

Sugar beets
bear the
memory of
Japanese
internment
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Photo by Jonathan Ernst, World Bank

Verbatim

Anyone can fit in

by XAVIER COLLOT

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

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

Several years later I imagined a Canadian city with mountains in the background, being swept by snowstorms strong enough to bury cars during the winter, peopled by hockey-crazy fans, and with French fries covered in gravy and topped with cheese curds. Upon arriving in Vancouver, I quickly realized that I had to put my preconceived ideas in a locked cupboard and throw the key away.

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

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World Radio Day promotes democracy and diversity

by FLORENCE HWANG

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

“To celebrate World Radio Day, and the privilege that it is to be

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

CJSF is one of the local radio stations planning to commemorate World Radio Day. Eriksson says they will feature a theme on sports in radio broadcast and how it unites people of different backgrounds.

RED Radio 93.1 FM station host Harjinder Thind has some

ideas on how to commemorate World Radio Day.

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

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

“Back home, people listened to radio as soon as they wake up in the morning. They listened to the news, to the radio drama and it

goes on all day. Technology has changed a lot of that but I’m sure people remember how it used to be,” says Querubin, who has been host for the last five years.

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

“Whether it’s tips on how to look for work and get settled in

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Taiwanese troupe dances the elements of life
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Marionetas – from Mexico to Vancouver
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f t in

Cultural Spotlight

Celebrating a Scottish poet

by VINH NGUYEN

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

The event will include a supper featuring Tatties and Neeps, a Cranachan Sundae, among other Scottish dishes. Host Edward Mornan will recite Burns' Address to a Haggis which will promptly be piped in afterwards.

The event also offers a concert with a guest piper, Place des Arts faculty member and fiddler Rosie Carver and the Celtic band Blackthorn, with renditions of Scottish jigs, reels and ballads.

A Scottish love at heart

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

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

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

Many of Burns' most appreciated pieces include "To a Mouse," "Halloween," "Address to the Deil," and "The Cotter's Saturday Night," Shannon says. It was his first book of poems, Poems, Chiefly in the Scottish Dialect, which reaped a lot of interest from English antiquarians who dubbed him 'The Ploughman Poet.'

All that glitters and gold doesn't ease Burns from his tragedy.

"Burns was often neglected as a serious writer, and his poetic persona was mistaken for his true identity. He nonetheless had a tremendous impact on the subsequent Romantic



▲ Fiddler Rosie Carver and the Celtic band Blackthorn.

literary movement, influencing writers such as William Wordsworth, John Keats, Sir Walter Scott and many others," says Shannon.

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

*This truth fand honest Tam o' Shanter,
As he frae Ayr ae night did canter,
(Auld Ayr, wham ne'er a town surpasses
For honest men and bonie lasses.)*

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

A toast to remember

Robbie Burns died in 1796 at the age of 37, leaving a large legacy to this day.

"Every year on January 25, Burns Suppers are held all

over the world featuring traditional Scottish foods like Haggis, Scottish music such as bagpipes, performances of Burns' poems and songs such as "Auld Lang Syne," and many toasts," Shannon says. "Statues of Burns are seen all over the world, including one in Vancouver's Stanley Park!"

Shannon shares his tip to readers on how to understand and enjoy Burns' poetry.

"One trick to understand the poem for the non Scots reader is to recite Burns' poetry out loud in your best Scottish accent!" he says enthusiastically. "Much of the time, doing so clarifies confusion and livens the poetry."

The Celtic band Blackthorn will feature some musical traditions of Scotland with a special focus on Burns' songs.

"The Celebration of Robbie Burns is one of our most popular events and generally sells out each year, so folks are wise to book tickets early," says Kate Lancaster, communications coordinator at Place des Arts. ✉

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

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Ancient routes and new directions: The 21st century Silk Road

by BETTY SHEA

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

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

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

An economical, political and cultural initiative

"[The Belt and Road Initiative] is economical in the sense that it is the Chinese government's initiative on trade investment and infrastructure building," says Zhao. "It has geo-political implications as an alternative, or at least something complementary to the existing patterns of global integration. It is cultural in the sense that it invokes the historical silk road, which calls up im-

ages of cultural exchange from an earlier era."

