

Migrant workers' rights explored
Page 2



The Source

forum of diversity

Vol 21 No 05 | March 3-24, 2020

www.thelasource.com



Photo by Pei-Ju Hsieh

Verbatim

From the Amazon to Canada to find a more sustainable life

by FELIPE CÂMARA

I come from Manaus, a hot and rainy city located in the heart of the Amazonian jungle. I decided to move, looking for a more sustainable life. This might sound a little paradoxical at first, but it is not. Since studying in environmental sciences, I've known Vancouver to be referred to as a benchmark in environmental issues. This is something really important to me, but was really tough to do back there in my hometown.

The environmental situation in Brazil is not ideal. Fires in Amazon increased by 42% in 2019 compared to the previous year. Moreover, the far-right populist government does not make environmental issues a priority on its agenda. Permissions for mining in once protected indigenous lands, less strict rules regarding pesticides, climate change denial and inaction to Brazil's environmental disasters last year (oil spill in northeast and Brumadinho dam collapse) are just some examples of the heinous environmental policies of the current government. Investments in preservation were also cut, and as a rule, public transportation in cities is really poor, so we have to rely on our own cars in order to have decent mobility. This political situation was the last straw that resulted in our journey to a new country.

So we decided to move here, to Vancouver; me, my wife and our rescued dog Tupi (named after a of Brazilians First Nations). We arrived here about three months ago we found a good place to live, with a warm reception - despite the cold weather at the time of our landing! We've surely had some difficulties, and in fact we still have some; after all, changing countries and

See "Verbatim" page 7 >

Story telling from female lenses

by XI CHEN

"How many of you are underestimated because of your appearance?" A sharp-looking weight loss instructor asked his audience in *Heavy Craving*, a debut feature film by Taiwanese director Pei-Ju Hsieh that explores fat-shaming, mainstream beauty standards and the social pres-

sure to conform through the protagonist's struggle to lose weight.

It is perhaps a fitting question for women in general. The film is to premiere soon at this year's Vancouver International Women in Film Festival (VIWFF). 15 years in the running, the 2020 VIWFF will return to Vancity Theatre from March 3-8 and will

showcase 44 selected short and feature-length films from a wide variety of genres by female-identifying filmmakers from all over the world.

Helping female filmmakers to thrive

This year's film festival attracted over 900 submissions and a committee of 40 volunteers helped with the selection pro-

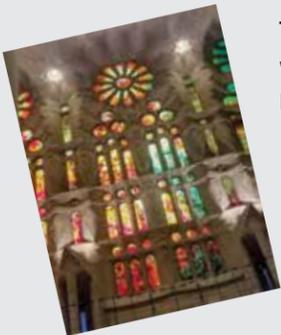
cess according to Qiuli Wu, festival coordination & programs assistant of Women in Film and Television Vancouver (WIFTV).

"We have some specific criteria for the festival, such as at least three of the creative members of the team need to be females," she says.

Despite women continuing to make strides in the indus-

See "Women in Film" page 8 >

Also in this issue



To Spain, with love
Page 4

Moon Mouse:
A space odyssey of a kind
Page 7



Reach the growing FILIPINO COMMUNITY in British Columbia!

Advertise in Dahong Pilipino
THE FILIPINO CANADIAN COMMUNITY DIRECTORY
www.dahongpilipino.ca



Cultural Spotlight

Migrant workers' rights in Canada – still more of a dream than reality

by DANIELA COHEN

“Do Canadians really find it acceptable that there’s two sets of human rights, depending on whether or not you have a piece of paper in this country?” Lee asks. Documentary filmmaker and Associate Professor at OCAD University, Min Sook Lee, believes the story of migrant workers’ experience in Canada is critical to expose.

The *Migrant Dreams* film screening & panel discussion at UBC (Mar. 16) highlights migration issues in Canada through the perspectives of various stakeholders.

Migrant worker programs in Canada have expanded substantially, bringing in half a million people from over 80 countries between 2006 and 2014. Migrant workers’ rights, however, remain lacking.

Canada’s “labour apartheid”

For instance, Lee’s previous 1999 documentary, *El Contrato*, revealed migrant workers’ experiences in the greenhouse industry in Leamington, Ontario. In an attempt to censor the documentary, growers issued Lee with a libel notice that shut down film distribution for one year.

“Realizing that just getting the story out was seen as controversial, made me aware of how important it was to tell,” she says.

When Lee began working on *Migrant Dreams* in 2014, the landscape of migrant work-



▲ Umi Khulsum, one of the workers featured in the film.

er programs in Canada had changed with the expansion of the Temporary Foreign Worker Program (TFWP) and the use of private recruiters. Lee discovered recruiters were unregulated and charging illegal recruitment fees of up to \$14,000.

Migrant workers address the shortage of people willing to do what Lee describes as the “3D-work” in Canada: dirty, difficult and dangerous.

Yet even basic protections under the *Employment Standards Act* are difficult for them to access.

“I’ve seen migrant workers who’ve lost the vision in one eye; been sprayed with pesticides, dealing with chronic lung infection; have experienced racially targeted harassment; and living in overcrowded living conditions that are unsanitary and unsafe,” Lee says.

The term “labour apartheid” emphasizes Canada’s two tier system, through which the design of the TFWP restricts both workers’ fundamental human and labour rights. These workers are used to fill a labour shortage that is not temporary but permanent, facilitating billions of dollars in profit for their employment industries and allowing the Canadian government to avoid addressing immigration reform.

“And yet because migrant workers are here under a temporary program, in which their compliance with employers’ rules is their only ticket to staying in the country, [they] are in many ways indentured to the employer,” Lee says.

A question of belonging

Lee notes the extensive historical precedent of migrant worker programs in Canada, and their purposeful design, which confers citizenship onto preferred categories of settlers according to colonial hierarchies. Migrant programs work to restrict

racialized workers’ status to impermanent, thereby reproducing Canada’s historic racial hierarchy, she argues.

“The cultural sense of who is a Canadian and who belongs continues to be a question in tension because of the ways in which migrant worker programs regulate citizenship and status,” Lee explains.

Thus, the celebration of Canada’s multiculturalism is contradicted by the continued restrictive design of its immigration programs. Lee emphasizes the importance of viewing the TFWP within this broader context as a system “institutionally designed” to invite abuse.

She acknowledges the courage of migrant workers who speak out in such circumstances. She feels this decision reflects a moral outrage and expectation that Canada was better and must do better.

Prognosis for change

In spite of extensive evidence supporting the flawed program design, including cases documented through the Human Rights Tribunal in Ontario, there have been only mild reforms.

“Why does it take some extreme case of abuse or violence for any kind of reform to finally happen?” Lee asks.

She points out that “purposeful unknowing” keeps migrant workers invisible to the Canadian consciousness, although their hands have touched everything that Canadians rely upon.

Ultimately, migrant worker programs raise questions around the values inherent in being Canadian; and Lee wants the upcoming UBC event to move the audience beyond knowing to taking action on the issues. ✉

For more information, visit www.sppga.ubc.ca/events/event/migrant-dreams-film-screening-panel-discussion-2020-dr-richard-b-splane-lecture-in-social-policy/



▲ Filmmaker Min Sook Lee.

