

THE **U**NIITER

VOLUME 79 // ISSUE 23 // MAR. 28
FREE.WEEKLY.

(Re)presenting fashion

LOCAL LGBT2SQIA+ PERSPECTIVES ON PERSONAL STYLE

DANCING WITH CONSENT P7

THE END OF INDEX P16

A NEW POLITICAL ERA P17

THE OFFICIAL NEWSPAPER OF THE UNIVERSITY OF WINNIPEG



**SPEAKER
SERIES**

The Uniter Speaker Series Presents:

Jeff Emtman

Creator and host of KCRW's Here Be Monsters

Sunday, March 31, 2019
West End Cultural Centre
586 Ellice Ave
Doors 1:15 p.m. // Lecture 2 p.m.

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uniter.ca/events

SUPPLIED PHOTO

“A cross between This American Life and The Twilight Zone.
Alternately spooky, humorous, intense and fascinating and
spellbindingly fun.”

- Digital Trends

* ON THE COVER

On the cover: Mahlet Cuff joins other folks in discussing how perceptions of gender and comfort fit into her own style. Read more on page 9.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

THE LAST CHAPTER

This is it, readers - the final chapter of this year's regularly scheduled *Uniter*. While next week's issue is technically the last, it's more of a special issue than our regular weeklies, and I'd classify it as a hefty epilogue.

That's not to dismiss or diminish this issue at all, though. While at this point of the year, it seems like being tired or run down is more the norm than the exception for most people I've been running into, we're still holding steady here and putting an excellent paper together for your perusal.

This week's cover story is one that's been in the works for quite a while, percolating and taking shape, and the strength of that lengthy contemplation shows.

Other pieces, too, have taken their time to come to fruition and are now ready to share with you in their final form. Some of this week's articles reveal the far-reaching effects of cultural shifts, while others call for more of these shifts, for a more representative and inclusive future.

This might be the last chapter of this year, but there's more to come. I hope you enjoy this week's collection of stories.

- Anastasia Chipelski

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Brenda Lee is a local Lindy Hop dancer, instructor and organizer. Read more about swing dance's relationship to gender and consent on page 7.

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Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 5:15 to 6:15 p.m. in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.

MOUSELAND PRESS 

ANNUAL GENERAL MEETING AGENDA

Wednesday, April 17, 2019 at 5 p.m.
University of Winnipeg at The Hive in Lockhart Hall

- | | | |
|---|---|---|
| 1. WELCOME AND INTRODUCTIONS | 5. BUSINESS MANAGER REPORT | 9. SPEAKER SERIES REPORT |
| 2. APPROVAL OF AGENDA | 6. APPROVAL OF 2017-18 AUDITED FINANCIAL STATEMENTS | 10. AMENDED BYLAWS |
| 3. APPROVAL OF PREVIOUS AGM MEETING'S MINUTES | 7. APPROVAL OF AUDITOR | 11. OTHER BUSINESS/ CLOSING ANNOUNCEMENTS |
| 4. MANAGING EDITOR REPORT | 8. APPROVAL OF 2019-20 BUDGET | 12. ADJOURNMENT |

All *Uniter* staff, contributors and past members are welcome to attend. If you have contributed to three or more issues of *The Uniter* during the 2018-19 school year, you are automatically a member of MouseLand Press Inc. and have voting rights at this meeting. Changes to the bylaws can also be made at this time.

Winnipeg Transit Master Plan

Winnipeg is growing and our transit system needs to grow too.

In the next 25 years, we expect Winnipeg to be home to nearly one million people. Now is the time to think ahead about what kind of transit system we want to help us connect people and communities around the city in a way that is sustainable and efficient.

The City of Winnipeg invites you to attend an open house to share your thoughts and help to shape our transit system for the future.

Date: Tuesday, April 9, 2019

Time: 3:30 p.m. – 6:30 p.m.

Location: South Winnipeg Community Centre – Waverley Site
1885 Chancellor Drive

Date: Thursday, April 11, 2019

Time: 4 p.m. – 8 p.m.

Location: Seven Oaks Arena
745 Kingsbury Ave.

Date: Wednesday, April 17, 2019

Time: 4 p.m. – 8 p.m.

Location: Centre Culturel Franco-Manitobain
340 Provencher Blvd.

*French language services will be available

Date: Wednesday, April 10, 2019

Time: 4 p.m. – 8 p.m.

Location: Transcona East End Community Centre
517 Pandora Ave. East

Date: Tuesday, April 16, 2019

Time: 4 p.m. – 8 p.m.

Location: Sturgeon Heights Community Centre
210 Rita St.

For inquiries or for those who require alternate formats or interpretation in order to participate, please contact transitmasterplan@winnipeg.ca

For more information, visit us online at:
winnipeg.ca/transitmasterplan

THE POLITICS OF DOOR STAFF AND DJs

Who gets to make queer party spaces?

DAVIS PLETT

 @UNKNOWINGCLOUD

ARTS AND CULTURE REPORTER

Who gets invited to the party and who doesn't isn't just a middle-school game. It's a dilemma facing today's queer community.

Uzoma Asagwara is the founder of QPOC, which organizes Ladies Night, a monthly dance party at Club 200 for Two-Spirit, queer, trans, Black, Indigenous, People of Colour, women and non-binary folks and allies. Asagwara says Ladies Night was inspired after local gay bar Gio's closed in 2013.

"There was no space dedicated to QTBIPOC / LGBTQ women and non-binary folks," she says. QPOC's Ladies Night "was inspired by a night that Gio's used to have ... It was a night dedicated to a demographic of people that we never really saw replicated once Gio's was closed."

Asagwara says queer party spaces can't exist without the people for whom they are being made intimately involved in the organizing process.

"When you have folks who are the identified demographic that the space is being created for, that often means that the needs

of the folks who the space is being created for are being considered," she says.

"When you have straight people, heteronormative people who own queer spaces, you have to wonder about how much thought and consideration and effort is being put into recognizing just how unique the population you're trying to serve can be. There are intricacies and important things to consider that if you're not a part of that community, if you're not someone who's had those experiences, you may not be aware of or you may unknowingly neglect."

These issues are hardly unique to Winnipeg. Sica Saccone founded Lavender, "a Toronto dance party for queer women and non-binary folks," last year.

"Lavender started because I was frustrated," she says.

"I moved to Toronto specifically because I had only lived in towns where there were little or no resources for (women and non-binary people), only to turn out that Church Street, our own village, didn't have anything for me either. This is supposed to be a village



ILLUSTRATION BY GABRIELLE FUNK

for everyone in our community, but only a very small fraction of us have a space to go to that's for us."

Siccone says that creating a genuinely welcoming, safer queer party space requires intersectional politics – an understanding that identity is never singular and neither are the unique needs and experiences that people bring with them.

"Intersectional politics matter for everyone's accessibility," she says.

"If we aren't striving to make a party accessible and safe to everyone we can in our community, who are we doing it for? Everyone involved in Lavender is committed to intersectional politics in their everyday lives from the door person to the DJ to the bar staff."

Like Lavender, Ladies Night deeply

considers who is helping make their party – and recognizes that the knowledge and experience required to make these spaces needs to be compensated.

"Our DJs, I would say, 90 per cent of the time are queer women or non-binary folks, predominantly Folks of Colour," Asagwara says.

"We take every opportunity that we possibly can to make sure that folks are compensated, whether that's door staff (or) DJs."

Who gets invited to the party begins with who gets to do the inviting.

Ladies Night would like to invite you to their '90s throwback dance party on April 6 at Club 200. Entry is \$5 before 11 p.m., and the event is 18+.

POETRY, ANIMATED

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ARTS BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Pet fair!

Do you have a pet that you want to spoil even more than you already do? The Mutts & Meows Pet Fair is chock full of resources to help you care for your current pet, or bring new ones into your life. The event will include rescues and shelters to help foster or adopt pets, as well as pet stores, vets, groomers and more. It starts at 11 a.m. on March 31 at Muttley's Canine Training (125 Adelaide St.).

Level 16 at Cinematheque

Filmmaker Danishka Esterhazy got her start at the Winnipeg Film Group, directing features like *Black Field* and *H & G*. Her newest is *Level 16*, a psychological thriller set in an all-girls boarding school. *Level 16* is having its Winnipeg premiere at Cinematheque and will play from March 28 to April 6. General admission is \$10 and \$8 for students.

BIPOC Improv

HeadQuarters Improv has been putting on "Your Local Improv Show," a regular series featuring performances by Winnipeg's emerging improvisational comedians. On April 4, they'll present "Your Local Improv Show #3: BIPOC Edition" performed entirely by Improvisers of Colour. The show starts at 8 p.m. at Wee Johnny's (177 McDermot Ave.), and admission is \$5.

School of Art student show at Platform

Platform Centre for Photographic and Digital Arts (in the Artspace building) is hosting a *cloak, a mirror, a net*, an exhibition of works by students from the University of Manitoba School of Art. The show "brings together diverse practices that have utilized photographic approaches to various ends." The reception is on March 29 at 7 p.m., and the show runs from March 27 to 30.

Acclaimed Swedish film *Border* finally comes to Winnipeg

The bizarre *Border* (*Gräns*) is a collaboration between screenwriter John Ajvide Lindqvist (*Let the Right One In*) and director Ali Abbasi (*Shelley*). The story of a Neanderthalic border patrol who uses her superhuman sense of smell to take down a child pornography ring, the film won Un Certain Regard at the 2018 Cannes Film Festival, while its makeup effects garnered an Oscar nomination. It runs from March 27 to April 7 at Cinematheque.

