

# The Source

forum of diversity

The Source – www.thelasource.com – Since 1999

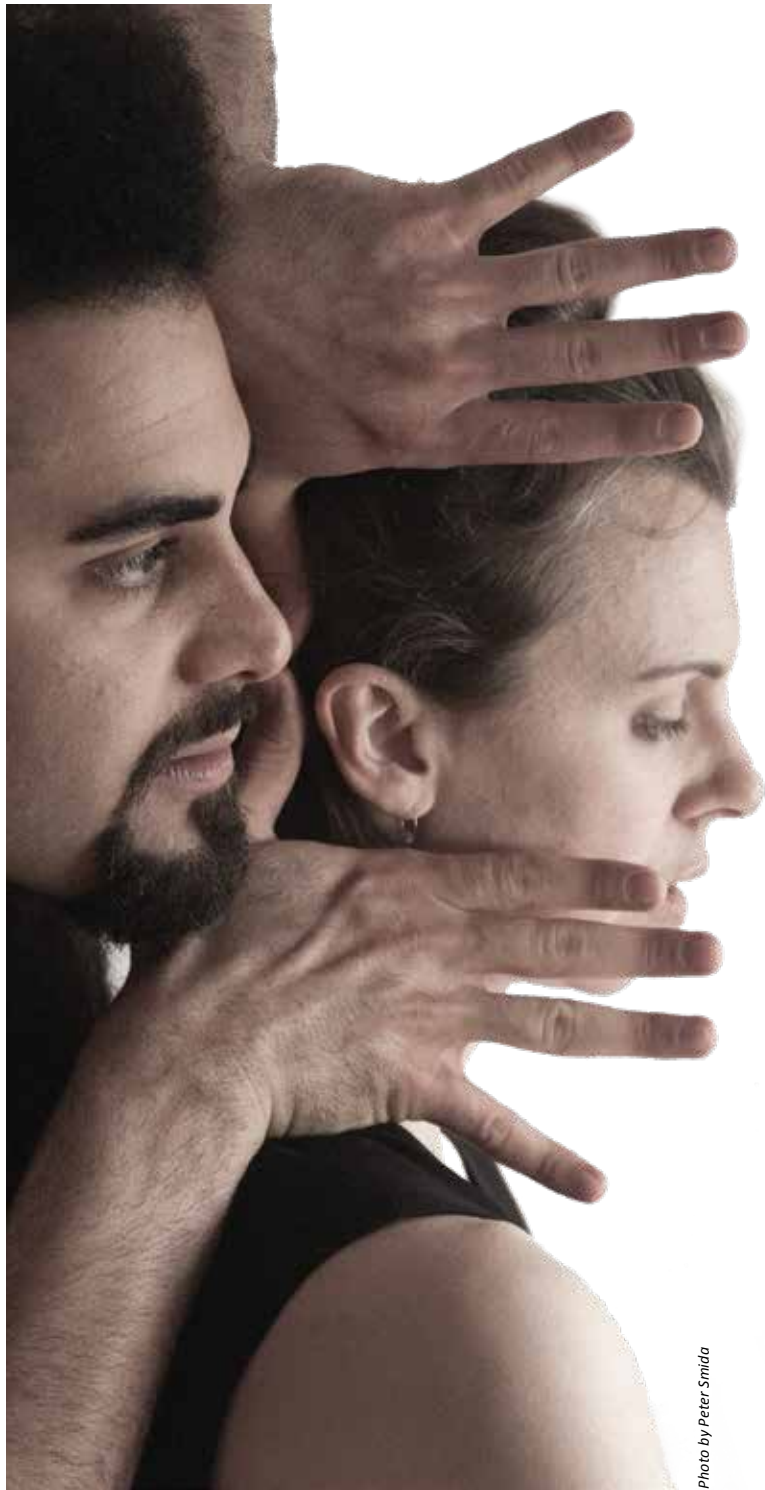


Photo by Peter Smida

## Chutzpah! Festival

# Dance as an embodied translation – all my being is a dark verse

by XI CHEN

**Merging literature, visual art and dance, an exciting performance by Ballet BC resident artist Alexis Fletcher and Iranian-Canadian dance artist Arash Khakpour will premiere on Nov 9 at this year's Chutzpah! Festival.**

The dance's namesake, *all my being is a dark verse*, is the opening line of the poem reborn by famed Iranian female poet and film director Forugh Farrokhzad. Inspired by her poems, the dance project hopes to explore and express the idea of translation – from one language to another and from words to body movements.

"I discovered Forugh's work as an English speaker. I was deeply touched by her words and felt that they were really about my own life, somehow personal but also very universal," says Fletcher. "We started with the idea of literal translation but then we started talking about how there's something very interesting when language is translated in an intangible abstracted way into the body. Particularly with

contemporary movement language, there is something that is non-literal and non-linear, like a new language with new neurological pathways."

dance that we are working to give birth to," says Khakpour.

Aside from poetry, the project also incorporates elements of visual arts, partnering with

“ We allow ourselves to be changed by the textures and the images in [Forugh Farrokhzad's] poems and in response add more to the creative palette.

*Alexis Fletcher, Ballet BC resident artist*

Khakpour describes the dance as an adaptation of Farrokhzad's poem, echoing the poem's theme of rebirth.

*All my being is a dark verse/ which will carry you/to the dawn of eternal growths and blossoming,* it reads.

"When you love something, you allow it to change you. We allow ourselves to be changed by the textures and the images in her poems and in response add more to the creative palette. It is also the collective knowledge and so many realities in the world that come through the

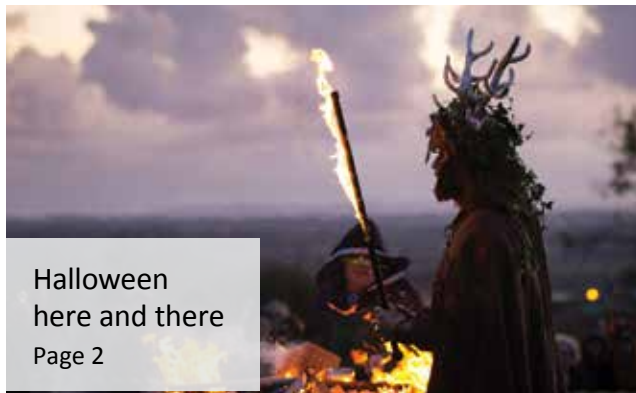
Canadian-Iranian visual artist Nargess Jalali Delia.