The initiative provides loans to build roads, railways and ports mainly in emerging and

Zhao's advice is to remain openminded. Many question the sustainability and inclusiveness of postwar globalization. In contrast, the spirit of the

"If you agree that the current order is not sustainable, and unless you find hard evidence that this project is doing harm, then give it a chance," she says. "The

enterprises. They have a vast interest to make us feel that if we don't check the news, the world will be different tomorrow or we will miss something."

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

Yuezhi Zhao, speaker at the next SFU Presidential Lecture Series

developing economies. At a cost estimated to eventually total between CA\$5 to \$10 trillion, the project is a disruptive force to the status quo and raises more than a few alarms.

Belt and Road Initiative, highlighted by Chinese President Xi Jinping at its opening forum last year, are peace and cooperation, openness and inclusion, mutual learning and mutual benefit.

question for the audience and the average citizen is to analyze who has things to lose and who has things to gain. And what kind of global order would you like to live in?"

Zhao's research focuses on the interdependence between communications, economics and politics in a global setting. Recent debate on the use of social media and its influence on political institutions is leaving an impact in her field of study. The assumption that people process information in a rational manner that take into account the source of information is challenged.

Shifting geo-politics and the rise of new media

Zhao argues that the post-2008 financial crisis era is characterized by global disorder and by large shifts in geo-political power. For example, the Belt and Road Initiative is arguably a product of China's economic rise. Simultaneously, there is an explosion of new forms of media. The interaction of these two forces creates an environment where people are on edge and are addicted to news.

"On the one hand, the volatile nature of the world is real and there are benefits that new media brings," she says. "On the other hand, all these new media gadgets and services we are hooked on are commercial, profit making

"The ideal situation is that everyone absorbs all kinds of different information with informed judgement," explains Zhao. "In reality, people are driven by emotions, by sensationalism and even by false information. [Current] rhetoric raises fundamental questions about previous assumptions on the nature of propaganda, democracy and the idea of a free marketplace of ideas."

For more information on Zhao's lecture, visit www.sfu.ca/publicsquare/events.



▲ Yuezhi Zhao, professor and Tier I Canada Research Chair in Political Economy of Global Communication, SFU.

► "World Radio Day" from page 1

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

The Filipino Edition also highlights stories of successful Filipinos who made it through on sheer determination and hard work, says Querubin.

Diverse voices represented

Eriksson says CJSF 90.1 FM aims to provide under-represented voices. This provides a platform where alternative perspectives and alternative music choices can be heard and can be appreciated. They have at least 10 different languages represented, including: French, English, Russian, Chinese, Farsi, Amharic, and Ethiopian.

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

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

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

I'm sure that there are other people who continue to listen, even though they don't understand."

Specific ethnic issues broadcasted

RED station addresses a wide range of topics, including political and spiritual. Thind, who has been the news director the past 11 years, says his station has talk shows – but some humorous topics, too. These lighter topics air on Fridays. Some of the topics include the Sikh religion, which have very hot topics.

"We have some speakers who are totally spiritual. They talk about Sikhism, and other religions and tolerance. There have been conflicts between moderate and extremist views," says Thind. "There have been fights over the chairs and tables in the free kitchen of gurdwara, and sword swinging. People have been injured. Those type of topics have been discussed."

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

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

Radio station meets community needs

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

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

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

These days their radio pro-

grams delve deeper into federal issues and provincial politics. However, programs are offering basic knowledge in Mandarin because most of the new immigrants come from China.

Querubin also feels it is necessary to have a radio show dedicated to the Filipino community.

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

Future of radio

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

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

"There's so many things attracting their attention – that's why we go to the app," says Lee.

RED FM station has internet radio and an app; and has listeners across the country, as well as Australia, England and the Philippines.

For Erikson, community radio is an important democratic platform for community members.

"We need to make sure that space as a community is always reserved as our right, because it helps to instill that democracy is out there for us," she says.



▲ In a radio control room during transmission.

Photo by Steve Bowbrick



Left Bank



The B.C. NDP's honeymoon ended with Site C decision

For John Horgan and the NDP, the honeymoon is over. For many of the party's long-suffering supporters, the euphoria felt last summer – after Horgan and Green leader Andrew Weaver cobbled together an agreement to kick out the BC Liberals and let the NDP hold power – has turned to demoralization and even feelings of betrayal.

In the summer and fall, the NDP announced a series of initiatives fulfilling campaign promises. To name just a few: community health centres were restored, social assistance rates were increased (albeit only a paltry \$100/month), and free post-secondary education was offered to foster children aging out of care.