Pink Panda's *Pandamensional*

Winnipeg artist Pink Panda's pop culture-inspired graffiti-style art has popped up at Comic Con and other events around town. Pink Panda will have her first solo show, *Pandamensional*, which draws "inspiration from music and the energy of emotion and experience." For the uninitiated, that translates into the vivid colours and wild movement that are Pink Panda's signature. The show runs from March 29 to April 9 at cre8ery (125 Adelaide St.). The opening reception is on March 29 from 7 to 10 p.m.

CKUW TOP 30

March 18-24, 2019



TW = This Week // LW = Last Week // ! = Local content // * = Canadian Content

TW	LW	C	ARTIST	ALBUM	LABEL
1	4	!	The Electric Cows	Wheatfield Fuzz	Dub Ditch Picnic
2	6	!	Monday-Friday Idiots	Who Done What Now?	Self-Released
3	1	!	Sean Burns + Lost Country	A Night Of Country Music	Stringbreakin
4	5	*	Homeshake	Helium	Royal Mountain / Sinderlyn
5	12	!	Rock Lake	V	Eat 'Em Up
6	2	!	Housepanther & Wrecker	Homewrecker	Transistor 66
7	10	!	Living Hour	Softer Faces	Kanine
8	9	!	Tunic	Complexion	Self Sabotage
9	RE	*	Bill Bissett & Th Mandan Massacre	Awake In Th' Red Desert	Feeding Tube
10	8		Mark Masters Ensemble	Our Metier	Capri
11			Jean Nicolas Trottier's Acid Bunny	High School Fantasy	Bent River
12	13	!	Royal Canoe	Waver	Paper Bag
13	14	*	Sawchuk	New Arena	Transistor 66
14	7	*	Fucked Up	Dose Your Dreams	Merge
15	RE	*	The Meringues	The Meringues	mean gloss
16	3	!	Trampoline	Happy Crimes	Self-Released
17	24		The Brian Jonestown Massacre	The Brian Jonestown Massacre	A
18	25		Th' Losin Streaks	This Band Will Self-Destruct In T-Minus	Slovenly
19	26		Royal Trux	White Stuff	Fat Possum
20	23	*	Flying Horses	Reverie	Bonsound
21	22		Adrian Younge	Produced By Adrian Younge	Amazon
22	21	*	N0v3l	N0v3l	Flemish Eye
23	17	*	Joni Void	Mise En Abyme	Constellation
24	20		X	Los Angeles	Fat Possum
25	19		Body / Negative	Epoche	Dune Altar
26	16	*	Jazzlib	Easy Peazy Ep	Self-Released
27	18		Yann Tiersen	All	Mute
28	30		Idkhow	1981 Extended Play [Ep]	Fearless
29	NE	*	Didyoudie	Royal Unicorn	Self-Released
30	RE	*	Priors	New Pleasure	Slovenly



// EP

The Bloodshots Independent

'90s nostalgia is alive and well, judging by the latest outing of Selkirk grunge-revival quartet The Bloodshots.

It's been nearly six years since their debut record, and the band has taken that time to establish themselves as one of the most sought-after live bands in the province. The list of major acts they have opened for is long and impressive, playing in front of Canadian rock royalty like Finger Eleven, Moist, Jet Set Satellite, Three Days Grace, Econoline Crush, Danko Jones and on and on.

The band has absorbed a lot from their veteran peers and has created a collection of songs that would fit in perfectly on a Much Music playlist in 1998.

Three of the six songs were tracked by producer Steve Rizun in Toronto, who produced the first Bloodshots record. These songs feel like a continuation of what made the first album so good, but also showcase their growth as writers.

The song "Hot" breaks from the '90s motif to serve up a sleazy '80s rocker and is a highlight of the record. The other three songs are by prominent Manitoba producers Dale Penner, Shawn Dealy and John Paul Peters. Peters' track "Kill Me Tonight" has that slow-crawling intro guitar riff juxtaposed with a crunchy hook that



SUPPLIED PHOTO

would work as a single at any rock radio station in North America.

What makes The Bloodshots special isn't necessarily the notes they play, but how they play them. It's a band who is passionate, energetic and focused on putting on the best possible show every time they go out.

This record has everything you want to hear from them: grungy guitar licks, screaming vocals and a genuine sense of fun. Let's just hope fans don't have to wait six more years until *III*.

By Ryan Sorensen

CRIT PEG

US

THOMAS PASHKO



ARTS AND CULTURE EDITOR

Currently in wide release



Writer-director Jordan Peele's 2017 debut feature *Get Out* was a cultural bombshell on many levels. Previously known for television sketch comedy, Peele's move to horror auteur probably wasn't a bet many people were placing. Beyond becoming a massive hit, the film became an instant part of the broader lexicon and inspired conversations about race in America and beyond.

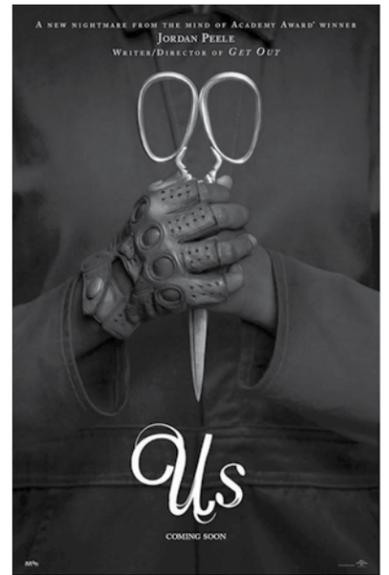
Peele's follow-up *Us* might not be the crowd-pleaser *Get Out* his predecessor was, but it's a major artistic step forward for a director who has gone from newcomer to sage with superhuman speed.

It's a film that, while perfectly able to coast on surface-level story and thrills, is also dense with symbolic mysteries and paranoid political knots. If *Get Out* was Peele's *Dr. Strangelove*, with its satirical heart on its sleeve, *Us* is his *The Shining*, sure to leave viewers puzzling over its subterranean secrets for years.

While it's virtually impossible to discuss the film's plot without spoilers, here are the bare bones: Adelaide (Lupita Nyong'o) vacations to the site of a childhood trauma with her husband (Winston Duke) and kids (Shahadi Wright Joseph and Evan Alex), where the family finds themselves victims of a home invasion perpetrated by people who seem to be their doppelgangers.

This is the setup for a pitch-perfect bit of narrative fishing by Peele, who baits the audience and reels them in slowly. With each revelation, he gives the viewer enough time to agonize over the "why" of it all, only to bring them a little closer to the answer and realize they were asking the wrong question.

All of this is done with expert balance of



tone and tension. Peele's understanding of his craft makes *Us* the rare horror film that's truly, existentially terrifying. It's easy to say "the air was heavy with tension," but there are moments in *Us* that weigh a thousand pounds. That's helped by composer Michael Abels, whose score works in tandem with Trevor Gates' sound editing to weave an aural web that's equal parts *Psycho* and cosmic, chaotic terror.

Nyong'o gives a dual performance that helps to further elevate the film. Adelaide's shyness, paranoia and maternal resolve are all expressed physically. It's not a silent performance, but she's the film's Joan of Arc. Her doppelganger is also a physical presence, whose movements exist in the Venn diagram overlap between a ballerina, a marionette and a spider.

Duke, who played a fierce but loveable badass in *Black Panther*, plays her oblivious dork of a husband with a goofiness that provides most of the movie's much-needed breaks in the tension.

Peele still has the political on his mind, though this time around, he's more interested in questions than statements. *Us* is, in one sense, holding a mirror up to a culture at a crossroads. It is concerned with oppression, revolution, violence, each feeding the other. It investigates the costs of material excess, or even modest comfort.

Even when that comfort is earned, does it still come at the expense of another? Peele doesn't want to resolve these questions. He asks them, leaves the room and lets them haunt his audience.

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POWER MOVES

Rethinking touch, gender and consent across the dance community

DAVIS PLETT

 @UNKNOWNINGCLOUD

ARTS AND CULTURE REPORTER

Dance is one of the few professional or recreational activities where it is socially acceptable for total strangers to touch each other. For several local dancers, examining what gender and consent mean in an intimate interaction has become a central part of their practice.

Brenda Lee is a local Lindy Hop dancer, instructor and organizer. She teaches and competes on a national level in swing dance. She says that swing dance has a complicated historical relationship to gender.

“Swing dancing is not immune to the gender norms that we experience in the rest of our lives,” Lee says.

“For a long time, within the swing dance scene, ‘leader’ was synonymous with ‘men,’ and ‘follower’ was synonymous with ‘women.’ Although many women lead, and many men follow in swing dancing, these dancers are not well represented in competitions, in media portrayals, in advertising and promotional materials.

“A frequently repeated mantra about gender in swing dancing is that same-gender partnerships is a newfangled phenomenon, but historical clips of same-gendered dance

pairings going back as far as the 1930s and 1940s disprove that generalization.”

In her teaching and organizing, Lee says she strives to join the growing movement within the swing-dance community to rethink what gender means for the art form.

“Many swing-dancing communities across the globe have complicated and challenged gender roles as it pertains to partnered social dancing by separating dance role (leader, follower, switch) from gender,” she says.

“I am passionate about promoting ‘ambi-dancing’ (also called ELEF - Everybody Leads Everybody Follows), which helps to promote greater understanding of the other dance roles and to de-link dance role from gender.”

