

OLD A REFUGEE LOVE STORY STOCK

CREATED BY HANNAH MOSCOVITCH
BEN CAPLAN & CHRISTIAN BARRY

A 2B THEATRE COMPANY PRODUCTION

ALBERTA THEATRE PROJECTS

FEB 5 - 16, 2020

BEN CAPLAN PHOTOGRAPHED BY STOO METZ

STUDENT MATINEE EDUCATOR RESOURCES



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OLD STOCK: A REFUGEE LOVE STORY

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A 2B THEATRE COMPANY PRODUCTION

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Old Stock Study Guide written by 2b Theatre Company and Alberta Theatre Projects.

YOUTH ENGAGEMENT AT ALBERTA THEATRE PROJECTS



YOUth Belong at ATP!

Our Youth Engagement programs aim to deepen the theatre experience for young audiences and emerging artists through our plays, varied practical learning opportunities, and professional mentorship. These programs foster community, engage the inquisitive mind, and bring young audiences and artists together in an exchange around our work.

FREE PROGRAMS

Our free programs bring the excitement of live theatre, professional artists and the youth of Calgary together. These programs are stand-alone but can also be paired together with our Student Matinees to provide a totally immersive experience in live theatre.

The following Youth Engagement Programs are provided by Alberta Theatre Projects **FREE** of charge to youth, students, emerging artists, youth groups, educational institutes and organizations.

Conversations with Artists

Capture your students' imaginations through an in-classroom conversation with an ATP Season Artist about the artistry and skills that go into making live theatre.*

**Visits are based on the availability of artists involved in our productions and are subject to change due to illness or show requirements.*

[Conversations with Artists – Request Form](#)

Backstage Tours

Discover backstage secrets with an educational and interactive, behind-the-scenes tour of the Martha Cohen Theatre. Learn how math, science, language, technology and art are brought together to create new works of theatre in our scenic carpentry shop, costume shop, fly gallery, lighting grid and on stage.* *Tours are open to all ages and abilities.*

[ATP Backstage Tour Request Form Fillable](#)

For More Information about all of our Youth Engagement Programs Contact:

TALORE PETERSON TPETETRSON@ATPLIVE.COM

Artistic Associate Community & Youth Engagement

WWW.ALBERTATHEATREPROJECTS.COM

ABOUT

OLD STOCK: A REFUGEE LOVE STORY

CREATED BY HANNAH MOSCOVITCH, BEN CAPLAN & CHRISTIAN BARRY

STUDENT MATINEE FEBRUARY 12, 2020 | 11:30 AM

Grade Recommendation: 8+ Please note that the production does include some swearing plus language describing violent acts and that of a sexual nature.

Running Time: Approximately 80 minutes, with no intermission. Following the show there will be a 15 min Q&A with the cast. . **Bus Pickup: 1:10PM**

