

Raise a glass to
new beer-making
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The Source

forum of diversity

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Verbatim

Motion sickness

by NADIA ELSHERIF

The first time I felt Canadian was this past March. In 2015, I landed in Ontario when I was on the brink of turning 16, having left my mother tongue and favourite cities (in Egypt), along with my closest friends and most formative years (in the United Arab Emirates). I became Canadian when I was 21, attending the ceremony with my brother and father, and balancing wanting to rush home to return to my life against wanting my dad to celebrate the outcome of all his hard work and sacrifices. I grieved not being able to become Canadian at the same time as my mother.

With all my teen angst wrapped up in various cities in the Greater Toronto Area, I knew that if I had the choice, I wasn't going to spend any more time than was required of me in Ontario. So, I left for university in Montreal.

I didn't belong there either. I spent four years in Montreal, and when I think of that time, I hear laughter, I feel pain in my feet from a night of dancing, and I think of how my friendships have saved me over and over again. But after graduating, I knew I couldn't stay for much longer – my broken French only got me so far in terms of integrating into Quebec society and stopped me from feeling at home in my new province.

2019. As far back as my memory will allow me to go, I had been chasing the feeling of belonging to a place and of wearing it on my sleeves for everyone to see. Still chasing that feeling, now also seeking the excitement I felt I was both owed and promised after graduating from university, I found myself in Madrid, Spain.

I didn't take pictures of my friends or family, I didn't take any remnants of my previous homes in Canada. I took what I needed and I left, convinced that this was the last time I'd

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Languages Without Borders

Building an inclusive Canada

by LAUREN WOLF

More than 200 different languages are spoken in Canada in addition to English and French, yet the linguistic and cultural diversity of immigrants, refugees, international students, Indigenous peoples, and other minority groups has often been ignored in our mainstream school systems.

Languages Without Borders, the biannual national professional development conference for second language educators, fea-

tures several speakers who argue that incorporating students' first languages and cultures into the classroom not only enhances learning, but also creates a more inclusive and tolerant Canadian society.

In step with social change

"We live in a world where people are (re)claiming their place in society, and many social movements have been key in making social change, from Black and Indigenous Lives Matter to the decolonization of education," says Angelica Galante, assistant

professor in Second Language Education and director of the Plurilingual Lab at McGill University. "It's time that we change the way languages are taught in the classroom to be in line with our social realities of inclusion, respect, and acknowledgement."

To Gail Prasad, assistant professor in the Faculty of Education at York University, combating linguistic exclusion in the classroom can also combat racism, because so many issues between cultures are often worked out through language. "We have a responsibility to learn from

others," she says. "If we start this process early, in the classroom, working to understand cultures other than our own becomes normalized."

Exclusion affects learning

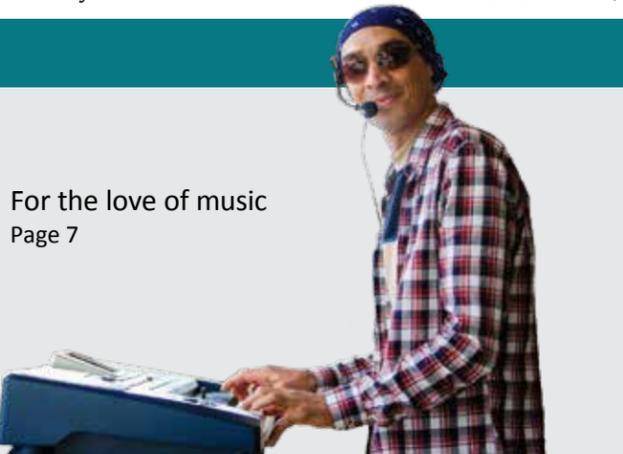
"Imagine going to school and receiving instruction that is not in your language, and [the learning] material and the school setting does not reflect your cultural background," asks Galante. "Many students who face this situation go through a period of silence, disengagement, and

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Dressed in delicate wire, classic Korean style
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For the love of music
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GRANDIR EN FRANÇAIS

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Cultural Spotlight

International Pronouns Day

A matter of human dignity

by RAFAEL ZEN

People from all over the world will be invited to raise gender visibility through online and local affirmative actions towards a non-binary notion of gender on Oct. 21. Registration has started already.

International Pronouns Day is a global initiative that understands referring to people by the pronouns they determine for themselves is basic to human dignity.

website (pronounsday.org), registering and choosing affirmative actions that work best for regional contexts.

