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Laughter, dancing and conversations at the Vancouver Writers Fest

by LILLIAN LIAO

From Oct. 16 to 22, writers, students and book lovers will gather at Granville Island for the Vancouver Writers Fest.

With over 80 events highlighting more than 125 authors, the 36th rendition of this popular

literary festival will feature the classic conversations with authors and masterclasses, as well as a lyrics-inspired dance party and spoken word poetry performances.

tant discussions, Hurtig also emphasizes her intention to curate events that appeal to all readers, including those who do so just for entertainment. “Some people read to escape their lives, and it’s really important to find those authors as well and to make sure we have a well-balanced collection of

readings of a 1990s song that resonated with them. A dance party will then follow the readings.

“The results last year were absolutely hysterical, and I’m expecting the same thing this year,” says Hurtig while noting a previous event that focused on 1980s music. “It’s a celebration of song writing but also just very

“Some people read to escape their lives, and it’s really important to find those authors as well and to make sure we have a well-balanced collection of events that both uplift as well as inform.”

Leslie Hurtig, artistic director of Vancouver Writers Fest

literary festival will feature the classic conversations with authors and masterclasses, as well as a lyrics-inspired dance party and spoken word poetry performances.

Programming with audience in mind

According to artistic director Leslie Hurtig, themes of the Writers Fest have often been inspired by current events, and this year is no different with panels on racism, immigration and climate change. Alongside these impor-

events that both uplift as well as inform,” says Hurtig.

Joining Hurtig and her team as this year’s guest curator is Elamin Abdelmehmoud, host of CBC radio’s *Commotion*. Abdelmehmoud has programmed five events – all of which are most welcomed by Hurtig who notes the fresh perspectives his voice brings to the festival’s offerings. An event that Hurtig is excited about, which will also feature Abdelmehmoud, is on Oct. 19: *Smells like... 90s Lyrics Night*, where authors will perform

funny for anyone who loves music from the 90s.”

To make the most out of the festival and experience its enriching community, Hurtig suggests scheduling back-to-back events while also making time to visit Granville Island’s other attractions, including the market and the pop-up bookstore that will be on Cartwright Street.

Collapsing fiction and reality

A regular at the Writers Fest, Vancouver-based writer Eddy See “VIFF” page 4



▲ Leslie Hurtig.



Dismantling the present, at the end of the world
Page 2



An opportunity for healthier seniors
Page 4



Indigenous cirque celebrates a birdsong
Page 7

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Dreaming, visioning, and building beyond: Anishinaabe consciousness for guidance in a challenging world

by MEGAVARSHINI G. SOMASUNDARAM

We tend to listen a lot less to non-humans, says Leanne Betasamosake Simpson. Simpson, a renowned Anishinaabe writer and artist, confesses that she is worried about her relationship with the land because the land is struggling. She presents her upcoming literary work, *Theory of Water*, Oct. 26 at Simon Fraser University.

“Within Indigenous cultures, listening is about being present and engaged,” says Simpson. “Indigenous people believe in listening; our cultural practices are oral, and listening to the land is a source of knowledge when you are on the water or in the bush. It connects us and strengthens relationships.”

Dismantling the present moment

As water is present both inside and outside our bodies, and changes forms throughout the global water cycle from solid to liquid to gas, Simpson explores how she could learn world-making in her upcoming book *Theory of Water*.

Using Nishnaabeg consciousness, Simpson explores the notion of dismantling the present

moment, a slow and serene process where we as humans wield our knowledge and experience to distill the oppressive systems and multiple crises we are facing – including capitalism, heteropatriarchy, and colonialism.

“For centuries, Indigenous elders have been clear that societies based on conquest and ex-

disappearing glaciers, police killings, children alone in cages at borders, the resurgence of fascist states, and a dying planet, Simpson feels we’ve reached the end of the world.

“In Anishinaabe, the present is a combination of the past and the future. It is where we have responsibilities and influence,”

“In Anishinaabe, the present is a combination of the past and the future. It is where we have responsibilities and influence.

Leanne Betasamosake Simpson, writer and artist

traction of natural resources are not a sustainable way to live on the planet.

“My work is interested in dreaming, visioning, and building beyond,” she says, “and doing that work in constellation with black feminist abolitionists or Palestinian feminists, for instance, who have different but related experiences, analyses, and theories.”

End of the world

Following three heavy years of the pandemic, freedom convoys,

she says. “We, Indigenous people, have critiques and analyses around the reproduction of colonialism that are unique and instructive in organizing for a future beyond racial capitalism.”