PRODUCTION CREDITS

Playwright- **Hannah Moscovitch**

Director-**Christian Barry**

Songs by- **Ben Caplan & Christian Barry***

**Except for Traveler's Curse by Geoff Berner & The Happy People by Danny Rubenstein*

***Additional Music Composed by Graham Scott*

Ben Caplan- The Wanderer

Shaina Silver-Baird-Chaya, Violin

Eric Da Costa- Chaim, Woodwinds

Graham Scott- Keyboard and Accordion

Jeff Kingsbury- Drum set

Stage and Production Manager- **Louisa Adamson**

Tech Manager, Sound Engineer & Operator- **Rory Howson**

Music Director- **Graham Scott**

Tour Producer- **Rebecca Desmarais**

Rehearsal Stage Manager- **Christine Oakey**

Rehearsal Production Assistant- **Patricia Vinluan**

Set Design- **Louisa Adamson & Christian Barry**

Lighting Design- **Louisa Adamson & Christian Barry**

Sound Design- **Jordan Palmer, Graham Scott,**

Christian Barry, & Ben Caplan

Costume Design- **Carly Beamish**

Assistant Director- **Laura Vingoe-Cram**

Voice and Speech Coach- **Susan Stackhouse**

SONGS

Traveller's Curse

**written by Geoff Berner*

You've Arrived

Truth Doesn't Live in a Book

The Happy People

**written by Danny Rubenstein*

Minimum Intervals

Plough the Shit

Now is the Quiet

Fledgling

What Love Can Heartbreak Allow

songs written by Ben Caplan & Christian Barry except where indicated

Thanks to The Citadel Theatre and the Theatre Arts Residency program at Banff Centre for their contributions to the development of Old Stock, and to our co-production partners at the National Arts Centre. This work premiered in 2017 in Halifax, Nova Scotia, Canada, at the Waiting Room.

THE COMPANY: 2B THEATRE COMPANY (HALIFAX, NOVA SCOTIA)



2b Theatre Company has been making theatre together since 1999. As artists, they create works that explore the world around them, and their experience of what it means to be. Their work can be seen as a series of dialogues: with the subject matter with the art-form, with the audience, and with themselves. The projects they choose have substance and ideas that are important to the way we as people see and experience ourselves, and our place in the universe. They believe that at the core of the theatrical event is a unique and particular interaction between audience and performance. 2b audiences can expect unique and insightful interactions with stories woven from the fabric of their daily lives. Their themes range from economics to neuroscience to death and the immortal soul, all in the service of exploring life.

2b theatre company is an award-winning international touring theatre company celebrating its 18th season. Their work has been presented work to over 50,000 audience members across five continents, 12 countries, and 50 cities, from Halifax (Nova Scotia) to Hanover, Edmonton to Edinburgh, Toronto to Tasmania, and Memphis to Mumbai. We have won awards and accolades the world over.

PLAYWRIGHT'S NOTES



The text in this project is the story of my paternal family. When there have been gaps in my knowledge of actual events, I have taken artistic liberties. For instance, I do not know the full story of how my great-grandfather Chaim Moscovitch's family died in Romania. And because I have often been working from incomplete information, I have discovered over the course of this project that I have parts of my family's history wrong. In two instances, I decided to leave my inaccuracies in the text. I originally thought that Chaya was older than Chaim; I later found out from a census that they were in fact the same age. And I believed that Sam Moscovitch, my grandfather, was the oldest child in the family. He was in fact the second child: his sister Mary (Michal) Moscovitch was the firstborn. -Hannah Moscovitch

SETTING

The play is inspired by the true stories of two Jewish Romanian refugees arrival to Halifax in 1908, fleeing pogroms in Romania. The couple first encounter each other in the medical inspection line at Halifax's Pier 2 immigration shed.

STYLE

Old Stock: A Refugee Love Story is a humorously dark folktale woven together with a high-energy concert. It is a Klezmer-folk music-theatre hybrid starring genre-bending sensation Ben Caplan.

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EDUCATOR RESOURCES

SYNOPSIS

In 1908, two young Jewish refugees from Romania, Chaya and Chaim, meet in the crowded harbour building of Halifax on their way to Canada. They were both exiled from home due to the Pogroms, in which Jewish ghettos and settlements were purged by irate locals during the early 20th century in Eastern Europe.

Guided by The Wanderer, we explore their story. Chaim is haunted by the Pogrom in which his family was butchered and Chaya by the husband and infant who did not survive the perilous journey to Canada. And each are unsettled by "Old Stock" Canadians who resent being swamped by these ragged arrivals.

Old Stock: A Refugee Love Story is a humorously dark folktale woven together with a high-energy concert. It's a Klezmer-folk music-theatre hybrid starring genre-bending sensation Ben Caplan. It's about how to love after being broken by the horrors of war. It's about refugees who get out before it's too late, and those who get out after it's too late.

CHARACTERS

THE WANDERER – Charismatic and enthusiastic, The Wanderer guides the audience through the story of our two protagonists while encouraging the audience to question and reflect on their experience.

CHAIM – Young and optimistic, Chaim is excited to build a new life in Canada after his former life was shattered.