### Dance as a conversation

As a duet performance, the dance is a conversation between the two artists, as they state that "dance is a powerful and distinct tool for communication and connection" and the collaboration acts as a vehicle of exploration of "self and other."

"The poem is a beautiful example. I think everybody could read the same words and get something very different de-

See "Chutzpah!" page 4 ➤



Halloween here and there  
Page 2



Efforts to support Black entrepreneurship  
Page 4



Ahead of its time, a musical archival collaboration between a Jewish Immigrant and First Nations  
Page 7



## Visit The Source Online

[www.thelasource.com](http://www.thelasource.com)

Twitter/Facebook: [thelasource](#)



Photo courtesy of LatinCouver

# Day of the Dead

by STAFF WRITER

**Time to commune with the dead. Across the world, festivals are celebrated throughout the year to honour those who are no longer living. On Nov. 1, join in the Día de los Muertos celebrations offered at the Museum of Anthropology (MOA) and LatinCouver.**

Seasonal celebrations can be jovial, spiritual, or, at times, sinister. Here is a look at two traditions.

## Día de los Muertos

Día de los Muertos, the Mexican Indigenous festivity dedicated to the dead, was inscribed in 2008 on the UNESCO Representative List of the Intangible Cultural Heritage.

Visitors to the MOA event will be able to see an altar created by local Mexican artist Paloma Morales, and contribute photos and mementos of their loved ones to the altar. Morales will be giving a workshop for those interested in building their own altar.

Performances by Mariachi Los Dorados and Casa Meshiko-Mexica Aztec Dance Group are on the slate.

Los Dorados, a 12-piece mariachi ensemble consists of a collection of musical talent playing Mexican traditional music, with their own unique northern twist, under the leadership, since 2003, of bandleader, vocalist and guitarist Alex Alegria.

Casa Meshiko-Mexica Aztec Dance Group is dedicated to preserving the traditions and rituals of the pre-Hispanic culture of Mexico. Traditionally, Aztec dance acts as a conduit to a high-

er energy source – creating a unity that proclaims its spiritual connection with the Sun, the Earth, and all of the elements. Before they dance, performers pray to the six directions by singing a song in Nahuatl, the ancient language of Mexico.

The dance group will give a workshop, and participants are invited to join them: as they face the different directions with song and the blowing of a conch. The ritual honours the directions; the different elements of nature, the ancestors, the elders, medicine people; and all the participants.

MOA encourages visitors to attend in costumes.

## From Samhain to Halloween

Historically observed in Galicia, Ireland, Scotland and the Isle of Man, Samhain (held Nov. 1) is a Gaelic festival marking the

to early literature, Samhain was celebrated by feasts and large gatherings. Ancient burial mounds were open, serving as portals to the Otherworld. During Samhain, in order to ensure the survival of people and livestock through the winter months, spirits were appeased with offerings of food and drink. The souls of dead ancestors were said to return to their homes. A place was set at the family table for them during a Samhain meal. Mumming and guising were part of the festival from at least the early modern era, and people went door-to-door in costume reciting verses in exchange for food. The costumes could have been a way of imitating, and disguising oneself from the Aos Sí, a supernatural race in Celtic mythology.

Many believe several of the modern secular customs of All



▲ Neopagans celebrating Samhain.

end of the harvest season and the beginning of winter, or the darker half of the year. Celebrations, following the Celtic calendar in which days began and ended at sunset, begin the evening of Oct. 31.

Believed to have Celtic pagan origins, Samhain is first mentioned in Irish literature from the 9th century, and is associated with many major events in Irish mythology. According

Hallows' Eve (Halloween) were influenced by the festival of Samhain. Yet other scholars argue that All Hallows' also influenced Samhain itself.

If the jury is still deliberating, the ghosts will surely be out, whether in Latin America or down the street. ☘

For more information visit: [www.latinCouver.ca/event/dia-de-muertos-celebration-2](http://www.latinCouver.ca/event/dia-de-muertos-celebration-2)

**SAFF SOUTH AFRICAN FILM FESTIVAL CANADA** Blind Ambition presented in conjunction with **level FILM**

**NOVEMBER 3**

SAVE THE DATE: Vancouver in-person gala screening: Blind Ambition

The South African Film Festival (SAFF) Canada is back! This year, we will be hosting an in-person [opening gala](#) featuring "Blind Ambition" in **Vancouver, British Columbia**. The film screening will be preceded by an interlude of African music by Maju Maju, and followed by a wine and cheese reception after the screening.



**Thursday, November 3rd, 6:30 P.M. PDT**

Simon Fraser University - Goldcorp Centre for the Arts  
149 W Hastings St, Vancouver, British Columbia

[Blind Ambition](#) is a film about four friends who escaped starvation and tyranny in Zimbabwe to become South Africa's top sommeliers. Join us for the screening of this must-see inspiring documentary. *Please note this film is only available for this in-person screening in Vancouver and is not available for viewing online.*

**RESERVE YOUR SPOT TODAY — SPACE IS LIMITED!**

SAFF Canada 2022 will be streaming online across the Canada from **November 4-14, 2022**. Visit [saffcanada.ca](http://saffcanada.ca) or [subscribe to our newsletter](#) to stay up-to-date on all things Festival related, including trailers, dates and how to watch.



## Benefiting Education without Borders

All proceeds support Education without Borders (EwB), a non-profit organization that funds educational programs for at-risk children in South Africa.

# Join The Source

**We are always looking for layout artists, photographers, illustrators, journalists and copyeditors.**

Email your resume, cover letter and work samples to [info@thelastsource.com](mailto:info@thelastsource.com)



THE SOURCE — LA SOURCE MEDIA INC.

