

Med'Cine – a
New Zealand-
Canadian
cooperation
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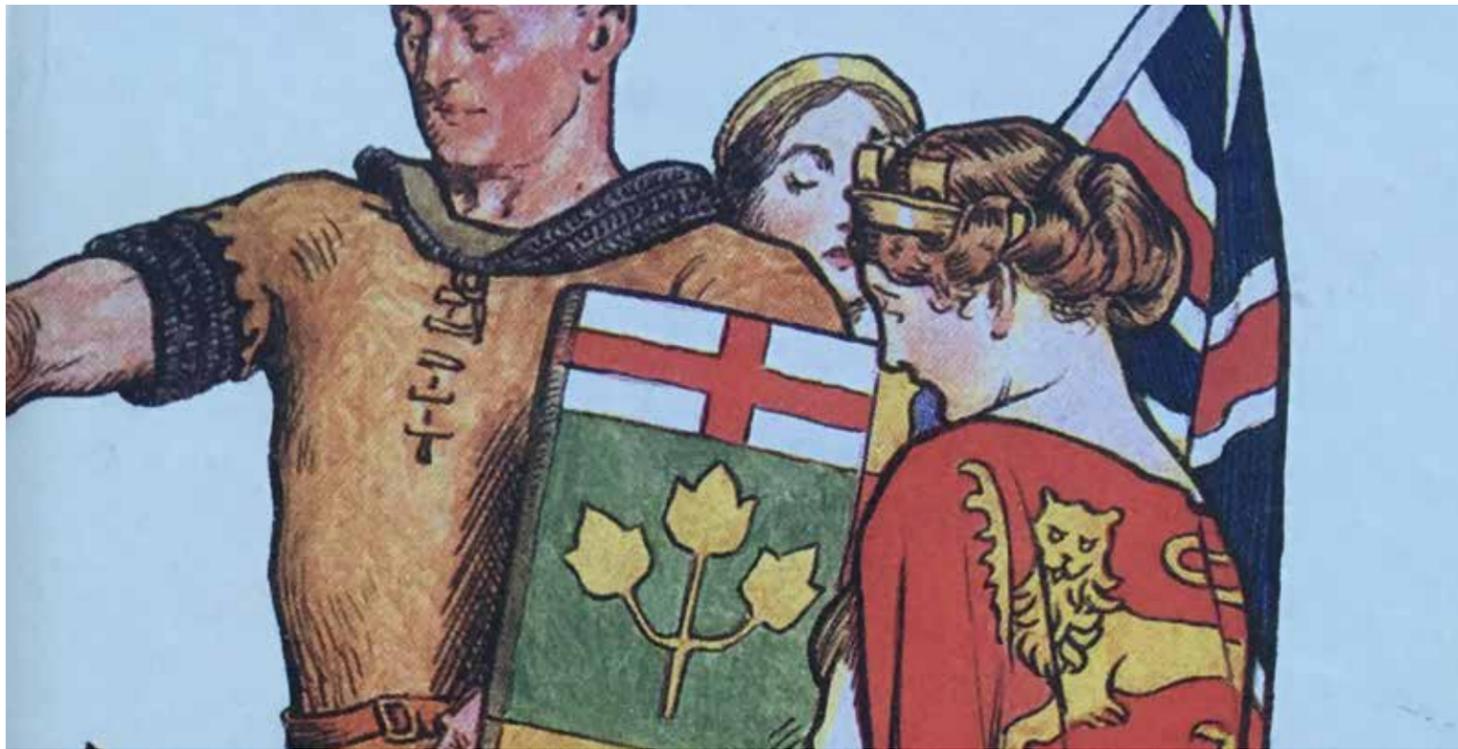
The Source

forum of diversity

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Verbatim

From the unknown to the familiar

by SIDDHARTH BALA

From the sweltering heat of Chennai, India to the rainy coldness of Vancouver, Canada, moving halfway around the world has provided me with an abundance of new experiences. India, known for its diversity in culture, is sometimes scrutinized by its own citizens for not being as accepting as countries like Canada. Hence for me, life in Vancouver is radically different from my life in Chennai.

Like any other teenager, I was highly motivated to leave the confines of “home” and to explore the “strange” after graduating high school. This led me to apply to universities all over Europe and North America. My family’s paranoia over American gun laws and the recent cases of hostility in Europe, led me to focus more on Canadian universities. Subsequently I applied to UBC and was accepted.

Soon enough I realized, in Vancouver, there is no clear distinction between “home” and the “strange.” In fact they are both intermingled depending on the instances one encounters. When I took my first cab ride from the Vancouver International Terminal to my planned residence, conversing with the genial Indian-born driver in my mother tongue made me oblivious to the fact that I was in a different country altogether. However, my first lunch (which was coincidentally the first time I tried Sushi) at the Japanese restaurant below my apartment left me with a craving for more sushi and for more new experiences.

Initially I was confronted by numerous culture shocks but over time this list kept getting shorter. The biggest culture shock I faced was the

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The other side of war

by COLLEEN ADDISON

There are many images of women associated with the world wars: women knitting and sewing during the “Great War,” factory worker “Rosie the Riveter” in the early 1940s. Yet these images are of predominantly white women. Minority women, especially Chinese-Canadian and Aboriginal women, were also present throughout these cataclysmic world events, say Amy Shaw and Henry Yu. And these women had their own challenges.

“Minority women were sometimes doing much the same thing as other women,” says Shaw, a professor of Canadian history at the University of Lethbridge and editor of two collections on women during the world wars. “This was sometimes a way of trying to prove oneself during a really patriotic time when being different was really not tolerated. And sometimes it was just what they wanted to do, because they lived in the same world as other Canadians, subject to the same emotional appeals. But sometimes they had a really different experience,” says Shaw.

These differences are celebrated by local organizations such as the Chinese Canadian Military Museum Society and the Vancouver Aboriginal Friendship Centre Society, which regularly hold events in Vancouver exploring these issues.

Feathers and factories

Canadian women were a key part of both wars, say Shaw and Yu, a professor of history at UBC.

“The two world wars are often talked about as the first ‘total wars,’ in which the total resources of a country are working towards fighting the war.

“Women did a wide variety of activities, some more traditional – volunteer work, fundraising for the Red Cross and yes, sewing and knitting,” Shaw explains. “All this voluntary, traditional work was pretty necessary because some of what we’d now consider the government’s responsibility was done instead by volunteers at home.”