CHAYA – Gloomy and discontented with her exile, Chaya wishes nothing but to return to Romania with her family and continue her life back home.



INSPIRATION, IDEAS & PEOPLE BEHIND THE SHOW**INTERVIEW – HANNAH MOSCOVITCH, PLAYWRIGHT**

'A Refugee Love Story':

How Hannah Moscovitch's new play honours her great-grandparents

'When you're surrounded by trauma for so long, you have to find a way to laugh at it'

By Chris Dupuis, CBC Arts, May 8 2017



Most playwrights begin their careers telling autobiographical stories. Hannah Moscovitch is not most playwrights. Up until this point, the Ottawa-born theatrical wunderkind has dedicated her craft to subjects foreign to her own experience. Her 2006 breakout *The Russian Play* was a love story set in a Siberian gulag; 2007's Governor General's Award-nominated *East of Berlin*, centred on the son of a Nazi war criminal; 2013's *This Is War* depicted the lives of Canadian soldiers in Afghanistan.

"My work has almost always been consciously anti-autobiographical," Moscovitch says from Halifax (Nova Scotia), where she's lived since 2013. **"I intentionally write about things I don't know anything about. I've never really thought my own stories were that interesting, and so I haven't been compelled to tell them – until now."**

With 14 plays under her belt, a shelf full of awards and commissions from companies across North America in development, Moscovitch is doing a

creative 180 with her latest work. *Old Stock: A Refugee Love Story* tells the real life tale of her paternal great grandparents, Chiam and Chaya Moscovitch, who arrived in Canada in 1908, fleeing pogroms in Romania – large-scale massacres of Jews that were becoming increasingly frequent.

It's probably counterintuitive, but to deal with more personal material, I think I needed the confidence of middle-age," she says. **"Most artists start with what they know. But I always wanted a mask to be able to see the work from the outside so I could understand its impact on the audience. A show like this feels riskier, because it's a lot harder to see it objectively."**

Old Stock was catalyzed in 2015. Moscovitch and her husband – director Christian Barry, who helms the production – had just welcomed their son Elijah that summer, and the usual flurry of family visits ensued.

In September, her Aunt Enid arrived in Halifax (Nova Scotia) with a dual purpose: she wanted to see Elijah, but she also intended to visit the Canadian Museum of Immigration at **Pier 21**, a detailed archive of the 3.7 million immigrants who passed through Halifax (Nova Scotia) from 1895 to 1971. The goal was to learn more about their family's arrival in Canada – a subject that had, until then, proven elusive.

"People who come from wealthy, aristocratic backgrounds often maintain really detailed genealogies because they think of their history with pride," Moscovitch says. **"But it's kind of a trademark of poor families that they don't know anything about their past. The story is usually just something about how they were fleeing terrible conditions**

or violence, but everything else tends to be wilfully forgotten."

What they'd expected to be a one hour excursion expanded to fill an entire day, with Moscovitch rocking her son in his stroller to keep him docile and stealing away to breastfeed while the staff pored over records. The visit to the museum was driven by personal curiosity, not the thought of researching a play – but as her family's history poured out, she began to think there might be a story worth telling.

Of course, the tale of refugees fleeing genocide, hoping a new country would welcome them, also had contemporary political resonance. The fallout from the Syrian civil war was gaining international attention at the same time that Canadians were preparing for a federal election. Then-Prime Minister **Stephen Harper** was ginning up enthusiasm among his base with dog-whistling like his "barbaric cultural practices" tip line – the show's title comes from his infamous quip about "old-stock Canadians" during an anti-refugee riff at a 2015 leaders' debate.

But the urgency to write the play was really crystallized by one of the most famous photographs of the last decade: the image of three year old **Alan Kurdi**, whose lifeless body washed up on a beach in Turkey after his family tried to escape Syria in a tiny rubber raft.