▲ Premier John Horgan announces that the province will complete Site C.

In recent weeks, however, this good news has been overshadowed by more contentious decisions that seem to only reinforce the capitalist status quo shaped by 16 years of BC Liberal rule.

Ups and downs are sadly par for the course for left-of-centre voters. No matter how many times we've learned it before, the lesson that winning an election or gaining office is not the same as winning power is no less bitter. Corporate interests don't just dominate due to their economic power or their ability to influence public opinion through the mass media; the state itself, in this case the provincial government's bureaucracy, is designed to prioritize capital accumulation regardless of who holds elected office.

That painful reality was driven home on Dec. 11, when Premier Horgan announced that his government would be completing the \$11 billion+ Site C megadam that will flood thousands of hectares of farmland in the Peace Valley in northeastern B.C. In giving his explanation at a press conference that day, Horgan looked miserable. His heart wasn't in it, and he effectively made no positive case for the dam's completion.

Instead, the crestfallen-looking premier asserted that his hands were tied. Christy Clark had started construction on the project despite legal challenges from Treaty 8 First Nations; Horgan argued his predecessor's move had worked as intended, and it would now be too expensive and fiscally risky not to complete the dam. In short, Horgan and cabinet bought the "sunk costs fallacy" hook, line, and sinker.

In his remarks, Horgan directly addressed the most glaring contradiction of his decision to proceed with Site C: the fact that his government had just come to power vowing to adhere to the United Nations Declaration on

the Rights of Indigenous Peoples (UNDRIP). "I'm not the first person to stand before you and disappoint Indigenous people," Horgan said.

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

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

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

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

In the days following the controversial decision, a number of NDP cabinet minister issued "personal" explanations of the decision. Not one offered a convincing explanation of what interests were really served by approving Site C.

Last week, however, the pieces of the puzzle started to come together. Horgan addressed the B.C. Natural Resources Forum in Prince George, talking up the potential for LNG development in the northeast. Long-hyped by Christy Clark, it was disconcerting to hear Horgan talking like a dedicated booster of an industry that promotes the destructive practise of fracking for gas and whose expansion would shred any chance of B.C.'s climate action plan meeting its targets.

This week Horgan is touring Asia, and LNG is on the agenda. And British Columbians are left to ponder whether Site C, whose hydro power could in theory help decarbonize the province in line with urgently needed climate action, isn't really all about providing cheap power to the oil and gas industries of the northeast. There's nothing progressive about an \$11 billion and counting public contribution to a climate-destroying business that needs to be phased out, not subsidized. ✍



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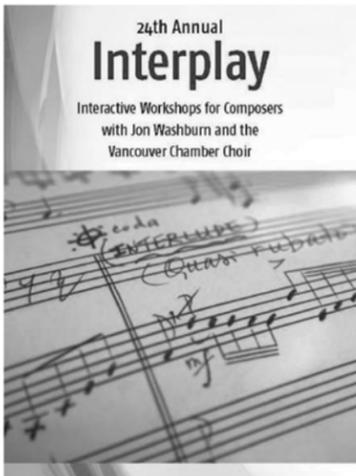
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Gender identity in children and youth explored

by HARPAUL GILL

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

This is a question that educational psychologist Dr. Wallace Wong, of Sand Story Psychology Services, has grappled with for most of his professional career. Dr. Wong will give a lecture at the Vancouver Public Library on Thursday February 1 on how parents and teachers can better support children and youth with gender dysphoria.

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

Professional background

Dr. Wong, a clinical psychologist, has worked with the transgender population for 22 years. He started by working in the mental health field in San Diego, California and treated children and youth with sexual health is-

during the process I saw things and raised questions there aren't any available answers for," he says.

At the time there wasn't much research available on the transgender community, so Dr. Wong, through the course of treating transgender patients, obtained information at a clinical level.

Our society is based on a gender binary system, with males and females, says Dr. Wong, transgender people don't always fall into one of these categories. Societal ignorance about the transgender community results in prejudice, discrimination and harassment towards this group.

"For most people the world is a place where only two genders exist," he says.

Education is key

Through his work, Dr. Wong has sought to demystify and correct misconceptions about the transgender community. In addition to his clinical work and public lecture circuit, he has

understand the process of gender transition.

"At that time there were very few social stories available," says Dr. Wong.

The parents of his younger clients welcomed this book as it helped them to explain to their other children the transition and experiences of their sibling.

