him to sometimes convey certain feelings or facial reactions, but up until this time, he has always just

“You can do everything you need to do to get a red car and on the day you can discover you have no car or if you have one, it is not red,” he says.

Though the struggles were plentiful, so were the pleasant surprises. The film did not turn out as they expected, but the filmmakers feel it became a beautiful story, one they hope will stay with audiences.

“There are so many lost boys and girls in the world that, though they seem to have happy lives, don’t feel they belong. So when they rebel against it, I hope people understand why. I think you take home the memories of a really nice character of a guy struggling to get to know himself,” says Guerra.

Guerra says identity crises are very universal, and hopes many people can relate, even though the film is set on a small island off the coast of Africa. ✉

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



▲ Scenes from *Djon África*, starring Miguel Moreira as the titular character, a man who goes in search of his father on African Island of Cape Verde.




Cantonese Opera Artistic Workshop

Indigenous Music, Opera & People from South Guangdong

There is a long oral tradition of storytelling in China. Muk'yu/muyu (wooden fish) songs, naam yum (southern sound), dragon boat songs and a variety of folk songs have been popular among the ordinary people in South Guangdong for at least over 300 years. Over time they have found their ways into Cantonese opera which has the capacity to enrich itself and evolve continuously throughout its evolution and migration from place to place.

The most famous muyu song book – *The Flowery Scroll* with its 1713 Chinese edition preserved in the Museum of Paris today – was translated into English, Russian, German, Dutch and French by scholars in the 19th century. Muyu songs have been well-loved by the folks in the Siyi and Sanyi areas in South China and are sung in those dialects by women, children and peasants working in the fields and on many special occasions. Early migrants to Gold Mountain were familiar with this art form.

MVOH 2018 will investigate the relationship of these indigenous musical genres of South Guangdong and their place in the life of the early migrants and recent immigrants in Pacific Canada.

粵語工作坊 (Cantonese)	Workshop in English
日期: 2018年10月10日 (星期三)	Date: 12th October, 2018 (Friday)
時間: 2:00-4:00pm	Time: 4:00pm-6:00pm
地點: 華埠中山公園 (578 Carrall Street, Vancouver BC)	Venue: IKBLC, University of British Columbia



**Cantonese Opera Maestro
Mr Lau Wing Chuen**

Part I: Guangdong Musical Storytelling & Chinese Canadian/American Immigrants
Panel Speakers: Dr Sonia Ng & Ms Winnie Cheung
Muyu Song Singing Demonstration in Siyi dialects by elders from Chinatown

Part II: Muyu, naam yum, dragon boat song, yue ou and Cantonese opera “chang hong”
Speaker: Cantonese opera maestro Mr Lau Wing Chuen
Demonstration: Mr Anthony Cheung & Mrs Angela Keung

Organizers:
U Sing Cantonese Opera Pavilion • PCHC-Museum of Migration Society

Venue Sponsors:
UBC University Library • De Sun Yat-sen Classical Chinese Garden

Academic Partners:
at UBC: Asian Studies • St John's College • Hong Kong Studies Initiative • Asian Canadian and Asian Migration Studies at SFU; David Lam Centre for International Communication • Institute for Transpacific Cultural Research

Community partners in HK & Vancouver:
Lau Wing Chuen Chinese Performing Arts Association • Youth Collaborative for Chinatown • Chinese Canadian Historical Society of BC • Vancouver Asian Heritage Month Society

For registration and other MVOH events, please visit:
mvoh.online or www.pchc-mom.ca

THE ROGUE PRESENTS

Irish Mythen



I had no idea what to expect when this five-foot-nothing lady took the stage, all smiles and twinkling eyes and guitar. Then, she opened her mouth and out flew a voice that came straight from the Heavens with all the power and the glory and the truth of someone destined to be a singer. I've been blessed with seeing and hearing a lot of talented musicians in my life, but I have never experienced anyone quite like Irish Mythen. She is a force of nature and a gift from Almighty Herself.