"I remember it so clearly because Elijah was two months old and we'd taken him to be vaccinated," Moscovitch says. **"He started to cry after he got the shot and Christian and I just held him together and started to sob. Before I had a kid, children were largely symbolic to me."**

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EDUCATOR RESOURCES

INTERVIEW – CHRISTIAN BARRY, CO-ARTISTIC DIRECTOR OF 2B THEATRE & DIRECTOR OF OLD STOCK: A REFUGEE LOVE STORY & HANNAH MOSCOVITCH, PLAYWRIGHT

Old Stock's dark relevance
Theatre's dark and humorous folktale
about xenophobia has a striking
relevance to today's headlines.

By Michael Lake –THE COAST May 4 2017



In 2015, **Stephen Harper** was much
derided for using the term "old stock"
during a federal leaders' debate
to describe a group of Canadians.

"It was a moment that jolted me,"
says Christian Barry, co-artistic director
of 2b Theatre and director of their
upcoming play *Old Stock: A
Refugee Love Story*

Written by Hannah Moscovitch, the play
stars musician Ben Caplan as an
MC telling the true story of Moscovitch's
great-grandparents, both Romanian Jews
who immigrated to Canada in 1908. In
addition to Caplan, a cast of actors and
musicians will populate the stage to
bring the tale to life.

For several years, Barry and Caplan
wanted to create a show together and
began the process by building songs.

"I'm a fan of his work," says Barry,
"and I wanted to work with Ben, but the
seed of the idea was in talking about
what was going on in the world."

As the show was being developed, the
Syrian civil war was gaining media
attention, and both Barry and
Moscovitch point to this as a pivotal
event in reinforcing the kind of story
that felt important to tell.

"The play shows xenophobia 100 years
ago and though it's slightly less
veiled today, boy, the headlines
look familiar," says Barry.

"It's gained a dark relevance over the
time that we've worked on it,"
says Moscovitch. With the Syrian
conflict continuing to decimate a nation,
and Trump trying to turn his racism into
policy, the plight of refugees is far from
a story of the past.

"I take my lead from a hero of mine,
Primo Levi, who survived the
Holocaust," says Moscovitch. "He talks
about history as identity, and that you
cannot know yourself without knowing
your history. And genocide is an

attempt to wipe out history. We know
that from residential schools in Canada,
and Jews know that from the
Holocaust. In telling this story of
Canada, we are speaking about
identity, which feels very relevant."

In doing research on her great-
grandparents, Moscovitch discovered that
they had landed in Halifax (Nova Scotia)
when they came to Canada. "My great-
grandparents met at Pier 21 for the first
time. I'd gone there to see if they had
any information and they told me they
were here. It made me cry. I had no
idea."

Despite its serious subject
matter, audiences can still expect the
joy and exuberance that is typical of a
Ben Caplan show.

"There is joy," says Moscovitch. "It's very
true of my work that I
thematically choose dark subjects and
then I address them tonally with a lot
of humour and sexuality and joy. And
that's very Jewish of me to do that."

After a long pause, Moscovitch adds:
"It's about loving for a second time. It's
about looking into the eyes of god. It's
about the experience of your home
becoming an apocalypse. And I think
there are a lot of fucking good
songs by Ben Caplan."



Q&AS TO THE CAST AND CREATIVE TEAM FOR OLD STOCK:

Source: 2b Theatre

How would you describe the show to a stranger?

It's a music-theatre hybrid show that tells the true story of two Romanian Jews fleeing the pogroms of Eastern Europe, looking for safe harbour in Canada in 1908. It's also a show about the modern day international refugee crisis as viewed through the lens of a refugee story from 100 years ago.

How will your show make someone feel?

The show is a smorgasbord of emotions - the music is joyful, the horrors of war and persecution are painful, the beauty of childbirth and family coming together is transcendent. This is a show about life with great music. Ultimately, this show is about a triumph of the human spirit and will make people feel hopeful.

What will it challenge?

This show challenges people's notions of what a refugee looks like. It's about opening hearts, minds, and maybe borders.

How much research did you do into the historical situation, particularly in Romania? How did this impact your creative decision making?