Canadian women were also involved in Britain’s white feather campaign during the First World War.

“It involved women giving white feathers to all apparently

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Iran born artist
paints past
and present
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Band draws
inspiration from
cultural roots
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Cultural Spotlight

SFU's Philosophers' Café



A discussion on racial stereotyping and mental health

by SUSAN HANCOCK

As a South Asian lesbian, Sukhamani Gill grew up with a lot of racism. Her lived experiences fuel an interest in understanding why people are judged by their appearances.

"I've grown up with a lot of racism and discrimination for being a brown female," says Gill. "I'm also a queer female, so I've received discrimination for that too."

Gill also contends with barriers that have been enforced by her own community who stigmatize individuals and their families struggling with mental illness.

"My oldest sister is schizophrenic and bipolar," says Gill. "[Our family] has to work twice as hard to be okay and navigate such uncharted territories."

Gill's experiences shape an upcoming public discussion on Nov. 15, at SFU's Philosophers' Café at Surrey City Centre Library titled *How do racial and cultural stereotypes affect our mental health or our child raising practices?*

Looking at negative impacts of racial stereotyping

This is the fourth community discussion Gill has organized. In the upcoming Café, she facilitates a talk to delve deeper into the negative impacts of racial stereotyping and the affects this has on children. She admits it's a broad topic, but she hopes it will bring more awareness of the complexity of racial tensions that exist in society, and how they affect people's wellness and participation in that community.

"I'm curious to know how we teach our children [about racial stereotyping], and how we

internalize these types of concepts," says Gill. "I'm also interested in understanding how these prejudices that circulate amongst different groups are reflected in the way that we interact with each other."

Gill hopes her input will generate a deeper conversation on some of her experiences with discrimination. She adds that

"I'm curious to know how we teach our children [about racial stereotyping], and how we internalize these types of concepts.

Sukhamani Gill, facilitator at upcoming Philosopher's Café

this type of conversation is difficult to have using social media because the medium encourages people to exist in their own world rather than coming together to hear and feel the emotions behind a voice that can only be experienced by engaging with someone in person.

"I think it's important for us to take the time to talk to each other," says Gill. "[We] need to talk to strangers to get their side of the story with the goal of finding similarities."

Encouraging face to face discussions

Gill came up with the topic six months ago during some very ugly and public racial tensions that occurred in the United States. Starbucks was shamed for turning away an African American man who had asked to use the public washroom. Then there was a woman in Georgia who was escorted off a university campus for loitering, when in fact she was just having a nap before her next class. Gill explains that these types of stories go on and on, illustrating how people make judgements about race every day.

"These are stories where people are interpreting the exist-

tence of coloured bodies incorrectly," says Gill. "I'm thinking about that and trying to unravel it in my own head to understand what that means."

Gill, an English Major in North America, with a minor in Counselling, believes that bringing her lived experiences forward to a public space will only encourage fur-

ther discussions on important issues of racial profiling and discrimination.

"My existence is the only thing I truly understand," she says. "There's a lot I don't understand. This subject comes from me trying to better understand my po-



▲ Sukhamani Gill.

sition in the world... And, how to understand other bodies that have been put through similar experiences."

For more information, please visit www.sfu.ca/continuing-studies/events/2018/11/stereotypes-influence-child-rearing



WORLD PRESS CARTOON CALDAS DA RAINHA 2019

WORLD PRESS CARTOON will organize in 2019 the 14th edition and continues to hold its main event in the city of Caldas da Rainha. Please remember the important innovation introduced in 2018: **the admissibility of works produced for online publications.** In order to fulfil the high quality standards that are the touch of this organization, we maintain the last monetary prizes structure, with a Grand Prix that has the value of ten thousand euros. To distinguish, exhibit, promote and award the best drawings published in the world press is still our mission. Caricatures, editorial and gag cartoons that will make a retrospective view of the world's current affairs in 2018, views from different cultures, drawings where the cartoonists picture and criticize the ways of the world with humour and a sharp eye. The Jury's task is always hard: many works from various cultures and a growing quality. To make judging easier and to guarantee the quality and rigour to the final selection, it is of the most importance that the authors read carefully the regulation and present their works in conformity with the rules it defines. A universal saloon demands a universal participation and clear and equal rules for everyone. Because the WORLD PRESS CARTOON aims at gathering the best in the international production of humour drawings published in the printed or on-line journalism every year, this is a meeting the professional cartoonists should not miss!

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DOXA encourages local podcast production

by LAURENCE GATINEL

DOXA introduces a new festival – the Vancouver Podcast Festival – to draw attention to the strength of podcasting as a non-fiction medium from Nov. 8–10.

Apple's podcast platform distributes more than 550,000 different shows. Moreover, other sources estimate the number of episodes at around 18.5 million, in over 100 languages. It is easy to see why podcasting has become an important part of the conversation.

For those who are unfamiliar with what a podcast is, it is an audio file available to download or stream from the Internet to a computer or mobile device. With the use of a pod catcher – basically a searchable catalogue – it's easy to find shows and subscribe to them.

Canadians and podcasting

The Canadian Podcast Listener, about to publish its second annual study, estimates that in 2018, 76% of Canadians were familiar with podcasts. Twenty-six per cent listen to them at least once a month and 18% at least once a week.

The study highlights two distinct podcast realities: Anglophones are more likely than Francophones to have ever listened to a podcast (49% vs 28%) and to listen regularly. Finally, the 2017 study indicates that, "podcasting attracts often hard-to-reach young, affluent, educated consumers" and found out lis-



▲ Podcasting – an easy way to get your ideas across.

teners want to know more about Canadian podcasts.

A podcast festival to learn more

If you are curious about podcasts and podcasting, you are in luck: the first Vancouver Podcast Festival will debut Nov. 8 and run until the 10th. It offers both free and ticketed events, such as panel discussions, workshops and live podcast presentations.

The festival is presented by DOXA. Its goal is to foster new podcast creation and bring new audiences to podcasting. The proposed events aim to reach creators as well as the general listener. The festival decided on a theme that would attract people unfamiliar with the medium.

"This year's theme is True Crime, True Justice, focusing on how podcasting has become a venue for education, discussion and activism around the crimi-

nal justice system. Part of the true justice is also maintaining roots to DOXA's commitment to social justice as well," says director of programming Selina Crammond.

We wanted to examine the true crime genre more closely because it is so popular in podcasts as well as on TV, says Crammond.