School districts such as Surrey have copies of this book in their school libraries, says Dr. Wong. He believes more generally that schools play, and should play, an important and active role in helping people with gender dysphoria. In many cases students don't "come out" to their parents but to their friends, peers, counsellors and teachers, for fear of being abandoned by their families or for fear of hurting their parents' feelings.

"Schools still have a binary bias (gender segregation classes, bathrooms etc) and so they often have difficulty helping students with gender dysphoria," he says.

He also believes that schools should have more training, resources, and expertise in this area in order to help this community.

More improvement needed

Dr. Wong believes that because of social media, and an increased awareness of the transgender community and transgender issues that there has been a decrease in the amount of stigma and discrimination experienced by this community. "Science tells us that the brain structure of these individuals is different," he says.

The public is increasingly aware of the science which places more emphasis on a biological factor that underpins an individual's non binary identity. According to Dr. Wong, science tells us that the structure of these individuals is different. He believes that in five to 10 years we will pathologize this population less than we do today and because of this we will be more flexible in how we look at gender identity.

"I think B.C. is doing a good job at moving towards this," he says.

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

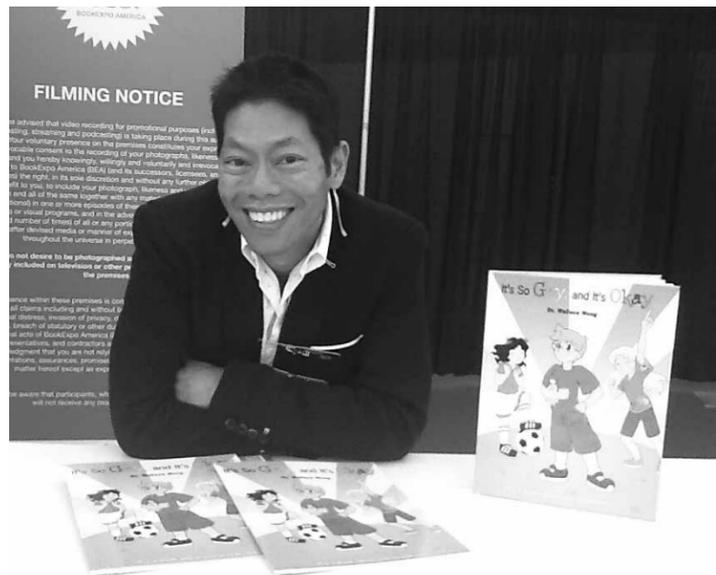


Photo courtesy of Dr. Wallace Wong

▲ Dr. Wallace Wong, clinical psychologist at Sand Story Psychology Services.

sues related to transgender and sexual minority issues.

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

He wondered why this population, particularly the transgender sub community, was ostracized more than other groups.

"I wanted to discover more information about this group and

written a social story on this issue, *When Kathy is Keith*, originally published in 2011.

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

The story was inspired by the experiences of one of his clients, and although he was touched by that experience he wrote the book to fill what he felt was a void of social stories aimed at helping young people

► "Verbatim" from page 1
swer beyond monosyllables. I finally understood that this small talk was nothing more than casual friendliness rather than obtrusiveness. Inversely, I've quit taking offence when people call out to me without first saying hello, therefore inwardly silencing the polite Frenchman that I feel I am. A way of addressing people I am still incapable of.

I have always thought that integration required a measure of necessary self-violence. "Get out of your comfort zone or die" could be my mantra, as I strove for personal development, in its modern form. For me it meant to speak, think and even breathe in English and forget all about the French language.

I wanted to perfect my English enough not to be taken for an obvious Frenchman each time I opened my mouth. Sure enough, 15 days after my arrival I found myself with a roommate from Toulouse, France, and I found employment in a French pastry shop. Oh la la! as the English say, imitating the French. Reality caught up with realism, and that is for the best. Forget striving to integrate because in Vancouver you can fit in even if you came from somewhere else.

Vancouver did away with many of my expectations. It's one thing to read about the city being multicultural with a strong Asian influence and that it is a hub for progressive types mad about hiking, yoga, pot, veganism and Lululemon. It's quite another to be immersed in it. To

see some sex couples holding hands and not give it another thought. To be invited to go on a hike with a stranger after a five-minute conversation. To weigh the pros and the cons of becoming vegetarian and then going for it. Or else, having 80 per cent of one's colleagues be first or second generation Chinese and find oneself, for the first time, a visible white minority. It is also about realizing that even as one lives in Vancouver, one may never be able to buy a house here and sometimes not even have a roof over one's head at all because of the disconnect between real estate prices and the average Joe.