The Rogue Folk Club Presents

Sharon Shannon

at the St. James Hall
Sunday, March 12th at 8pm

She plays accordion with carefree fluidity, virtuosic but not flashy. She performs traditional Irish music with a contemporary freshness and an ear to compatible ethnic influences ... subtle and sublime music.”
- *The Boston Globe*

3214 West 10th Avenue | Tickets \$40 (\$36 members)
at Highlife, Red Cat, Rufus, Tapestry, and on-line at
www.roguefolk.bc.ca

Visit
The Source
online

Visit us online at www.thelastsource.com
Twitter/Facebook: @thelastsource



THE SOURCE NEWSPAPER
Mailing Address
Denman Place PO Box 47020
Vancouver, BC V6G 3E1
Office
204-825 Granville St., Vancouver, BC
Telephone (604) 682-5545
Email info@thelastsource.com
www.thelastsource.com

Founding Publisher and Editor-in-Chief
Mamadou Gangué
Associate Publishers Saeed Dyanatkar (Digital),
Monique Kroeger (Print)
Art Director Laura R. Copes
Senior Editor (English and French Sections)
Monique Kroeger
Copy Editors (English) Frank Abbott, Colleen
Addison, Andrea Baedak, Deanna Choi, Andrea
Keen, Annette Gingrich, Thierry Maout, Cheryl
Olvera, Melodie Wendel-Cook, Lauren Wolf
Senior Copy Editor (French) Louise T. Dawson
Page Editor (Francophonie)
Jean-Baptiste Lasaygues
Executive Assistant Kevin Paré
Website Supervisor Enej Bajgoric
Website Coordinator Pavle Culajevic

Website Sepand Dyanatkar, Vitor Libardi,
Silvia Pascale
Social Media Nathalie Astruc, Harry Jing
Editorial Content Advisor Denis Bouvier
Contributing Editor Simon Yee

Illustrator Joseph Laquerre
Writers Nathalie Astruc, Simryn Atwal, Felipe
Cámara, Xi Chen, Jean Cittone, Daniela Cohen,
Gratianne Daum, Kristy Dockstader, Julie Hauville,
Michael Huenefeld, Raman Kang, Amélie Lebrun,
Kylie Lung, Laury-Ann Mahieu, Tina Qu, Émilie
Riffenach, Andreina Romero, Simon Yee, Robert
Zajtmann

Translation Barry Brisebois, Louise Dawson,
Monique Kroeger, James Mainguy

Distribution Joseph Laquerre, Kevin Paré

Photo credits for front cover
Page 2 (top): Photo by Iris Ng
Page 4 (bottom left): Photo by Kristy Dockstader

LEGALITIES
The Source shall not be liable for slight changes or typographical errors that do not lessen the value of an advertisement. The Source’s liability for other errors or omissions in connection to any published advertisement is strictly limited to the repeat of the advertisement in future publications or for the refund of any monies paid for the advertisement. We welcome appropriate, unsolicited editorial submissions if accompanied by the author’s real name, address and telephone number. The author should retain the original as we cannot return submissions without prior agreement, nor does submission guarantee publication.

For advertising call: (604) 682-5545

Opening hearts and doors: learning the French language

by TINA QU

To celebrate multiculturalism, the United Nations (U.N.) declared March 20 French Language Day. But why should students learn the language of Molière in a mostly English-speaking society?

“Well frankly, at first it was because it was mandatory and I didn’t want to fail Grade 1,” says Michelle Li, a grade 11 student at West Point Grey Academy. “But as I approached high school, it started to become a class that I really enjoyed because of the community that came with it. I’ve been lucky enough to have a really amazing group of people in my French classes.”

Dylan Hunter, a past French-immersion student, agrees. “I had to do French immersion when I was very young because my brother did it, and my parents made me,” he says. “But as I grew older, learning French became a choice of mine. Language becomes a part of you, I think.”

An opportunity for personal growth

L’Alliance Française is a non-profit cultural and educational organization dedicated to fostering a greater appreciation of French culture through events and French language courses offered to students of all ages. It is the largest cultural network in the world, with 834 centers in 132 countries, including Canada,



▲ “Language becomes a part of you, I think,” says Dylan Hunter.

and more than 490,000 students every year.

“Learning a new language greatly develops one’s critical thinking about the world,” says Florence Servais, a teacher at the Alliance Française. “It can be useful in different fields: at work, on holidays, at school, at home...depending on your goals.”

Elsa Toutin, also a teacher at the Alliance Française, agrees there are many advantages to speaking another language.

“It’s a great gymnastic for the brain, it opens our world to new

cultures and it gives us new skills,” she says. “I also have a lot of students who come here just for fun!”

According to Servais, learning French at an early age is a great way to think differently, get curious and get to know the Francophonie better.

“Children and teenagers usually become aware of what they could do with the French language and culture outside of the classroom when they start to learn the language,” Servais says. “They could study in French and move to another

part of the world for work, but they could also use the French language in an English speaking environment like B.C. to work in the tourism industry, in the import-export, at embassies, in high school, in the bilingual education system and so on.”

Connecting with people and culture

“I started to realize the possibilities that speaking another language had to connect a whole new network of people. Our world holds larger horizons than just the bubble of

our English speaking society,” says Li who participated in an exchange program in France. “Learning how to speak different languages actively embraces the multiculturalism of our world and provides opportunities for friendships that I would’ve never had otherwise.”

Toutin also encourages French learners to seek learning opportunities outside of the classroom, through movies, books, geography and history.

“When you can speak several languages, you can live several lives,” says Toutin, whose mother tongue is French, but also speaks English and Spanish. “And to quote Nelson Mandela, ‘If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.’”

According to Yann Desbiolles, another teacher at the Alliance Française, many scientific studies have proven the benefits of bilingualism.

“Bilingualism improves creativity, concentration and our capacity to plan, to adapt ourselves to different situations and solve problems,” he says. “It also seems that bilingual people benefit from better mental health.”

For Li, the experience remains deeply personal.

“To me, learning French is a vessel of empathy,” she says.

For more information, please visit www.alliancefrancaise.ca

Maillardville's Music Festival
MARCH 6 TO 8
PARC MACKIN
COQUITLAM BC

QUÉBÉCOIS
 WORLD
 CELTIC
 FOLK

3^e
Festival du BOIS

festivaldubois.ca

Canada Coquitlam Beedelive Vancity Qléo Source unis- Coquitlam Pénitenc 3 PROMÉTEO TCMEDIA Global SDE SOUNDBYTES A H M IKEA LADYFLEX BAKERSHOUSE YELLEN BEE MCDONALD'S STRAIGHT

SURREY ART GALLERY PRESENTS *Don Li-Leger: Counting the Steps of the Sun*
 PAINTING AND VIDEO 2010 TO 2019

CONCURRENT WITH Susan Point: Spindle Whorl
 ON TOUR FROM VANCOUVER ART GALLERY

January 25 – March 22, 2020

SURREY ART GALLERY 13750 88 AVE IN BEAR CREEK PARK
 FREE ADMISSION | SURREY.CA/ARTGALLERY

OPENING EVENT | Saturday, January 25
 OPENING RECEPTION | 6:30–9PM

Logos for various sponsors including the City of Surrey and Surrey Art Gallery.