On Oct. 21, when users will be invited to share the hashtag #PronounsDay, people will have the opportunity to reexamine their assumptions about pronouns beyond those typically associated with the gender binary. To Adam D., it's a time to educate others that pronouns don't specify gender (and vice versa), that gender is not rigid, and that these gender expressions are valid.

Twenty years later, it is already possible to recognize multiple pedagogic actions that aim to educate about gender ethics and radical equality. One of these actions is the International Pronouns Day.

An open text from the organization of the event points out that being referred to by the wrong pronouns particularly affects transgender and gender nonconforming people. The International Pronouns Days is one of the ways of transforming society to celebrate people's multiple and intersecting identities.

"The linguistic statement is an acknowledgment and a reminder that these pronouns in our language are as valid as the people they represent. It's a show of visibility and solidarity, especially for and with those who are not in a place to express themselves comfortably," says Adam D. "And it's a counter-statement to the continued denial of their existence, especially when these denials are written into legislation and used as a weapon globally. Gender is made political when those rights are stripped away and will continue to be political until it's a nonissue."

He also argues that the problem of genderphobia is a health issue. A safe and healthy environment (schools, universities, workplaces) should be inclusive of everyone; otherwise, participants can't get fully involved, because they are not seen or respected.

Organizations in Vancouver, such as Simon Fraser University, already have internal policies to create an inclusive social environment by supporting the declaration of self-identified pronouns. SFU even presents a digital Pronoun Etiquette Cheat Sheet under the Well-being in Learning Environments project, material that Adam D. organized.

Still, events like the International Pronouns Day indicate that some people still experience genderphobia. The problem runs through different generations and social spaces, being more prevalent when people are less accustomed to the changing notions of gender and are unwilling to change their thinking. Organizers see the day as an opportunity to decolonize the notion of gender and help to affirm the necessity of better forms of co-existence. ✉

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

“To establish a sense of equality, a simple pronoun round could be the start of affirmative actions of equality.”

Adam D., Coordinator, Simon Fraser University.

"To establish a sense of equality, a simple pronoun round could be the start of affirmative actions of equality," says Adam D., coordinator of workshop operations in the Math Department at Simon Fraser University.

The project began in 2018 and takes place on the third Wednesday of October. Individuals and groups will participate in activities that they determine at the local level, visiting the official

"I don't assume someone's name, and once I know their name, I don't intentionally misname them. The same should go for the pronouns they use. If you've grown up and lived your entire life assuming pronouns based on visual appearance and your own notions of gender then this is obviously much harder to do when you're confronted with a statement to the contrary," he says.

The day allows parties interested in participating by making content to inform local media and different communities, organizing an event, workshop, social, or meet n' greet, distributing materials that help to educate or raise visibility, or organizing good practices for trans and non-binary inclusion on their school, campus or workplace.

Well-being in collective environments: educating is essential for change

In 2000, queer theorist and activist Paul Preciado published the Countersexual Manifesto, his doctoral dissertation in continental philosophy at the New School for Social Research in New York. In its conclusion, the philosopher foresaw a society where people would experience gender and sexuality in opposition to binary experiences of oppression and control.



Photo courtesy of SFU

▲ Adam D., coordinator of workshop operations in the Math Department at Simon Fraser University.



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A seat in the tasting room for queer and BIPOC people

by NADIA ELSHERIF

Diversity in Brewing is a new initiative aimed at diversifying the B.C. craft brewing landscape, awarding queer and BIPOC students a scholarship to aid their studies, and offering diversity and inclusion resources to breweries province-wide.

Heather Keegan, coordinator of the Diversity in Brewing initiative, talks about the barriers to accessibility that the founders of the initiative identified prior to launching this award and the vision that the initiative has for the future of B.C. breweries.

Diversity in Brewing scholarship

Keegan, who managed a tasting room for 7 years prior to joining this initiative, noticed a stark contrast between the people running and working in breweries and the customers coming in to them. “It’s not like the people interested in beer and the guests in the tasting room aren’t diverse, so why is it that on the other side of the counter, the industry is so heavily cis, white, and male? There’s not only one type of person that likes beer,” she says.

Some 39 breweries all over B.C., including the Okanagan, Vancouver Island, and the Lower Mainland contributed to the award for the 2020–21 school year. The scholarship aims to raise a minimum of \$5000 per

year to award to second year Kwantlen Polytechnic University (KPU) students working towards the Brewery and Brewing Operations diploma program. This year, they surpassed their goal and were able to award three different KPU students the scholarship to fund their studies.

The award is completely donation-based and was designed this way in order to ensure its longevity and deeply root the scholarship in the B.C. brewing community. On their website, the founders explain this, saying, “we believe it’s important for this scholarship not to come from or be centred on one specific business or brand but to be a collective, sustainable, and long-lasting initiative.”