The festival favours local podcasters, with a series of free live shows recorded at the VPL. You can attend the taping of an episode of "The Fear of Science", "The Secret Feminist Agenda" or "On Drugs", a podcast from the CBC.

The Rio Theatre will host international live podcasts, like "The Allusionist" or "You Must Remember This."

Panel discussions will focus on topics like "Politics and Podcasts" and "Podcasting and/as journalism."

Creators have not been forgotten, several workshops are available free or with a pass. One workshop certain to attract a crowd is, "How do I Get Paid for my Work."

An opportunity to be funded

In an industry said to be more inclusive – many communities currently underrepresented in mainstream media are turning to podcasts – finding ways to monetize one's podcast is a priority.

It's common to see podcasts join forces to seek funds and advertising. A pioneer in the field, the Public Radio Exchange (PRX) is a web-based platform for digital distribution, review, and licensing of radio programs. Started by Radiotopia four years ago, today it is collaborating with Google to launch the Google Podcasts Creator Program. According to the Google website,

it is 'an accelerator developed to lower barriers to podcasting and increase the diversity of voices in the industry globally. Selected teams will receive seed funding and participate in an intensive training program.' If you have an idea, and can travel from time to time, you have until November 18 to submit your proposal.

These type of initiatives are growing. One can only hope that Canadians will develop their own programs to develop their own podcasts and their own audience. ✉

With files from James Mainguy

Links:

The study:

www.canadianpodcastlistener.ca

Vancouver Podcast Festival:

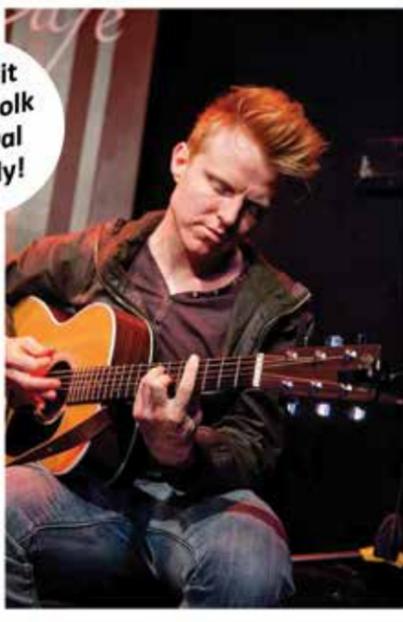
www.vanpodfest.ca

Google Podcast Creator Program:

www.googlecp.prx.org

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The nurture in nature: A photographer's lessons from Chile

by KATY THOMPSON

Nature Vancouver's upcoming talk, *Plants of the High Andes and Other Stories from Chile and Argentina*, will be held on Thursday, Nov. 15 from 7–9:30 p.m. at Unitarian Centre (Hewett Hall) located at 949 West 49th Avenue in Vancouver.

Hosted by Ron Long, past president of the Native Plant Society of BC and a photographer at SFU for 36 years, the illustrative lecture will feature Long's photography, as well as botanical, geological and human stories Long learned during his recent trip to Chile.

"I want to show people what a fantastic world we have and what's at stake," says Long.

Connecting history with nature

Accompanied by two Spanish-speaking members of the Alpine Garden Club, Long rented a vehicle and spent three weeks exploring Chile in January 2016. The three of them looked for ways to



Photo courtesy of Ron Long

▲ Ron Long, a Vancouver-based nature photographer.

get as high in the mountains and on the volcanoes as possible, such as by entering ski areas. According to Long, they reached altitudes of 10,000–12,000 ft in some places, where the air was thin and they had to proceed slowly.

Long explains the unique and spectacular beauty of the landscape at those high elevations.

"You not only have snow-capped peaks, but Chile has got quite a number of active volcanoes," says Long. "There's been eruptions one after the other and you can see in places layers of lava from different eruptions that might have been thousands of years apart. Some of these eruptions, they spew out very colourful materials, so you've got purples and yellows across the landscape. And in some places, the landscape is just grey. It's beautiful in its own right."

Antuco volcano was one such place Long and his companions came across on one of their drives.

"It's a very dark volcano," remembers Long. "When you first see it, it looks forbidding. It's not beautiful and snow-covered like most volcanoes."

On the road leading to the base of Antuco, Long and his companions were puzzled by a series of markers, each of which featured a name and inscription in Spanish. A memorial entitled "Tragedy of Antuco" told the story of the 474 conscripts of the 17th Regiment of Los Angeles who were hit by a devastating winter storm during a routine training mission on May 18, 2005. Forty-four of them, many of whom were teenagers, died of exposure.

"I realized that those markers we had seen along the road were the sites of each one of those 44 soldiers who had died on the road," Long recalls. "That was quite a



▲ Lonquimay volcano, Chile.

moving event to read about, and then you're there standing under this black-looking volcano. It was quite an experience."

Connecting youth with nature

As someone who has traveled extensively to botanical destinations across the globe, Long emphasizes the need to appreciate the power of nature and all that it has to offer.

"My greatest frustration is the lack of interest in nature and the environment that I see all around," says Long.

Nature Vancouver members comprise typical lecture attendees. As Long points out, these individuals are already concerned about the environment.

"It's the situation of preaching to

the choir," says Long. "Many people outside of Nature Vancouver don't know anything about nature, have no interest in trying to preserve it, and aren't even particularly concerned about the deteriorating environment. Everybody's concerned with jobs and making money."

Long states that he is willing to give a talk to any group that is interested enough to invite him.

"The primary purpose of my talks is to make people aware of just how fascinating nature really is. I don't get on any sort of a high horse about protecting the environment, but in a lower-key way try to make them aware that nature is pretty special and they're missing a lot by not learning about it," says Long.

According to Long, members of Nature Vancouver have traditionally found a physical connection to the land by hiking, but many are now too old for this activity. Instead, they attend the society's weekly lectures, where most attendees are well over 30 years old.

"Our biggest concern is the almost total lack of young people that are coming to Nature Vancouver. My wish is that young people in the city come to the meetings and learn about what is going on, and hopefully do some reading on their own," says Long. "It's a pretty special place out there, and we should all pay attention to it."

For more information about this Nature Vancouver event, please visit www.naturevancouver.ca.

► "War" from page 1
able-bodied men who weren't in uniform," says Shaw. "The white feather was a symbol of cowardice and getting one from a woman, who was meant to be the audience for men's heroism, was hoped to shame men into enlisting."

Some war work was less traditional.