Advertise in
 The Source’s print
 or digital versions.
 Email info@thelastsource.com

Human and non-human connections

by FELIPE CÂMARA

Anthropologist Sarah Ives will be at Green College at the University of British Columbia (UBC) on Mar. 16 to present her paper *Blurry Lines: Race, Botany and the Anthropocene*. This event will be held at The Coach House at 6:30 pm and is open to the public at no charge.

Ives, a professor at City College of San Francisco, who concluded her PhD at Stanford's Department of Anthropology. In 2017, she published *Steeped in Heritage: The Racial Politics of South African Rooibos Tea*. Her research is mainly focused on the racial politics of climate change in Africa, in particular, addressing the displacement of people as an effect of the industrial exploration of botanical commodities. In her lecture, Ives will discuss how the impact of colonial settlers resulted in geographic transformations which lead to political, social, and economic injustices resulting in the dispossession of indigenous nations from the lands

they had lived on for centuries. Her paper focuses on how settlers relegated First Nations to a "non-human" condition and how these perceptions were the root of many of the abuses perpetrated against indigenous peoples. Scientists who study the anthropocene period (a proposed interval of geologic time in which the collective activities of humans began to substantially alter the planet) have identified a clear line of distinction between human and non-human elements and the relations between them. Thanks to colonialism, power and social relations were incorporated by colonists to make this distinction less clear. For example, colonists tended to think First Nations people were part of nature, thus, non-human. Ives' presentation will discuss how these "blurry lines" between human and non-human perceptions influence the cultivation and exploitation of the South African rooibos and the Australian eucalyptus and the effects upon the people who had previously occupied the area.

Ives has published her research in scientific journals such as *American Ethnologist*, *American Anthropologist*, and *Gender, Place and Culture*, as well as the *SAGE Handbook of Intellectual Property*. Besides this research



▲ Cover of Ives' book.

on commodities and environment, Ives' studies examine race, ethnicity and women's and gender studies. In partnership with Ann Bartos, PhD at the University of Auckland, Ives is currently developing a study of gender bias



▲ Sarah Ives, anthropologist.

and sexual harassment of students in higher education.

The environmental and social consequences of a project on fracking in South Africa is her next planned project.

Green College is a graduate college at UBC which promotes interdisciplinary conversations and public lectures. According to academic program manager, Tania Astorino, this lecture is part of a series entitled Environment, Power and Justice in South-

ern Africa. The Professor Emeritus from UBC's Department of Geography, Graeme Wynn, has organized this series of lectures in which scientists from different areas of knowledge such as anthropology, history and geography, discuss social and environmental issues that lead to racial, social, and economic disparities in the southern portion of the African continent. Lectures presented in this series will be included in a book after the end of the academic year.

"[The lecture] is also a good chance for the students to interact with speakers and conveners and expand their network as well", says Astorino, as there will be time for students to ask questions and debate about the topics discussed in the lecture. Astorino advises that Environment, Power and Justice in Southern Africa is not the only series of lectures presented at Green College. Indigenous science, literacy, and early Vancouver music, are among the topics of other series of free lectures that the university will offer. ✉

For more information, please visit: www.greencollege.ubc.ca

Postcard

A love affair with Barcelona

I'm in love! But not with a person, with a country. Over the last few years I have slowly been falling in love with the Spanish language and culture. It started with a flirtation, taking Spanish as an elective in high school instead of French. Later, when I moved to Vancouver, the love grew; one of my first friends in the city was a lively Spaniard who reminded me how beautiful the language is and how full of life the Spanish people are. This infatuation has continued, as I began Spanish classes again this past year.

When the holidays rolled around this past December, I decided it was time to come face to face with this love, developed for a place I had never been to. I hopped online and found some cheap flights to Barcelona and began counting the days until I would be immersed in the language and culture.

A few days after Christmas my friend and I headed to the airport and boarded our plane to Barcelona, full of excitement. As we got close to landing in Spain, I looked out the window to see a beautiful coast line. The flight crew began making announcements in both English and Spanish, and I was pleased to realize that I could pick up quite a bit of the announcements in Spanish as well. I loved the beauty of every word.

Exploring

It wasn't just the Spanish language that I loved, as I found out on this trip; I was also smitten by the architecture, especially the mix of modern and traditional that is such a part of Europe. One morning early in the trip, we woke up at 4 a.m., still struggling with jet lag. We



▲ Cascada del Parc de la Ciutadella.



▲ Interior of the Sagrada Família.

crawled out of bed and headed to the beach to watch the sunrise over the sea. After sunrise we continued to wander about and suddenly found ourselves in a park looking up at a beautiful monument with gold detailing and a large cascading fountain. We had stumbled upon the Cascada del Parc de la Ciutadella. This monument was constructed in

the 1880s and the park in which it was built has a long history. I was in awe at how commonplace it was to be walking down relatively modern looking streets and stumble across beautiful old monuments full of history.

By far my favourite stop happened later in the trip, my visit to that architectural wonder, the famous Sagrada Família. This Gothic-style basilica began construction in 1882 and is still currently being built, with hope of completion by 2026. I was amazed by the ultra-detailed grand exterior, but it was the multi-coloured rays of sunshine passing through the intricate stained glass inside that truly left me in awe.

Eating

One of the best parts of visiting a new country is experiencing the local cuisine, and Spain did not disappoint. Even in December the temperatures were still in the double digits, and it was quite common to find cafes and

tapa bars with outdoor seating. We spent most mornings enjoying a cappuccino and pastries in the fresh air.

My favourite meal in Spain was a dish I have had in Vancouver a few times. Paella is a traditional Spanish dish that incorporates beans, rice, vegetables, and meat or seafood. It is usually served as a large dish to share. Vancouver may be a foodie's dream, but the paella here doesn't even compare to the paella I ate in Barcelona.

And of course, there's the wine! In many parts of Europe, a glass of wine is actually cheaper than a bottle of water. This was a nice change from the highly taxed alcohol found in Canada.

Living

Walking around every day in Barcelona, I was surprised to find differences in the lifestyle people enjoy. Even on weekdays, most shops and restaurants didn't open until 10 or 11am, were closed for a few hours in the evening, and then would reopen at night. In the mornings, the streets were quite quiet, but the excitement of people would be maintained late (by North American standards) into the night.

Now that I'm home, I'm still in love and a little broken-hearted to be back. The Spanish people are kind and lively, and I love being surrounded by such a beautiful language. I hope to continue working on my Spanish, so the next time I return, I can learn more about this amazing culture in the native language. Until we meet again, I will miss you Spain. ✉

KRISTY DOCKSTADER

Need the skills to find a job? We can help!