Inclusivity resources for all breweries

The Diversity in Brewing initiative, however, recognizes that it is not enough to bring queer and BIPOC people into these heavily straight, white, and male spaces, nor is it often safe to do so at all. Commonly, the exclusive and harmful effects of beer culture are perpetuated within breweries themselves, so the real work is uprooting “beer culture” as it currently exists and transforming its nature of exclusion and overwhelming masculinity to one where people of diverse backgrounds can be included and accepted, they say.

In August 2020, the initiative launched a blog as a free



Photo courtesy of Diversity in Brewing

▲ Heather Keegan, coordinator of the Diversity in Brewing initiative.

resource aimed at educating local craft brewery owners and managers about how to make their spaces safer for and more accessible to all people. The blog also includes a series titled “6 Questions With...” where a different person working in the B.C. craft brewing industry is featured every week.

It is a place where people can speak about their own experiences, and where brewery students can be represented in the industry.

“We’re hoping that the resources provided in the blog will help any breweries who are trying to be better and do more. Once people can gather safely again,

we’re hoping to create panels and differently-accessible industry events,” Keegan says.

The goal of these events will be to “discuss current industry issues and tackle things collectively, to ensure that moving forward the industry can be as inclusive as possible,” she adds.

Regarding the future of the award, Keegan says they hope to take it nationwide and open it up to all students in different brewing programs across the country in the next few years.

On the future of the craft brewing industry in B.C., Keegan and the team at Diversity in Brewing are working to make all breweries, not just the ones specifically aimed at underrepresented groups, safer spaces for queer and BIPOC people.

“Tap rooms are usually the gateway into the industry for a lot of people. So we have to make sure that those places are really reflective of the community around us and are as respectful, welcoming, and accessible as possible,” she says, emphasizing this point.

Students interested in applying for the scholarship can do so by writing a letter of intent explaining their industry goals, which are then reviewed by a committee assembled through KPU, chaired by LGBTQ and BIPOC folks. ✉

For more information on the initiative and award, visit www.diversityinbrewing.com.

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GRATUIT

Wire for flair: Korean historical fashion sculptures

by XI CHEN

Elegant and intricate fashion wire sculptures inspired by the aesthetic styles from Korea's Joseon Dynasty are currently on display at the Museum of Anthropology (MOA).

The newly acquired works, *Blue JangOt* (2015) and *Dream in Green JoGoRe* (2013) are made by Key-Sook Geum, a well-established Korean artist and scholar with an extensive body of work.

A new look for historical attire

The two works, one in the form of a *jangot*, an overcoat worn by noblewomen during the Joseon Dynasty and the other in the shape of a *jeogori*, a traditional basic upper garment, are collected by the MOA as part of the Korean collection enhancement project, explains Fuyubi Nakamura, Asia curator at MOA.

"One of my main goals is to increase the presence of contemporary works that relate to historical materials. It is crucial to showcase connections between traditions and



▲ The artist twines wire through any material.

innovations as well as fusions of various cultures within Asia and beyond."

Expressing the Korean aesthetic through historical clothing, Geum explains that the Joseon era's clothing reflects Korea's aesthetic tradition of pursuing naturalism. She feels the Joseon Dynasty is special because of its close resemblance to the present day and the traditions from that time can still be seen influencing Korean society today.

Geum also has a keen interest in historical clothing from other East Asian countries such as China and Japan, and says she hopes to make some comparative pieces one day from the three neighbouring countries showing their commonalities and distinctiveness.

The signature wire style

Using wires and beads to construct 3D sculptures, Geum has a unique artistic signature that came out of her reflections on environmental issues and the use of materials.

"At the end of the 20th century, environmental issues became more significant and terms such as ecology, recycling and junk art were popular topics discussed among experts in many areas. Naturally, I was also influenced by these issues and I reflected them in my works by using materials that are scattered around me," Geum says.

According to the artist, in the process of researching and experimenting based on the concept of the work, she was able to learn the know-how of using a variety of suitable materials. Contrary to textiles that would deteriorate over time, Geum's works can be permanently preserved when placed indoors.

"The way of my work is to twine the wires to pass



▲ Key-Sook Geum wants to raise the presence of contemporary works related to traditional material.

through any material. Colour and material are determined according to the concept of the work. For example, coral or amber beads were attached to the wire for an oriental image. White crispy silk fabric or

transparent beads were used to express snow or ice. Colours are used in a wide variety from white, black to pastel or vivid pink," Geum adds.