Alexandra Winters is a dancer, teacher and choreographer who has worked extensively within Winnipeg’s contemporary dance scene. She has just completed the first phase of research on a new work that she’ll premiere this fall that examines what power can mean both within and outside the rehearsal hall.

“Thematically, I am interested in alternative representations of power,” she says.

“I think that our dominant view of power



Alexandra Winters is a contemporary dance teacher, choreographer and dancer.

is ‘power over,’ and I am curious about the other ways in which power is exchanged between individuals and within groups. (The dancers and I) consciously built a collaborative working environment based on clarity of communication, and I see those positive working relationships come through in the work itself.”

For Winters, consent in a choreographic context isn’t just about touch between two dancers.

“Asking people to do things with their physical bodies even without touching another person is something that I think requires ongoing consent, and I think dancers need to give themselves permission to say no if something makes them feel uncomfortable or unsafe,” she says.

Lee says that consent is fundamentally

about creating a space for creativity.

“Consent is vital in swing dancing, as it is foundational for trust. And trust is vital for shared expression and creativity, which is fundamental to the dances,” she says.

“In my classes, I explicitly teach how to ask for a dance, how to turn down a dance, how to accept a ‘no’ gracefully, and how to give feedback when a touch or connection is uncomfortable or painful.”

Winters agrees.

“When people are genuinely respected and have a sense of agency, they can do their best work. I really think it’s that simple,” she says.

“There is tremendous value in ... recognizing that everyone is the expert of their own experience.”

THE COLUMN

CRYSTAL CLEAR

Spinraza: A pricey hope

CRYSTAL RONDEAU

COLUMNIST

As of June 30, 2017, Health Canada approved the first-ever drug for treatment of spinal muscular atrophy (SMA), which is called Spinraza.

This is amazing news. However, this wonderful drug that’s meant for patients living with a horrible condition is completely unaffordable.

In previous articles, I explained the condition that I live with: SMA. It’s a progressive neuromuscular condition that causes major problems with walking, muscle strength, motor skills, breathing, swallowing and more.

There are four types of SMA with varying levels of severity. Depending on what type you have, SMA can be terminal and can shorten life expectancy and will definitely cause a profound and limiting disability.

Currently, Spinraza is funded in Manitoba for those with Type 1 SMA who are diagnosed before seven months of age. It’s funded in Canada for children with SMA Type 2, as long as they are under 12 years old,

which leaves all others unable to qualify for treatment coverage. Spinraza is funded in other countries, primarily the United States, for all types of SMA with few restrictions.

Spinraza is administered as an injection, through a procedure similar to an epidural. It’s injected into the spinal fluid and needs to be given at four specific intervals over a span of two months, and then it’s given every four months after that for maintenance.

SMA is fairly common for a rare disorder, affecting approximately 1 in 6,000 people. However, if the patient or patient’s family want treatment and access to a drug that has proven to improve a person’s quality of life and, in some cases, restore some abilities, it will cost \$750,000 the first year and \$375,000 every following year.

For this price, Spinraza may help patients improve their arm and leg strength, ability to swallow and overall endurance. Some children who are treated as soon as they’re diagnosed, typically under one year old, are actually walking.

The funding gap means many SMA patients will still decline in health and have to endure the progressive symptoms of this condition.

There are many petitions – including one



ILLUSTRATION BY GABRIELLE FUNK

on change.org – that people can sign to help fight these ridiculous restrictions and advocate for the cost to be covered. Any condition that has a treatment should be available universally, and no patient should have to sit by and endure a condition that can be treated.

Crystal Rondeau is a rock music and tattoo-loving young woman who lives with a physical disability and chronic illness. Her main goal in life is to break barriers and destroy the stigmas that come with being disabled and ill. She does this by speaking in schools, volunteering and being very open and uncensored about her life.

HUMAN RIGHTS SPRING/SUMMER COURSES 2019



Introduction to Global Citizenship HR/IDS 1200

(05/07/2019-06/13/2019 Tuesday, Thursday 01:00PM - 04:00PM)

In this course students trace the historical development of the idea of 'global citizenship' and interrogate the meanings, contentions and practices associated with this concept.

Framing of Social Justice and Human Rights HR 3650

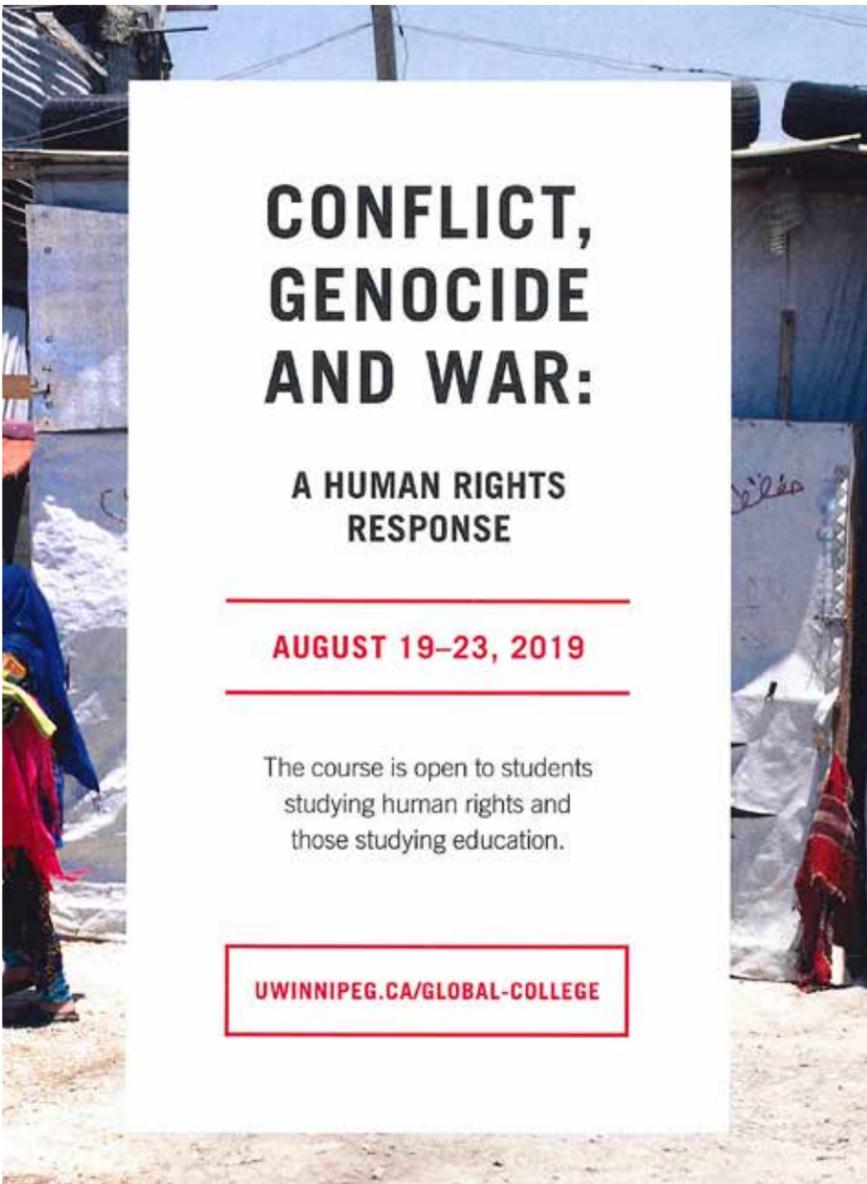
(07/30/2019-08/15/2019 Tuesday, Thursday 10:00AM - 03:00PM)

Through novels, films and academic texts this course looks at the role that culture and politics play in understanding social justice and social movements – both in how problems and solutions. This course will be taught by Dr. Shayna Plaut who has designed courses on human rights for journalists, artists, and other “producers of culture” in Canada, the United States, and in Europe.

History of Human Rights in Canada HR 2200

(05/07/2019-06/13/2019 Tuesday, Thursday 05:00PM - 08:00PM)

This course examines the history of human rights within the Canadian context including key federal, provincial and municipal legislation as well as critical human rights institutions. It also examines the evolution of human rights in Canada in relation to their international counterparts, and historical discrimination in Canada in areas such as immigration, employment and housing, internment of minority populations, gender, sexuality, anti-Semitism and treatment of Indigenous peoples.



**CONFLICT,
GENOCIDE
AND WAR:**

**A HUMAN RIGHTS
RESPONSE**

AUGUST 19–23, 2019

The course is open to students studying human rights and those studying education.

UWINNIPEG.CA/GLOBAL-COLLEGE

CONFLICT, GENOCIDE & WAR: A HUMAN RIGHTS RESPONSE

Over 65 million people are forcibly displaced around the world as a result of violence, conflict, persecution, and war. This course investigates modern day conflicts and the persecution of people on the basis of race, religion, ethnicity and nationality from both a human rights and an educational perspective.

Specifically, students will examine more closely the refugee experience and the effects that war has on children, youth and their families and how to support rebuilding and healing after war. Participants learn about the international context of conflict and the political, economic and personal effects and consequences of modern day wars.



Guest Lecturer: Dr. Lloyd Axworthy

Chair of the World Refugee Council and former Canadian Minister of Foreign Affairs, Past President of UWinnipeg



Course Instructor: Dr. Jan Stewart

Executive Director of Global College and Associate VP-Academic

FOR GENERAL INQUIRIES

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(Re)presenting fashion



Shop Take Care arranges clothing by colour, rather than gendering the items.