Design a fantastic resume and cover letter, fine tune your interview techniques, learn valuable skills to succeed in the Canadian workplace, gain insight into the job market, access special services for skilled workers – all at NO COST. The Progressive Intercultural Community Services (PICS) Society, Vancouver Branch, has been helping immigrants and newcomers to Canada for over 14 years!

Our Group Job Search Workshops are a flexible, 5 module rotating program, running weekly, with 16 sessions each month. This includes basic computer orientation, with instruction on using Word and Excel, and accessing the Internet. Workshops are held within a culturally diverse environment, led by qualified facilitators.

Past and current E.I. recipients are always welcome. Knowledgeable case managers are available to guide you through the process of reaching your career goals.

PICS Vancouver also offers one-on-one employment assistance, paid on-the-job work experience through our Wage Subsidy program, and a one-stop Career Centre with a broad range of job hunting resources. Funding for all programs is provided by the Ministry of Social Development, Employment and Labour Market Services Division.

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.



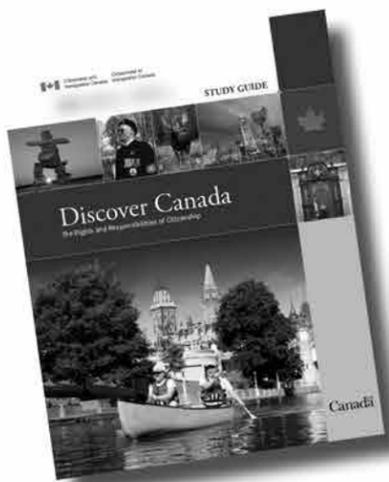
Canadian Citizenship



and Civic Engagement



Get Ready for your Citizenship Test!



Gain knowledge of Canadian history, systems, rights and responsibilities of citizenship and civic involvement.

- » A 10 week course to prepare for the Canadian Citizenship exam.
- » 3 hours a week course
- » Learn about Canadian History, Heritage and Culture and Civic engagement.

**FREE
SERVICES**



Source: Madeans.ca, Photograph by Brian Howell

You qualify for this program if you are:

- » Age: at least 18 years old
- » Have permanent resident status
- » Have resided in Canada for at least 4 years (short absences do not affect the application) in the last 6 years.
- » Have sufficient knowledge of English (at least CLB Level 4 completed)



DIVERSEcity Community Resources

Society Main Campus

604-507-6060

13455 76 Avenue

Surrey, BC V3W 2W3

www.dcrs.ca

**For more information and
registration, please contact:**

Raihan Akhter

Group Orientation Coordinator

604-547-1369

rakhter@dcrs.ca

Funded by:

Financé par :



Immigration, Refugees
and Citizenship Canada

Immigration, Réfugiés
et Citoyenneté Canada

www.dcrs.ca



Photo by Lulu Belle

Zahra Shahab: transformation and identity through movement

by SIMRYN ATWAL

Zahra Shahab, an artist known for blending visual art and choreographed pieces, will showcase a performative art piece at the University of British Columbia's Museum of Anthropology (MOA) on Mar. 5, 2020 for International Women's Day.

Shahab entered into dance in an unconventional way. As a graduate from the University of Calgary School of Creative and Performing Arts, she started with an interest in painting and ended up in the dance program and finishing her undergraduate there. She later moved to Vancouver to hone her skills with the Modus Operandi Contemporary Dance Training Program.

"I've always been interested in the potential for the fantastical to emerge through performance and through movement," she says.

A parade of characters

Shahab will be performing an excerpt from her first choreographed solo, where the interplay between identity and transformation will be explored.

"The solo is about the multiplicity of characters inside my body and the idea of teasing those characters out through movement and costume," says Shahab. "This idea that we are never just one identity, but our identity is ever-changing out of necessity and survival."

She believes her exploration of self-identity resonates with the overall message of International Women's Day, and that her piece reflects the idea of what it means to be a woman, how much is socially taught and how much is chosen. However, Shahab hopes to transform those ideals into something new.

"As I get older and realize what I have been taught, my natural impulse is to subvert those things because I want to create my own version," she explains.

turned out to be a catharsis, a parade of characters that wanted to come out."

Movement and metamorphosis

Shahab feels the movement of the piece captures the essence of identity metamorphosis: transformation coming both from the inside out and from the outside in. To achieve this message of external and internal forces, she is using choreographed movement in contrasting and distinct ways.

“ My hope is that people watch and feel just a little bit more freedom in their expression of themselves... ”

Zahra Shahab, artist

For Shahab, allowing a space to explore her identity led to the discovery of unknown parts of herself.

"I wanted to give myself permission to look at these freaky parts of myself that are maybe not normative or socially appropriate all the time, parts of my sexuality that are not seen in a mainstream way," she says. "I wanted to see what would come out of me, what was to be explored and broken open. It

"I imagine I am moving through a thick body of water," she says. "The way my spine is articulating through space is quite suspended and flowy. It is connected to how my tongue ripples when I speak."

Shahab juxtaposes this part with another set of chunkier choreography to illustrate tension.

The materials she uses on stage are also a key piece in conveying her message.

"I am using this gold fabric as a veil, for me it is referencing the burqa. I look at it as a private space of transformation, as a barrier," explains Shahad. "How can this veiled space be spiritual and holy? I am interested in the connection of secular and sacred."

The piece is not just about her metamorphosis of characters; Shahab wants the audience to feel validated in their own self-transformation.

"My hope is that people watch and feel just a little bit more freedom in their expression of themselves, they feel the possibility that [they] can take up space in the world this way, can allow this aspect of themselves out more," she says. "I want a little bit more spaciousness around the possibilities of who we can be." ✍



Photo by Yvonne Chew

▲ Zahra Shahab hopes people can take up the space they need in the world.

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

Diaspora in discussion: Rebecca Fisseha comes to Vancouver

by KYLIE LUNG

Prepare to explore the depths of the female experience with *Incite: The Secret Lives of Women*. This event, in partnership with the Vancouver Writers Fest, will showcase female authors and the strong fictional women they create.

Marjorie Celona (*How a Woman Becomes a Lake*), Rebecca Fisseha (*Daughters of Silence*), and Mallery Tater (*The Birth Yard*) will be reading their works at UBC Robson Square on March 18.

behaviour, gestures, even ways to spend the day that she is totally unfamiliar with and that she has to learn when she would really rather do anything else," says Fisseha. "For me, landing in a similar situation of mourning, although not unexpectedly, had been equally as jarring. I found myself quite bewildered and just trying to not mess it up and stick to the shadows."

The universality of grief and mourning

Grief plays heavily into *Daughters of Silence*. Fisseha brings the

“No matter which ethnic or faith group in Ethiopia we’re talking about, a fierce pride in their history and traditions...

Rebecca Fisseha, author of Daughters of Silence

Fisseha is an author and playwright with a variety of inspiring female heroines to choose from. Now Toronto-based, she moved from Ethiopia 20 years ago. Since then, Fisseha has been awarded a Chalmers Arts Fellowship from the Ontario Arts Council and has short stories published in the *Creative Writing Anthology*, *The Rusty Toque* and the *Maple Tree Literary Supplement* among many others.