But through the Indigenous practise of dismantling, Simpson feels we can usher in ways of thinking that brought forth more life by considering land, water, and non-human things as worthy sources of knowledge.

“Anishinaabe is good at decentralized leadership, and built societies without police, prisons, borders, enclosures, private property, and hierarchy,” she says. “We were good at weaving ourselves into the natural world as opposed to catastrophic climate change.”

Emerging Indigenous practices, artists, and voices give Simpson hope that we can still pay back to the land, water, and nature. So despite the challenges, Simpson feels elated to witness Indigenous artists, writers, and scholars being welcomed and recognized.

“Indigenous musicians have platforms and support from audiences that the last generation of artists didn’t,” she says.

The common thread of all her works, including her upcoming *Theory of Water*, is a refusal of capitalism, patriarchy, colonization, and all of the structures that brought us to the present moment of catastrophic climate.

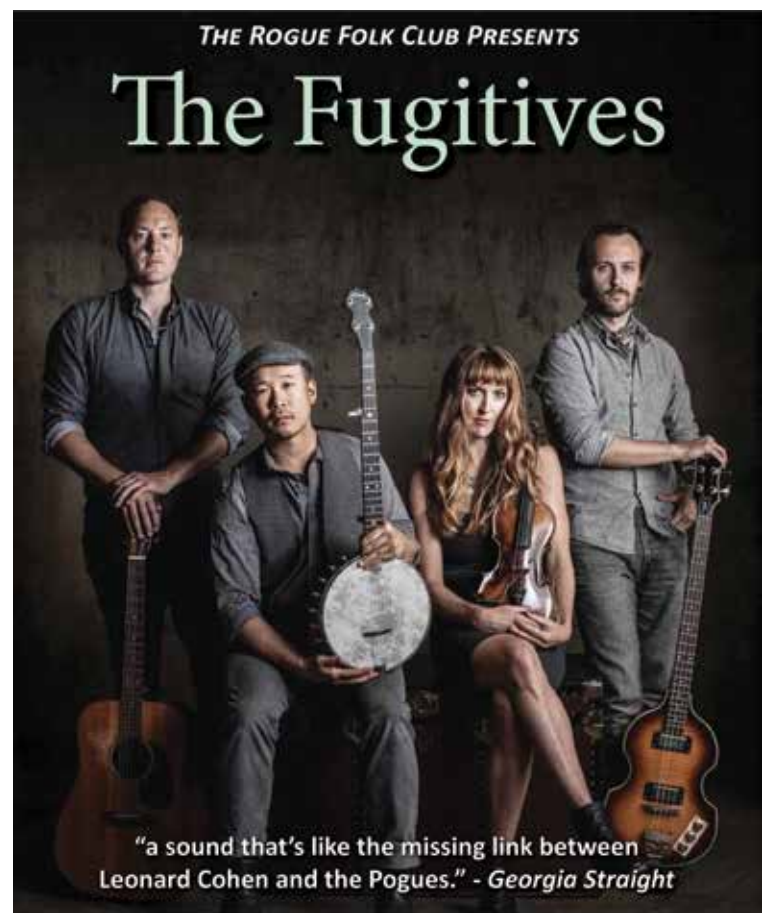
As a storyteller, she aspires to persuade people to think alongside her.

“I would love people to think critically about the moment we are in, and begin to build systems beyond capitalism and colonialism,” says Simpson. ✍

For more information about the show, visit <https://events.sfu.ca/voce/event/36614-leanne-simpson-listening-in-our-present-moment>



▲ Leanne Betasamosake Simpson.



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Langara College, AFOA Canada & BC Celebrate their first cohort of Indigenous graduates in financial management

by CHAIMAE CHOUIEKH

The graduation of an inaugural Indigenous cohort with a Financial Management certificate paves the way for a new generation of Indigenous financial leaders. Last month, snəwəyəl leləm Langara College, AFOA Canada and AFOA BC announced the graduation of their first cohort of Indigenous students with an AFOA Indigenous Financial Management Certificate.



Photo courtesy of AFOA Canada

▲ Langara AFOA graduating class.

“The program has always been about putting Indigenous culture first,” says Dan Relihan, CPA, CGA, and program manager of this partnership with Langara College.

This first-of-its-kind collaboration, which launched in Sept. 2021, recruited 13 Indigenous students from across British Columbia for an 18-month program that blends technical courses in accounting, finance, and management with courses focusing on Indigenous culture and values.