Reality could not be bothered by my expectations. Vancouver will welcome you if you give it a try. For me: no regrets. ✍

Sugar beet fields in the landscape of Canada's Japanese internment

by YUSHENG CAI

2017, Canada's 150th birthday, also marked the 75th anniversary of Canada's Japanese Internment. Kelty Miyoshi McKinnon, a fourth generation Japanese-Canadian, felt compelled to bring the stories told by her grandparents and great-grandparents back to the forefront.

With Keri Latimer, the two Japanese-Canadian artists will present *Beta Vulgaris: The Sugar Beet Projects*, an art installation followed by events allowing audiences to experience Japanese culture at the Nikkei National Museum and Cultural Centre (NNMCC). The show will be open for three months starting on February 10.

"These stories are both historical and contemporary. As we be-

neutrality is its history and conditions of labour."

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

A contemporary context

As a fourth generation Japanese-Canadian, McKinnon has been exposed to the history of her community from a tender age.

“These video loops expose the political and personal realities behind the seemingly innocuous sugar crystal...

Kelty Miyoshi McKinnon, Japanese-Canadian artist

gin to recognize the dynamics of fear and distrust in the media of today's migrants and refugees, it is important to bring the story of Japanese internment back to the forefront, as a reminder of the extremes that policies based on fear can result in," says McKinnon.

A Zen garden made of sugar

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

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

This has inspired a sense of justice in her and has shone a spotlight on the underemphasized.

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

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

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

For more information, please visit www.centre.nikkeiplace.org.



▲ Artist Kelty Miyoshi McKinnon.

THE ROGUE FOLK CLUB PRESENTS

Paul Pigat's Boxcar Campfire

Paul Pigat's many fans are probably familiar with him as the front man of Cousin Harley. Boxcar Campfire performs songs about love, heartbreak, and redemption. Although laced with tasteful musicianship, it is a departure in that the songs rather than the playing are the main feature.

and Lynn Miles

The winner of multiple Canadian Folk Music Awards (2011 English Songwriter of the Year), the 2003 Juno Award for Roots and Traditional Solo Album of the Year, and the Penguin Eggs Award for Album of the Year in 2011.

Friday, February 2nd at the St. James Hall
3214 West 10th Avenue - \$26 (\$22 members)
Info: 604-736-3022 - Tickets: Highlife, Tapestry or
www.roguefolk.com



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

Public Service Announcement: February 1 – 14 2018 Free Community Activities

SENIORS CLUB ACTIVITIES

Activities at MOSAIC 5575 Boundary Road, Vancouver

English Conversation Circle (Healthy Living for Seniors) **

When: Thursdays, until March 15, 10 am-12 pm

Basic Computer Class

When: Thursdays, until March 15, 10 am-12 pm

Knitting Circle

When: Tuesdays, until March 20, 1-3 pm

Activities at MOSAIC Highgate 310-7155 Kingsway, Burnaby

English Conversation Circle (Upper Beginner)

When: Mondays, until March 12, 9:30-11:30 am

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

English Conversation Circle (Beginner)

When: Wednesdays until March 7, 9:30-11:30 am

English Conversation Circle

When: Fridays, until March 16, 1-3 pm

Wai Dan Gong

When: Fridays, until March 23, 9-10 am

Tai Chi

When: Fridays, until March 23, 10:30 am-12 pm

Contact: Eliza 604 292 3907 or echan@mosaicbc.org

Jennifer 604 254 9626 ext 1157 or jng@mosaicbc.org

**Daisy 604 254 9626 ext 1005 or daisyau@mosaicbc.org

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



Photo by Chin Cheng Tsai

A visual story of renewal, life and nature

by JAKE MCGRAIL

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

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

"*The Eternal Tides* is made up of nine chapters," says Lee-Chen, "featuring 17 dancers, two drummers and an

excellent performer, Hsu Ching-Chun, one of the most renowned vocalists in Taiwan."

The principal dancers in this performance have been working with the Legend Lin Dance Theatre for over ten years, including Wu Ming-Jing, the lead female dancer, who has been with the dance troupe for fif-



▲ Lin Lee-Chen, founder of the Legend Lin Dance Theatre.

teen years. The experienced cast and crew of *The Eternal Tides* will weave a story of life and nature across the stage.