Cultural identity in a new country

Fisseha's work focuses on the Ethiopian diaspora and the tribulations of adjusting to a new country and cultural experience. Her debut novel, *Daughters of Silence*, centers around Dessie, a Canadian flight attendant who has to go back to Ethiopia after the death of her mother. Dessie not only has to confront grief and the loss of her mother but acquaint herself with her ancestral country and culture. Fisseha draws from her own experiences in re-visiting her home country of Ethiopia and

reader on a journey with Dessie and the different ways in which her family in Addis Ababa cope with loss.

"In general, the [death] rituals are very community-focused, even to the point of there being a community fund that people contribute to, which is then drawn upon when a member has funeral costs to cover," she says. "The emphasis is on keeping the bereaved company, on 'distracting' them, so to speak, by staying with them for many days afterwards, just sitting, talking or being silent, crying or reminiscing, taking care of everything that needs to be taken care of so that the person can just be. The community really shows up for the family, at least traditionally."



▲ Rebecca Fisseha, author and playwright.

Fisseha's novel lets the reader travel to Ethiopia and experience life there for themselves. She does not want to be a cultural ambassador to her home country but possibly to introduce readers to a country that they may not be familiar with.

"Check out [Ethiopian culture] for yourself, I say, or don't, it's up to you. Well, I'll say one thing: pride," says Fisseha, "No matter which ethnic or faith group in Ethiopia we're talking about, a fierce pride in their history and traditions, whether they are elevated or suppressed by the dominant culture or faith, is something all share in common. Fierce pride. Pride to a fault, I might even say." ✉

For more information, visit www.vpl.bibliocommons.com/events/5e2b598b8fbfa445006947ab

TOPIC

Prescription and illicit drug addiction:

An epidemic since the mid-20th century. How do we prioritize human care? As such, are the internal systems of care in need of public enquiry?

Humans are an interesting mix of a united family and great diversity. When it comes to social responsibility for individual suffering, is addiction an opportunity for us to view how we treat humanity in terms of priorities?



The Dialogue

Moderator: Valerie Malla

Topic: Prescription and Illicit Drug Addiction

Carnegie Community Centre: Floor 3, Rm# 2

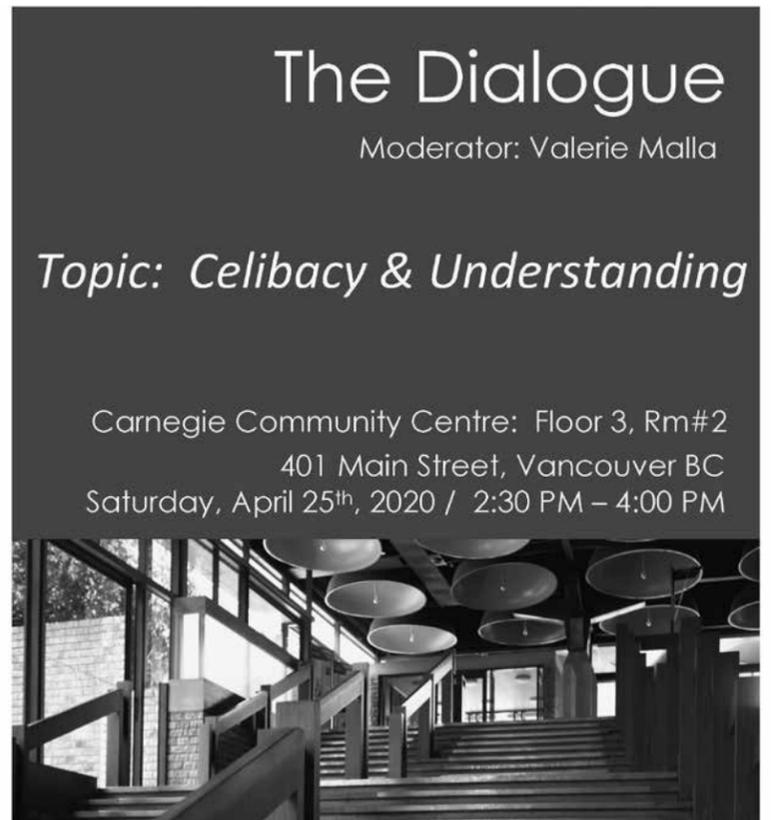
401 Main Street, Vancouver BC
Saturday, March 28th, 2020 / 2:30 PM – 4:00 PM

TOPIC

Celibacy:

Voluntary or involuntary -- what are the pros and cons? Should it be less shunned and more understood? What place does celibacy have in our current society and culture?

What place does celibacy have in a hyper-sexualized society? Would understanding gentler forms of intimacy broaden our sexual nature, and thereby, lead to a more celebratory perspective?



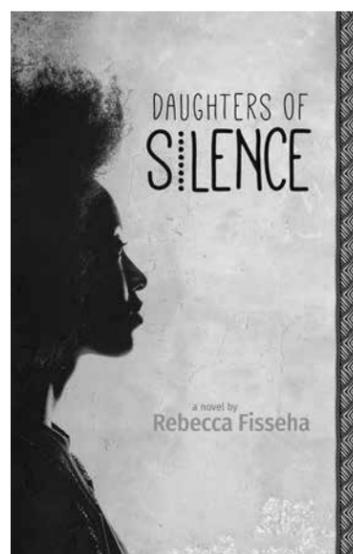
The Dialogue

Moderator: Valerie Malla

Topic: Celibacy & Understanding

Carnegie Community Centre: Floor 3, Rm#2

401 Main Street, Vancouver BC
Saturday, April 25th, 2020 / 2:30 PM – 4:00 PM



▲ Fisseha's work focuses on the Ethiopian diaspora.

living as a person straddling two disparate worlds.

"For Dessie, it's really more a case of exercising never-used or neglected cultural muscles when she suddenly and unexpectedly finds herself in Addis Ababa. This is even more heightened because the situation she walks into is one of extreme, prolonged grief. There are certain codes of

THE ROGUE PRESENTS

Altan

"THE HOTTEST GROUP IN THE CELTIC REALM THESE DAYS"
- THE BOSTON GLOBE

"UNDER NO CIRCUMSTANCES SHOULD THEY BE MISSED IN CONCERT"
- IRISH ECHO, NEW YORK

Sunday, March 22 - Mel Lehan Hall at St. James
3214 West 10th Avenue - \$45 (\$41 members)
Info: 604.736.3022 - Tickets: Highlife, Tapestry or
www.roguefolk.com



The Source is looking for volunteers

Email your resume to info@thelastsource.com

Lighting up the stage

by RAMAN KANG

“It’s not ideology that separates us as people, it’s language,” says Ian Carney, co-creator of Lightwire theatre along with Corbin Popp. “When you speak the language that everyone speaks, the language of dance, everyone understands what you’re saying.”

Through the use of Electroluminescent wire (EL wire), Carney found a way to combine all of his creative skills. Lightwire Theatre creates magical performances where dancers disappear into the darkness and characters light up the stage. One of the theatre’s productions, *Moon Mouse: A Space Odyssey* will be playing March 24 at the Kay Meek Arts Centre’s Grosvenor Theatre.