~ Lisa Schwartz, *The Philadelphia Folk Festival*

Thursday, October 25th at the St. James Hall
3214 West 10th Avenue - \$24 (\$20 members)
Info: 604-736-3022 - Tickets: Highlife, Tapestry or

www.roguefolk.com













CHANTAL HÉBERT

OCTOBER 22, 2018 • 12 PM

Tickets: \$95 + tax

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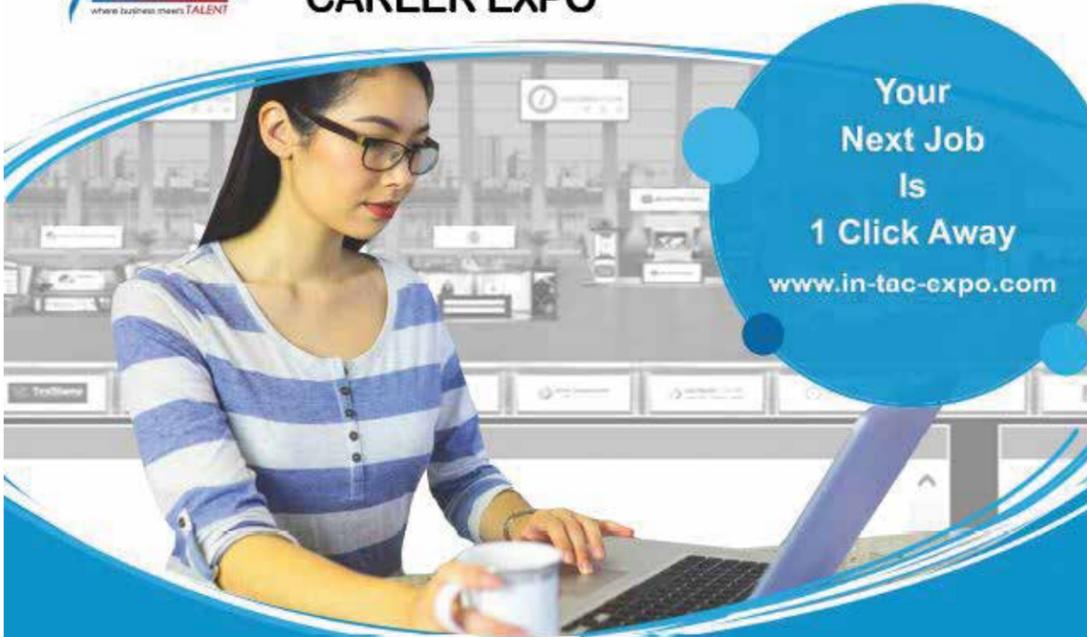


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Exhibitors



Nine Doors

A journey through language and expression

by CURTIS SEUFERT

On Oct. 19 at Western Front, composer, multi-instrumentalist performer and multilingual vocalist Jen Shyu presents her musical and visual narrative *Nine Doors*. Shyu's dynamic performance, which centres around the story of loss through the eyes of a six-year-old girl, is communicated through both a multitude of instruments – Taiwanese moon lute, Japanese biwa, piano and several languages, including Korean, English and Javanese.

"One of the greatest compliments I received from someone was, 'I feel like I understood everything even when I didn't understand the language,'" says Shyu.

A push to explore

Jen Shyu says her performances are often characterized by their diversity: a diversity not only in emotion or song structure, but also by the wide array of languages and instruments used. Singing in fluent Mandarin and Javanese, and displaying well-versed use of instruments such as the Korean *sorbik* drum and *gayageum* – a 12-stringed zither-like instrument – Shyu draws on the classical musical training of her youth and early career, as well as on her continually growing understanding of languages and musical traditions from around the globe, most prominently those from East Asia.

Shyu says she hasn't always been so proficient in such an array of languages and instru-

questioning whether that was what I finally wanted to contribute as my art. He urged me to explore my own ancestry as well and as soon as possible."

Music and language

Currently Shyu is focused on further exploring the musical traditions of Japan, including the biwa, a Japanese four-stringed short-necked fretted lute, and noh, a Japanese style of theatre dating back to the 14th century, but she insists that each cultural aspect she studies is a lifelong commitment.