Local LGBT2SQIA+ perspectives on personal style

Fashion is bought. Style is what's made with it. Personal style choices and the act of choosing how to present ourselves is that of taking a mutable and intangible thing and visualizing it, making it palpable.

Developing that sense of personal style is a life-long endeavour. What you wore when you were 16 and really into *My Chemical Romance* might not hold up in 2019.

Or maybe it does?

"I've been through the weirdest phases," Mahlet Cuff says. "In high school, I went through an emo phase. I wore all black, and

my friends thought I was a weirdo. I used to wear creepers. I still have them, actually. I'm gonna have to bring those back. They're still cool."

For some LGBT2SQIA+ folks, the process of finding and feeling themselves in clothing is a feat. While clothing designers are taking gender-neutral aesthetics into consideration more and more, the price point and the sizing systems aren't considerate of either the budgets or varied body shapes within the greater transgender community.

"It's so weird, because you're in, like, four

different departments just trying to find a black T-shirt that fits and doesn't cut off mid-waist or cut off the circulation in your arm," Jude Hayes says. "And as far as retail spaces go, I think it's a lot to ask to completely ungender every retail space."

"There's a really interesting balance in regards to consumer culture and wokeness, and the marketability of wokeness. But there's this tiny intersection where you do get people who are genuinely trying to help and working their asses off to make a space that is comfortable."

COVER FEATURE CONTINUES | NEXT PAGE >>

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Jill Zdunich / Shop Take Care (she/her)

When Jill Zdunich opened Shop Take Care in Osborne Village in 2017, she was determined to create a space that operated outside of binary gender norms as much as possible. Zdunich thought that the best way to achieve this was to colour-code her inventory, regardless of the style or size.

"I wear a lot of men's clothing, and I'm always (told), 'Well, that's the men section' or 'Those are men's jeans' or 'That's a men's shirt.' Really? I can read, thank you for telling me, but I'm still going to purchase this," she says. "I will never, ever allow that kind of thing here."

"This is hopefully, like, one 800-square-foot piece of real estate in the world where you don't have to care or worry about that ... Clothing is a part of who we are. It's how we express ourselves, and I don't care how you express yourself. If I can help, great, that's why I'm here."

Giving back to the community is a priority for Shop Take Care. The store donates as much as 5,000 articles of clothing a month to local LGBTQ2SQIA+ organizations like Rainbow Resource Centre and Sunshine House, and proceeds from their semi-annual fill-a-bag sale are donated, too.

Mik Pereira (he/him) - "it's a feeling"

"I've always loved fashion, since I was a kid. I would try to make my own stuff and always wanted to have my own fashion line. It's just been a lifelong thing for me.

"For me now, it's more about how a piece of clothing fits rather than what's on the label. I always go for something that fits nice. Going from wearing chest binders under my clothes to being able to just wear a shirt was a big deal. I'll never forget the first time I put on a shirt I wanted to wear for so long, but it never looked right on me. I have two shirts that I put aside four years ago when I bought them. I thought to myself, 'One day, I'll wear this shirt, and it'll look the way I want it to look on me.' I put one of them on last night

to see where I was at, and I can almost wear it. I'm pretty stoked about that.

"If I'm suiting up, I like to do a mock neck. I love it. There's something about a mock neck with a suit instead of a dress shirt that feels so good. That's my thing. It makes me feel like a million bucks every time. If it's streetwear, I like something a little edgier but still thoughtfully put together.

"I wear whatever I want to wear in terms of how it's making me feel in that moment. I'm searching for the feeling, not necessarily the look. There are days when I'm getting ready and I'm changing my outfit a million times, because I can't find the feeling."

Mahlet Cuff (she/her) - "I'm starting to give less of a shit"

"I'm thinking about the ways in which I used strive to be white. I'd try to be in certain spaces and look like everyone else, especially white feminist spaces, especially around the time I started getting involved with social activism and hip white art and music spaces.

"I wore a lot of high-waisted pants and Doc Martens. When I got my first pair of Docs when I was 18, I was like, 'this is it.' I was definitely dressing in a way that I thought would make people accept me, in a way that said 'I'm one of you.' I was trying to fit into a mold.

"I've been trying to figure out if I actually enjoy these kinds of clothes, like, do I even like wearing them, or am I trying to be something I'm not? Am I being myself? I'm still trying to figure out how to

find my individuality within (those spaces) instead of striving to be something I'm not.

"Lately, I've been playing around more with the concept of masculinity. Tying my hair back, wearing more looser-fitting clothing, plus other things I think I was afraid of wearing in fear of being seen as unattractive. I'm starting to give less of a shit.

"Hair is something I've been struggling with my whole life. It's the first thing I think about when I'm getting ready, especially when my hair is natural ... I love my natural hair, but I also wanna shave it off. I want to be bald! Not like old-man bald, more like Frank Ocean bald, and then dye what's left on top pink."

Chelsea Howgate (she/her)

"I think I'd call my look 'lazy femme,' especially in winter, which is the worst season for fashion, at least in my opinion.

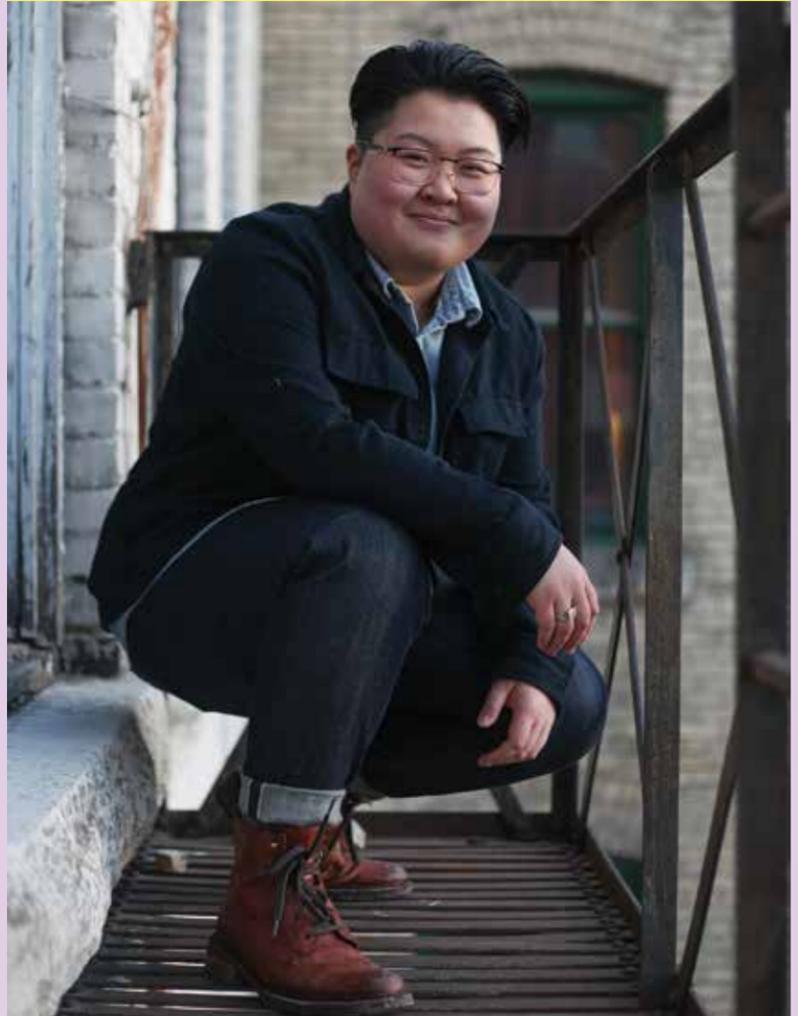
"If I go to a clothing store with my friends, often I try my best to present femininely, but I'll still get 'Are you alright, sir? Finding everything alright?' – and I'll give the salesperson a weird look, and they'll get really awkward and sort of walk away. It's like, 'Well, now we're all awkward, you've done this to yourself.'

"I think it's silly that you have to present a certain way in order to be aligned with some sort of identity... There are some days where I dress a lot less feminine. I'll wear something

like pants that are, I guess technically 'guy' pants from the 'men's' section or whatever, and I'll be a lot more self-conscious on those days. I mean, I've been on HRT for about five months now, I've got boobs, but I'm still sort of worried all the time.

"I actually noticed recently that I tend to get extremely dysphoric when someone else is wearing a skirt, and it looks really good on them. I mean, that could be me! I could be wearing a skirt right now, but I'm not.

"The days that I (put less effort into) presenting, I'm obviously more self-aware of how I appear, and then other days when I do present more femininely, it doesn't matter how people see me. I know what I am."

Vick Ly (non-binary, they/them) - Wardrobe staples, hair & confidence

"When I'm going out, I need a ring, a big ring. Put on a watch. Gotta have a chain going. I really love denim. I'm a raw denim bro. I hate to say it out loud. I think that denim, the way I cuff or roll my denim is important. A lot of my shirts are thrifted. Some people look down on that shit, but fuck that. Who even are you?"

"In terms of my hair, I'd been wanting to cut my hair off for so long, and I wasn't sure if it was just because of friends who were like, 'you'd look so good with your hair chopped off,' or if I wanted to be seen as masculine. Long hair apparently isn't masculine. I was really stuck between those things.

"I was fighting myself and just saying (to myself): 'you can be comfortable with long hair. Just because you have long hair doesn't mean that you're not Vick.'