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](mailto:info@thelastsource.com)

[www.thelastsource.com](http://www.thelastsource.com)

Founding Publisher and Editor-in-Chief **Mamadou Gangué**  
Associate Publisher **Monique Kroeger (Print)**  
Art Director **Laura R. Copes**  
Senior Editor (English and French Sections) **Monique Kroeger**  
Copy Editors (English) **Frank Abbott, Deanna Choi, Melodie Wendel-Cook**  
Senior Copy Editor (French) **Louise T. Dawson**  
Executive Assistant **Kevin Paré**  
Website Coordinator **Pavle Culajevic**  
Website **Sepand Dyanatkar, Vitor Libardi, Silvia Pascale**  
Social Media **Nathalie Astruc**  
Editorial Content Advisor **Denis Bouvier**  
Digital Media Advisor **Saeed Dyanatkar**

Contributing Editor **Simon Yee**  
IT Specialist **Amir Karimian**

Illustrator **Joseph Laquerre**  
Writers **Nathalie Astruc, Mamick Bachidere, Xi Chen, Alois Gallet, Ben Kiely, Amélie Lebrun, Simon Yee, Robert Zajtmann**

Translation **Barry Brisebois, Louise Dawson, Monique Kroeger**  
Distribution **Joseph Laquerre, Kevin Paré**

Photo credits for front cover  
Page 4: Photo courtesy of Amina Gerba  
Page 7: Eclipse by Sunny Assu, photo courtesy of Sunny Assu

## 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

# Recent data on official languages and mother tongues

by STAFF WRITER

**Statistics Canada has recently released a fourth set of 2021 Census results on mother tongue, languages spoken at home and languages known by Canadians.**

Their findings revealed that English and French remain by far the most commonly spoken languages in Canada. More than nine in 10 Canadians speak one of the two official languages at home at least on a regular basis. Yet, one in four Canadians in 2021 – or nine million people – had a mother tongue other than English or French, a record number since the 1901 Census, the year when a question on mother tongue was added.

The 2021 Census found that 4.6 million Canadians speak for the most part a language other than English or French at home, representing 12.7 per cent of the Canadian population. By comparison, the proportion was 7.7 per cent in 1991.

The languages known and spoken in this country are closely linked to the identity and culture of Canadians and to their relationship with their community. Languages are an

integral part of the everyday lives of Canadians – be it in early childhood, at home, at school or at work – and extend beyond the country’s borders into broader cultural and historical contexts.

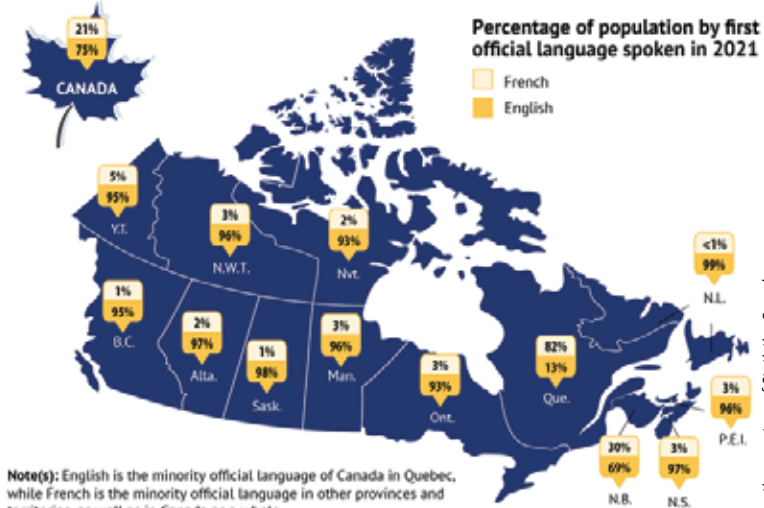
## French and English languages

The vast majority of the Canadian population commonly uses English and French, Canada’s official languages, to communicate and access services. Although both are spoken throughout the country, English is a minority language in Quebec while French is a minority language in the other provinces and territories as well as in Canada as a whole.

Indigenous languages existed long before Canada was formed. As the International Decade of Indigenous Languages kicks off, the preservation, vitality and growth of the more than 70 distinct Indigenous languages spoken in the country remain as relevant and important as ever.

The census found that the proportion of Canadians with English as their first official language spoken rises while those with French decreases.

Of the two official languages, most Canadians spoke English



**Note(s):** English is the minority official language of Canada in Quebec, while French is the minority official language in other provinces and territories, as well as in Canada as a whole.

**Source(s):** Census of Population, 2021 (5901).

▲ The proportion of the population whose first official language spoken is French is the highest in Quebec, followed by New Brunswick and Yukon

at home at least on a regular basis (74.2 per cent) or predominantly (63.8 per cent), and English was the mother tongue of more than half of the country’s population (54.9 per cent).

From 2016 to 2021, the number of Canadians with English as their first official language spoken rose from 26.0 million to 27.6 million. The proportion they represent also increased during this period, from 74.8 per cent to 75.5 per cent. In fact, the number and proportion of

Canadians with English as their first official language spoken have been rising since 1971, the first year the census collected information on the official language spoken.

French was the first official language spoken by more than 7.8 million Canadians in 2021, up from 7.7 million in 2016. However, since this growth (+1.6 per cent) was slower than the growth of the population overall (+5.2 per cent), the proportion of the Canadian population

whose first official language spoken is French decreased from 22.2 per cent in 2016 to 21.4 per cent in 2021, continuing the downward trend seen in recent decades. In 1971, French was the first official language spoken by 27.2 per cent of Canadians.

The proportion of the population whose first language spoken is French is highest in Quebec, followed by New Brunswick and Yukon. The proportion of bilingual English-French Canadians (18.0 per cent) remains practically unchanged since 2016.

Census data on languages are essential to understanding how Canada’s linguistic profile is changing. They serve to develop and improve programs and services for all Canadians as well as being used in the development, application and administration of various federal and provincial laws, such as the federal Official Languages Act and Indigenous Languages Act, New Brunswick’s Official Languages Act, Ontario’s French Language Services Act and Quebec’s Charter of the French Language.

For more information visit: [www150.statcan.gc.ca/n1/daily-quotidien/220817/dq220817a-eng.htm](http://www150.statcan.gc.ca/n1/daily-quotidien/220817/dq220817a-eng.htm)

Illustration courtesy of Statistics Canada

**Recruiting BIPOC youth (ages 15 to 19) in BC!**  
Attend events held specifically for youth of racialized backgrounds. Make new friends and connect virtually to explore the theme of:

**"IDENTITY & BELONGING IN MULTICULTURAL BRITISH COLUMBIA"**

**THE AFRICAN ANCESTRY PROJECT: YOUTH DIALOGUE SERIES**

**3 EVENTS**  
NOV 2022 | FEB 2023 | MAY 2023

Register via QR code or email [africanancestryprojectbc@gmail.com](mailto:africanancestryprojectbc@gmail.com) to express your interest. See you there!