"Women worked in factories; that didn't start in WWII; it just involved more people in [that war]," says Shaw. "And women worked a lot of other jobs too: in banks, driving streetcars, nursing."

This employment existed at the local level as well.

"All along False Creek and Mount Pleasant there were shipyards where women were employed," says Yu.

Voting and Vancouver

Shaw and Yu point out that being a minority was hard. Prejudice was common, and non-whites were not allowed to vote.

"Indigenous people couldn't vote in Canada until 1960," Shaw notes, while other minorities cast their ballots somewhat earlier, in 1948.

In Vancouver, a lot of discrimination was directed towards the Asian communities, says Yu, who served on the advisory committee for the recent City of Vancouver apology to the Chinese-Canadian community.

"[There were] segregated public spaces [such as] movie theatres.

In the army, often recruiting officers would not take Chinese people. There is one story of [Wee Tan] Louie from Kamloops riding his horse over the Rockies in winter to Alberta to join," says Yu.

By WWII, racist policies were strongly affecting women in Vancouver's Chinese community, who became quite scarce.

"Because of the Exclusion Act, there were very few complete families," Yu explains, speaking of the 1923 law that limited would-be Chinese immigrants to certain work-related categories. "The whole purpose was to prevent women from joining husbands in Canada."

"Every member was incredibly valuable in the community. Some people argued that they shouldn't go [to war], particularly as Canada was treating them as second-class citizens."

Sisters and swimming pools

There are positive stories.

"One discussion historians have about women and the wars is about how much [the wars] opened up new possibilities," Shaw explains. "How [women's] work in both wars might have contributed to new jobs. [For example], in 1918, the Military Voters Act gave the right to vote to anybody enlisted in the armed forces, includ[ing] nursing sisters."

Such legislation changed life for Aboriginal sisters, she continues.

"In the Six Nations of the Grand River Reserve, Edith Monture, who fought against a lot of racial barriers to become certified as a nurse, enlisted in WWI as a nursing sister and thus became the only woman on her reserve who could vote," says Shaw.

A local woman also experienced the benefits of changing attitudes at the end of WWII, says Yu. Vivian Jung, a local woman training to be a teacher, was dealing with routine discrimination when something changed.

"[Yung] needed a lifesaving certificate, to know how to swim," he says. "There was one public pool in Vancouver, the Crystal pool downtown. Chinese people were not allowed to swim at the same time as whites, [but Yung] needed to go with her class. On that day, her classmates and her teacher [said that] if she can't swim we won't either. At that moment, the colour barrier, in place for 17 years, was broken."

Yung's action in going to the pool that day was an act of personal heroism, Yu says.

"This isn't the same as [soldiers] joining and being killed, because that was heroism that women weren't allowed to participate in," he continues.

But the stories of Canadian minority women show that these women faced, and conquered, their own challenges. ✂

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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, Dutilleux, 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-



21st century poets

by BRITTANY THOMSON

What the Poets Are Doing: Canadian Poets in Conversation, a collection of conversations between well-established and budding poets, focuses on the role of poetry and poets in the 21st century.

It serves as a follow up to 2002's interview collection *Where the Words Come From*. The book launch will be hosted by author Rob Taylor at Vancouver Public Library Central Branch on Nov. 18.

With authors such as Raoul Fernandes, the book shows its readers not only that the poets

The two poets also conversed on the dangers of false poetic voice on the page – staying true to one's personality and working on being honest within one's work. Fernandes appreciates Bowling's ability. He says that even in his earlier work, Bowling had such a strong, grounded voice. He hopes to do the same within his own work by asking the tough questions: Is this how I really feel? Am I including this because it's clever or because it's honest? Fernandes wants to ensure the authenticity of his work. "There's a kind of performing that's inescapable in creative writing – you want to show some

“ I think it can be a wonderful thing to overhear people who care deeply about what they do...

Raoul Fernandes, poet

are doing things, but also that they're doing it in style. Fernandes was excited to participate when Rob Taylor, a good friend, fellow poet and editor, asked him to contribute to the book. A fan of the original, he was keen on being a part of the sequel. For his contribution, Fernandes conversed with well-known Canadian poet Tim Bowling. A little intimidated, having never crossed paths with Bowling in the poetry world, he was pleasantly surprised how easily the conversation flowed. Writing back and forth in a Google document may

parts of yourself and hide others," he says.

The future of poetry

Fernandes hopes the book falls into the hands of young poets who are just starting out. He believes there are bits of wisdom they can glean from the conversations. And perhaps the most important thing they'll understand is that there is a whole community of fellow poets and readers out there who are willing to support them. Hopefully, they can avoid the feeling of isolation that creative individuals often feel.

"I think it can be a wonderful thing to overhear people who care deeply about what they do, and talk about what it means to them," Fernandes says.

Twenty years from now, if Fernandes is asked to participate in



▲ Raoul Fernandes.

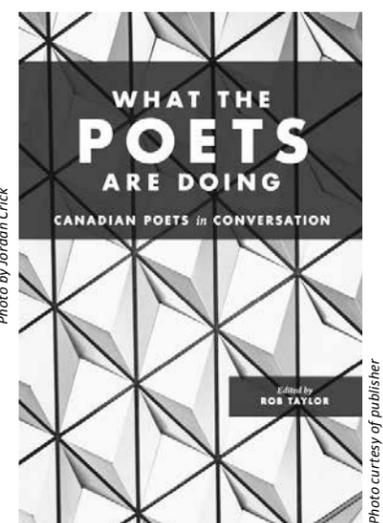
have led to a less candid conversation, but it also allowed the two poets to think more about their responses and be completely transparent with one another.

"He made me feel very at ease once we started, and even generously suggested that we can talk more about my work than his," says Fernandes reflecting on his experience.

From one poet to another

Fernandes loved the opportunity he got to compare his path to another poet's. Bowling has devoted much of his life to his writing and now he teaches while working on his own projects. Fernandes, on the other hand, aims to achieve balance between his personal life and creative work. He tries to squeeze in time for writing between school, work and being a father to two young boys.

"[I'm] trying to keep the instrument tuned despite the perpetual fog from lack of sleep. I still feel the urge to write, and miss it, which is reassuring," he says.



▲ Cover of What the Poets are Doing.

a similar project as the "experienced poet" he looks forward to a younger generation emerging within the community who are writing exciting poems and putting books together.

"I'd remind them to have fun doing it, keep exploring and being curious, and not pay too much attention to awards and things like that. The gifts are in the writing and reading," he says.