Both musically, and historically, Romania was very present for us throughout. The sheer brutality of the pogroms is staggering (just as is the crushing brutality of the war in Syria today). When there are dark spots in the true history of Chaim and Chaya, we relied on research to fill in the blanks. If we didn't know exactly what happened in Brasov, the research of the violence in the region gave us an opportunity to flesh out the story with both chilling, and truthful details.

The piece is inspired by a true story, how did you balance handling the factual truths with your creative interpretation?

The best way to tell a universal story is always to be specific. As much as possible, we held true to the facts of Chaim and Chaya's life. However, there were a few instances where we incorporated elements from our research into their lives. Mostly, it was in the moments where we couldn't find a particular detail that we allowed our creative instincts to take over - for example - nobody could tell us exactly when or where they first met. We know it was possible that they met in the immigration line in Halifax. So we had to imagine how that first interaction would have gone. Our ultimate pursuit was to study the human story of these two people looking for love, peace, and safety. So we used the history and the facts as our spin, but the imagination filled out the body of the piece.

What is the role of love and family in your tale?

It's everything.

How did you create the music for the piece? Did the music inspire the story or the story inspire the music? What influences did you draw from?

We wrote some songs before we had found our story. Others came directly out of the need to tell a specific element of the story (for example, we wrote the lullaby to reveal the birth of their first child). Ben has been writing music with Jewish influences for years. This was a change for him to steep himself even deeper in those musical traditions.

How do you think this show appeals to modern audiences?

As much as it's about the past, it's actually about today's world. It's about the modern day international refugee crisis. This show puts a human face on the crisis. It goes deeper than the headlines and the statistics and shows some of what it means to be fleeing death in search of life.

Why do you think this show has been so successful to date?

The themes are urgent, the music is infectious, and the writing is precise and disarming. It appeals on many levels to many different tastes. It's a true story, and its great drama smashed together with great music.

Describe one of your favourite moments in the show

Truth Doesn't Live in a Book is the fourth musical number in the show. It's a toe tapper. The lyrics are tongue-in-cheek. It's an imaginary examination of the many things that may have been left out of the written bible. It includes bits of wisdom like "Try to drink at least eight cups of water every day," and "Measure twice, cut once." But the message behind the song, is a serious one of seeking to understand the intent of religious texts, and not accepting words as dogmatic truth without examining context and morality. As with the rest of the show, it's a very serious pursuit, wrapped in a pleasant package.



(Left to Right) Anthony Black, Colleen MacIsaac, Lousia Adamson, Karen Gross, Rebecca Desmarais, Christian Barry

HISTORICAL & POLITICAL CONTEXT

Source: 2b theatre

Pogrom

Pogrom is a Russian word meaning to wreak havoc and destroy violently. The word is most commonly used to reference brutal attacks on Jewish people between 1881-1921 in Russia and Eastern Europe. These mob attacks wiped out entire Jewish communities. As the pogroms became more frequent, millions of Jews were forced to leave their homes in search of safety. The Holocaust is often referred to as "The Last Pogrom".

To find out more about Pogroms:

<https://www.myjewishlearning.com/article/what-were-pogroms/>

<https://en.wikipedia.org/wiki/Pogrom>

Pier 2, Halifax NS

Pier 2 was operational as an immigration shed and the main entrance into Halifax, Nova Scotia before Pier 21 was built. Nearly 2.7 million individuals immigrated to Canada through Pier 2, the vast majority coming from Europe via the Atlantic Ocean.