Moon Mouse: A Space Odyssey is predominantly a languageless show.

How it started

“We just saw the fact that it was so cool looking and the fact that you could tell any kind of story you wanted to, there’s no box,” says Carney.

Carney was introduced to EL wire, a type of flexible wire that can be lit up to create a continuous stream of light, by Popp.

“We started to see what EL-wire could do, we made little tiny puppets and realized we could erase the dancer,” he adds.

The two then began experimenting with larger costumes and had their first show in 2007.

How it works

“You won’t find anything on the costumes that you won’t find at a Home Depot, a sporting good store or on the street,” says Carney.

The costumes are made from recycled materials and at the end of every show, the lights come on and the audiences get to see, for the first time, what the performers wear.

Although it doesn’t look like it, everything the performers wear they helped make.

“It’s really about looking at the world sideways,” he explains.

Carney points out everything you need for these costumes has already been made, you just need to be creative to find it.

“Need a hinge? Take it from a skateboard,” he says.

Performers also have to learn to operate their own electronics and be able to show emotion while manipulating the light on their costumes and stay in character.

Since so much goes into a show, it takes a year to make a production.

Looks aren’t everything

“One big thing we made sure of is that no matter how cool the



▲ Moon Mouse: Looking for what you want and need.

stuff looks, it’s backed up with a real story and characters you can care about,” says Carney.

In order to delve deeper into the story, making people forget how cool the characters look is important since very little language is used.

“Cool will get you five minutes, after that it’s just a light show and who cares?” he says.

Without a lot of language, audiences get to interpret the story however they want.

“What’s great about that, is that you’re never spoon feeding an au-

dience and the audience gets to participate in the show because they’re putting their own movie on to the show,” he says.

A mouse on the moon

In *Moon Mouse: A Space Odyssey*, the story revolves around a mouse named Marvin who desperately wants to be popular, but is relentlessly bullied by the “cool rats.”

“He understands the moon is made of cheese and wants to be popular, so he builds a rocket to get to the moon,” says Carney.

When he gets there, Marvin meets creatures that are odd and different and realizes there are more people like him, maybe some that are even weirder.

“In many cases, you just don’t realize what’s in front of you until you get everything you set out to get, and that is kind of [the] case here,” says Carney.

Moon Mouse is a story about realizing what you really want and sometimes you don’t know what that is until you’ve gotten all of the misguided stuff out of the way.

“You can put yourself in Marvin’s place, empathy is an important part of being a human being, it’s not just for kids,” says Carney.

Lightwire Theatre now tours throughout the United States, Canada, Asia, Europe and South America. ✉

For more information:
www.kaymeek.com





S'ÉPANOUIR EN FRANÇAIS

OFFREZ À VOTRE ENFANT
UNE ÉDUCATION PUBLIQUE FRANCOPHONE

Enseignement de qualité de la maternelle à la 12^e année
Services à la petite enfance
Service de transport scolaire
Programme d'anglais langue première
Programmes de sports, musique, théâtre, plein air, etc.
Programme du Baccalauréat International

csf.bc.ca








► “Verbatim” from page 1 leaving family and friends behind is a challenging task. We have met some lovely people and had some experiences that are making this process easier. So far we are finding what we are searching for: a life with less environmental impact. We have enjoyed the environmental events in our community and the increased awareness about sustainability here. We also found it easier here to partake in those small actions we face in our daily life to reduce our impact, such as using public transport, recycling, buying second hand items, among others. Vancouver has several



▲ Felipe Câmara and his rescue dog Tupi.

parks, such as Elizabeth Queen and Stanley Park, where we can feel closer to nature despite living in an urban center.

We also enjoy the diversity of people from different origins and we have found locals who really care about others and do what they can to make a newcomer feel comfortable. For example, the gentleman who comes to talk while we are walking Tupi, the woman from the Democratic Republic of the Congo who learned some Portuguese words to greet us, and the Chinese fellow who doesn’t speak English but always smiles and waves. Even the driving instructor was kind and extremely calm when the car we were driving was hit by an SUV (thankfully no one was hurt). There are so many anonymous people, who, with their very small actions, have made the process of adapting to a totally different environment much less difficult.

Of course, Canada and Vancouver have their own environmental and social problems. This is evident with the issues around pipelines and First Nations. We know there is still room for improvement, both at the municipal and federal levels, but Vancouver is one step ahead of most cities in the world in this regard. This is surely one of the aspects that attracts people from all over the world to settle in Vancouver, a city which, in spite of its problems, has a unique diversity and a real environmental conscience. We are grateful for all the lovely people here and how they treat newcomers so well, especially when you are being followed by a friendly and playful rescue dog. ✉

Photo courtesy of Felipe Câmara

►“Women in Film” from page 1
try, some areas are still lagging behind. For example, in the category of cinematography, only one film qualified. Based on statistics from the Center for the Study of Women in Television and Film in the United States, of the top 100 grossing films in 2019, only two percent of cinematographers were women.

Wu discusses some interesting gender differences using the film *Take Me Somewhere Nice* as an example, which is a road trip story about a girl who traveled with her cousin and her cousin’s friend to look for her father who she has never met before.

“It is no longer through the male gaze, which can make the film rather sexy, with a female director, when the main character is making love, her inner world was explored and she had the psychological necessity for it at that specific moment,” Wu says.



▲ Scene from *Take Me Somewhere Nice*.

Her personal favourite this year was *A First Farewell* by Chinese director Wang Lina, a movie about the day to day lives of people in a rural Uighur village and how children are dealing with their Mandarin education and their uncertain future.

“It is pointing a political question in the way that children are indirectly forced to learn Mandarin. Their parents are telling them it is a necessity for them to pursue a better future. Despite what the adult world is reinforcing to the children, they only care about the purity of friendship and understand the value of it,” Wu says.

Embracing individuality

Away from the macroscopic view of the Uighur community that is gradually swallowed up by Chinese influence, movies such as *Heavy Craving* explore the identity issue on a more individual level.

The movie depicts an overweight aspiring chef’s journey to lose weight under both family and social pressure. The protagonist undergoes a weight-loss program in order to make everyone else happy but, in the process, she loses her most important quality as a chef – her taste buds.

“In media, we don’t often see different kinds of body types, so we tend to think something is wrong with ourselves if we are different. I want to have different body types on screen, so everyone can embrace their appearance,” says Hsieh, writer and director of the film.

According to her, the story came from her personal experience as a chubby teenager who used to be teased by her family and friends. Hsieh says the memory made her feel self-conscious and insecure about her body.

She started writing the story in 2014 right after finishing up an MFA degree from Columbia University. She says the first draft was a much darker story where the protagonist at some point died. After receiving feedback from people that they

would like to see some hope in the story, she rewrote it. During the long revision process, it gradually became a comedy-drama. The story finally went into production in 2018.

Aside from the main character, the film also features two other supporting characters: a cross-dressing young boy and a young man who used to be overweight but now has bulimia as a result of unhealthy dieting.