"The core value of *The Eternal Tides*," says Lee-Chen, "is de-

livering the balance of life and the natural environment. 'Life' pertains not only to humans, but also objects. These two elements should live together in symbiosis."

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

Culture and nature

The Eternal Tides is just as much about Taiwanese culture and ritual as it is about the envi-

ronment. In fact, Lee-Chen sees the two as strongly connected to each other.

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

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

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

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

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

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

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

For more information, visit www.pushfestival.ca.



▲ Cast and crew of *The Eternal Tides*.

Photo by Chin Cheng Tsai



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Public Service Announcement: February 1 – 14 2018 Free Community Activities

YOUTH

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🕒 January 13 – March 10, 12:30–2:30 pm

📍 MOSAIC Highgate Office, 310–7155 Kingsway, Burnaby

☎ Joy or Angel 604 254 9626 ext 1120 or jjhocson@mosaicbc.org or atse@mosaicbc.org

Drop-In English Conversation Circle for Work Permit Holders

- Learn effective communication skills and practice workplace English
- Familiarize yourself with Canadian workplace culture
- Meet new people and have meaningful conversations

🕒 Monday, February 5, 6:30 pm – 8:30 pm

📍 MOSAIC Head Office, 5575 Boundary Road, Vancouver

☎ Rey 604 438 8214 or rblasco@mosaicbc.org

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





Photo by Mariana Zappet and Emiliano Leyva

The puppets are dreaming

by RAMAN KANG

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

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

Leyva grew up in a world where puppets told the stories – with a flick of a finger, they danced, played and came to life. Now, as a playwright, she gets to explore the world the puppets come from, create who they are and imagine who they become. Now, the stories the puppets tell are hers.

Amaranta Leyva

Born in Mexico, Leyva grew up working with her parents, who just happened to be puppeteers. "When they were doing plays in the 70s, you did everything by yourself. You made everything," says Leyva.

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

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

"They wanted stories about adults and adult problems, not the lives of children," says Leyva. "The stories I was writing had to do with the children's

world, my characters were related to puppetry. What can I do if my teachers don't like what I write? I had an identity crisis."

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

"It's fun. I like it. I enjoy it. I suffer a lot, too. At the end, I always like to write, work, think

children too, so I took classes and started this journey."

Sleeping Beauty Dreams

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

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

"I want children to enjoy, feel and to see two different ways of life, ways of thinking."

Amaranta Leyva, playwright

and talk with children," says Leyva.

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

Leyva recalls, "It was unthinkable: a person could write something decent or artistic for

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

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

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

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

Bringing the play to Vancouver

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

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



Photo by Mariana Zappet and Emiliano Leyva

▲ Image from *Sleeping Beauty Dreams*



Photo by Emily Cooper

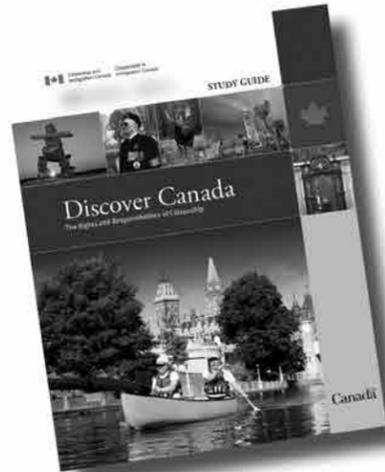
▲ Kim Selody, Co-Director, and Artistic Director of Presentation House Theatre; Shizuka Kai; Lourdes Perez Gay, Co-Director, and founder of Marionetas de la Esquina; Brent Hirose; Randi Edmundson; Linda Carson; Emiliano Leyva Ramirez, Marionetas de la Esquina; Timothy Gosley.

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

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Source: Macleans.ca, Photograph by Brian Howell

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 Register to donate stem cells and join the movement today.

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 In Honour of Avtar Singh

#GiveLife
 in Honour of Avtar Singh
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10 AM TO 6 PM

You must be 17 to 35 to join the stem cell registry and be willing to help any patient in the world

It takes only 10 minutes to provide a cheek swab to register

In September 2016, Avtar Singh was diagnosed with Chronic Myelomonocytic Leukemia, a cancer of the blood forming cells of the bone marrow.

After a very intense battle with this cancer, Avtar passed away in January 2017. To honour his memory and to further the discussion of stem cell donation, we are holding a donor drive.