With all her works handmade and at times physically

demanding when using strong wires, Geum says a piece can take from one day to one year depending on the nature and the scope of the work. She usually starts off with a few projects at the same time and works on them simultaneously.

Geum's first wirework, the *lotus* series, was exhibited at the Denmark National Museum in 1996. Since then she has developed a large body of works over the years infusing wire sculptures with her own artistic flair.

Geum was the costume director for the opening and closing ceremonies of the 2018 PyeongChang Winter Olympics Game in Korea, where she designed the picket bearers' costumes for athletes from 91 participating countries. In that same year, she also had a large installation of 20 huge works in Beijing that filled up a four-story-high space, aptly named *Dancing Up*.

As a multi-talented artist who is also proficient in drawing, watercolour painting, oil painting and embroidery, Geum incorporates qualities from many art disciplines into her works: the details and intricacies from drawing and embroidery, the interplays of light and colour from paintings, and the three-dimensional kinetic elegance from fashion design.

Traditionally drawing inspirations from existing types of eastern and western costumes, Geum says increasingly she is also looking for inspirations from works of art, her own thoughts and experiences, as well as original artistic concepts. Currently, she is also experimenting and proceeding with a new type of work that has never been shown before. ✍

For more information, please visit www.moa.ubc.ca.

► "Language" from page 1 negative emotions, which have a detrimental effect on language learning."

Prasad finds that there is often a stigma to being labelled as an English learner. "We need to make connections between [students'] home language and the language of instruction because it allows them to develop their identity as multilingual, but still belong – instead of being seen as having a deficit," she says. "We need to treat multilin-



▲ Angelica Galante, assistant professor in Second Language Education and director of the Plurilingual Lab at McGill University.

gualism as a resource instead of an impediment."

Galante argues that it is easier to learn English if the student's own background is brought into the classroom. "Language pedagogy that fails to recognize the languages that students bring to

class is inadequate and unproductive," she adds.

And research shows that validating students' languages and cultures in any language classroom has several benefits, including enhancing student engagement.

"Literacy engagement," says Prasad, "is one of the strongest indicators of literacy attainment."

Naturalizing indigenous knowledge

Maria del Carmen Rodriguez de France educates future teachers in her role as assistant professor of Indigenous Education at the University of Victoria. She sees embracing language diversity in the classroom as an ethical and moral responsi-



▲ Maria del Carmen Rodriguez de France, assistant professor of Indigenous Education at the University of Victoria.

bility, and stresses the need for teachers to explicitly address different cultural traditions, including those of Indigenous people.

With 98 per cent of the students in her program non-Indigenous, Rodriguez de France observes that they often exhibit anxiety when learning to teach the Indigenous portions of the BC curriculum.

"Students ask me, 'what right do I have to tell these stories, when this knowledge is not mine?'" she says. "Instead of asking 'what right do I have to teach this knowledge and these stories,' ask yourself instead, as a Canadian, 'what is my responsibility to do this work?' Because when we think 'what right do I have,' this stops us, it gives us a way out, a justification, and a limit."

"We have a responsibility to the people whose land we live on, and we have a responsibility to heed the Calls to Action," she adds.

Creating linguistic and cultural collaboration

So how can teachers work with student populations that are linguistically diverse, and give Canadian students the ability to collaborate across languages and with different communities?

"When teaching a new language, teachers can ask students to compare the target language (let's say English) to the languages they already know," suggests Galante. "We can encourage students in the class to learn a few words in languages of their peers, and create tasks and assignments that allow students to be proud of their repertoire."

In turn, Rodriguez de France sees opportunities for creating understanding by inviting guests from various cultures to the classroom, translating school newsletters for parents in their home language, and bringing parents into the classroom to share their stories (perhaps translated by their child). Teachers can also ask students to interview members in their community about a particular topic that is being learned at school.

Prasad also suggests creating or using multilingual texts to allow parents to share the knowledge they have about the curriculum topics. "Asking parents to be the language experts in their home language is an empowering shift for parents," she says. "Students then become proud of their language because they then translate what their parents have taught them into English and share that with their peers." ✍

Equally important are discussions about customs, behaviours, and beliefs that may be accepted as the norm in Canada but may not be the norm elsewhere. "Any cultural learning that happens in the classroom needs to be challenged as being the norm because many students may have a different norm," Galante explains.

Shifting perspectives

To Galante, teachers need to be prepared to learn with their students, and break down hierarchies commonly seen in the classroom – including the relationship between teacher and students – to co-construct knowledge together. "Teachers," she says, "will not know all of the languages and cultures in their classroom, so instead of trying to teach about a language or a culture that is not their own, they need to listen to their students."