History surrounding Pier 2 and potentially other piers in Halifax (Nova Scotia) is largely unknown, as records only date back to 1880. Earliest record comes from 4th edition of "Journal of Remarkable Occurrences from 1880-81," where it is noted that the "deep water terminus of the Intercolonial Railway at Halifax (Nova Scotia) NS is completed by Mr. James G Kennedy, contractor". In this same year Halifax (Nova Scotia) was officially declared by Ottawa to be a "port of entry", although it had been running an immigration office since 1865, under the Canada Immigration Act. In May 1895, a fire caused severe damage, believed to have been caused by arson. The wharf was rebuilt and from 1915 Pier 2 used as point of departure for troops heading overseas to fight in WWI and a hospital was put on the top floor to treat the sick and wounded. In 1917, disaster struck again, when the entire north end of Halifax was left in ruins from what would remain the greatest man-made explosion until the 1945 destruction of Hiroshima. In 1928 Pier 21 officially became the new port of entry to Canada.

https://pier21.ca/sites/default/files/uploads/files/First_75_Years/research_remembering_pier2.pdf

Pier 21, Halifax NS

Pier 21 was built as one of four adjoining waterfront sheds, the key transit areas of Halifax's South End Ocean Terminals.

Today one in five Canadians can trace their roots to Pier 21 as it was an entry point for more than a million people between 1928 and 1971.

The Canadian Museum of Immigration is based at Pier 21 for more information visit their website:

<https://pier21.ca/research/pier21/historic-pier-21>

Refugee Canada

By World War I, Canada's Jewish population was over 100,000. While Canada was a new home, many Jewish refugees were met with antisemitism and continued marginalization.

Over the next hundred years Canada would accept thousands of refugees escaping war and persecution from places such as Hungary, Chile, Uganda, Vietnam, and the former Yugoslavia.

Today, Canada is settling refugees from conflict zones including the Middle East and North Africa. Unfortunately, Islamophobia and xenophobic attitudes to refugees the world over makes the transition even more difficult for refugees from these areas.

CANADA: A HISTORY OF REFUGE

Source: <https://www.canada.ca/en/immigration-refugees-citizenship/services/refugees/canada-role/timeline.html>

A TIME LINE

1776: 3,000 Black Loyalists, among them freemen and slaves, fled the oppression of the American Revolution and came to Canada.

1781: Butler's Rangers, a military unit loyal to the Crown and based at Fort Niagara, settled some of the first Loyalist refugees from the United States in the Niagara peninsula, along the northern shores of Lake Erie and Lake Ontario.

1783: Sir Guy Carleton, Governor of the British Province of Quebec, and later to become Lord Dorchester, safely transported 35,000 Loyalist refugees from New York to Nova Scotia. Some settled in Quebec, and others in Kingston and Adolphustown in Ontario.

1789: Lord Dorchester, Governor-in-Chief of British North America, gave official recognition to the "First Loyalists" – those loyal to the Crown who fled the oppression of the American Revolution to settle in Nova Scotia and Quebec.

1793: Upper Canada became the first province in the British Empire to abolish slavery. In turn, over the course of the 19th century, thousands of black slaves escaped from the United States and came to Canada with the aid of the Underground Railroad, a Christian anti-slavery network.

Late 1700s: Scots Highlanders, refugees of the Highland Clearances during the modernization of Scotland, settled in Canada.

1830: Polish refugees fled to Canada to escape Russian oppression. The year 1858 marked the first significant mass migration of Poles escaping Prussian occupation in northern Poland.

1880-1914: Italians escaped the ravages of Italy's unification as farmers were driven off their land as a result of the new Italian state reforms.

1880-1914: Thousands of persecuted Jews, fleeing pogroms in the Pale of Settlement, sought refuge in Canada.

1891: The migration of 170,000 Ukrainians began, mainly to flee oppression from areas under Austro-Hungarian rule, marking the first wave of Ukrainians seeking refuge in Canada.

1920-1939: The second wave of Ukrainians fled from Communism, civil war and Soviet occupation.

1945-1952: The third wave of Ukrainians fled Communist rule.

1947-1952: 250,000 displaced persons (DPs) from Central and Eastern Europe came to Canada, victims of both National Socialism (Nazism) and Communism, and Soviet occupation.

1950s: Canada admitted Palestinian Arabs, driven from their homeland by the Israeli-Arab war of 1948.

1950s-1970s: A significant influx of Middle Eastern and North African Jews fled to Canada.

1951: The United Nations Convention Relating to the Status of Refugees was created.