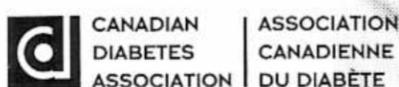
As for future works, "I don't think in terms of projects, but when the time clears up a bit I'll probably just sit down at a table, with a notebook and coffee and see where my imagination goes... as I've always done," Fernandes says. ✍️

For more information, please visit www.facebook.com/events/250080689187623.

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Bernie, First Nations counsellor

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Uprooted – A journey of self-discovery

by XI CHEN

Uprooted – A Journey of Self-Discovery is an upcoming art exhibition hosted by Coquitlam's Place des Arts from Nov. 16 to Dec. 20, featuring 16 pieces of Chinese ink artworks by artists Suchen Wu and Teresa Chow.

The series of artworks use driftwood and roots as symbols to explore the immigrant experience - the initial excitement and fear, the challenges, and the joy of feeling at home again.

Feeling like a piece of driftwood

"The driftwood artworks reveal my inner journey as an immigrant. There is the honeymoon period, and there is the lonely and homesick period, so each driftwood painting represents my particular mood during that phase," Wu says.

Growing up in the countryside of Taiwan, Wu developed a strong connection and love for nature from an early age. She started with Western art traditions in middle school but switched to Chinese ink paintings in university. Her contemporary Lingnan style creative artwork is based on learning from nature's approach. The artwork's aesthetic appeal is influenced by Zen and Taoist philosophies in its simplicity,

their symbiotic relationships with the driftwood.

"I go there on all different seasons. There will be voices that tell me what their stories are. I choose one [piece of] driftwood each time. No matter if I am happy or sad, I can find the appropriate driftwood to represent it. I use a realistic art style to illustrate the subject and incorporate a Zen philosophy to be truly in the moment. I lose myself completely in the process and I feel like I am one of them," Wu explains of her creative process.

Different driftwood paintings symbolize different phases Wu has gone through as an immigrant in a new land. She names each piece accordingly from the initial "Arrival" to the later "Dreaming" and "Paradise."

"After I went through the tough period, I realized I can integrate into the new environment. Just like the driftwood after they landed, they can provide nutrients to other organisms or be the carriers for birds. Now I am at that paradise phase. I feel very fortunate and I really enjoy the seasonal beauty of Canada, the harmony among different people, as well as between people and nature," Wu adds.

Rediscovering roots

Chow's story echoes Wu's close-



▲ Dreaming by Suchen Wu.



▲ Illumination by Teresa Chow.

serenity, spontaneity and naturalness.

"I visit the seaside a lot close to Richmond, where the airport is and where I landed. I always watch the airplanes taking off, and that helps with my homesickness. Around that time I encountered a lot of driftwood on Iona beach. I feel these [pieces of] driftwood are so similar to me. You don't know where they come from, they were just drifting and then arrived onshore," Wu says.

She started drawing and painting them and this practice has lasted for more than three years and culminated in this upcoming exhibition. As she progressed in this theme, she also added a lot of migratory birds in her artworks to show

ly. Her subjects are the roots. Born in Hong Kong and educated at an English school since she was little, Chow has been more exposed to Western art practices but is rediscovering her Chinese roots through ink painting.

"I have been here since 1994. After so many years here, I ask where are my roots? I have been exposed to a lot of different cultures but now I am going back to trace my roots. And they are speaking to me," she says.

Chow started taking photographs of tree roots first as a hobby and later used them as inspirations for her artworks.

"I bumped into Suchen at an art gathering and I saw her paintings. I realized our feelings are echoing. We are part of a bigger complex, the driftwoods and the roots. She has her loneliness and I have my challenges," she says.

They then decided to work alongside one another to explore the immigrant's journey and identity through this symbolism.

"This exhibition tells a migrant story, particularly from a woman's perspective. It is a journey of self-discovery. I came to the land, I planted my roots, now I am a Canadian citizen. All the artwork titles that I selected here are what I experienced in Canada," says Chow. ✍️

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

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The Med'Cine all properties of a dance

by THERESA K. HOWELL

Med'Cine is a performance that reaches out to the soul of the viewer. O.Dela Arts, featuring Olivia C. Davies, has brought together two current feature dance pieces *Gateways* and *Rematriate* for a Nov. 17 performance at the Presentation House Theatre (PHT).

"For the audience, *Med'Cine* is a description that represents the healing that can be obtained through the arts," says Davies, a professional, contemporary Indigenous choreographer and dancer.

Indigenous connections

Med'Cine is the working title for the shared bill of dances that include the ensemble work, *Gateways*, and the solo piece, *Rematriate*. Both works look at an Indigenous perspective through contemporary dance. With *Rematriate*, the artist was partially inspired by a group of women from the Rematriate Collective, whose mission is to combat stereotypes by portraying Indigenous women with strength and diversity. Using projected images, phonics and movement, Davies relates this vision statement through connections and disconnections to the land plus distinctions between reality and the surreal.

Gateways brings together Indigenous New Zealand and Canadian dance artists to relate the connections and separations created in people's bodies and environments. Davies was inspired to create the piece after meeting New Zealanders Louise Potiki-Bryant and Jasmin Canuel in 2016, at the Kaha:Wi Dance Theatre in Ontario.



▲ Olivia Caitlin Davies.



▲ Potiki-Bryant and Jasmin Canuel.

Another portion of the piece was created with Vancouver-based dancers, Kelly McInnes and Rianne Svelnis. Later, cultural advisor Gloria May Eshkibok (Anishnaabe) joined the process along with Natasha Kanapé Fontaine (Innu) and Lara Kramer (Oji-Cree). With so many contributors, the performance embodies a multilateral perspective artistically rendered through Davies' choreography.

Med'Cine's House

"Both dance pieces were developed through a residency that Davies' took up at PHT. Yet, the theatre had its first real partnership and dance residency with

Raven Spirit Dance, which produced *Salmon Girl*," says Kim Selody, PHT's Artistic Director.

This connection further precipitated the relationship with Davies. While working on and performing the upcoming *Med'Cine*, she also has a new piece on the horizon.

"Presentation House Theatre has been such great proponents and supporters of Indigenous arts. I can't say enough about the space. It is warm and inviting and the staff are supportive, caring and kind," says Davies.