For Prasad, tapping into the resources of language-rich students is critical. "We're at a moment where we need all hands on deck," she says. ✍

The Languages Without Borders conference will be held online this year on October 23 and 24. For more information, go to www.caslt.org/en/professional-development/workshops-professional-learning/lwb

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Photo courtesy of Anosh Irani

A bit of buffoonery

by KYLIE LUNG

Author and playwright Anosh Irani will be debuting his new play, *Buffoon*, at the Granville Island Stage. Viewers can transport themselves into the bigtop and delve into the inner world of the complex and boisterous circus performer. *Buffoon* will run from Oct. 22–Dec. 6.

Buffoon may be Irani's first one-man show, but he is far from a novice of the literary world and stage. Irani has published four acclaimed novels and has been nominated for several prestigious literary awards, including the Man Asian Literary Prize, Dublin Literary Award, CBC's Canada Reads, among many others.

In his novels, Irani often refers back to his origins in Bombay. He has been a resident of Vancouver since 1998, but his home city is deeply intertwined in Irani's writing style and subject material. Irani grew up as an only child and sought out adventure whenever possible with his cousins. Gallivanting around Bombay on motorcycles and holding on for dear life was a common after-school activity. Irani posits that toeing the fine line of exhilaration and danger may have spurred his love of storytelling and drama.

Irani used another childhood experience for his newest play, *Buffoon*. This play focuses on the trials and tribulations of one circus performer named Felix. Irani took inspiration for Felix's backstory and experiences from his own tangled memories of the circus he went to as a child.

"I was never taken in with the razzle-dazzle," he says, "and I ended up noticing the costumes, how ill-fitting they were, how injured the performers were and so on. I ended up imagining their inner lives, even at that age. It had an impact, and I never went to the circus again until I was an adult. I write about the things that disturb me."

Writing multiple genres

Irani is acutely aware of the work and collaboration required to create the perfect stage show and environment. Adjusting to various genre-related challenges is just part of the job for Irani.

"With the novel, I am in complete control of what I put out there. It's just me and the editor. That's about it. In a novel, it's all about the internal world of the characters. A novel is re-

flective, meditative. Or it can be, and I enjoy that," he says.

Buffoon, in particular, posed a new creative challenge for Irani. His first one-man show is years in the making, and not until late in the process did Irani realize this was Felix's story to tell all on his own.

"This was probably the hardest play for me to write," says Irani. "It took over a decade. It started off as a play set in the circus with a full cast of about seven or eight. But then one day the clown decided he wanted his own show. He just walked out of the play and said, 'To hell with you all' to the rest of the characters. The character of Felix literally demanded his own show. He was quite a bundle, and I knew I had to tell his story."

A *Buffoon* is born

Felix may be in an unorthodox profession, but don't unorthodox people tell the best stories? Irani hopes that Felix's challenges in love and career ambitions can relate widely to anybody who has ever felt like the buffoon of their own story.

"Felix's life is drenched in defeat and sadness," says Irani. "The circus is a metaphor for the mayhem that is life but also

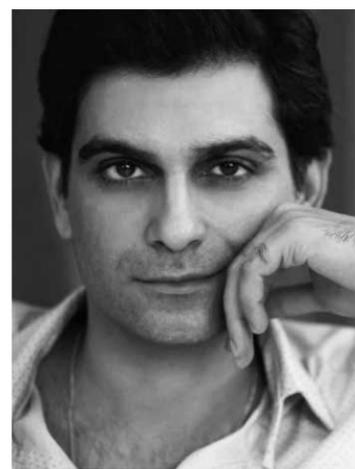


Photo courtesy of Anosh Irani

▲ Author and playwright Anosh Irani.

for what's possible, the light that humans are capable of creating. What we need more than anything right now is love and forgiveness. I don't see it coming from anywhere but from within ourselves. Everyone is waiting for someone else to do something, for some kind of inspired leadership. What if it doesn't come? Will we keep waiting? Felix's journey is eventually about not waiting for someone else to love you; it's about loving yourself, forgiving yourself, and – even though the world is cruel – having empathy for others." ✍️

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Tibetan butter tea

Love it or hate it, it's getting cold out there. Love it or hate it, it's time for a cup of Po Cha, or Tibetan Butter Tea. In the highlands of Tibet this is a staple drink, served three to four times a day to warm the bones and provide enough sustenance (caffeine, fat) to last the day and save you from horribly chapped lips. Traditionally made with yak butter, this savoury version of your afternoon brew is easily replicated with goat's milk, even if you don't own a churn. It's possible to make butter tea with your regular cow's butter and cream, but switching to whole fat goat's milk instead will give you an earthy taste more similar to yak than cow. All you need is a very strong black tea, preferably of the smoky kind. Tibetans use tea from the Pemagula area and cook their brew down till very, very strong. Yak butter and salt are added and the mixture is

churned for several minutes to reach a creamy consistency. For a homemade version the tea can be replaced with other strong, smoky black teas like Lapsang Souchong. Add butter, salt and goat's milk and blend together. Really, try it. It's delicious.