Avtar was one of many South Asian patients in Canada in need of a stem cell transplant who haven't yet found a donor. **Their only hope of a cure is through a bone marrow/stem cell transplant.**

Get registered to find out if you could be the donor to save the life of a patient.

The best gift you can give Avtar is to #GiveLife

Register to donate stem cells at blood.ca/stem-cells

Canadian Blood Services
 it's in you to give

How we sound: exploring the possibilities of sound and music

by CURTIS SEUFERT

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

Juliet Palmer has always been a creative in need of an outlet. While the New Zealand-born, Toronto-based artist has long found success as a composer whose work ranges from experimental noise-based projects to operas, her original plan was to be an architect. While the two may seem vastly different, in retrospect, the ideas that she has wanted to explore as an artist may have fit into either genre of art.

"I eventually gave up my dream of being an architect, but a lot of what I do in my music has to do with space and movement and I do quite visually think about sound," she says.

Palmer's latest project, *Inside Us*, explores the human body not just through visual art, but through sound and rhythm as well. She does this by using recordings of her body's sounds and by working directly with the human voice, collaborating with the VOICE OVER mind choir and vocalist Laura Swankey. Palmer also plays the interviews that she's conducted with people discussing "moments at the edges of life," such as becoming aware of one's own heartbeat, or first and last breaths. Palmer's

world inside the body which is, you know, you're not really hearing tunes in there," says Palmer, laughing.

The political possibilities of sound

London-based scholar and artist Salomé Voegelin also sees the potential of sound for exploring new ideas. For Voegelin, sound's place in how we communicate – beyond speaking – makes its possibilities, and perhaps even political implications, worth unravelling.

"I [feel] that sound's more tenuous relationship with a visual reality [gives] it a special power to question the status quo – its ideologies and investments – to create a different proposition," says Voegelin.

Voegelin believes language is a taken-for-granted medium of expressing ideas and concepts. Words, created for the specific purpose of communicating certain concepts and ideas, can be somewhat limiting to the imagination.

Sound, on the other hand, doesn't have any pre-given meaning, at least when it isn't employed by something else. There's work to be done on the part of the listener to think and make sense of it. This interpretation of sound is where Voegelin sees the opportunity for new ideas.

"The invisibility and indivisibility of sound, the fact that we cannot make the heard into certain and autonomous objects that refer to a clear name



▲ Composer Juliet Palmer.



▲ Artwork by Juliet Palmer.

and purpose, allows us, and in a way forces us, to think about the world not in relation to definitions and givens of what we know," says Voegelin. "We... get to 'see' the world differently, not through its distinct properties and objects, but through the way in which they interact."

Voegelin describes sound as a kind of "volume," not only in the sonic sense, but in that it is a kind of space between everything else. In a way, it's something that connects us, or at least has the potential to do so.

"Listening focuses on the connecting and the in-between, where we are not this or that, but are what we are together, contingently and through participation," says Voegelin.

In a world where growing division is becoming more apparent, Voegelin argues that sound can go beyond uniting people metaphorically, that it can connect people truly, perhaps even literally.

"A sonic sensibility can make us rethink the nature and causes of these separations and consider a different, a more collective engagement that takes account of the interconnectedness of the world," says Voegelin.

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

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Apprendre à réussir.

Cultural Calendar

January 23–February 6, 2018

by SIMON YEE

I trust everyone's 2018 is coming along nicely and hope many of you are keeping your new year's resolutions? If one of your resolutions is to get more cultured, why not check out some of the cultural events and activities happening in the next couple of weeks.

My French Film Festival

Jan. 19–Feb. 19

Online, Worldwide

www.myfrenchfilmfestival.com

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

SHOWCASE: Slide Show and Print Exhibition

Jan. 21–27

Shadbolt Centre for the Arts,

Burnaby

burnabyphotographicsociety.com

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

Francis Fukuyama: The Unravelling of the Liberal Order

Jan. 25, 6–7:30 p.m.

Old Auditorium, University

of British Columbia

www.liu.arts.ubc.ca

Come down to the University of British Columbia to sit in on a lecture by one of the world's foremost political theorists, Francis Fukuyama. His 1992 book, *The End of History and the Last Man*, was a Hegelian-inspired politi-

cal treatise arguing that liberal democracy is the final form of government for all nations, resulting in the end of history, the end-point of humanity's sociocultural evolution. Given all that has happened in recent events to the liberal order, Fukuyama will provide his analysis of the potential decline of liberalism and the future of democracy.