“I want to make a contrast between the young boy who is a cross-dresser and the overweight main character, they both tried to change themselves to fit into society. Interestingly enough, sometimes people feel more harshly on body issues than LGBTQ topics. People are more judgmental about someone who is obese as if they are not making enough effort to change,” Hsieh says.

Ending with a note of self-acceptance, the movie raises the universal question again on whether it is worth it to lose one’s uniqueness in order to just fit into the normal standard of society.

WIFTV is the organizer behind the annual VIWFF, which is a non-profit society that has



▲ Scene from *Heavy Craving*.

been in operation since 1989 to promote female professionals in the film and TV industry. Beyond the annual film festival that coincides with International Women’s Day, WIFTV also organizes ongoing events throughout the year such as the

producers’ series where leading producers share their expertise with aspiring filmmakers.

“We promote giving women equal opportunity and access and we want to have more women on screen and behind the screen,” says Wu. “The festival is

a platform for female filmmakers to showcase their films and connect with the wide audience as well as with their colleagues in the industry.”

For more information, please visit: www.womeninfilm.ca

Celebrating Women for
20 YEARS
Shakti Awards Gala
March 7th, 2020
6:00 p.m.
Bollywood Banquet Hall
8166 128th St, Surrey
(Payal Business Centre)

Keynote Speaker: Barinder Rasode
Performances by all girls groups of
*Abbotsford Arts Academy
*Abbotsford Dance Academy
BIBA *Fashion show by BIBA Canada
*Sitar solo by Anju Bedi

Tickets: \$50 each.
Awards, dinner, entertainment, dance

Fundraiser for Shakti Society.
For sponsorship and ticket enquiries
call 504-307-8796
www.shaktisociety.com
#awakenthepowerwithin

Logos: NANAK, OK TIRE, ELEGANT, SFU, KPU, SP/CE RADIO, RAMA TILES LTD., MUSTANG JUSTICE, DR. BHUI & FAMILY, Designs.

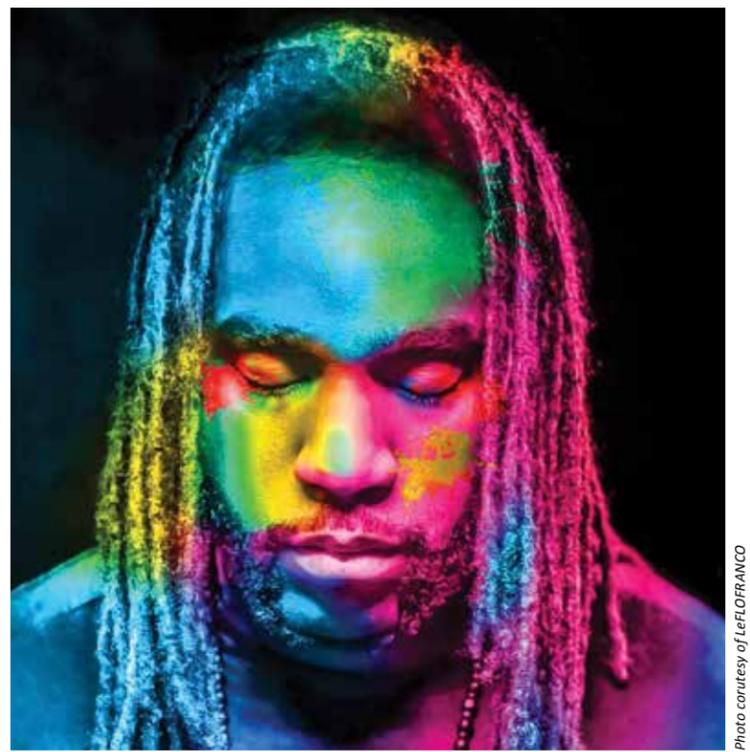


Photo courtesy of LeFLOFRANCO

LeFLOFRANCO: thinker, musician, artist

by ANDREINA ROMERO

"I think, therefore I am...but, who am I?" This is the question that Ottawa musician LeFLOFRANCO, or simply, FLO, tried to answer in detail on his first full length album, *Force inhérente*, meaning inherent strength, released Sept. 27, 2019.

It's also the question FLO will continue to answer during his two shows on Mar. 7 and 8, 2020 at the Festival du Bois in Coquitlam.

Challenging expectations and stereotypes, FLO, who released three EPs before releasing his latest album, also hopes his music broadens the spectrum.

"Sometimes someone will say, ah yes, he is a rapper, but as soon as they say rapper, for some people, that blocks them. But if you allow the music to be colourful, more people will be able to find themselves in the album. [This diversity] also reflects my identity, which is complex," he laughs. "Haitian and Franco-Ontarian."

A musical search for meaning

FLO – the letters stand for pride, loyalty and originality in French – is an artist seeking to transform his life experience into sounds that accurately reflect his inner world and his experience as a human being.

"[*Force inhérente*] is a kind of answer to a question I asked myself. I was inspired by the quote from Descartes, only I allowed myself to add to this question... 'in fact, what am I?'" FLO says. "So, the album is a kind of detailed answer to this question of 'Who am I?' and my answer through the [album's] 12 songs is, I see myself as a force, and when I speak of force I speak of energy, of spirit, of the essence which animates my heart."

The result is what FLO deems a multi-coloured album where a range of human experiences and emotions are expressed through a diversity of sound and genre that is key for him.

"I don't like to say that I am a rapper... I am an artist, period. But my musical strength is really rap, rhythm and poetry," says FLO.

FLO explains there have been many genres of music that have influenced his life, so he wanted to show this musical diversity. He feels all these colours are a part of him and coexist harmoniously in the album.

"*Bal exotique* is really true to my Haitian origins. It's a compas, a traditional Haitian genre, and it's my sister who sings in the chorus with Tha Incradouble Pack, a duo of Haitian rappers," says FLO. "And then we have the title track, *Force inhérente*, which is kind of electro, dance, EDM. Then we have a song like *Haute vibrations* which is a celebratory soca tune, or *On en a assez!*, which is a bit of a grungy rap."

An ambassador for the Francophonie

Born in France of Haitian parents, FLO grew up in Ottawa, deeply immersed in both the Haitian and Francophone communities of the city.

"When I arrived in Ottawa, I was eight years old. That's why I really feel like a proud Franco-Ontarian – that's where I grew up. I studied in Ottawa,



▲ *Force inhérente* album cover.

and [have been here my entire] adult life, and I launched my career in Ottawa as well. Ottawa is my home."

Though a rising name in his Franco-Ontarian community, this is the first time FLO will be bringing his music to the West Coast, with three stops in Victoria and two shows at the Festival du Bois. On stage, FLO says audiences can expect a traditional hip-hop set up consisting of him and his DJ, but also a representation of the multi-genre album.

"I hope to make the audience dance and to make them think too and then to share some emotions together. We will dance together, dip into some emotions and it will be a good time." ✍

For more info, please visit the following sites:
www.festivaldubois.ca and
www.leflofranco.com

VANCOUVER JEWISH FILM FESTIVAL
FEB 27 – MAR 8, 2020

Logos: straight, Wealth Management, CITY OF VANCOUVER, BRITISH COLUMBIA, CINEPLEX, ZUC, JEWISH FEDERATION, Legacy.