This commitment includes linguistic and musical traditions pertaining to her own heritage. Though she was born in Illinois, her mother and father are of Hakka Chinese and Taiwanese descent, respectively, and her ancestry also includes relatives from East Timor and Indonesia. However, Shyu says that the learning of different languages and musical traditions isn't just a matter of connecting with one's heritage, even if it is a part of her cultural exploration.

"There are many other reasons why I like to put all these languages together, one after another, because I feel it reflects the diversity of our world and the increasing need to be fluid and fluent in many modes of being and in many modes of expression," says Shyu.

Shyu wants to share what she's learned with her audience – not just the languages and instruments, but the experiences and perspectives as well.

"I also want to expose each audience member to new things, to



▲ Jen with Korean gayageum, from 2014's Solo Rites: Seven Breaths.

ments and there was a time in her professional music career where she had little of either.

While Shyu was more accomplished than many at a young age, having performed a Tchaikovsky piano concerto with the Peoria Symphony Orchestra at just thirteen years old, she was later compelled by her musical compatriots to go further, to explore a wider world of music, including her own roots. Among those was Francis Wong, a flutist, saxophonist, *erhu* player and close friend of Shyu.

"I loved singing this [Cuban] music and surprising people as my voice didn't match what people saw when I sang," says Shyu. "We were starting to play a few jazz festivals around town. But Francis told me, 'Yes, but you'll always look like a Chinese girl singing Cuban songs.' He wasn't criticizing me, but rather, he was

expand their consciousness, and to surprise them and give them what they don't expect," says Shyu. "It is in this heightened awareness or unknowing that they will discover something new, and new connections are made."

In her work Shyu uses her own created language as well, both spoken and musical, thereby delivering a compellingly ambitious definition of what it means to communicate, with less focus on the words and a spotlight shone on their meaning.

"This is what I hope to achieve: that in any language or even in a created language of my improvised syllables, I can convey meaning through my sound, intent, presence and energy," says Shyu.

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

Photo by Steven Schreiber

Cultural Calendar

October 9–23, 2018

by SIMON YEE

I hope everyone enjoyed their long Thanksgiving weekend! There are plenty of things to be thankful for with all the great events happening around the city. Catch some autumn art both in Vancouver and on the Sunshine Coast as well as take in a play about the twilight of the human species. And why not enjoy the fruits of the fall harvest at the Apple Festival at UBC Botanical Gardens and the Harvest Glow in Langley? Have a great October everyone!

Harvest Glow

Sept. 27–Oct. 31
Milner Village Garden Centre,
Langley
www.glowgardens.com/harvest-langley

Harvest Glow is the largest indoor fall festival in greater Vancouver, hosted at the Milner Village Garden Centre in Langley. Bring together the people you love to laugh and delight in the pumpkin patch, corn maze and family playgrounds. Take the ultimate family photos alongside the interactive light sculptures, pumpkin tree and pumpkin carriage. Or just kick back and enjoy live entertainment and delicious options from local food trucks and three licensed bars. The market showcases the very best from over 25 local artisans, boutiques and farms. It's all the magic and wonder of an outdoor seasonal family festival, hosted inside a cozy and spacious venue.

A Brief History of Human Extinction

Various showtimes
between Oct. 10–20
The Cultch's Historic Theatre,
Vancouver
www.thecultch.com

The Cultch will be presenting the world premiere of *A Brief History of Human Extinction*, a new sci-fi thriller created by award-winning playwright Jordan Hall. In 2178, a creeping fungal plague has rendered the surface of the planet uninhabitable. Trapped inside a retrofitted scientific facility, the last woman, man, and otter on earth prepare for the launch of the Ark – a ship that will carry our planet's genetic legacy to a new home. Exploring questions about our human nature, our culpability in the destruction of our earth, and our undying ability to hope for better things, Hall – no stranger to plays about environmental disaster – traverses some of her favourite themes in this play. Check out the Cultch's website for tickets and showtimes.



Photo by Matt Reznik

▲ Lisa C. Ravensbergen and Daniel Martin in *A Brief History of Human Extinction*.