Blending technical skills with Indigenous values

Emphasizing the importance of both technical skills and cul-

tural competency, the program first kicks off with a welcoming ceremony where Indigenous cultures, history and art intertwine, emphasizing the diversity of Indigenous communities present in the program.

Following the ceremony, students go on to pursue their courses at snəwəyəl leləm Langara College, with the option to transfer many of their credits to either Langara College or to a Chartered Professional Accountant (CPA) program. Moreover, this certificate aims to be a step-

ping stone approach to the Certified Aboriginal Financial Manager (CAFAM) designation, awarded by AFOA Canada.

Recognizing the unique challenges faced by Indigenous students, the program was completely free for students. As a result, many of these students were experiencing Vancouver for the first time without worrying about living costs.

“We did not want our students to worry about accommodation or transportation. We wanted to remove all financial barriers

for them,” says Wendy Ham, CPA, CGA, CAFM and executive director of AFOA BC.

A holistic approach to education

While the program is open to students of any gender, this first cohort ended up being all women. For many of these students, this opportunity was their first ever post-secondary experience.

“One student recorded her first walk inside Langara College’s hallways; she never thought she would be offered such [an] opportunity,” says Ham. “It is hard to balance classes with family responsibilities and full-time positions at First Nations administrations. But, these resilient women managed to do it all.”

Shannon Haizimsque, the cohort’s Valedictorian, shared her experience about the program from Wet’suwet’en Territory in Northern BC. Despite the sudden and tragic loss of her grandmother, Haizimsque found the drive to enroll in this program and persevere.

“I feel like this certificate made me smarter, stronger and helped me push through all difficulties thrown my way,” says Haizimsque.

This program not only aimed to equip students with the necessary financial knowledge, but also aimed to create an inclusive and cohesive cohort where students could lean on each other and further develop their network. Haizimsque says that cohort model was a valuable feature of the program.

“The cohort’s model helped us gain knowledge in finance and provided an extra layer of strong peer-to-peer support,” says Haizimsque.

As the program evolves, the second cohort embarked on their educational journey in Sept. 2022, while admissions for the 2023 batch are underway. In an endeavor to incorporate more Indigenous narratives and experiences, a new accounting professor has been onboarded as well.

For those considering the program, Haizimsque says it’s absolutely worth a shot.

“If you are scared, do it anyway and step outside of your comfort zone,” says Haizimsque. ✨

For more information on the Indigenous Financial Management Certificate, visit: <https://afoa.ca/education/certifications/cafm/certificate>

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Healthy aging strategies can help Canada cope with its growing senior population

Canada is growing. In June, our population reached 40 million – but we are not only getting bigger, we are getting older.

There are now over 7.3 million Canadians who are 65 years or older and that number is climbing as the Baby Boomers age. By 2051, seniors are expected to make up 25 per cent of the population, with the number of seniors over 85 years tripling to 2.5 million.

This rapidly expanding demographic will have a profound effect on our society. While many younger seniors remain healthy and active in their communities, working and volunteering, a significant proportion of older seniors have complex health-related issues and many require the supports of long-term care settings.

Seniors in Canada account for almost half of all health care spending.

As they continue to grow in numbers, older Canadians could overwhelm our healthcare and social services budgets unless we change the way we view aging and make the necessary investments in programs, technologies, and research that foster healthy aging or aging in place.



▲ John Muscedere.



▲ The COVID-19 pandemic and its effects have brought the importance of healthy aging into focus.

Fortunately, we are starting to see changes. In the wake of the COVID-19 pandemic and its devastating effect on older Canadians, governments and other organizations are becoming increasingly interested in healthy aging. For instance, last fall, Kingston, Ontario became home to the first centre for healthy aging in Canada and this past spring, the federal government held public consultations on how to better support seniors living in their own homes.

What is healthy aging?

It is about creating environments and opportunities that enable people to maintain their functional abilities as they get older. It challenges the mindset that as we age, we inevitably will have more diseases and health conditions, lose mental and physical capacity, and have a reduced quality of life.

While older people are more susceptible to many diseases and illnesses, there are things we can do to reduce this and increase their healthspan, or the time that they are in good health,

can live independently on their own, engage in social relationships, and contribute to society.

Healthy aging covers a range of strategies. It includes things like getting regular exercise and doing strength training, eating a healthy diet, keeping vaccinations up to date, limiting medications to only what is necessary, and staying socially connected to others.