SPACE AGENCY PRESENTS

**US MUTANTES**

2022 US TOUR - with support from CLAUDE FONTAINE

**NOVEMBER 9, 2022**  
**RICKSHAW THEATRE**  
**VANCOUVER, BC**

ART & DESIGN BY ANDREW BARRAGAN

**RACISM AND HATE HURT US ALL**

CITY OF VANCOUVER

# Accelerating the success of Black entrepreneurs requires reimagining support programs

Halifax's Smooth Meal Prep is one of two successful businesses co-founded by Nevell Provo that have grown through the pandemic. They generate \$700,000 in annual sales, are cash flow positive and employ dozens of youth in his community. Despite this success, these businesses were built on sweat alone, with no access to credit support.

"One \$60 unpaid bill on my student loan killed any chance of getting bank credit," Mr. Provo said. "I mean, my bad, but really?"

Hardship is not new to the Black community. Systemic barriers have prevented Black entrepreneurs from accessing capital and starting businesses. According to data from a survey last year exploring the challenges facing Black entrepreneurs in Canada, access to financing was absolutely the top challenge, and the one most likely to keep entrepreneurs up at night. Three quarters said they would have difficulty finding \$10,000 to support their business. Financing, where it did exist, often came from personal savings and credit cards. Trust in traditional financial institutions was very low, whereas 70% said that Black-led community organizations played an important role in their business.

In retrospect, those data provided a compelling backdrop to the launch of the Black Entrepreneurship Loan Fund being managed by the Federation of African Canadian Economics, or FACE. Its CEO, Tiffany Callender, noted that the launch marked an immediate shift from negotiating an agreement with the federal government to implementing that agreement – assembling the team and delivery partners (Alterna Savings, Vancity and Business Development Bank of Canada), implementing the technology required to manage the application process, and build-



▲ Despite latest improvements, Black entrepreneurship needs more support.

ing awareness among the Black community.

The loan fund offers a much-needed new path for Black entrepreneurs. Designed by, run by and serving the Black business community, it can offer loans between \$10,000 and \$250,000. It also removes long standing exclusionary barriers like low credit scores that do not accurately reflect the risk to lenders, limited business longevity, and limited personal assets – factors that may benefit entrepreneurs like Mr. Provo.

Despite these improvements, a recent article stated that: "Fewer than 1% of the applications to Ottawa's Black Entrepreneurship Loan Fund [were] approved in [the] first year." For context, public reports indicate that about 2,000 (or 12%) of loan fund applications were complete, about half of which have been adjudicated so far, and FACE has

recommended 142 applications to the Business Development Bank of Canada (BDC) for final approval, 104 of which BDC has approved to date.

We believe it's too early to assess progress. With any loan fund, regardless of the recipient, the loans must be repaid to enable future re-investment. For FACE and others, this demands a balancing act – developing and refining a loan adjudication process that is trusted by Black entrepreneurs, while also creating conditions for success. Regardless of background, an informed investment decision is built on a complete and fact-checked application, a viable business plan and verification that the conditions for success are in place (e.g., permits, customer engagement, management experience, mentors).

We believe that accessing ongoing support, through partners

who can reliably and effectively help these entrepreneurs, will also be critical. Data should be collected and reported regularly to assess the effectiveness of business support programs because access to trusted mentors and advice can be as important to business resilience as access to financing. Doing so will define success beyond the number of loans and financial support received and requires long-term, dedicated commitment.

Measuring the progress of all efforts to support Black entrepreneurs – such as those announced by Royal Bank, CIBC and Bank of Montreal – is also crucial. It will help ensure that we develop effective systems and partnerships, resulting in a steady increase in the number of approved loans and their repayment. We also need to capture the positive impact of these loans on the lives of Black en-

trepreneurs. Our expectation is that annually, each organization that has announced programs to support Black entrepreneurs should release performance reports demonstrating how their investment criteria and services have steadily increased lending to this community.

We must be proactive in reimagining the types of supports needed to accelerate the success of Black entrepreneurs in Canada. Not following the highest standards would do them a disservice and hinder our collective prosperity, both today and especially into the future. ✍

Senator COLIN DEACON represents Nova Scotia.

Senator AMINA GERBA represents the Rigaud division of Quebec.

The Honourable DONALD OLIVER is a former senator and the first Black man appointed to the Senate.

## ► "Chutzpah!" from page 1

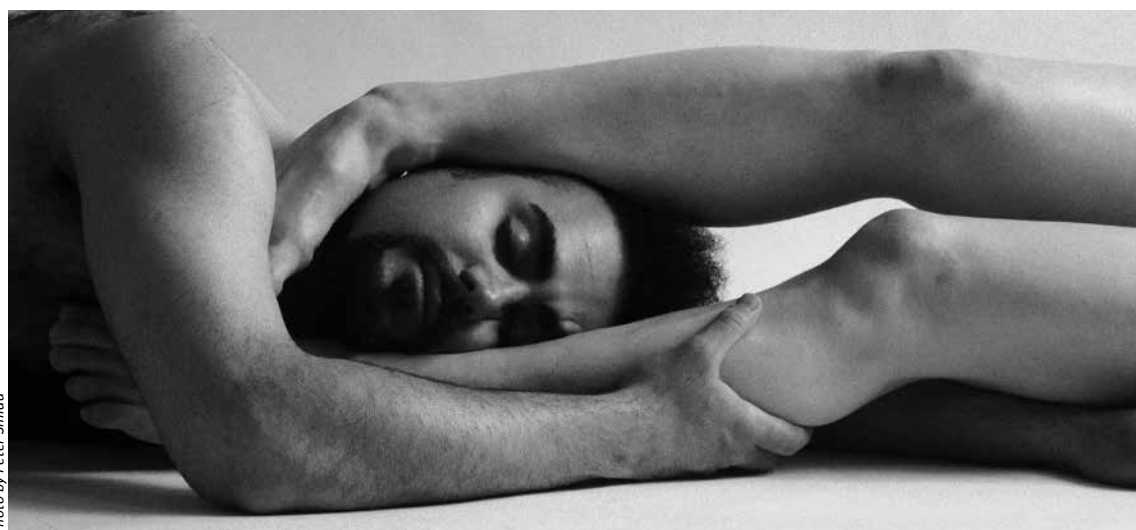
pending on where they are at that moment of their lives, and it's certainly the same process for dancers. We are different every day, our bodies are different every day. The way we've structured the work is really asking us to be present in that particular moment, and I think that will be reflected in the performance experience when there are also viewers," Fletcher says.