"Cutting it off, I was sitting there and my eyes were watering, but not in a way that meant I was sad. It was like, 'holy shit, I'm doing this. I'm gonna look like a whole new person.' And I do, and I feel that way, too. It was life-changing. I wore my hair in a bun for a million years of my life.

"If people thought my confidence was out of control before, now it's worse. I've got Big Vick Energy."

Jude Hayes, Drag name: Miss Gender (he/him, drag is she/her)

Miss Gender's personality "is just me, but acting slightly more tipsy and a little more like your 'fun' aunt – somewhere between Linda Belcher and Sasha Velour is what I'm aiming for. That's kind of the goal.

"I think confusing and arousing people is a goal, too. I want to look like a boy in makeup, or I want to look like some kind of messed-up art piece, because I see drag as a performance art form.

"When I've told people that I do drag, they've been like, 'Oh, so like drag king stuff, right?' and I get where that comes from, because there's this kind of historical theme of trans men and butch lesbians as well portraying drag kings, so I get it. I used to have a kind of regressive stance on drag a couple of years ago, and I was like 'well if I am assigned female at birth, I have to be cross-gender to do drag.' There's defi-

nately flaws in that ideology.

"Finding a home in this community was really important, because it helped me realize that I can do whatever, and it doesn't really matter. I would kind of describe my style and what I'm trying to move towards as genderfuck, which I really love.

"Coming to terms with that has also allowed me to be more comfortable in the way I express myself in my masculinity. Drag for me is absolutely an expression of femininity that I was not and haven't been comfortable portraying. So it's this matter of wearing these clothes that I used to wear before, and just getting to reclaim and repurpose them. Wearing my grad dress for my drag performance debut, at least for the first 45 seconds until I took it off, was really great. And just in general, wearing these clothes and being like 'No, I'm doing this because it feels empowering to do this.'"

Caity Maskiew, Drag name: Moxie Cotton (they/them, drag is she/her)



“I don’t put a whole lot of thought into what I wear on a day-to-day basis, because my personal style comes more from the way that I present my face and how I queer myself with my physical attributes. I try to take fashion and make it comfortable, but I like to look visibly queer too, if I can, you know?”

“‘Visibly queer’ for me is things that defy what people expect when they see a person.

“I don’t have eyebrows. I shave them, and I shave my head. When people think ‘girl,’ they think long hair and very groomed and put together and whatever. I only really put effort into my appearance when I’m in drag, so everything else is just as low-effort as possible.

“I don’t want my clothes to be shapeless, but just intentionally not accentuating things, because I think that confuses people,

and I kind of like getting second glances like that, because I like to be an example of a weird-looking person sometimes.

“My drag name is Moxie Cotton. I use she/her pronouns when talking about her and my drag. I call it my gender catharsis. I was raised in a Catholic household, so all of the expectations that were put on me as a child that I didn’t feel that I fit into ... Moxie gets to take that on, and to take all the fun parts of it. She gets to be that really bubbly and really sociable girl, with long hair and the beautiful makeup, the right figure and everything.

“I get to put a lot of effort into her, and she gets to be all of the feminine, all of the beauty ... and then Caity can just be over here, just living my life. I don’t have to look any certain way when I’m not Moxie, so it frees me from those expectations.”

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Jess Emtman's podcast *Here Be Monsters* grew out of exploring a pervasive sense of dread.

U SPEAKER SERIES

THE UNITER SPEAKER SERIES PRESENTS JEFF EMTMAN

Here Be Monsters host explores varying degrees of the unknown

DANELLE GRANGER

CITY EDITOR  @DANELLEGRANGER

Jeff Emtman started *Here Be Monsters* seven years ago, in 2012, when he graduated college. Today, there is a team alongside Emtman producing the podcast.

Emtman says there was dread in the air around the time he graduated, because the economy in the United States was not doing well.

"There weren't jobs. I was in a lot of personal change in that moment, and I was just thinking that by the time I graduated college, I would have my whole life figured out," he says. "I really was still really afraid of all the things I had been afraid of, and I thought that wasn't right.

"I was having trouble sleeping, and one of the things I did when I wasn't sleeping to pass the time was to imagine what it would be like to make a podcast about all these fears, all the things that gave me anxiety, that gave me insomnia."

The podcast started with things that were scary for him, but then it moved into things that were scary to other people.

Emtman describes "scary" in two ways: one, soft and easy; the other, hard.

"I exist in the school of thought that fear is somewhat irrational, and so I think in most situations, the more you find out about something, the less scary it seems," he says.

Emtman describes death as an easy fear, because you can learn more about it. Hard fears, however, are things that are completely out of a person's control.

"For me at least, the things that I ended up being afraid of are unknown to me. The hard fears are the moments when I question the goodness of myself. Like when you think you've done exactly the right thing, but it's actually exactly the wrong thing."

Emtman says the podcasts the team has put out can be summed up by a Venn diagram.

"There's episodes we put out where we feel like 'this is really good. We came to good conclusions, we raised the right questions and asked everything the way we were supposed to, and there's impact in that the listeners think about something in a different way,'" he says.

"Then there's other episodes where we tried something new. We thought about something in a way that people hadn't thought about before," he says. "And there's sometimes overlap in those categories."

Emtman says an episode that fits in the first category is the episode "The Predators of McNeil Island." The episode brings up the philosophical debate question of "can you keep someone detained after they've served their sentence?"

McNeil Island, in Washington State, is where prisoners go after they've served their sentence but the Supreme Court deems it unsafe for them to return to society.

The team followed a court case of someone who was challenging his conviction and explored the hard fears of being on McNeil Island and how to believe someone who said they used to be bad but they aren't anymore.

The episode "Riptides and a Sinking Ship" fits in the second category of "scary."

Emtman says he worked with someone he knew who had almost drowned, and he had her hold her breath in a bathtub to re-explore the fear of drowning. When she would come up for air, he would interview her.

"One thing I really like about the show is that no one expects us to put out blockbusters every single time. We get a little bit of room to experiment and fail," he says.

Emtman says his Speaker Series presentation will have three sections to it.

"I'm going to be telling several stories from my early life that really shape the work I made (and I) make. I'm going to be sharing some of the work that I do make now, little snippets," he says.

"The third part that I've never talked

onstage about before, it might just crash and burn, but I think I'm going to try it," he says.

Emtman says he's been thinking about the world lately in terms of ghosts, and the idea of what a ghost is. He says this will be the subject of the third part.

"A ghost is like an after-image of a living being, so we have this belief that places can be permeated with (these after-images). Just because a physical body or a life leaves, (that) doesn't mean that it's gone," he says. "I think that's one of the central understandings or debates ... So I've been thinking about this in terms of sounds lately."

Emtman has some recordings from being on his porch at his parents' house, where he doesn't visit very often, so he cherishes these recordings. But what he's trying to figure out is if sounds can be imbued with ghosts.

"If you go to a haunted house, but no one told you it was a haunted house, would you know it was a haunted house? Or do you need that context?" he asks.

Emtman isn't sure if he will share some of these audio clips with the audience, because it's "weird-sounding stuff."

"That's the part I'm really nervous about ... But I guess the show is weird, so maybe I can get away with it," he laughs.

 Emtman will present as part of the Speaker Series on March 31 from 1 to 3:30 p.m. at the West End Cultural Centre. The event is free, accessible and open to all ages.



START UP THE BUSES!

The only field trip followed by wine and cheese

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

CEO Manitoba's goal is "to help more students start more businesses" and encourage students to step outside of their comfort zone, Harjinder Sidhu, the nonprofit's president, says.

The organization's latest event to encourage this is Startup Crawl, an opportunity to network and learn about the resources available to entrepreneurs.

"CEO Manitoba has been the best thing that's happened to me, and I've been able to really grow as a person by going to these kinds of events and stepping out of my comfort zone," Sidhu says.

The Startup Crawl is CEO Manitoba's last event of the year. It starts at the University of Manitoba, though anyone is allowed to attend, and CEO Manitoba has been doing more outreach on other campuses in Winnipeg.

Participants get on a bus and take a tour of a few startups in the city, bigger businesses that collaborate with small and medium businesses and resources for entrepreneurs.

The stops include local clothing brands, Furturepreneur, Trans Canada Brewing, North Forge, and North

Forge's fabrication lab.

Marney Stapley, the vice-president of North Forge Technology Exchange, has been involved with the Startup Crawl since before Eureka Project, Assent Works Fabrication Lab and Rampup Manitoba merged to make North Forge three years ago.

She says Startup Crawl is a great way for students to learn just how much support there is for them in Winnipeg's business community.

"Students may not realize the tools and resources that are available to them in Winnipeg," she says.

"Showing students at an early (point in their careers) the kind of support available to them through mentors or different labs or advanced manufacturing equipment and programs available at North Forge, it's a great opportunity for us to create awareness for students and for them to see firsthand what we have to offer and what Winnipeg has to offer for starting up a business.

"We are part of a strong innovation hub for the growing startup culture in Winnipeg."

Askja Tech, for example, Stapley says, is using North Forge for their manufacturing, and "they don't want to leave



Harjinder Sidhu is the president of CEO Manitoba.

Winnipeg. They don't want to go anywhere else, because they have all the equipment they need to be successful. I don't think a lot of students realize that."

"Winnipeg has the most fertile startup community, in my opinion. Winnipeg is one of those places where this community knows each other, so everyone's here to help each other," Sidhu says.