There is a lot that governments and other organizations can do to encourage and support these behaviours. Examples include funding community centres so that they can offer senior-focused exercise and nutrition classes, making vaccination more accessible through local community hubs, and offering more opportunities for seniors to engage with others either through community-based programs or online.

Healthy aging is also about finding ways to make it easier for seniors to continue to live at home or in their community. Governments and communities need to ensure that there are more and better home care options, not just to meet healthcare

needs, but also to help seniors maintain their homes.

Governments should also consider financial support for unpaid caregivers, more flexible public transportation choices, and investing in a range of housing options that truly meet seniors' needs.

Technology is also an important tool in healthy aging. During the early months of the COVID-19 pandemic, we saw how vital cell phones and tablets were for families trying to stay connected to their older relatives and how important telemedicine was for seniors to connect with their doctors.

Other technology innovations such as smart or wearable devices, virtual reality, and artificial intelligence, can help seniors set and monitor health goals, track medication use, and participate in physiotherapy and other activities to retain or regain physical function.

Research into the biology of aging and disease is also essential for healthy aging. Health researchers in the field of gerosci-

ence are working to understand the genetic, molecular, and cellular biological mechanisms and determinants of aging and the diseases and conditions that are more prevalent as we get older.

Our goal is to find ways to prevent, diagnose, and treat age-related diseases and conditions so that aging does not have to be synonymous with illness and frailty.

Geroscientists are pursuing many promising research avenues that could profoundly change how we view and treat aging – but they need policy makers to help put those ideas into widespread action. With research advances and more investments in healthy aging initiatives, older Canadians can live healthier, more independent lives longer, to all of society's benefit. ✍

JOHN MUSCEDERE is CEO of the Canadian Frailty Network and a Professor in the School of Medicine at Queen's University.

Source: Quoi Media

► "VIFF" from page 1

Boudel Tan returns to moderate the *Marvelous Meta-Fiction* panel, featuring novelists Kevin Chong, William Ping and Sam Shelstad. Taking place on the Revue Stage on Oct. 17, this panel explores how authors innovatively collapse the boundaries between reader, writer, fiction and reality.

"I'm really interested in understanding what experiences from each of these authors' lives have made their way into their books because each of these books is so unique and singular in vision and style," says Boudel Tan.

For his role as moderator, Boudel Tan prefers to create an organic environment where conversation flows naturally. He also notes that the three books up for discussion – Chong's *The Double Life of Benson Yu*, Ping's *Hollow Bamboo* and Shelstad's *The Cobra and the Key* – are unlike anything he's ever read before.

"If you look at these three authors and their works, they are very different, but what these novels share is that they pull from reality – from their own lived experience," says Boudel Tan. "I'm really curious to chat

with these authors about how they separate fact and fiction."

Boudel Tan, whose novel *After Elias* was a finalist for the 2021 Edmund White Award for LG-BTQ Debut Fiction, is no stranger to meta-fictional elements. In fact, he notes that it is difficult for writers to avoid drawing on their personal experiences. Part of this meta-fictional quality also lends itself to conversations of representation.

"As a queer Asian Canadian myself, I personally feel a responsi-



▲ Eddy Boudel Tan.

bility to represent those identities in my work, and I want to be a voice for those communities and put out stories that affect my identity," says Boudel Tan.

He hopes that those attending his panel will feel inspired and invigorated to further engage with stories – either as a writer or a reader.

Writing with compassion for children

Renowned children's author, Michelle Kadarusman, shares similar sentiments about the festival's ability to build community. Kadarusman's *We the Sea Turtles*, a collection of short stories featuring characters experiencing natural disasters and eco-anxiety, will be featured at the Oct. 18 panel, *The Strength of Owls, Turtles... and Kids*, at Waterfront Theatre. Suitable for grades 4 to 7, this panel celebrates the strength of nature and children through storytelling – themes that Kadarusman is deeply passionate about.

"In all my stories, there's always a celebration of differences, of self-acceptance, and always a theme of self-empowerment – with an environmental backdrop," says Kadarusman.



▲ Michelle Kadarusman.

To empower children in the face of anxiety-inducing topics, such as climate change, Kadarusman takes an empathetic approach to writing. She notes that this approach emphasizes the importance of thinking about the child throughout her writing process and using imaginative elements in her work.