PHT's mandate required a place where artists could come and practice their craft. However, when Selody came

onboard, over six years ago, he wanted to broaden and refine the theatre's mandate. This included incorporating interdisciplinary works such as dance and music as well as creating and connecting the North Shore community with a diversity of cultures evident in and around the Lower Mainland.

"Our role is to build bridges between a lot of different areas. It's about bringing down barriers," says Selody.

According to Selody, sometimes proponents of the theatre see the new PHT as less than traditional. Still, he establishes that PHT has come full circle to embody former executive director Anne MacDonald's original vision of the space as an inclusive arts centre.

"All our programming is accessible both physically and with work that is at the beginning of a conversation. So even if you haven't gone to a lot of dance you can see the piece and get something out of it," says Selody.

Med'Cine as conversation

With *Gateways* and *Rematriate*, both pieces are based on dialogues between the self and others. Davies believes that it is important for performance to form a relationship with the eyes and bodies of those who are on the other side of the stage.

"The witness observer can walk away with a fresh perspective; a new idea that they are taking away from that conversation," she says. ✂

For more information:

www.phtheatre.org
www.oliviacdavies.ca

Artist Sorour Abdollahi celebrates culture and identity

by PETRA GIFFARD

With the 2018 Eastside Culture Crawl fast approaching, artists across the city are preparing for this important annual event, including Iranian-born artist Sorour Abdollahi.

Abdollahi, an established artist back in Tehran, made the move from Iran to Vancouver 18 years ago. She quickly immersed herself in the local arts scene and has exhibited in numerous group and solo shows across the city.

"Art is something I have done since childhood," says Abdollahi. "In 2000 we emigrated to Vancouver and I went to Emily Carr art school for two years. I then started to work. I had a gallery in Yaletown for almost eight years and then I decided I would like to be more involved in the artist community in East Van so in 2013 I joined the Culture Crawl."

Abdollahi enjoys being a part of the artist community of East Vancouver as she finds that she comes into contact with many people who understand art. She has also been inspired by the local artists she has met.

Merging landscapes

"My paintings are about architecture and landscape," says

Abdollahi. "Iran is a historic country and back in Tehran most of my paintings were about ancient culture. When I started painting in Vancouver I continued with that subject but now it is more like my memories. I am trying to show historic culture and environment in my paintings, combined with the culture and society of where I am now living."

This year Abdollahi will be exhibiting a few large paintings on wood panel during the Culture Crawl. "My paintings explore the same subject matter but use different colours," she explains. "I hope the audience can make a connection between themselves and the art. If they can stand in front of a painting and think about it then it is good art."

Abdollahi's art practice is hugely influenced by her move to Canada and the contrast between ancient Iran and the much younger country she now lives in. "I am living in a modern city. I see everything changing and shifting very fast, especially in Vancouver because of immigration and globalization. So my paintings have started to mix my past and present, like a merging of lives. I am trying to make a bridge between my past and my present and it is a process

that constantly changes because the city is changing and the landscape is changing. So my work is [based on] modern abstract architecture with faded memories of old cities in the background," she says.

To achieve her signature style, Abdollahi uses a variety of materials and processes including collage. Some of her

mixed-media pieces incorporate oils, gesso, cloth and other fabrics. Others are created entirely with acrylic paint on either canvas or wood panel.

"Being an artist, and especially a female artist, I hope to show my culture and the previous society in which I lived through my art. I want to combine this with the culture and society that I live in right now," she says.

Arts festival

Abdollahi is looking forward to the upcoming Culture Crawl and recognizes how significant the event is for the local arts scene. "The Culture Crawl is very important for Vancouver," she explains. "I recognize that Vancouver is not a very arty city compared to Montreal or Toronto, so the Culture Crawl is good as it encourages people to come and see art... I think it's a wonderful thing here in Vancouver."

During the Culture Crawl Abdollahi will be welcoming the public into her studio. "It is easy to find me in the Mergatroid Building and on the Culture Crawl website," she says. ✂

The 2018 Eastside Culture Crawl takes place Nov 15/18 at various locations. For more information, please visit www.culturecrawl.ca.



▲ In the Midst of Fog, mixed media on panel.

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Photo by Mayan Vered

Band draws inspiration from ghosts of the past

by FLORENCE HWANG

The Vancouver-based band Only A Visitor pays homage to ghost Chinatowns through their songs.

The art collective Publik Secrets presents some of their songs in a concert of new music, featuring the art pop quintet Only A Visitor in collaboration with the Kingsgate Chorus, Nov. 16 at Yaletown Roundhouse.

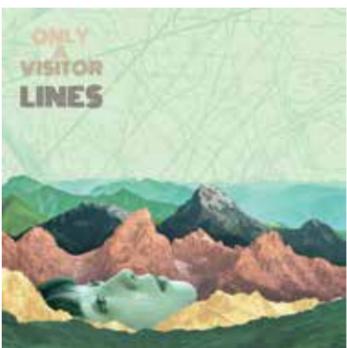
Family ghost stories

Robyn Jacob, the band's founder, draws inspiration from her Chinese roots.

"We have a lot of ghost stories in the family, especially since mom was spread between Hong Kong and Canada for many years because of the immigration policy. The country wouldn't let family be together 'til the 1960s even though [our] first member was in Canada in 1920. There is one story about somebody passing away here – their partner living in Hong Kong. They knew he had passed away," says Jacob, who is a pianist, singer, composer and educator.

In the process of making songs she is learning about her own history and her own ancestry. Growing up, she was raised on pop music her German-French dad played, including REM and the B-52s.

In Only A Visitor's next record, which will be released in



▲ Only A Visitor's 2017 album.



Photo by Mayan Vered

▲ Dancing with the shadows of themselves.

January, the album explores the Chinese diaspora moving to the West Coast, specifically true stories from her mother's side of the family.

Exploring experimental music and new ways of presenting music

When Jacob was studying music at the University of British Columbia, she developed tendonitis – a common injury for

In the past year, to shake up her regular performance routine, she has looked for new ways of presenting their band's music. For example, last January they collaborated for two nights of a show with Mind of a Snail, a shadow puppet projection company.

Jacob says she draws inspiration from her local arts community. She also learns from many of her peers who

“People come up to me after the concert and they say, ‘Thank you for telling the story. I’ve been thinking about this for so long.’”

Robyn Jacob, founder of Only A Visitor

musicians. But during the time she was recovering, she was forced to consider her path in music. She was hosting a radio show called The Rib on CiTR at the time. She saw this exposure to experimental music as a reaction to her classical conservatory music training.