Khakpour adds that the beauty is very much in the live performance, and they want to allow space for the choreography and the emotions to change.

"We want to stay true to that moment and not strive to just execute things," he says.

## A long-anticipated collaboration

It is the first collaboration between Fletcher and Khakpour, though the pair has crossed paths for many years and have always admired each other's work. The two artists have always talked about working together and with the right con-



▲ For Arash Khakpour, beauty is very much in live performance.

text. This project materialized organically.

Khakpour was born and raised in Iran and moved to Vancouver with his family in his teenage years. He was studying engineering and dropped out of college to be fully committed to performance art. He currently runs the Biting School with his brother. In his own words, the school is a platform for people to explore and grow as human

beings through the art form of live performances.

Fletcher, a B.C. native, was trained in ballet and has spent 14 years with Ballet BC before going independent to create her own work in recent years. Since 2015, she has been running The Dance Deck with her husband, which is an outdoor multidisciplinary performance space.

This upcoming world premiere of the performance was

developed through an artistic residency at Norman & Annette Rothstein Theatre. Fletcher says she is grateful that they can be in a place with so much help and resources to work on this project.

"The presence of the audience is also essential. It allows for our practice to grow and get fuller together. Live performances can only fully exist when witnessed, and it

is our hope that this project brings together unique audience demographics who can all meet one another in new ways," she says.

## The 22nd Chutzpah! Festival

The performance will be part of the Chutzpah! Festival, now in its 22nd year. This year's program will run from Nov. 3 to Nov. 24, offering live and digital performances from across the globe, including Canada, the United Kingdom, Israel, and the United States.

Covering a diverse range of performing arts, this year's festival will showcase new dance works, theatre, comedy, concerts, storytelling and interactive multimedia works paired with workshops and stimulating conversations. There is also special programming highlight this year that brings Jewish and non-Jewish artists of Persian heritage together to explore how these communities have intersected in their artistic expressions. ✍

For more information, please go to [www.chutzpahfestival.com](http://www.chutzpahfestival.com)

THE ROGUE FOLK CLUB PRESENTS

# CRYS MATTHEWS



**“A passionate and powerful blend of infectious Americana melodies and FOLKY instrumentation ... her voice bleeds with EMOTION and gratitude, while simple piano melodies and upbeat percussion fill you with appreciation and LOVE for the people around us who fight for CHANGE.” - Ear Milk**

**Friday, November 18 at 8pm**  
*Live in the Hall and Livestreamed*  
**Mel Lehan Hall at St. James**  
**3214 West 10th Ave in Kitsilano**

**www.roguefolk.com**



## 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 works – 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](http://www.pics.bc.ca), or visit us at 200-8161 Main St., Vancouver, to find out how we can best help you.**



# Can philanthropy reduce inequality?

One of Canada’s largest meetings on philanthropy takes place this month as foundations, corporate donors and government funders gather for Philanthropic Foundations Canada’s annual conference.

It comes as a question reverberates across the field: Can institutional philanthropy, itself a product of money and power, actually help to alleviate inequality and advance justice?

Yet funding for movements has remained low. In 2017, for example, women’s rights groups and feminist movements received less than one per cent of total foundation giving and approximately one per cent of gender-focused international aid in 2018.

Money itself is only half the answer. Philanthropy must also change how it gives it away.

Many funders still ask organi-

“It is only once funding is in the hands of those who have experienced the consequences of inequality that we will begin to see change take place.

For women and 2SLGBTQIA+ people, the summer of 2022 hit a new boiling point, bringing glaring inequalities into sharp focus in Canada and globally, particularly for those who are Black, Indigenous and people of colour.

From the U.S. Supreme Court overturning Roe v. Wade, to the Taliban’s crackdowns on the rights of women and girls, to a rise of laws targeting trans communities, a deepening climate crisis, and continuing economic losses faced by women in an ongoing pandemic, challenges keep increasing.

Against this backdrop, the philanthropy status quo won’t cut it. Funders must do more than shift

zations to spend countless hours on complicated proposals that result in small, heavily restricted grants focused on short-term projects directed from the top. This leaves our social innovators stuck with shoe-string budgets, managing a constant boom and bust cycle, searching for the next grant to stay alive.

Instead, funders should provide unrestricted, multi-year, core support that puts power in the hands of movement leaders to set and pursue their own agendas.

Fortunately, there is momentum in the right direction.

Philanthropist MacKenzie Scott, for example, has made



Photo courtesy of Quoi Media

▲ A more promising form of philanthropy exists, but its power will only be realized when more funders are willing to give up some of their own.

resources – they must also shift power. It is only once funding is in the hands of those who have experienced the consequences of inequality that we will begin to see change take place.

The best place to start is by directing more resources to social movements. At their core, movements are self-led communities of people whose lives are most impacted by injustice and who are building power together to demand better.

When funders support movements, they invest in the lived experience and leadership of these communities, reject top-down “solutions” that assume answers come from the outside, and adhere to activists’ own visions of a better future.

waves – and headlines – for multiple million-dollar donations. But a deeper look exposes a shift not just in the size of donations, but how they were disbursed and to whom. Her unrestricted support to movement organizations is precisely the shift we need if we are to solve the most intractable and systemic issues locally, and globally.

A more promising form of philanthropy does exist. But its power will only be realized when more funders are willing to give up some of their own. ✎

ROZ LEE is vice president of Philanthropy at the Equality Fund.

Source: Quoi Media

Recipe by Ben Kiely

## Delicious pumpkin ale beignets

It's pumpkin time and chef Ben Kiely suggests trying out this unique recipe for delicious Pumpkin Ale Beignets. The recipe uses Pumpkin Ale which adds another dimension and sweetness to the flavor of the dish.

"I like to make these on Halloween when it's cold outside because these nice warm beignets will warm you up!" says Kiely.