"Middle school writing can be quite sophisticated – there isn't a subject matter that hasn't been broached with this age group," says Kadarusman. "It just needs to be written with compassion and understanding that you need to instill inspiration."

Aside from her interest in environmentalism, Kadarusman, who has received nominations for the Governor General's Literary Award and the Green Earth Book Award to name a few, also finds inspiration in her multicultural background. Having lived in Australia, Indonesia and now Canada, Kadarusman's writing helps her deal with homesickness.

"I write about my original homelands," says Kadarusman. "Being able to share my Indonesian culture with young Canadian readers has been my most fulfilling creative work."

Kadarusman will also be featured at the resilience-themed, Oct. 17 panel, *Finding Your Way*, likewise curated for grades 4 to 7 at the Revue Stage. For Kadarusman, at the heart of children's writing is, after all, creating an enjoyable reading experience that emphasizes their individual ability to create societal change.

"You can lead a child into a darkroom, but you can't close the door," says Kadarusman. ✍

For more information, please see: www.writersfest.bc.ca

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Are Canadians suffering a crisis of trust?

The rising trend of “fake news” came to prominence over the course of the COVID-19 pandemic as people turned to social media channels to read and distribute information that often fell far short of offering reliable information or verifiable data. The unchecked spread of misinformation led to serious harm for many individuals, especially those who decided to forgo scientifically proven treatments to combat the novel coronavirus.

It’s time we find ways to combat the growing tide of disinformation. We need governments, the research community, private industry, and citizens to come together and create innovative policies and practices to ensure that existing and new technologies don’t come with unintended harms.

I doubt the engineers who first built those social media platforms were aware of how their products could one day be weaponized in campaigns of damaging – and deadly – misinformation. We need to find a way to bridge the gap between the people who design and build new technologies and the public who are the users of those technologies.

Here, at the University of Waterloo, we looked at several surveys that measured how Canadians’ trust in science, academia, health, technology and government has changed over the years. While there have been relatively few surveys measuring trust in science, the most consistent trend we’ve found is that trust in most institutions and individuals – especially the government – rose during the beginning of the pandemic but has since waned back to near pre-pandemic levels.

A report published in January by the Council of Canadian Academies, an Ottawa-based independent research organization, found that misinformation related to the spread of COVID-19 resulted in the loss of at least 2,800 lives and led to \$300 million in hospital expenses over nine months of the pandemic.

Are Canadians suffering a crisis of trust across institutions? The data is troubling enough to spur me and some of my colleagues into action.

We cannot afford to sit on the sidelines and let the trust that Canadians have in science and academic institutions continue to erode. That’s why we created the Trust in Research Undertaken in Science and Technology Scholarly Network (TRuST), alongside my Waterloo colleagues, Nobel Laureate Donna Strickland and Canada Research Chair Ashley Mehlenbacher.

TRuST is the first multidisciplinary research network of its kind in Canada and aims to combat the growing trend of

clinical trials before they are brought to market. This is a measured approach that could be adopted when considering introducing new technologies into the wild. Before a company launches a new technological product into the marketplace, it could undergo a series of trials with a small group of people to identify whether any unintended issues come to light that could be addressed before allowing it to be expanded to more people.

Another approach could be for governments, in partner-

“ We cannot afford to sit on the sidelines and let the trust that Canadians have in science and academic institutions continue to erode.

disinformation to better understand why some people deny, doubt or resist scientific findings and explanations.

TRuST will explore how engineers, scientists and researchers can find ways of embedding trust into the technologies that they are currently building. We hope that this can lead to further considerations of the intended, as well as the unintended consequences, of what those technologies can do.

It won’t be easy, but researchers and governments need to work together and think about how policy can help shape how we consider future technologies and online tools to prevent the spread of damaging misinformation.

New pharmaceuticals have to undergo rigorous study and

ship with industry, non-profits and academia, to introduce a series of ethical standards that all technology companies would have to adhere to if they want to make their products available to the public. This method builds upon the work that Waterloo professor and founding director of the Critical Media Lab, Marcel O’Gorman has done, alongside the innovation hub Communitech and the Rideau Hall Foundation, to create a set of guiding principles that advises governments, businesses and organizations to use technology for the good of humanity.

While these suggestions may appear to go against the grain of conventional thinking, we need to begin – and continue – this conversation of how to regain trust across science and technology.

We have already seen how the risks of avoiding this direct approach have created an environment of distrust toward researchers, scientists and policymakers in this post-pandemic period. Tackling this challenge now is critical to ensure that future ideas and technological advances won’t suffer a similar fate. ✉

MARY WELLS is the Dean of Engineering at the University of Waterloo.