Wayne Wapeemukwa's Luk'Luk'I

Jan. 25, 7:30 p.m.

Djavad Mowafaghian Cinema,

Vancouver

www.sfu.ca/sfuwoodwards

SFU Woodward's will be showing an encore screening of the VIFF and TIFF festival favourite *Luk'Luk'I*, directed by filmmaker Wayne Wapeemukwa. The film follows the lives of five Vancouverites living on society's fringes during the 2010 Winter Olympics. Many of the actors play characters based on their own experiences: a mother and part-time sex worker; a father juggling parenting and his landscaping job with a heroin addiction; a larger-than-life street celebrity who roller-skates around town; an addict who, consistently failed by the system, has recurring visions of being taken away to another world; a man with a physical impairment who is just trying to make it on his own and get to the hockey finals. These vulnerable five form a community that stands in stark contrast to the glittering backdrop of the Olympics.

Lynn Nottage's Ruined

Jan. 26–Feb. 17

Pacific Theatre, Vancouver

www.pacifictheatre.org

The long-running performing-arts venue Pacific Theatre will be running a theatrical adaptation of *Ruined*, a play by American playwright Lynn Nottage, until Feb. 17. The two-time Pulitzer Prize for Drama winner dramatizes the lives of Congolese women surviving civil war in this play. Mama Nadi's bar both protects and profits off the bodies of the women who have become casualties of a long and brutal civil war in the Democratic Republic of the Congo. She ensures survival by catering to both sides of the conflict, but how long can she keep the war outside her walls? What is justified when survival is on the line? For tickets and showtimes, check out the theatre website.

Cory Trépanier's Into the Arctic

Jan. 26–March 25

Vancouver Maritime Museum



▲ Mount Thor, 2008, by Cory Trépanier – on display at the Vancouver Maritime Museum.

& Queen Elizabeth Theatre, Vancouver

www.intotheartctic.ca

The Vancouver Maritime Museum will be hosting the Canadian premiere of *Into the Arctic* until March 25. This exhibit encompasses over 50 Arctic oil paintings and three films from one of Canada's Top 100 Living Explorers, which examines Cory Trépanier's four Arctic expeditions to the furthest reaches of the Canadian North. Its wilderness is so remote and untouched that many of its landscapes have never been documented before. Due to its extensive scope, there will be an additional exhibit location at the Queen Elizabeth Theatre. For more information, please visit the website.

Patricia Cornelius' SHIT

Jan. 27–Feb. 10

Firehall Arts Centre, Vancouver

www.firehallartscentre.ca

The Firehall Arts Centre will produce and present the Canadian premiere of Australian playwright Patricia Cornelius' provocative play *SHIT* until Feb. 10. Named Australia's most unapologetic playwright, Cornelius' play examines the lives of

three incarcerated underclass women in a manner unseen on most theatre stages. The play asks us to consider women with foul mouths and weathered faces, women who spit, fight, swear, hurt and steal; Billy, Bobby and Sam – angry, unrelenting, terrifying, damaged women – answer. They discuss fist fights, foster care, babies, their mothers, crying and what it's like to believe in absolutely nothing. Check out the Firehall website for tickets and showtimes.

Fascinatin' Fusion

Jan. 28, 3 p.m.

Dunbar Ryerson United Church,

Vancouver

www.highspiritschoir.ca

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

Jasmine Wallace's Urban Narratives

Feb. 1–March 10

Z Gallery Arts, Vancouver

www.zgalleryarts.com

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

Janusz Olejniczak Plays Chopin

Feb. 2–3, 7:30 p.m.

(Pre-concert talk 6:45 p.m.)

Christ Church Cathedral,

Vancouver

www.earlymusic.bc.ca

The keyboard music of the early Romantics such as Frédéric Chopin and Robert Schumann – and even of still later composers – was written for pianos substantially different from the ubiquitous modern Steinway. This two-concert collaboration is an exploration of how the use of period instruments can have a dramatic effect on an artist's interpretive choices. Award-winning Polish pianist, Janusz Olejniczak, will play two recitals with different programmes. In each concert, he will play the first half on a 19th-century fortepiano and the second half on a modern Steinway. For the programme and tickets, check out Early Music B.C.'s website.



▲ Unusual discussions.



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