### Ingredients

- 1/2 teaspoon dry yeast
- 1/4 cup warm water
- 350 mL pumpkin ale
- 5 cups all-purpose flour
- 2 cups canned pumpkin puree

stirring to dissolve. Let stand for 5 minutes.

2. Combine flour, pumpkin puree, sugar, heavy cream, hot water, egg, shortening, and salt in a large bowl; stir in yeast mixture. Mix dough just until combined and smooth. Let the dough rest in a bowl, covered with a clean kitchen towel, for 30 minutes.
3. Transfer dough to a well-floured surface. Pat to about 1/4-inch thickness and cut into 2-inch squares. Cover with a clean kitchen towel and



Photo by Ben Kiely

▲ A few nice warm beignets will warm you up.

- 1/4 cup sugar
- 1/4 cup whipping cream
- 1/4 cup hot water
- 1 egg
- 2 tablespoons butter
- 1/2 teaspoon salt
- Vegetable oil, for frying

### Method

1. Sprinkle yeast over warm water in a small bowl,

let dough rise in a warm, draft-free area, about 1 to 1 1/2 hours.

4. Heat 3 inches of vegetable oil to 350 F in a deep, heavy pot over medium-high heat. Fry beignets until golden brown, about 2 to 3 minutes, turning as soon as they brown on one side. Serve immediately.

**THE ROGUE FOLK CLUB PRESENTS**

# Talisk

"Incredible" - Rolling Stone  
 "A rockin' powerhouse" - The Herald  
 "Doubling the power of three" - The Scotsman  
 "Setting scary standards" - Simon Mayo, BBC Radio 2  
 "Extraordinary" - Mark Radcliffe, BBC Radio 2

**Friday, November 4 at 8pm**  
*Live in the Hall and Livestreamed*  
**Mel Lehan Hall at St. James**  
**3214 West 10th Ave in Kitsilano**

[www.roguefolk.com](http://www.roguefolk.com)



## STARS

of VANCOUVER 2022 WINNER!

**PACIFIC ARTS MARKET**

**1448 & 1450 W. Broadway**  
**Vancouver - 2nd floor**  
 Web: [pacificartsmarket.ca](http://pacificartsmarket.ca)  
 Call: 604-216-9063  
 Email: [artsmarketvancouver@gmail.com](mailto:artsmarketvancouver@gmail.com)

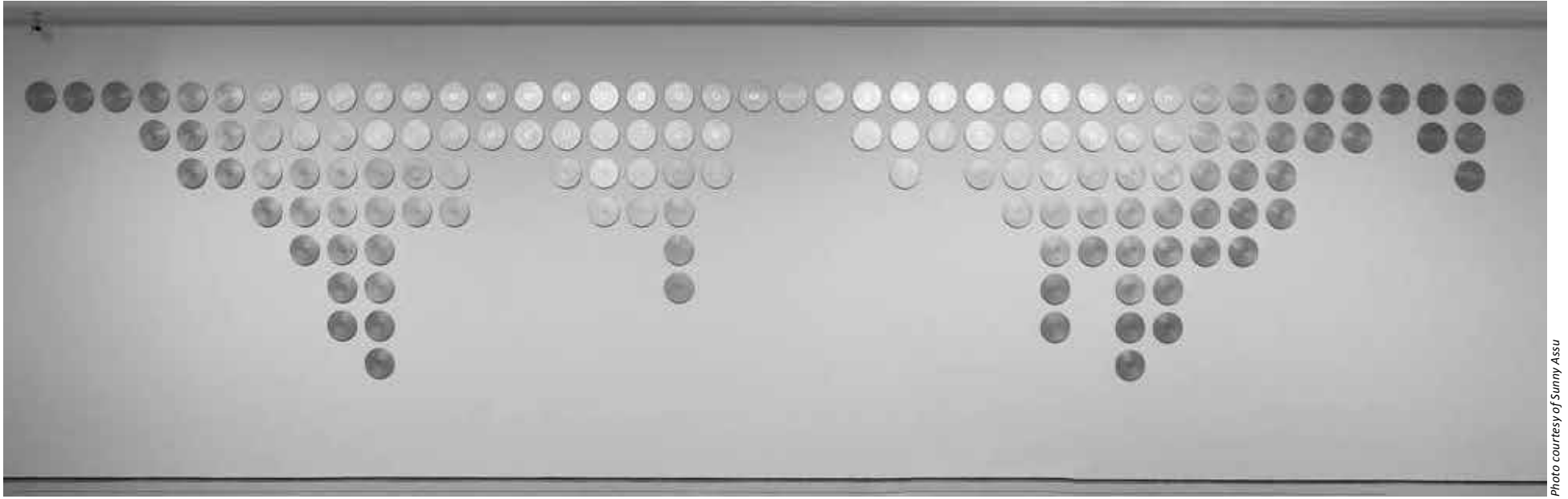
Pacific Arts Market - Presents:

# The Holiday Bazaar

Featuring 90+ Local Artists & Vendors  
 Live Music featuring Colin Sankey  
 Holiday shopping, discounts  
**SATURDAY November 12th 2PM-7PM**

Place your ad in  
**The Source newspaper**  
 or on our website

[info@thelastsource.com](mailto:info@thelastsource.com)



▲ Eclipse by Sunny Assu.

Photo courtesy of Sunny Assu

# Keeping the song alive

by STAFF WRITER

**Potlatch: music and food. The importance of re-connecting to an ancestral past to heal was not an experience lost on ethnomusicologist Ida Halpern (1910–1987). Bill Reid Gallery of Northwest Coast Art – developed in collaboration with the Jewish Museum & Archives of BC – presents the Canadian premiere exhibition of *Keeping the Song Alive* from Nov. 2, 2022 to Mar. 19, 2023.**

“This exhibition reflects on the tremendous impacts of the Potlatch Ban, residential schools, and the Indian Act; and showcases the significant works by contemporary artists that have been inspired by these recordings,” says Cheryl Kaka’solas Wadhams, a ‘Nq̓mgis Nation artist and curator of the event.

*Keeping the Song Alive* shed a light on the little known story of the decades-long work between Halpern and the late Kwakwaka’wakw Chiefs Billy Assu and Mungo Martin. Together they documented

hundreds of sacred and traditional songs that otherwise would have been erased, following the Potlatch Ban and suppression of Northwest Coast Indigenous culture.