Photo courtesy of QUOI Media

▲ Mary Wells.

Source: Quoi Media



Photo courtesy of Western Front

An international musical ecosystem: Rani Jambak and Yes No Wave serve up boundary-pushing Indonesian music

by DREW STEWART

Vancouver's Western Front will be hosting Rani Jambak, a rising star in the Indonesian experimental electronic music scene, as part of a broader showcase from Indonesian label Yes No Wave from Oct. 18-19. This show marks Jambak's first major international tour.

Jambak, a composer and performer focused on the world of electronic music, has played with a variety of other genres. She is also one of a select few Indonesian women in the world of electronic music who have gotten the opportunity to tour at this level. She sees this show as a way for her to help represent women in electronic music and promote their work as well as her own on an international level.

"I'm so emotional" says Jambak, "because I get to bring the spirit of Indonesian women and bring some of their music to Canada. So yeah, it's a big thing for me, very big. And I'm really happy that Canada is part of the next big step in my career."

"I'm nervous, and honored. Not many Indonesian artists, especially women, get this kind of chance," says Jambak.

Indonesia's diverse electronic music scene

The "chance" Jambak referred to is the Yes No Wave tour making its way across Canada this

month. Based in the Javanese cultural hub Yogyakarta, Yes No Wave Music is a non-profit online record label from Indonesia which helps artists make their work freely available for use and consumption in the international community. Its style is based on the idea that "art can be a tool for social movement" according to the show's curator Aki Onda.



Photo by Ori Semelko

▲ Rani Jambak.

The tour showcases a variety of the label's talent chosen to reflect the wide range of practices used by the artists they work with. In addition to Jambak,

these include the punk duo Gabber Modus Operandi, as well as Woto Wibowo (Wok The Rock), founder of Yes No Wave.

Jambak became involved with Yes No Wave in 2019 and was immediately interested in working with the label on projects going forward. "It was really interesting to me because they bring, or help bring diversity to the electronic scene in Indonesia," says Jambak. "I think it is also part of the effort of Yes No Wave to celebrate the diversity of music itself... It's really interesting how they develop not only in Indonesia, but I think maybe Yes No Wave is more popular outside of Indonesia than in Indonesia itself."

For Jambak, this musical diversity also extends to the influences, styles, and eras that Yes No Wave enables its artists to pull from.

"What I really love about this now is they're not only focusing on the experimental or the electronic music scenes, but also how local music or traditional music influenced that style. That's why I really love doing work with them," says Jambak.

Now that she's joined the tour, she hopes the shows help facilitate further sharing between Canadian and Indonesian musicians, as well as bring more attention to Yes No Wave and its values.

"I feel like maybe we can learn from each other... not only how we present our music, but also behind our music. We bring our

background and traditional influence with us," says Jambak.

"I feel like we can learn from each other, and also how music, experimental music, developed in Vancouver and Canada in general," says Jambak. "What is experimental for you and what is experimental for us? Maybe we can experiment from both sides. So yeah, I'm really looking forward to meeting other artists in Canada." ✍️

For more info on the event, visit www.westernfront.ca

Witches, Bitches, and Canny Women

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Lynne Taylor Fahnestalk and Melissa Mary Duncan

November 14 - December 2, 2023



Opening Reception: November 18 - 1:00 - 4:00

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Te Tangi a te Tūi

Theatre and cirque combine to re-create a forgotten birdsong

by RAXANA SUN

***Te Tangi a te Tūi* (The Song of the Tūi) offers a unique live performance that blends Māori culture with the artistry of cirque theatre, all conveyed in te reo Māori, the Māori language. Presented by The Cultch and Urban Ink, it will run from Oct. 19 to 29 at the York Theatre.**

"I heard a story as a teenager that no one alive or to live will know: the original song of the Tūi bird here in New Zealand," says Tainui Tukiwaho, lead director, creator, and performer in *Te Tangi a te Tūi*. "This story has actually sat with me for over 20 years now."

"That idea moved me when I was 17 and has sat with me since then," says Tukiwaho.

Sounds of the Bird

Te Tangi a te Tūi takes its audience on a journey into the heart of Aotearoa, the ancestral land of the Māori people. The show spins a fantastical allegorical tale that explores the loss of te reo Māori and its reclamation through the captivating medium of cirque theatre. The multigenerational narrative is carried along with dance and high-flying acrobatics, allowing the audience to connect, or reconnect, with the ngāhere, the sacred forest of Aotearoa.