Inclusion Art Show

Oct. 11, 10:30 a.m.–8:30 p.m.
Heritage Hall, Vancouver
www.inclusionartshow.com

The Inclusion Art Show returns to Vancouver for its 14th year, featuring the artistic creations of over 200 artists in the city. There will be all kinds of artistic forms from paintings, photography and pottery to jewelry, textiles and glassware. At the show you can meet the artists, discover their philosophy of art and watch their creative processes at work. For artist info and further information, please check out the art show's website.

The Mariachi Ghost with Kownterpoint

Oct. 11, 8 p.m.
Rickshaw Theatre, Vancouver
www.rickshawtheatre.com

The Mariachi Ghost, from Winnipeg, Manitoba, summon the ghosts of old Mexico through traditional Mexican song, haunting synths and explosive guitar lines, alongside rich harmonies, commanding lead vocals and spectral dance. Their show leaps from anguish and longing to a raging fury in a heartbeat. They will be performing at the Rickshaw Theatre on Oct. 11; for tickets and more information, please check out their website.

Fan Expo Vancouver

Oct. 12–14
Vancouver Convention Centre
www.fanexpovancouver.com

Pop culture extravaganza Fan Expo returns to the Vancouver Convention Centre this month, featuring autographs and photo ops with celebrities, exclusive merchandise, cosplay sessions,

perts and be inspired to buy your very own apple tree! For more information about this year's festival, please visit the UBC website.

Guo Pei: Couture Beyond

Oct. 13, 2018–Jan. 20, 2019
Vancouver Art Gallery
www.vanartgallery.bc.ca

The Vancouver Art Gallery will be unveiling *Guo Pei: Couture Beyond*, the first Canadian exhibition devoted to the work of Guo Pei, China's preeminent couturière. This mid-career survey features more than forty complete looks from Guo Pei's most iconic runways from 2006 to 2017. In her theatrical, extravagant creations, Guo Pei combines contemporary aesthetics, production methods and materials with ancient tradition, evoking Chinese history and mythology in her craft techniques, fabric selection and imagery. The exhibition provides a comprehensive overview of her evolution as a designer as well as her contribution to global fashion culture.

The Formation of Taiwanese Identity After Democratization

Oct. 16, 1:30–3:00 p.m.
SFU Harbour Centre, Vancouver
www.sfu.ca/davidlamcentre/events/The-Formation-of-Taiwanese-Identity.html

The SFU David Lam Centre for International Communication will be hosting a talk by Shiho Maebara, Assistant Professor of the Taiwan Studies Project at Kyushu University, Japan about the topic of Taiwanese identity. Taiwan is an ethnically and culturally diverse island whose have long been asking themselves "who are we?" As Taiwan has democratized since the 1980s, the answers to this question have changed considerably. In this talk, Shiho will analyze the historical background to this shifting identity

discourse, focusing especially on the influence of former Taiwanese President Lee Teng-hui. For tickets and more information, please visit the website.

Sunshine Coast Art Crawl

Oct. 19–21, 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 this mid-October at the eighth annual Sunshine Coast Art Crawl. With over 380 artists spread across 165 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 extra venues open on Friday night from 7–9 p.m. For more information, please refer to their website.

Franz Lehár's The Merry Widow

Oct. 20, 25 & 27 at 7:30 p.m.
Oct. 28, 2 p.m.
Queen Elizabeth Theatre,
Vancouver
www.vancouveropera.ca

The Queen Elizabeth Theatre will be playing an adaptation of the Austro-Hungarian composer Franz Lehár's play *The Merry Widow* in this wonderfully lavish Art Nouveau production. Set in the heart of vibrant fin de siècle Paris, the wealthy widow, Hanna Glawari, sung by Italian-Canadian Lucia Cesaroni, schemes to win the heart of dashing handsome Count Danilo. The story unfolds on a stage packed with elegant ladies, eligible bachelors, and Maxim's famous can-can dancers. For tickets, showtimes and more information, please visit the Vancouver Opera's website.

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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.



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