Photo by Sébastien Lavallée/Graphic Design by Antara

Cultural Calendar

March 3–24, 2020

by SIMON YEE
CONTRIBUTING EDITOR

In his book *Great Expectations*, Charles Dickens wrote that a March day was “when the sun shines hot and the wind blows cold: when it is summer in the light, and winter in the shade.” That dichotomy really encapsulates the spring season – at times warm and sunny, and other times cold and rainy; hopefully, this month will be more of the former and less of the latter. Whatever the weather is like though, you still gotta go and check out the many activities and events happening – I’ve included a selection below!

Ballet BC's Romeo + Juliet
Mar. 4–7, 8 p.m.
Queen Elizabeth Theatre,
Vancouver
www.balletbc.com

For centuries, William Shakespeare's tale of tragic “star-crossed lovers” has inspired many artists. Compelling in its timeless relevance, this deeply human story captures audiences with enduring themes of love, fate and family. In Ballet BC's *Romeo + Juliet* being performed at the Queen Elizabeth Theatre in early March, international dancer Medhi Walerski offers a fresh and bold retelling of this classic story of forbidden love that continues to resonate today. For tickets and more information, please check out Ballet BC's website.



▲ A retelling of the classic love story.

31st Annual Festival du Bois
Mar. 6–8
Mackin Park, Coquitlam
www.festivaldubois.ca

The Festival du Bois invites you to Maillardville, the cradle of Francophone culture in British Columbia. Come experience a taste of the community's rich roots and traditions and a festival full of lively music and dance featuring some of the finest artists from across the country in concerts and workshops for the whole family. Come hear a wealth of French Canadian and Francophone folk, world and original music – both traditional and new. Have fun at on-site activities, sample delicious food and revel in an ambiance of warmth and welcome.

2020 Vancouver International Dance Festival
Mar. 6–28
Various performance venues
around Metro Vancouver
www.vidf.ca

The Vancouver International Dance Festival returns to Vancouver for the 20th time, featuring 31 performances including 12 free shows, 20 free dance classes, seven free life drawing sessions with



▲ Fusing sound and performance.

dancers as models and a free art exhibition of photography by Flamenco Rosario Musical Director and guitarist Victor Kolstee. For a complete list of events and performances, please check out the festival's website.

VSO's BeethovenFest 2020
Mar. 7–21
Various venues around Vancouver
www.vancouversymphony.ca

The musical works of Ludwig van Beethoven are celebrated throughout the world, from his hometown of Vienna, to the cities of Germany to right here in Vancouver. From a re-creation of the night in 1808 that changed music forever – when Beethoven premiered his 5th and 6th Symphonies, the 4th Piano Concerto and the Choral Fantasy in the same evening – to an exploration of the senses with a special seating arrangement that lets you listen from within the orchestra, VSO BeethovenFest will leave you with a new love of the greatest music master of all. Check out the VSO's website for tickets and performance information.

Boom & Bust: The Resilient Women of Historic Telegraph Cove
Mar. 8, 2–3:30 p.m.
Vancouver Public Library,
Central Branch
www.vpl.bibliocommons.com/events

The presence of strong, multifaceted women ensured that the tiny, isolated village of Telegraph Cove was different from the other logging camps and mill communities along Canada's west coast in the 20th century. These women, who came from all over the world, experienced isolation, war, occupation, immigration, internment, social change and economic development – remarkable for a population of 60 at its peak! Author Jennifer L. Butler, the great-granddaughter of the founders of Telegraph Cove, will tell their stories of resilience, heartbreak and triumph, using archival photos and first-hand knowledge of life in Telegraph Cove at the Vancouver Public Library on March 8.

Superbugs: How a Dose of Computational Biophysics Can Help Stop Them
Mar. 5, 7–9 p.m.

North Vancouver City Library,
North Vancouver
www.nvcl.ca/calendar

Improper use of antibiotics over the last few decades has resulted in the emergence of new bacterial strains causing bacterial infections that resist treatment. In this presentation, Bruno Tomberli, an instructor in the Department of Physics and Astronomy at CapU and a researcher in the field of soft condensed matter and biomaterials, will present the background and history of antimicrobial resistance and show how physics, aided by computers, can help explain how newly discovered antimicrobials work and point the way for future research in this field.

North Shore Culture Compass
Mar. 12, 5:30–7:30 p.m.
The Polygon Gallery,
North Vancouver
www.northvanarts.ca

The North Van Arts organization will be launching the North Shore Culture Compass at The Polygon Gallery on Mar. 12. The Culture Compass catalogues and visualizes the cultural, artistic and historic institutions and destinations of North Vancouver, West Vancouver and the region's First Nations communities. The Culture Compass hopes to change the way locals and tourists connect with the North Shore's arts, culture and heritage, engaging diverse audiences and encouraging exploration of the North Shore.

Double Happiness: Detour this Way
Mar. 12–22
Left of Main, Vancouver
www.leftofmain.com

Comparing two parallel histories, *Double Happiness: Detour This Way* winds through complexities of the Chinese diaspora by tracing migration paths of two families, connecting both shores of the Pacific using live music in a multimedia performance. Nancy Tam, a 2018 Emerge on Main artist, fuses sound and performance as the foundation of her collaborative, interdisciplinary works. Robyn Jacob is a pianist, singer, composer and educator, striving for beauty that defies category.

24-hour Thinkathon: Vancouver/Madrid – Smart

and Fast Expanding Cities
Mar. 13–14
Deloitte, 939 Granville St,
Vancouver
www.thinkathon.agorize.com

What are the potential effects of modern technology and digitality on our society and cities? How can we use advanced technology to build smart cities that impact individuals, communities, and businesses positively and ensure an inclusive society? Why not participate in a 24 hour Thinkathon, an initiative funded by the European Union. For 24 hours you'll work with other young people in your working group while constantly digitally interacting with the matching working group in Madrid. An expert will coach your working group in the chosen field, giving you the opportunity to gain valuable insights and develop new skills. At the end of the Thinkathon, you will have the chance to present your project and win

a number of prizes! Check out the Thinkathon's website for more information.

Sonic Boom
Mar. 19–22
Pyatt Hall, Vancouver Academy
of Music & Orpheum Annex,
Vancouver
www.vancouverpromusica.ca

The Vancouver ProMusica group will be presenting Sonic Boom, a four day festival of exciting new music created by British Columbia's finest composers, performed by eclectic combinations of some of the province's finest musicians. The festival's featured artist is pianist Rachel Kiyu Iwassa, who has performed in the Netherlands, Germany, the United States and across Canada and has commissioned or premiered works by many of Canada's most eminent composers. For a complete list of performances and events, check out ProMusica's website.

THE ARROGANT WORMS

BROUGHT TO YOU BY THE ROGUE FOLK CLUB

Thursday, March 22nd | Friday, March 23rd
St. James Hall, 3214 W 10th Ave | \$32 (\$28 members)
Info: 604-736-3022 | Tix: On-line, Highlife & Tapestry

The First Farewell Tour

www.roguefolk.com