Tukiwaho and the other lead creators of the show were captivated by the concept of the "original song" of the Tūi, a songbird indigenous to Aotearoa. As a mimic bird, the Tūi's call has evolved over time, shaped by the ever-changing world around it.

Tukiwaho says that a key feature of performance itself is, in a way, bringing the Tūi to life through music.

"We are enjoying playing with indigenous instruments in the show because they are designed to mimic the very world that this show is hoping to bring to the stage in Vancouver," says Tukiwaho.

Through sound, acrobatics, and dance, the creative team has crafted a performance that aims to serve as a powerful narrative piece, using theatre and circus artistry to accentuate the central theme of transformation and adaptation.

Once, the Tūi would absorb the world's soundscape and respond in kind. But today its tune has faded into a faint echo. While the bird itself is not under threat, climate change, biodiversity loss, and the enduring effects of colonization are all represented through the fading call of the Tūi.

Amidst these challenges, hope prevails. The performance is a story of reclamation, drawing from the writer's own



▲ *Te Tangi a te Tūi* amplifies the voice of an Aotearoa songbird through cirque and theatre.

whānau heritage passed down through generations.

Whānau: a connection of family

Tukiwaho is well acquainted with Whānau, a Maori concept

deeply rooted in familial and communal bonds. He has a history of connecting and incorporating whānau as a theme in his storytelling.

In early 2023, Tukiwaho directed *Hemo is Home*, a play

that was inspired by his blended whānau, including his five children, and notably starred his 10-year-old son, Te Rongopai Curreen Tukiwaho.

Tukiwaho says he's excited about *Te Tangi a te Tūi* since now he'll be touring with his two sons with whom he can share this enriching moment of cultural growth.

But, whānau also goes beyond blood relations. Tukiwaho emphasises that his partnership with The Dust Palace, a renowned New Zealand-based circus and theatre company, is a privilege built on a longstanding friendship and connection.

"The oldest friendship I have in this world is with Eve Gordan, the artistic director of The Dust Palace. It is natural and exciting for us to partner on this show and explore our expertise as artists to create this exciting and novel performance" says Tukiwaho.

Together, they have encapsulated the poignant narrative of love and loss between Māori, Patupairehe (fairy folk), and the natural world in the face of colonial impact. For Tukiwaho, it's the ties that are often formed through shared experiences and deep connections that can transcend blood ties.

"That's when life gets exciting," says Tukiwaho.

For more information about *Te Tangi a te Tūi*, visit www.thecultch.com



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BCStats

October 17–31, 2023

Cultural Calendar

by SIMON YEE
CONTRIBUTING EDITOR

As autumn leaves paint the city with a rich tapestry of fall colours, there's no shortage of excitement to be found in the bustling streets. And as Halloween approaches, the fun reaches a whole new level, with costume parties, haunted houses and spooky parades turning the city into a playground of imagination and thrill. So whether you're dancing to the rhythm of live music, savouring international cuisine at a cultural fest or simply enjoying the eerie delights of Halloween, the city's events and festivals provide an endless source of entertainment and connection for all who choose to partake.

The Haunted Sea

Oct. 2–Nov. 5
www.gulfofgeorgiacannery.org/events/haunted-sea

Discover what lies beneath the waves in the Haunted Sea! Visit the seasonally spooky installation inside the Gulf of Georgia Cannery National Historic Site happening now until Nov. 5. Our coastal waters are full of life – but they are being haunted by plastic pollution. Explore the ocean's depths and encounter colourful creatures made of upcycled materials to learn what we can do to help. Suitable for families and children. Check out the Cannery's website for more information.

How the Humanities First Cracked the Nazi Code

Oct. 17, 6 p.m.
<http://events.sfu.ca/event/35051-how-the-humanities-first-cracked-the-nazi-code>

The Englishman Alan Turing's use of computer-aided mathematics to break the Nazis' World War II cypher has become famous. But decades earlier Dr. Winthrop Bell, a Canadian philosopher, historian and MI6 spy, was the first to crack the Nazi code. His death-defying adventures in revolutionary 1919 Berlin were long kept top-secret, and his story has remained unknown. Finally his declassified papers reveal how he used the humanities to save humanity. SFU will host author and philosophy professor Jason Bell who will discuss Bell's story.