### Of music and trust

For Kwakwaka’wakw peoples, songs are an essential part of cul-

ditions in a good way. Through a rich mix of traditional music and regalia, contemporary art, film, and historical documentation, *Keeping the Song Alive* celebrates a unique friendship; the spiritual power of music; and the beauty of preserving ceremonial art and culture for future generations.

Everson, combines a kitchen table tea party with potlatch imagery, recalling a time when his family had to hide their ceremonial activity.

*Ellipsis*, an installation of 137 copper LPs created by Sonny Assu, the great-great grandson of Chief Billy Assu, denounces

Kwakwaka’wakw communities continue to work to regain traditional knowledge about the ceremonies that were lost due to colonization. Halpern’s recordings, many completed when it was illegal for Indigenous peoples to practice their culture, are a critical part of

“As a Jewish immigrant fleeing the Holocaust, Dr. Ida Halpern understood the impact of cultural erasure. Assu and Martin trusted her as an ally to preserve and record songs fundamental to the Kwakwaka’wakw culture that would have been lost forever due to the Potlatch Ban.

Cheryl Kaka’solas Wadhams, curator

tural knowledge and ceremonial life, part of the rights and privileges of Chiefs that strengthen identity and lineage. The Big House is a place of belonging where songs, language, drumming, and dancing come together; and where the next generation is continuing these tra-

“As a Jewish immigrant fleeing the Holocaust, Dr. Ida Halpern understood the impact of cultural erasure,” says Wadhams. “Assu and Martin trusted her as an ally to preserve and record songs fundamental to the Kwakwaka’wakw culture that would have been lost forever due to the Potlatch Ban. Decades later, they couldn’t have imagined how enduring and profound their collaboration would be.”

The exhibition will feature the original audio recorder, records, research notes, and photographs from Halpern’s career as an ethnomusicologist in Canada, following her escape from Nazi Europe in the 1930s. These historical artifacts will be displayed alongside contemporary Kwakwaka’wakw artists who are responding to the history and meaning of these recordings with their own works of art.

Among other works, *Concealment*, an installation by Andy

the ongoing oppression caused by the Indian Act.

A historic headdress by Chief Robert Harris will be displayed alongside a ceremonial robe, apron, and headdress by artist and community leader Maxine Matilpi.

### Voices from the past and the present

Several films by ‘Nq̓mgis filmmaker Barb Cranmer will immerse viewers in the potlatch experience, bringing together songs, dances and drumming in traditional ceremony. Visitors will be able to listen to a selection of songs recorded with Chiefs Mungo Martin and Billy Assu in the 1950s.

The exhibition also compiles important conversations with a new generation of artists and community members who have been able to reconnect with their culture and heritage through Halpern, Assu, and Martin’s collective work.

this work, enabling them to recuperate part of what has been lost.

*Keeping the Song Alive*, through historical information and an important immersive selection of contemporary art, audio, text, photographs and video, will enable visitors to better understand the meaning of potlatch and the importance of music in ceremonies. A series of artist talks, Kwakwaka’wakw dance and drum group performances, as well as hands-on workshops are being planned.

In September 2017 the Royal BC Museum and Archives officially submitted Halpern’s collection, dating back to 1947, for consideration for inscription on UNESCO’s International Memory of the World register. The following March the collection was inscribed on the then newly launched CCUNESCO Canada Memory of the World register.

[www.billreidgallery.ca](http://www.billreidgallery.ca)



▲ Ethnomusicologist Ida Halpern.

Photo courtesy of Royal BC Museum



Reach the growing  
FILIPINO COMMUNITY  
in British Columbia!

Advertise in *Dahong Pilipino*  
THE FILIPINO CANADIAN COMMUNITY DIRECTORY  
[www.dahongpilipino.ca](http://www.dahongpilipino.ca)



October 25–November 8, 2022

## Cultural Calendar

by SIMON YEE  
CONTRIBUTING EDITOR

Did you know that not only is Halloween celebrated around this time, but the Mexican festival Day of the Dead (Día de los muertos) happens on Nov. 2. Like Halloween, it features traditions focusing on the deceased, with costumes, food, ghosts and skeletons. But while Halloween focuses on what scares us, Day of the Dead focuses on honouring and remembering those who have passed.

\* \* \*

**Blueberries Are Assholes**  
Oct. 19–30  
[www.firehallartscentre.ca](http://www.firehallartscentre.ca)

The Firehall Arts Centre will be presenting TJ Dawe's *Blueberries Are Assholes* until Oct. 30. Fringe legend and beloved Vancouverite TJ Dawe gives his storytelling muscles a rest to tickle your funny bone with an hour of jokes and observations – riffing on food, the English language, the human body and the tremendous overall weirdness of the world. For tickets and more information, please check out Firehall's website.

\* \* \*

**Eerie Illusions**  
Oct. 20–30  
[www.burnabyvillagemuseum.ca](http://www.burnabyvillagemuseum.ca)

Burnaby Village Museum will once again transform into a magical world bathed in breathtaking colour with the return of *Eerie Illusions*. This popular event will captivate visitors with new displays, costumed staff, live performances and surprises hidden in the shadows. This self-guided family friendly Halloween experience is suitable for all ages. Visitors are encouraged to come in costume and explore Burnaby Village Museum's 10 acre venue. Utilizing state-of-the-art lighting, projections, soundscapes and special effects, *Eerie Illusions* will thrill and amaze. Food trucks will also be available with offerings from: Green Coast Coffee, Reel Mac and Cheese and Cravings Kettle Corn.