"People are ready to help you out, and a lot of these resources are free," he says. "You have to put in a lot of work, of course. You've got to hustle, but the resources are here to help you."

Stapley says the learning at this event also goes both ways.

"It's a day to inspire a new group of entrepreneurs to start their own business(es) and join us. It gives them the experience and opportunity to see the people who have gone through it before them and hear about their failures and successes."

She says it also gives businesses a chance to hear new perspectives and approaches to problem solving.

Visit ceomanitoba.ca for more information.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

Honouring our Sisters: A Panel Discussion

There will be a panel discussion on Missing and Murdered Indigenous Women, Girls and Two-spirit (MMIWG2) on March 30 from 10:30 a.m. - 2 p.m. in Eckhardt Grammaté Hall. The event aims to bring awareness and continue dialogue around the topic. Due to the triggering content discussed, the option to smudge will be available for attendees. Elders will also be present to speak with people in need of healing or guidance. A list of UWinnipeg support services will also be available.

Play for Peace

Across the Board Game Café, with the support of Shawarma Khan and other partners invite members from Winnipeg's Muslim Community and Winnipeg's wider community to come together to Play for Peace on April 1 from 5 to 10 p.m. The spirit of the evening will be to interact, socialize, have fun and learn from each other while sharing some laughs and building friendships. The event will also help raise money for the Manitoba Interfaith Immigration Council.

Native North American Writing on Greco-Roman Antiquity

New Directions In Classics presents a lecture titled "Calling The Muses To Oklahoma: Native North American Writing On Greco-Roman Antiquity" by professor Craig Williams from the University of Illinois at Urbana-Champaign. Through poems and letters written in Greek and Latin by Indigenous authors from the 1600s to today, Professor Craig Williams' ground-breaking research enriches studies of Indigenous writing and Classics. The lecture is on March 29 from 3:30 to 4:30 p.m. in Eckhardt-Grammaté Hall.

Winnipeg Centre NDP nomination meeting

The nomination meeting to decide the next candidate for the Winnipeg Centre NDP is around the corner on Sunday, March 31 at Knox United Church (400 Edmonton St.). Registration will begin at 1:15 p.m., followed by a call to order at 2 p.m. Voting will take place at 3 p.m. If people are eligible to vote, the nomination notice should arrive by mail soon.

Doug Goltz appointed dean of science

Dr. James Currie, provost and vice-president, academic is pleased to announce the appointment of Dr. Doug Goltz as dean of science for a five-year term starting July 1, 2019. A faculty member of UWinnipeg's chemistry department since 1997, Goltz became acting dean of science in 2017 and is also the current acting dean of the Gupta faculty of kinesiology and applied health.

Issues in federal corrections

All are invited to hear a lecture titled "Issues in federal corrections: A Prison Ombudsman's Perspective" by Dr. Ivan Zinger, correctional investigator of Canada. As of Jan. 1, 2017, Dr. Zinger was appointed as correctional investigator of Canada pursuant to section 161 of the Corrections and Conditional Release Act. He is an adjunct professor with the law department at Carleton University. The lecture is on April 5 at 2 p.m. in Room 2M70.

MOUSELAND PRESS

ANNUAL GENERAL MEETING

Wednesday, April 17, 2019 at 5 p.m.
University of Winnipeg at The Hive in Lockhart Hall

All *Uiter* staff, contributors and past members are welcome to attend. If you have contributed to three or more issues of *The Uiter* during the 2018-19 school year, you are automatically a member of Mouseland Press Inc. and have voting rights at this meeting. Changes to the bylaws can also be made at this time.



The next meeting of I Heart the North End will be held at the Ukrainian Labour Temple at 591 Pritchard Ave., which is undergoing renovations to improve accessibility.

SUPPLIED PHOTO

IN THE NORTH END, HEARTS BEAT AS ONE

I Heart the North End encourages organizations to collaborate

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

Winnipeg's North End is not only the home to many important and effective nonprofits, but it's also a neighbourhood with a culture where these organizations frequently collaborate. One of the most recent manifestations of this culture of collaboration is I Heart the North End.

I Heart the North End (IHtNE) is a collaborative group made up of many of the non-profit organizations in the North End in addition to being open to the general public. The group began

meeting in early March and has met every two weeks since.

The first meeting was held at Ma Mawi Chi Itata Centre, a family resource centre based in Indigenous understandings of family and support. Diane Redsky, the centre's executive director and a member of the Aboriginal Envisioning Steering Committee, says collaboration between organizations based in the North End has risen in part because many organizations are providing services to the same families.

"They need us to be co-ordinated so that we are using the best resources and maximizing all of the opportunities to improve and enhance and deliver services to people in the North End," she says.

"People need to know that the North End is oftentimes neglected by (government) funding," she says. "Us coming together is a really important part of our advocacy."

The next meeting is being hosted by the Ukrainian Labour Temple.

Emily Halldorson, the vice-president of the Winnipeg branch of the Association of United Ukrainian Centres, says while the temple was originally a space for Ukrainian immigrants to gather, it also has had a hand in the history of labour organizing in the area.

She says many organizations in the North End have been collaborating for years, but IHtNE began specifically because of recent closures of North End organizations and community spaces, such as Neechi Commons.

IHtNE is also a space to highlight positive things happening in the community and make plans for future action.

Halldorson says she's excited to highlight the renovations happening to the Ukrainian Labour Temple that will make it more accessible for people with mobility limitations and better able to function as a community space for all.

Halldorson says part of the North End's collaborative culture stems from how many people, both paid and volunteers, work on multiple initiatives.

She says she believes that collaboration "is the North End's model, and that's partly why some of these agencies are so successful in hosting such amazing events for community members and in getting people out to these things."

"I mean there's so many people who come out to community events in the North End, and I think part of it is just that it will be a collaboration of like, 10 organizations doing something. It really presents a picture that this is for everyone, because there's so many people involved," she says.

Redsky agrees this is a big part of the neighbourhood's community strength.

"Any time you bring people together to organize, good things happen," she says. "I'm looking forward to those partnerships and us working on initiatives together, because we're only stronger together."

Search for I Heart the North End on Facebook for more information.

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CLOSING TIME

Index Bookstore to close for financial reasons

RYAN HAUGHEY

CAMPUS REPORTER @RY_HAUGHEY

The UWSA announced that Index Bookstore will close at the end of March. For the past three years, the student-run retail outlet served as a coffee shop, bookstore and print shop for the campus community.

“A consistent decline in financial sustainability made it clear to us that closing Index, with intention and thoughtfulness, was the responsible and right thing to do,” the UWSA said in a statement about the closure. “The UWSA is refocusing its finances to continue providing services that will support its membership in diverse ways.”

The UWSA’s 2019 operating budget shows that Index made \$184,000 this year, but there was still a \$54,440 deficit in revenue.

However, one Index employee says the overall sentiment among the retail staff is that the outlet is doing financially better than in past years.

“It is my understanding that Index is making more coffee sales than it ever has, and we’re actually performing better as a store than we ever have, and this is from

very minimal resources that were given (to us),” they say.

The employee, wishing to stay anonymous, thinks Index is advertised poorly around campus and on social media. They also say reworking the business model would have been a more lucrative option than closing Index completely.

“There has been talk before from our previous retail managers of getting rid of the books and trying to go more in the coffee-shop direction,” they say. “But it’s pretty disappointing that the overall sentiment that I’ve been understanding from retail employees is that we are doing better than we ever have, and we are going to close.”

The employee says workers at Index were informed of the closure in January but told not to tell the general public.

“It’s put us in a bit of an uncomfortable position, because people are coming asking some questions about consigning books, and we have to tell them they can come back and consign in April,” they say. “But we know full well that we’re not going to be open. I don’t know why they didn’t announce it sooner.”

The statement from the UWSA says students who have consigned books must pick up their books by March 31, the last day of consignment contracts.



ILLUSTRATION BY GABRIELLE FUNK

The statement also says their first priority is their employees.

“We are supporting their transition to different positions at the UWSA and are grateful for their enthusiasm and service to Index over the past few years,” it reads.

However, only the student employees returning for the fall semester will be offered employment.

“Even though no one is technically losing their job, we’re not going to have a job from April to September, and even that’s only if you’re a returning student,” the employee says.

“It’s just disappointing that something that is performing better than it ever has and means a lot to the student body and to the university community the UWSA is choosing to give up on,” they say.

The UWSA did not provide further comment on Index’s closure to *The Uiter* as of publication.

The UWSA-issued statement regarding the closure of Index can be found here: theuwsa.ca/2019/03/a-goodbye-message-from-index/.

HEAVY METAL DISCOVERY

University of Winnipeg researchers discover a new metallic material

RYAN HAUGHEY

CAMPUS REPORTER @RY_HAUGHEY

A new material with both metallic and non-metallic properties was discovered by researchers at the University of Winnipeg (U of W).

The Quantum Materials Group, led by U of W professor Christopher Wiebe, published their findings on the synthesis of pyrochlore Lu₂Rh₂O₇ in the *npj Quantum Materials* nature research journal.

Wiebe says the Quantum Materials Group actively looks for materials that have strange properties, such as new superconductors that conduct electricity with no resistance.

“We were looking at this material, because we had a hunch that it would have strange properties. We were expecting it to be a strange type of magnet, but the electric properties were unexpected,” he says.

Wiebe says new superconductor materials could be used to bring special equipment like MRI scanners places they wouldn’t otherwise be able to operate to provide services to those who don’t have access to them.