1956: 37,000 Hungarians escaped Soviet tyranny and found refuge in Canada.

1960: Prime Minister John Diefenbaker, whose grandfather was a German refugee of the Napoleonic Wars, introduced Canada's first Bill of Rights.

1960s: Chinese refugees fled the Communist violence of the Cultural Revolution.

1968-1969: 11,000 Czech refugees fled the Soviet and Warsaw Pact Communist invasion.

1969: Canada signed the United Nations Convention Relating to the Status of Refugees, and its Protocol, agreeing not to return a person to their country of origin if that person had grounds to fear persecution.

1970s: 7,000 Chilean and other Latin American refugees were allowed to stay in Canada after the violent overthrow of Salvador Allende's government in 1973.

1970-1990: Deprived of political and religious freedom, 20,000 Soviet Jews settled in Canada.

1971: After decades of being denied adequate political representation in the central Pakistani government, thousands of Bengali Muslims came to Canada at the outbreak of the Bangladesh Liberation War.

1971-1972: Canada admitted some 228 Tibetans. These refugees, along with their fellow countrymen, were fleeing their homeland after China occupied it in 1959.

1972-1973: Following Idi Amin's expulsion of Ugandan Asians, 7,000 Ismaili Muslims fled and were brought to Canada.

1978: Coming into force of the Immigration Act of 1976, which recognized refugees as a distinct class of immigrants. These changes also allowed Canadian citizens to privately sponsor refugees.

1979: Iranian refugees fled Iran following the overthrow of the Shah and the imposition of an Islamic Fundamentalist regime.

1979 -1980: More than 60,000 Boat People found refuge in Canada after the Communist victory in the Vietnam War.

1980s: Khmer Cambodians, victims of the Communist regime and the aftershocks of Communist victory in the Vietnam War, fled to Canada.

1982: The Constitution of Canada was amended to entrench the Canadian Charter of Rights and Freedoms.

1985: Singh decision at the Supreme Court of Canada whereby rights under the Charter were extended to asylum seekers; led to the creation of the Immigration and Refugee Board of Canada (IRB).

1986: The United Nations awarded Canada the Nansen Medal for its outstanding humanitarian tradition of settling refugees.

1989: The Immigration and Refugee Board of Canada and new refugee determination system began work on January 1, 1989.

1990s: By the 1990s, asylum seekers came to Canada from all over the world, particularly Latin America, Eastern Europe and Africa.

1992: 5,000 Bosnian Muslims were admitted to Canada to escape the ethnic cleansing in the Yugoslav Civil War.

1999: Canada airlifted more than 5,000 Kosovars, most of whom were Muslim, to safety.

2002: Immigration and Refugee Protection Act came into force and set out main principles and features of the refugee protection program.

2004: The Safe Third Country Agreement between Canada and the United States is established for responsibility sharing in processing refugee claims from nationals of third countries.

2006: Canada resettled over 3,900 Karen refugees from refugee camps in Thailand.

2008: Canada began the process of resettling more than 5,000 Bhutanese refugees over five years.

2010: Refugees from more than 140 countries were either resettled or were granted asylum in Canada.

2011: Canada expands its refugee resettlement programs by 20% over three years.

2012: Significant reforms were made to the asylum determination system under the Balanced Refugee Reform Act (BRRA) and the Protecting Canada's Immigration System Act (PCISA), including implementing the Refugee Appeal Division at the Immigration and Refugee Board of Canada.

2015: Close to 6,600 Bhutanese refugees arrived in Canada. Canada completes a seven-year commitment and welcomes more than 23,000 Iraqi refugees. Canada commits to and begins resettling 25,000 Syrian refugees.

2016: Canada resettled a historical number of refugees, welcoming over 46,000 newcomers and completing its commitment to resettle 25,000 Syrian refugees by the end of February.

2017: Canada announces historical increases in multiyear resettled refugee admissions targets, as well as new commitments for resettling refugees from Africa and the Middle-East.