Haunted Village: Legends, Tales and Other Stories

Oct. 19–29, 5–9 p.m.
www.burnabyvillagemuseum.ca

Explore the Burnaby Village Museum as stories are lifted from their storybook pages and transformed into visual displays throughout the 10-acre open air site. From the Chinese legend of "The Monkey King" to the German fairy tale of "Snow White", experience different cultural stories as they come to life. Hear the Indigenous stories of "How Raven Stole the Moon" and "The Wild Woman of the Woods". Delight in spectacular performances by the Vancouver Circus School and dance the night away at the bandstand dance parties; there is fun for everyone! Wear your costumes and get into the Halloween spir-



▲ Whether it's new events at old haunts... or haunted events... there's plenty to see and do in the second half of October.

it at Burnaby Village Museum's Haunted Village. For tickets and more information, check out the museum's website.

Sunshine Coast Art Crawl 2023

Oct. 20–22
www.coastculture.com/art-crawl

Over three days, the Sunshine Coast transforms into one large interactive art show. It is a celebration of displays, demonstrations and it provides an opportunity to meet the artists behind amazing creations. The 2023 Sunshine Coast Art Crawl has 188 venues and over 260 artists from Langdale to Earls Cove, the largest number yet. This includes 57 new venues with amazing new artists along with many returning favourites. The Crawl is a great time to gather your family and friends together to get a taste of what Coast Life is all about and discover some unique and sometimes very off the road locations. For more information, check the Crawl's website out.

Massey Presents: Oktopus

Oct. 21, 7:30 p.m.
www.masseytheatre.com

Awarded numerous awards (JUNO, CFMA...), Oktopus is a major presence on the Canadian world music scene, with over 250 performances to its credit at home and abroad. The group is primarily devoted to klezmer distinguished by a novel approach that incorporates various components of the classical and Québécois repertoire, with some jazz and Balkan accents. The eight virtuoso musicians offer festive, high-energy performances, at once melancholic and profound, sprinkled with humour and spiced with narrative, in which original compositions and finely crafted arrangements combine with improvisation. Please visit the Massey Theatre website for tickets and more information.

Mozart: The Magic Flute

Oct. 21–29
www.vancouveropera.ca

A fairytale within a fairytale, this playful and stylized production of The Magic Flute begins at a garden party in 1791...where a performance of Magic Flute is being staged! It's instant magical immersion for audiences, and the start of a wild journey of high drama and whimsical delight. Armed with an enchanted instrument, Tamino rescues the kidnapped Princess Pamina, and the pair face trials, tribulations and the wrath of Pamina's mother, the vengeful Queen of

the Night. But like any great fairytale – and this is among the greatest – light triumphs over darkness, and the young pair chart a path towards wisdom, truth and love. Be transported to a storybook world of fantastical creatures, delightfully imaginative costumes, starry skies and garden mazes, and some of Mozart's most sublime, soul-stirring music.

20th Annual Downtown Eastside Heart of the City Festival

Oct. 25–Nov. 5
www.heartofthecityfestival.com

For twenty years, the Heart of the City Festival has been grounded in the Downtown Eastside and focused on listen-

ing and learning from the cultural practices of the community. The Festival works with, for and about the Downtown Eastside community to carry forward our community's stories, ancestral memory, cultural traditions, lived experiences and artistic processes to illuminate pathways of resistance and resilience. Guided by the theme Grounded in Community, Carrying it Forward, the 2023 Festival will feature 100+ events and showcase 40+ local venues over 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 walks and more.

Towards Home: An Evening of Song

Oct. 27, 7:30 p.m.
www.cityoperavancouver.com

For each of us, home is a notion we cherish. In a physical sense and probably even more so in an emotional one, it carries layers of meaning. Internationally acclaimed Canadian opera stars Simone Osborne and Gordon Bintner join City Opera Vancouver's new Artistic Director Gordon Gerrard for Towards Home, an evening of song. The program will include lesser-known treasures by Schubert, Finzi, Viardot and some of the new generation of Canada's great composers for the voice. Check out the City Opera Vancouver's website for more information.

Troika

Oct. 28–Nov. 12
www.williambdavis.com/troika

Actor William B. Davis will be directing and acting in Troika, an evening of three irresistible short farces by Russian playwright Anton Chekhov: The Proposal, On the Harmful Effects of Tobacco and The Bear. The play will be on stage from Oct 28 to Nov 12 at the Jericho Arts Centre in Vancouver. For tickets, cast and more information, please check out the website.

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