“If we were to discover a superconductor or a metal like the one we discovered, it would enable advances and

accessibility to technology in other parts of the world. There are lots of applications that we think can happen, but it’s still in the early days (of the discovery),” Wiebe says.

The metallic material isn’t something that can be easily made, so there are limitations in some of the work that can be done with the new material.

“Some of my students actually travel to different labs across the world to use high-pressure equipment to synthesize materials,” Wiebe says. “We went to quite a few different locations to help us make this discovery.”

Wiebe credits fellow researcher and U of W alum Alannah Hallas, the leading author on the paper published in *npj Quantum Materials*. Hallas received a Vanier Scholarship in 2014 to complete her PhD at McMaster University.

Along with several other U of W students, the Quantum Materials Group collaborated with the University of Edinburgh, Columbia University, the University of Tennessee-Knoxville, McMaster University and the National Institute for Materials Science in Tsukuba, Japan to make this discovery.

Wiebe says discoveries such as this one are quite exciting for the scientific community both internationally and locally. Manitoba is being targeted by Research Canada as an area for growth,



SUPPLIED PHOTO

Christopher Wiebe, a professor at the U of W, leads the Quantum Metals Group, which recently discovered a new material.

and more funding will go to quantum materials centres here.

“Usually when we get a funny reading, it’s something wrong with the equipment. Ninety-nine per cent of the time, it is your equipment or an incorrect calculation, but that one per cent is wonderful

when it happens,” Wiebe says.

“It’s very rewarding to see students getting excited about it. I’ve been fortunate enough to have a few of those moments, but for the students, it’s their first time, and that often inspires them to take their work and run with it.”



UZOMA asagwara

#LetsMakeHistoryMB

**For the NDP
Nomination in
Union Station**

In the history of the Legislative Assembly of Manitoba founded in 1870, there has never been a black person elected.

Uzoma is a psychiatric nurse, addictions specialist, founder of QPOC Winnipeg, public speaker and entrepreneur. A long time resident of Downtown/West End who is passionate about contributing positively to their community.

Follow
Uzoma
here:

 @UAsagwara

 @uzomachioma

A date has not yet been confirmed for the Union Station nomination.

But let's be ready!

@punchiecomics

ILLUSTRATION BY HELY SCHUMANN

USHERING IN A NEW ERA

Is a representative political arena an antidote to political apathy?

CIERRA BETTENS

VOLUNTEER

The face of politics is quite literally changing.

With election season ahead of us, campaigning has paved the way for a number of exciting candidates from diverse backgrounds.

At the federal level, Leah Gazan, a lecturer within the Faculty of Education at the University of Winnipeg from Wood Mountain Lakota First Nation, is running for the NDP nomination for Winnipeg Centre.

For next year's provincial election, Uzoma Asagwara, a psychiatric nurse, addictions specialist and founder of QPOC Winnipeg, has announced their intention to run for the provincial NDP nomination for Union Station, a new constituency.

Historically, much of the Canadian political domain has been regarded as reserved for a select few. Those representing haven't always, and still continue to be, less representative of the

whole of Canadian society.

In a country where the government publicizes the idea that "diversity is our strength," the composition of the vast majority of it is hardly reflective of that. Women only make up 26 per cent of the House of Commons. The seats filled by those in the Manitoba Legislative Assembly – predominantly by those who are white and male—are hardly a portrait of Manitoba at large.

The essence of representation lies in everyone being accounted for. When minority interests are overridden by a "majority" that only accounts for a select number of people, we must question what "representative democracy" truly means.

Voter apathy is real. It's especially real among the young. With just over half of those aged 18 to 24 voting in the 2015 federal election, democratic engagement among young adults is quite the statistical disappointment, at least when it comes to showing up to the ballot box.

This is not to say that the youth of today are inherently politically apathetic. In fact, quite the opposite may be true. Publications like *Teen Vogue* are increasingly replacing the likes of winged-eyeliner tutorials and exclusive interviews with boy bands with politically fired op-eds and an exclusive interview with former U.S. attorney general Loretta Lynch.

If the interest young people have in politics is of a great enough magnitude to transform entire publications, why are so few showing up to vote?

Perhaps the lack of voter turnout among youth isn't a result of a lack of interest, so to speak. Perhaps young voters are simply fed up with the fact that much of the political domain looks nothing like the cities we live in. How are the youth of tomorrow to aspire to take action, or even run for office one day, if those from underrepresented backgrounds have few elected officials to look up to?

Supporting the vision of diversity

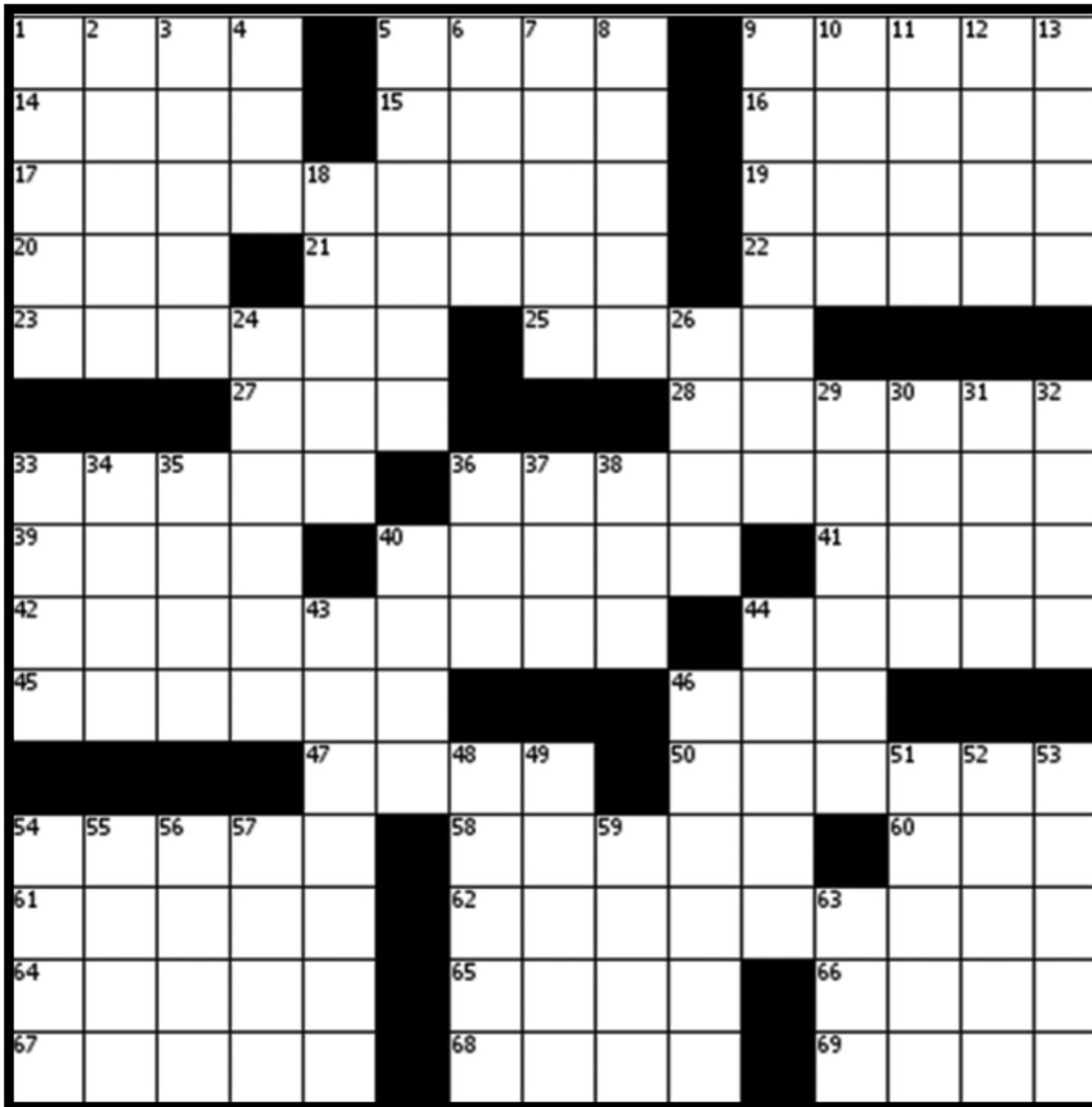
among political candidates offers a voice to not just one, but many. Eliminating the idea of barriers in traditionally exclusive positions of power offers hope for a more equitable playing field for the next generation of politicians.

With Winnipeg's own political stage becoming increasingly occupied by candidates from backgrounds that have not historically been as represented in Canadian politics, this hope is becoming more and more tangible.

Maybe the key to reviving political interest among youth is supporting a political arena as diverse as our cities.

Engagement, after all, is an antidote to apathy.

Cierra Bettens studies politics and collects stories on Treaty 1 territory. She encourages you to register to vote if you have not already done so.