"This was really great. It gave me a way to connect with the local scene. I could go to shows and interview musicians I admired because I could offer them radio time. I got to meet a lot of musicians that I still know today," she says.

After graduating from school, Jacob started to develop a desire to write songs for voice as opposed to the keyboard. She started with a solo songwriting project called *Fist Full o' Snacks*, which she described as very lighthearted – quite a departure from what she is currently writing.

"That [project] was a part of my evolution to Only A Visitor," she says.

are handling interdisciplinary work. Learning how to change the standard concert also means letting go of what is planned, but she says there are limits to this more free-flowing approach.

"If I had more time, I could develop something more fully. But these are one-offs. We aren't working on a big budget and they're not very long-term developments," says Jacob.

"We get together and do this cool little thing. It's very much an experiment, with the potential in the future to revisit it and work it into another thing. We'll see what happens. It's really fun because it keeps me on my toes," she says.

Audience reaction

When Jacob puts on concerts, she conveys the backstories of some of the songs' themes.

"People come up to me after the concert and they say, 'Thank you for telling the story. I've been thinking about this for so long.' I've been researching for this album for the past couple of years but for me, I'm like, everybody knows this sort of stuff, but no," she says.

Jacob thinks that certain histories are being covered up and she is peeling away their layers.

"People have their own editions of the story. There's a tradition of erasure of history. But it exists. It's how we're able to live this dream of the Canadian identity – because it is so complicated. I think a lot of people are doing this work in their own way," Jacob says. ✍

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

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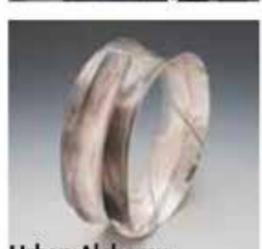
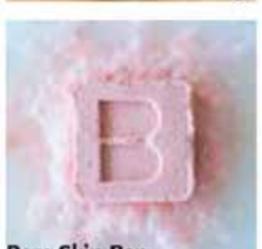
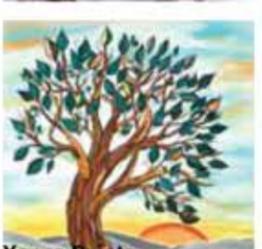


Circle Craft Christmas Market

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► *“Verbatim” from page 1*

difference in activities people engaged in during their free time. In India, spending time with my friends meant going for a movie or just talking, but spending time with acquaintances or friends in Vancouver had me attending various parties or social events or getting involved in highly energetic activities like hiking. Another aspect that dumbfounded me was the large number of food options available in Vancouver. I was surprised to find a restaurant with different cuisines on every block. The number of options left me confused on what I should eat for each meal. But the more culture shock I faced, the more I stepped out of my comfort zone.

A major leap out of my comfort zone occurred with my first part-time job. Growing up in India, I was sheltered financially under the comforts of my parent's income and wealth. It is the norm there that children are financially dependent on their parents until they graduate university and are employed in a professional job. However, being miles away from my parents, and with the high costs of living of Vancouver, it was imperative for me to look for an additional source of income. Being financially independent to some extent taught me how to budget my expenses more efficiently. I was soon more interested in learning the skills required by different jobs rather than the wage they offered. This led me on a frenzy of trial and error jobs in different industries.



▲ Different cuisines on every block.

Eventually I became familiar with the daily aspects of Vancouver life, but I still have many more places to visit and more novel things to experience. I still have yet to visit the Pacific National Exhibition (PNE), the Capilano Suspension Bridge and Grouse Mountain, and each time I visit a new place and interact with new people I am in the process of converting the “strange” into “home.” Living in Vancouver has exposed me to numerous cultures. I am no longer solely an Indian citizen. I have been made a global citizen. I learn a bit more about different cultures every time I interact with my middle-eastern colleagues at work (which is a Mediterranean restaurant), meet my Chinese girlfriend's South East Asian friends or when I talk to the Korean owner of the neighbourhood magazine store. ✍

Photo by Jan Zeschky

Cultural Calendar

November 6–20, 2018

by SIMON YEE

Beat back the rainy day blues by checking out some of the events happening around the Lower Mainland this month! Honour war veterans at this year's Remembrance Day ceremony, commemorating 100 years since the end of the First World War. Attend a light festival with the kids in Surrey, and check out some local and international art in East Van. Finally, why not catch a uniquely 21st century play inspired by the wildly popular video game Minecraft. Have a great November everybody!

* * *

Light Festival at Bear Creek Park

Nov. 4–10
Bear Creek Park, Surrey
www.surrey.ca/culture-recreation/14033.aspx

This year the Light Festival at Bear Creek Park in Surrey will run for seven nights and will feature more lights than ever! Admire illuminated trees, dazzling displays and sparkling lights throughout the garden. Stroll through an ever-changing display of colour. Pack a flashlight and dress for the weather (rain or shine – extreme weather exceptions). On Nov. 6, the festival will feature Diwali-inspired music, food and performers. There will be family-friendly festivities on Nov. 10, featuring food trucks, roving performers and more!

* * *

Circle Craft Market

Nov. 7–11
Vancouver Convention Centre
West at Canada Place
www.circlecraft.net

Circle Craft is dedicated to providing opportunities for craftspeople to connect with the community. Formed in 1972, Circle Craft has grown to become a major force in the marketing and promotion of quality craft utilizing a “direct from the artist” approach. Generations of locals and visitors have attended and enjoyed a market where they come face-to-face with fine B.C. and Canadian artisans and their work: wood-turners, glass-blowers, sculptors and potters, clothing and jewellery designers, toy-makers and many more. For tickets and a complete list of artisans, check out the Circle Craft website.

* * *

Bombay Black

Nov. 8–10
Evergreen Cultural Centre,
Coquitlam
www.evergreenculturalcentre.ca

The Evergreen Cultural Centre will present *Bombay Black* by



Photo courtesy of the City of Surrey

▲ A dazzling illumination.

Indo-Canadian playwright Anosh Irani from Nov. 8–10. The lives of an Indian exotic dancer and her embittered mother are altered when a blind stranger visits them. Poetic, mythic, and brave, Irani's 2006 multiple Dora award-winning story is a searing play set in the bitter reality of India. Funny, violent and humane, the play is directed by Mumbai-born, Jessie, and Fringe award-winning Indo Canadian producer Rohit Chokhani. Please visit the Centre's website for tickets and more information.