2018: Canada resettled more than 1,300 survivors of Daesh in 2017 and 2018.

OLD STOCK: A REFUGEE LOVE STORY

CREATED BY HANNAH MOSCOVITCH, BEN CAPLAN & CHRISTIAN BARRY

EDUCATOR RESOURCES

ALAN KURDI

Shocking images of drowned Syrian boy show tragic plight of refugees. Turkish media identified the boy as three-year-old Alan Kurdi and reported that his five-year-old brother had also met a similar death.

The Guardian

<https://www.theguardian.com/world/2015/sep/02/shocking-image-of-drowned-syrian-boy-shows-tragic-plight-of-refugees>

OLD STOCK – WHAT DOES THIS MEAN?

Stephen Harper – Former leader of the Conservative Party in Canada, used this term at a Globe Leaders debate in September 2015 stating that "new and existing and old-stock Canadians" agreed with his policy on refugee health care. His use of the term "old stock Canadians" in response to a question on support for reduced health coverage for refugees drew swift condemnation on social media, where many suggested the term has racist implications.

Stephen Harper has clarified his debate remarks, saying his 'old stock' comment referred to 'Canadians who have been the descendants of immigrants for one or more generations.'

The binary of "Old Stock Canadians" and new immigrants and refugees completely dismissed the existence of Indigenous peoples, African slaves etc. who have been in Canada for far longer

The Globe and Mail: <https://www.theglobeandmail.com/news/politics/harper-on-defensive-over-old-stock-comment-niqab-case/article26431318/>

CBC: <http://www.cbc.ca/news/politics/old-stock-canadians-stephen-harper-identity-politics-1.3234386>

The Star: <https://www.thestar.com/news/gta/2015/09/18/who-are-old-stock-canadians.html>

“THIS IS A PROCESS OF OTHERING. TO MARK THIS DIFFERENCE IS TO HAVE A VERY NARROW VIEW OF HISTORY” BEN CAPLAN



THEMES AND TOPICS

THEMES	
Expectations	War
Remembrance	Poverty
Sickness	Privilege
Optimism	Culture & Tradition
Perseverance	Religion
Moving on	Truth
Regret	Genocide
	Tolerance

POST SHOW DISCUSSION ACTIVITIES
Source: 2b theatre

Activity 1 - A Refugee Tragedy

This topic is sensitive and can make students feel discomfort or trigger emotions. Please prepare students and discuss the subject matter with great care. Emotional responses to difficult subject matter can be important for empathy and change, however, we do not wish to cause emotional harm to any one individual.

- Show the [photo](#) of Alan Kurdi. Invite students to share their feelings about what they see.
- In small groups, have students read two news articles about Alan Kurdi from two different countries: [Guardian](#), [Time](#), [Independent](#), [New York Times](#), [The Star](#)
- What are your initial thoughts and feelings about what you have read?
- What are the key points in the article?
- What is the tone of the article? Give reasons to support your argument.
- As a class discuss the impact of image for the show's creation as well as its impact on a global scale.
- How does *Old Stock: A Refugee Love Story* put a human face to the refugee crisis?

Life After Refuge

Remember that when people arrive in a new country, their journey is not over. What are some challenges that a person may continue to face on a daily basis?

- adjusting to a new life after having left everything behind
- being apart from family and loved ones
- finding work
- facing possible racism and discrimination
- Language barriers
- Cultural differences

If students have moments of discomfort or feel upset about the information that they will be encountering, it is okay to feel this way. Discomfort can indicate that someone's understanding of the world is being challenged or shifted and this can be difficult to accept. Encourage students to be curious and open when learning and processing new concepts.

Activity 2 - Would you open the door?

Unpack the meaning behind The Wanderer's story about the knock at the door. Why was this story included in the play? What impact did this story have on you? What did you think or feel during the telling of this story? Referring to both the literal and figurative meanings in this story, what would you do? Would you open the door?

Activity 3 -- A Love Story

What makes this play a love story? How is this love story different from what you often see? Use specific examples from the play to explain your responses.