Ingredients

- 4 cups of water
- smoky black tea, like Lapsang Souchong
- 1/4 tsp salt
- 2 tbs butter (unsalted, cow's milk)
- 1/3 cup goat's milk

Method

1. Boil the water and simmer with the tea bags until very strong, for at least ten minutes.
2. Pour into the blender, add milk, butter, and salt and blend together for about 3 minutes.
3. Serve hot.

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Mission Arts Council's 39th Annual

CHRISTMAS CRAFT MARKET

In an effort to help slow the spread of COVID-19 the Mission Arts Council has decided to move our 39th annual Christmas Craft Market online. This virtual market will run: November 12 - 16 and December 4 - 7

Details at: www.missionartscouncil.ca/CCM.html

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Persian sounds on Canadian shores

by CURTIS SEUFERT

In September, Iranian-Canadian musician and composer Saeid Kooshki joined Tsleil-Waututh filmmaker and poet Rachele George for an evening of music and poetry at Maplewood Flats in North Vancouver.

While George recited the works of her great grandfather Chief Dan George, Kooshki brought to the performance 36 years of experience with the santoor, a traditional Persian stringed instrument, creating a smooth and calming performance by the water.

A world of culture and sound

Music and performance have always been a part of Kooshki's

life. Having taken up the santoor at just six years old, Kooshki recalls the beginning of his long journey of musicianship, composition, and performance that has continued throughout his time in Canada.

"To be honest, even when I was four years, five years old, I felt that music was in my blood. I remember that I learned singing songs from famous musicians very fast. I loved music and lived with music," says Kooshki. "When I was six years old, my lovely mother worked hard and bought for me a santoor with six months of her income. She supported me emotionally and in buying the instrument, and I've been grateful for her all of my life."

While Kooshki is most experienced with the santoor, he's

branched out to learn a number of other instruments and musical styles from around the world. For him, there's always been a natural interest not only

"I describe my songs and my poems like a newborn baby. Both a newborn child and my songs come from love. If you don't have love, you can't have

hand to make some songs depending on the subject. That concert was very good for me. Beforehand I didn't have any stress."

“ When I was six years old, my lovely mother worked hard and bought for me a santoor with six months of her income.

Iranian-Canadian musician and composer Saeid Kooshki

to explore a world of different sounds and styles, but to combine them into something new as well.

"I started playing electronic instruments when I was 10 years old," says Kooshki. "It's very different in that, with traditional instruments I usually play more traditional music, but with electronic I usually play more pop music. Both are very different, but they're like two kids: I love both. And sometimes I compose with both to create a mix of traditional and pop for my songs or for other singers."

The meaning of music

For Kooshki, like many musicians, it's important for music to come from the heart. Whether happy or sad, there has to be a level of emotion and caring to create a truly meaningful and moving song.

success. When I make a melody with love, or anybody makes a song with love, the song will be very very good," he says.

But while Kooshki is content with using either happiness or sadness as a means of informing melody, one emotion that he definitely stays away from is stress. Despite the admitted stress brought on by the social effects of the coronavirus, Kooshki says that he aims neither to embrace nor dispel his stressed emotions for the sake of his music, even for such a calming performance by the beach in his latest concert.

"Never in any time or at any stage in any country. I never have any stress when I play music. I love music, and I live with music, so I don't have stress any time with music. I just watch and see the subject of the event and I focus before-

Kooshki says that his performance with Tsleil-Waututh poet Rachele George, as with all his previous cross-cultural collaborations, was both memorable and meaningful. And while he notes the relative difficulty in making a living as a musician in Canada, he says that it's performances such as these that strongly reify his love for music.

"Before I came to Canada, music made good money for me, it was good business. In any country before I came to Canada. And so being in Canada I still love music. Everybody knows it's hard to make good money just from music, but I still love it. I don't know why it's very different, but I understand that I love music 100%, even if it doesn't make money." ✍

For more information, please visit: www.facebook.com/watch/live/?v=763812680841871



Photo courtesy of Saeid Kooshki

▲ Iranian-Canadian musician and composer Saeid Kooshki.