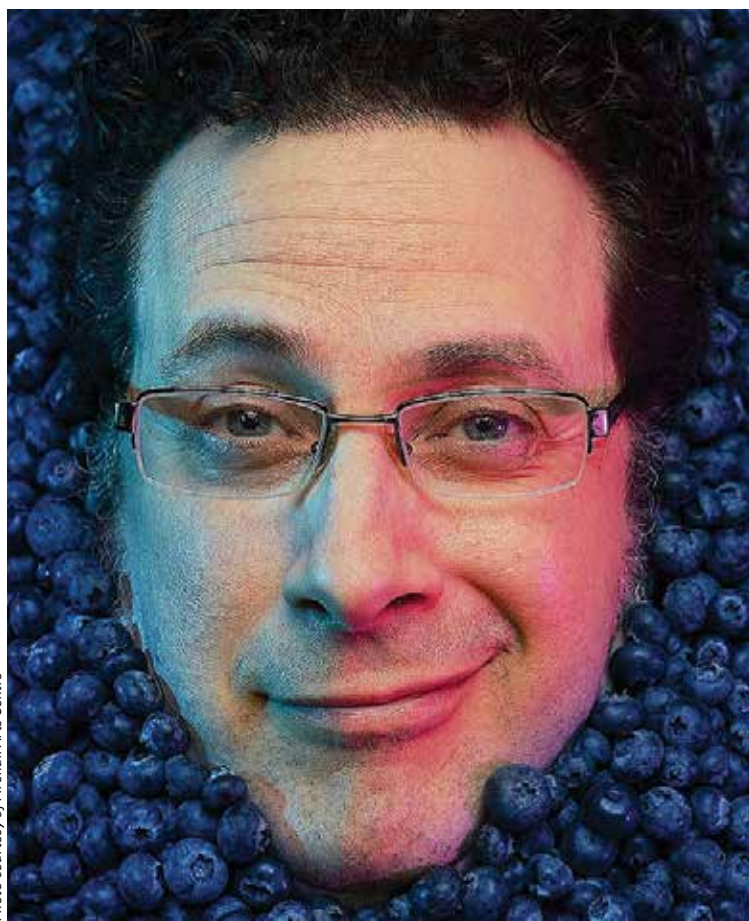
\* \* \*

**19th Annual Heart of the City Festival**  
Oct. 26–Nov. 6  
[www.heartofthecityfestival.com](http://www.heartofthecityfestival.com)

The 19th Annual Downtown Eastside Heart of the City Festival will feature 12 days of live and online events – both indoors and out – including music, stories, poetry, theatre, ceremony, films, dance, readings, forums, workshops, discussions, gallery exhibits, art talks, history talks and history walks. Guided by this year's festival theme – Community Is Our Mentor – the 2022 festival will focus on listening and learning from the lived wisdom and cultural practices of Downtown Eastside community organizations, artists and ancestors; and engaging the transformative power of story, song, music, film, theatre, dance, visual arts and ceremony to illuminate pathways of resistance and resilience.

\* \* \*

**Bailando! What is the Latin American dance scene in Vancouver?**  
Oct. 27, 7–8:30 p.m.  
[www.vlacc.ca](http://www.vlacc.ca)



▲ An hour of jokes and observations on the weirdness of the world – blueberries included – at the Firehall Theatre.

DanceHouse has partnered with the Vancouver Latin American Cultural Centre to ask, "What is the Latin American dance scene in Vancouver?". Join them for this free event featuring demonstrations from four local Latin American artists and a panel discussion as they explore this intriguing question together. This event is part of Latin Expressions, VLACC's celebration of Latin American Heritage month.

\* \* \*

**QAIRO – Flamenco Mediterranean Fiesta-Vancouver**  
Nov. 3, 8 p.m.  
[www.caravanbc.com](http://www.caravanbc.com)

From Bordeaux, France, Qairo is a fiery and dynamic ensemble that combines the emotionally charged vocals and pulsing rhythms of flamenco dance with the infectious melodies and ear-popping tonalities of the Mediterranean diaspora. The seven person ensemble's tight-knit and eclectic members hail from France, Spain, Canada and Turkey to create a unique blend of world music. For tickets and more information, please visit the CaravanBC website.

\* \* \*

**Modulus Festival**  
Nov. 3–8  
[www.musiconmain.ca](http://www.musiconmain.ca)

Music on Main is back in full festival mode with epic and legendary pieces. Here's your chance to expand your musical horizons and listen, together to amazing musicians and inspiring music. The 2022 Modulus Festival includes the return of Nancy Tam and Robyn Jacob's *Double Happiness: Detour This Way*, a collection of personal stories of migration from the Chinese diaspora with an art-pop aesthetic. Late night concerts curated by Coastal Jazz feature three nights of improv with Modulus musicians. François Houle's Canadian premiere of *The Secret Lives of Colour*, makes moving music based on the historical connections between the moods and spirits of colour.

\* \* \*

more. Check out the website for more information.

\* \* \*

**South African Film Festival**  
Nov. 4–14  
[www.saffcanada.ca](http://www.saffcanada.ca)

The South African Film Festival Canada presents feature films and documentaries that entertain and inform as they explore the culture, history and politics of South Africa. SAFF Canada brings together the combined histories and volunteer efforts of two in-person festivals – the Toronto South African Film Festival (TSAFF) and the Vancouver South African Film Festival (VSAFF). When the pandemic hit in 2020, they joined forces and transitioned to one virtual, on-

led to the advancements of Vancouver's queer history, and future. *The Rainbow Elders & Allies Collection* is Zee Zee's 12th edition of this community engagement project, providing the opportunity for event-goers to speak one-on-one with a Rainbow Elder to break down their ideas of difference, twenty minutes at a time. Check out the theatre's website for more information.

\* \* \*

**Alexander Ekman's Play**  
Nov. 7–27  
[www.dancehouse.ca](http://www.dancehouse.ca)

DanceHouse, in partnership with Digidance, kicks off its third season with the Canadian premiere of acclaimed Swedish choreog-



Photo by Ann Roy

▲ In *Play*, 36 dancers are encouraged to improvise with their stage environment, including 40,000 green balls.

line South African Film Festival that could reach audiences across Canada. For this year's program information, check out the festival's website.

\* \* \*

**The Rainbow Elders & Allies Collection**  
Nov. 5–6, 12–13  
[www.zeezeetheatre.ca](http://www.zeezeetheatre.ca)

This year's theme revolves around stories of 2SLGBTQI+ elders whose histories have

rapher Alexander Ekman's *Play*, streaming Nov. 7–27, 2022. Originally created for the Paris Opera Ballet in 2017, *Play* transforms the historic Palais Garnier into a vast playground for 36 dancers who are encouraged to improvise with the sets and its elements. In one particularly iconic scene that is characteristic of Ekman's spectacular visual compositions, 40,000 green balls are unleashed upon the stage. Please visit the DanceHouse website for more information.

**RISE UP**  
Working together from resiliency to sustainability

**2022 BC FARMERS' MARKETS CONFERENCE**

NOV 3-5, 2022 | NEW WESTMINSTER, BC

BC FARMERS' MARKETS