* * *

When There is Peace

Nov. 10–11
St. Andrew-Wesley United Church,
Vancouver (Nov. 10)
West Vancouver United Church,
West Vancouver (Nov. 11)
www.chorleoni.org

The Chor Leoni Men's Choir will celebrate the 100th anniversary of the World War One Armistice with a world premiere oratorio by Canadian-American composer Zachary Wadsworth. *When There Is Peace* traces the ache of the War to End All Wars to the moment of incandescent joy when guns fell silent, hope bloomed again and birdsong was heard once more. Joining the choir for this world premiere event are soprano Arwen Myers, tenor Lawrence Wilford and the renowned Borealis String Quartet. For tickets and showtimes, please visit the choir's website.

* * *

Remembrance Day Ceremony

Nov. 11
Various locations throughout
Canada
www.legionbcyukon.ca

One hundred years ago this month in 1918, the First World War ended. The Great War, or the War to End All Wars, as it was called at the time, was one of the deadliest and most destructive

conflicts in human history. Today Canadians hold Remembrance Day ceremonies on Nov. 11 in order to commemorate and honour the sacrifices Canadian soldiers made in the name of freedom. There are many Remembrance Day ceremonies held in municipalities throughout Metro Vancouver. To find a ceremony near you, please check out the Royal Canadian Legion website.

* * *

Canadian Immigrant Fair

Nov. 13, 10 a.m.–4 p.m.
Vancouver Convention Centre
East at Canada Place
www.canadianimmigrant.cacareerfair/vancouver

The Canadian Immigrant Fair is Canada's ultimate tradeshow and speakers' series for skilled immigrants, newcomers, international students and other new Canadians. The fair offers a dynamic environment for immigrants who need information and inspiration as they look for jobs, go back to school and settle into their new home. The fair will feature a dynamic speaker series, a diverse tradeshow of exhibitors and resumé clinics. Check out the fair's website for more information.

* * *

Vancouver International Mountain Film Festival Fall Series

Nov. 13–18
Rio Theatre, Vancouver &
Centennial Theatre, North
Vancouver
www.vimff.org

This outdoor and mountaineering-themed film festival has been promoting active lifestyles on the cinematic screen since 1998, featuring films that inspire and educate audiences about life at high altitudes. Watch alpine enthusiasts, skiers and adventure climbers scale the tallest cliffs, perform extreme skiing on some of the trickiest mountains and traverse

snowy landscapes. Check out the festival website for tickets and showtimes.

* * *

Mine

Nov. 14–17
Shadbolt Centre for the Arts,
Burnaby
www.shadboltcentre.com

Using the computer construction game Minecraft as a kind of theatre, a group of gamer/performers between the ages of 10 to 45 will enact different narratives, live, in front of an audience of roughly the same age. Grendel's mother's brutal act of revenge; the lessons that Bambi's mother teaches him before that horrible day in the meadow; the Terminator travels back from the future on a mission to assassinate Sarah Connor, in order to prevent her unborn son from destroying machine-kind. Other stories emerge from the landscape: stories of hyper-strength, galactic love and worry, of regret and shame, of a most powerful bond. These stories become the myths within a performance that unpacks one of the world's most essential relationships – that of mother and son. Mine will be playing at the Shadbolt, Nov. 14 to 17.

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Book Launch and Art Exhibit by Olga Campbell

Nov. 15, 7 p.m.
Sidney and Gertrude Zack Gallery,
Vancouver
www.olgacampbell.com

As part of the Jewish Book Festival, there will be an opening reception, book launch and art exhibit

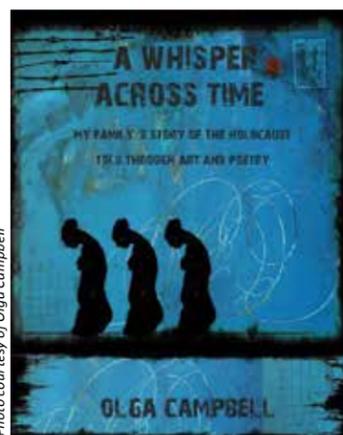


Photo courtesy of Olga Campbell

▲ A story revealed through prose, art and poetry.

with artist-author Olga Campbell, who will be launching her book, *A Whisper Across Time* at the Sidney and Gertrude Zack Gallery on Nov. 15. *A Whisper Across Time* is the story of one family's experiences in the Holocaust. Campbell tells a personal and moving story through prose, art and poetry, creating a multi-dimensional snapshot of family losses and intergenerational trauma. This is a story of remembering and healing. It is also a cautionary tale asking the

reader to look at what is happening in the world today.

* * *

Eastside Culture Crawl

Nov. 15–18
Various locations in the
Downtown Eastside, Vancouver
www.culturecrawl.ca

Over 500 artists will be opening their studios to the public for four days as part of the Eastside Culture Crawl visual art festival. Emerging and internationally established artists will be demonstrating their artistic processes: watch textile artists build organic vats, glass blowers create glass sculptures, clay makers mold chalices on the potter's wheel and stump artists use their chainsaws to carve artistic wood figurines.

* * *

Sense and Sensibility

Nov. 15–24
BlueShore Financial Centre
for the Performing Arts, North
Vancouver
www.tickets.capilanou.ca

In this new adaptation of Jane Austen's beloved novel, playing at the BlueShore Financial Centre for the Performing Arts, two very different sisters – Marianne, free-spirited and romantic, and Elinor, sensible and reserved – find themselves thrown into an unkind world when their father dies. Suddenly poor and made homeless by the rules of inheritance, Marianne and Elinor must leave their family estate with their mother and younger sister. In a world where rigid social conventions clash with impulses of the heart, Marianne and Elinor must navigate gossip and heartbreak before they can reconcile with each other and find happiness. Romantic, witty and heartfelt, *Sense and Sensibility* is a sparkling comedy sure to delight audiences everywhere.

West Coast Christmas Show & Artisan Marketplace

Nov. 16–18
Tradex – Fraser Valley Trade &
Exhibition Centre, Abbotsford
www.westcoastchristmasshow.com

Want to get your Christmas shopping done early? Why not come down to the Tradex Centre in Abbotsford for the West Coast Christmas Show? Check out holiday knick-knacks, décor ideas, handcrafted toys and ornaments at the artisan market. Children can learn model making, decorate and bake Christmas cookies, and listen to storybook time at Santa's Workshop. Plus, there will be plenty of live family entertainment, festive foods, presentations and demonstrations on all three days.



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