Travellers arriving in Canada

If you are returning to Canada, you need to **self-isolate** for 14 days.

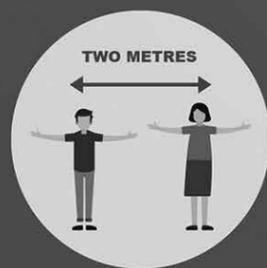
COVID-19 Mandatory Quarantine



Do not leave your home for 14 days except for medical emergencies.



Avoid sharing living space with others.



Do not have visitors and stay two meters (6 feet) from delivery drop-offs.



If you go outside for fresh air, you must stay in your back yard or balcony.

For general information from the BC Centre for Disease Control (BCDC), call 1-888-COVID-19, text 604-630-0300 or visit www.bccdc.ca

► "Verbatim" from page 1

see Canada. This was the European adventure I'd dreamed of, the reward for making it through university, my new home. Once there, I worked hard to tell myself that Madrid was now where I belonged.

2020. In early March, my mom called me to let me know that Justin Trudeau had made a statement urging all Canadians overseas to return home due to the pandemic.

In Madrid, I had found myself in the same position as I did in Montreal. My inadequate French was replaced by an inadequate Spanish, only this time without my safety net of familiar street names and all my friends' apartments within walking distance of mine. I learned for what felt like the first time how to be comfortable by myself and how to depend on myself. I know that it was thanks



▲ I am now embracing my Canadian side.

I felt a loss: I wasn't able to go through with my plan to leave Canada and never look back. I returned to Ontario grudgingly.

I felt a loss, but when my mom told me about Trudeau's statement, that was also the first time I felt like I had a home base, like there was a place I could return to. Knowing I wouldn't be able to travel again for a while, I felt more Canadian coming into the country than I did when I left. I felt guilty for not embracing Canada when it so readily accepted me back in.

to this experience that I could move to Vancouver on my own during a global pandemic, without a job or an apartment and surprisingly, with minimal anxiety.

I felt stuck when I first arrived, but I don't anymore. I don't feel completely Canadian, and I don't want to – I had an identity for 16 years before ever coming here. But being able to retroactively embrace this Canadian side of me makes me feel like I can do the same for all the other sides of me too. ✍

Cultural Calendar

October 20–November 3, 2020

by SIMON YEE
CONTRIBUTING EDITOR

Because of the ongoing second wave of coronavirus, many events and festivals are being hosted online or are socially distant - below are a sampling of some of the activities happening in the next two weeks. Stay safe and healthy and have a great Halloween!

* * *

Suitcase Stories

Now until Oct. 25
Pacific Theatre, Vancouver
www.pacifictheatre.org

The Pacific Theatre is re-hosting a socially distant seating production of the *Suitcase Stories* until Oct. 25. *Suitcase Stories* is a tale of self-discovery and hope, while at the same time being completely honest about the difficulties of living in Canada as a newcomer. While writer-performer Maki Yi refers to Canada as the land of freedom and opportunity that she hoped for, she does not avoid her experiences of racism, poverty, and the ever-disheartening immigration process in the play.

* * *

Varvara and Mar: We Are the Clouds

Now until Jan. 3, 2021
www.surrey.ca/arts-culture/surrey-art-gallery/exhibitions/varvara-and-mar-we-are-clouds

Estonian artists Varvara & Mar is an artist duo formed by Varvara Guljajeva and Mar Canet in 2009. Their work is often inspired by the digital age. In their practice, they confront social changes and impacts of the technological era and are fascinated by kinetics, participation and digital fabrication, which are integral parts of their work. This fall you can join them in creating a cloud community. Through the use of a camera kiosk located onsite, you can record your own live performance for the screen, and be transmuted into the clouds. Even as we take social distancing measures in our day to day lives, *We Are the Clouds* encourages togetherness in the warmth of a beautiful sky.

* * *



▲ We Are the Clouds by Estonian artists Varvara and Mar.

The Writers Fest Interviews

Oct. 25, 11 a.m.
www.writersfest.bc.ca

This year at the Vancouver Writers Fest, globalization and the climate crisis's past, present and future collide with a suite of authors at the top of their game: Seth Klein's climate change manifesto *A Good War* re-envisioning WWII mobilization tactics for Canada's future; Shaena Lambert revels in a fictionalized account of the captivating (and largely erased) life of Germany's first Green Party leader and feminist in Petra; and Lebanese writer Amin Maalouf traces the roots of our global divisions - and the challenges we can still rise to - in *Adrift*. The French side of *The Source* has an article on Maalouf's work.

* * *

Shakespeare - A playwright for our polarized times?

Oct. 28, 12-1:30 p.m.
www.vpl.bibliocommons.com/events/5f72209c969bc02f001a571a

Is William Shakespeare an icon to be toppled? Or a playwright whose work still matters? Renowned theatre director Iqbal Khan shares his views on what Shakespeare may contribute to the political challenges of the twenty-first century - in conversation with Carolyn Sale, associate professor of English at the University of Alberta. The talk will be hosted by Ryerson University over Zoom. For more information, check out the Events page on the Vancouver Public Library website.

* * *

Chantal Kreviazuk

Oct. 28-31, 7:30 p.m.
Massey Theatre,
New Westminster
www.masseytheatre.com

Canadian songstress Chantal Kreviazuk is coming to the Massey Theatre on Oct. 28-31. Kreviazuk - one of Canada's most accomplished songwriters and recognizable voices - released her eighth studio album, *Get to You*, this summer. Due to the COVID-19 pandemic, Kreviazuk's voice will fill the theatre for an exclusive audience of 50 people per show. Those 50 people are set to experience a performance that will fill their hearts and their souls. For tickets and more information, check out the Massey Theatre's website.

* * *

17th Annual Downtown Eastside Heart of the City Festival

Oct. 28-Nov. 8
www.heartofthecityfestival.com

Every year, the Downtown Eastside community looks forward to the Heart of the City Festival. This year, Downtown Eastside residents and artists seek opportunities for cultural exchange and to get together. Due to the pandemic, this year's festival will be smaller in scale with programming mostly online and outdoors. The festival will feature 12 days of online and pop-up outdoor events, including music, stories, poetry, ceremony, films, readings, forums, workshops, discussions, art talks, history talks, and visual art exhibitions.

* * *

Little Volcano

Oct. 22-25
www.thecultch.com

After a sold-out PuSh Festival premiere, East Vancouver's very own Canadian singer-songwriter Veda Hille will fill The Cultch and your homes with music and storytelling in this intensely per-

sonal online performance. The beloved singer, pianist and songwriter takes us through her life using stories, Bach preludes, a selection of her own music, and some unique and surprising recordings - redefining autobiography as she goes along. Bracingly honest and daringly intimate, this musical memoir is a testament to love, a joyful embrace of nature, and so much more.

* * *

I Walked the Line

Oct. 15-25
www.firehallartscentre.ca

The Firehall Arts Centre is performing a play about unions, treachery, solidarity, porta poties, baked goods, and hope. Allan Morgan is a luminary of the Canadian stage, having spent a lifetime as a professional actor working with companies such as Bard on the Beach, Arts Club Theatre, and more. When his acting career slowed down, he did what he had to do - he got another job, which landed him in the mailroom of a union headquarters. In July of 2016, the union went on strike and Allan found himself on the picket line with his union sisters and brothers, which was the impetus for the play - a 70-minute performance that takes audiences on a roller coaster ride of emotions, transforming the stage to the picket line in celebration of that solidarity, the people, and the storm of emotions the fight for change brought to all those who walked the line for 132 days.

* * *

11th Sunshine Coast Art Crawl

Oct. 23-25, 10 a.m.-5 p.m.
www.suncoastarts.com

Over three days, the B.C. Sunshine Coast transforms into one

large interactive art show, a celebration of displays, demonstrations and opportunities to meet the artists behind their amazing creations. 'The Crawl' will showcase artists on the entire Sunshine Coast from Langdale to Earls Cove or Earls Cove to Langdale. During the unprecedented Covid-19 pandemic the Crawl will look a little different. To provide safety and levels of comfort for all, the Crawlers will have the opportunity to visit the artists in their venues/studios in different and creative ways. Check out the Crawl's website for more details.

* * *

Sharon Minemoto Quartet

Nov. 1, 7 p.m.
www.shadboltcentre.com

Burnaby's Shadbolt Centre for the Arts will be livestreaming a performance by pianist Sharon Minemoto and her Quartet on Nov. 1. Minemoto's memorable compositions are influenced by a wide range of composers such as Herbie Hancock, Kenny Wheeler, Stevie Wonder and Alexander Scriabin. In their tenth year of making music together, the quartet has been performing music from their most recent album, *Safe Travels* across Canada over the past two years. For the Shadbolt concert, they will perform some newer original music by Minemoto as well as a few from *Safe Travels*.



▲ Sharon Minemoto.



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