ACROSS

- | | | |
|-----------------------|------------------------|----------------------|
| 1. NOT ALL | 27. FEEL REGRET | 47. ARMY CAFETERIA |
| 5. THORNY BLOOM | 28. MONTREAL'S COUNTRY | 50. PILFERS |
| 9. CONFORM | 33. INDIAN BOAT | 54. GLADDEN |
| 14. DIFFICULT JOURNEY | 36. ____ DIFFICULTIES | 58. THE THINGS THERE |
| 15. STEADY | 39. ROARING FELINE | 60. SHEEP'S CRY |
| 16. LESS FREQUENT | 40. WORTH | 61. JULIET'S LOVE |
| 17. ACCORD | 41. WELSHMAN | 62. OPPOSING |
| 19. STRONG STRING | 42. RECOMMENDED | 64. NERO, E.G. |
| 20. HAPPY | 44. COWBOYS' CONTEST | 65. AFFLICTIONS |
| 21. FROM OSLO | 45. CHURCH OFFICER | 66. MENTAL IMAGE |
| 22. SILLY | 46. HAVE A COLD | 67. SLEEP NOISE |
| 23. JOIN THE ARMY | | 68. FLOWER BED |
| 25. AGES | | 69. SCOTTISH LOCH |

DOWN

- | | | |
|------------------------|-------------------------|------------------------|
| 1. Theater platform | 24. Sarcastic | 44. Ceremonies |
| 2. Church instrument | 26. Soreness | 46. Help |
| 3. Actress ____ Streep | 29. Actress ____ Kidman | 48. Disrobe |
| 4. Squeak by | 30. Scored on serve | 49. Egg exterior |
| 5. Far off | 31. Glen | 51. Reside |
| 6. Finished | 32. Singing voice | 52. Country roads |
| 7. Taste or smell | 33. Clothed | 53. Legendary stories |
| 8. Go onstage | 34. Helper | 54. Goofs |
| 9. Silversmith, e.g. | 35. Certain star | 55. Waterfowl |
| 10. Daybreak | 36. Restaurant bill | 56. Bullets, for short |
| 11. Diva's solo | 37. House addition | 57. Small rip |
| 12. William or Sean | 38. Actor's hint | 59. Norwegian capital |
| 13. Fir or poplar | 40. Wind indicator | 63. Soft metal |
| 18. Come afterward | 43. Unspecified person | |



THE UNIVERSITY OF
WINNIPEG

Student Services

AWARDS & FINANCIAL AID

Convocation Awards

These awards are for undergraduate students who will be graduating in June 2019 or who have already graduated in February 2019 or October 2018. Nominations will be accepted from faculty, staff and students (including by self-nomination).

For a nomination form, go to uwinnipeg.ca/awards and click on "In-Course Awards (current students)"

Deadline: **Mon., April 15**

CAMPUS LIVING

UWinnipeg Downtown Hostel

Did you know that UWinnipeg offers an affordable and convenient hostel on campus?

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REGISTRAR'S OFFICE

Student Evaluations of Teaching go Online!

Student Evaluations of Teaching (SETs) are now being done online for all eligible courses in **Arts, Business and Economics, Kinesiology, Science, and Graduate**

Studies in the Winter and Fall/Winter Terms, ending in April.

Courses with very small enrolments will not be eligible because anonymity of response could not be guaranteed.

For each course, you will have received an email to your UWinnipeg webmail account with a link to a survey in Qualtrics.

The survey will remain open to you until **midnight of the day of the last class meeting of the course**. Online courses will have a default last "meeting date" of April 5, the last day of classes.

If you do not see the emails, Outlook may have put the email in your "Other" folder rather than the "Focused" folder, so please check both folders.

STUDENT CENTRAL

Spring Term 2019 (U2018S)

The Spring Term Timetable is posted for undergraduate courses between May - August. Go to uwinnipeg.ca/timetable.

Tiered Registration Times were emailed to students' Webmail accounts in early March. Tiered registration began **March 19**.

All fees for Spring Term (U2018S) courses between May-August are due **May 6, 2019** -- no matter the start date of the course.

Pay the easy way - online through your bank's website!

1. Log on to your bank's website and go to the bill payment section
2. Add The University of Winnipeg as a bill payee
3. Use your seven-digit student number as the account number

No additional fees to pay this way

On a Wait List?

Check Your Webmail Daily!

If you've placed your name on a wait list for a course section that is full in Spring Term, please check your UWinnipeg Webmail account daily. This is the only way you will be notified if an open seat becomes available for you.

We run the wait list processing program every Monday and Thursday morning, so these are the best days to check your UWinnipeg Webmail.

Upon notification, you will have three (3) days or 72 hours from the date/time stamped on the email to claim your reserved seat before it is offered to the next student on the list. Don't be disappointed - claim your seat right away!

Get into the habit of checking your UWinnipeg Webmail every day. All emails about registration waitlists, course changes, new labs, new sections, and cancelled courses will be sent to this account.

Changes to SC's Hours

Fri., March 29 - open 9:00 am - 4:15 pm

Winter Term 2019 - Last Day of Undergraduate Classes

Lectures end for the 2019 Winter Term on **Fri., Apr. 5**.

Exams

The Examination Period is **April 9-23**.

Please check the exam schedule online now and notify your professors of any time conflicts immediately.

Then the day before each of your exams, check the daily exam schedule to confirm the location.

Please visit: uwinnipeg.ca/exam-schedules

Locker Rentals

Students who rented a locker for the Winter Term must clear it out by **Tues., April 23**. All lockers must be emptied and locks removed.

Looking to rent a locker for the Spring Term? See www.uwinnipeg.ca/lockers. Students must be registered for Spring Term classes first in order to be eligible to rent a locker.

TECHNOLOGY SOLUTIONS CENTRE

New Wireless on Campus

Wireless network service on campus is changing.

The old network UW-WIRELESS will be shut down on **May 1**.

For instructions on how to connect to the new service called "Eduroam," please go to: uwinnipeg.ca/wireless

DIVERSIONS

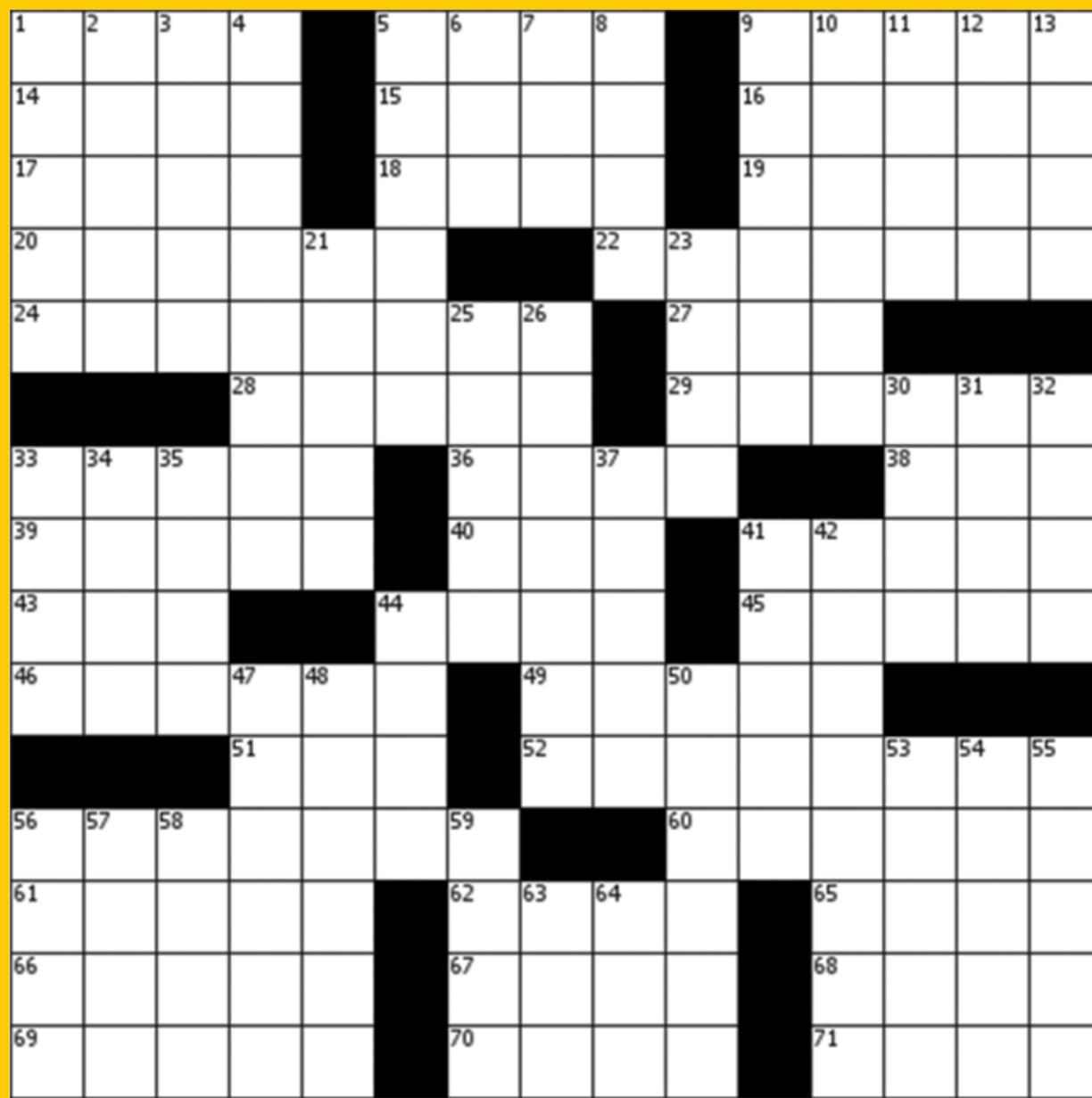


ACROSS

- 1. SHOO!
- 5. MARSH PLANT
- 9. ACTOR ____ MARTIN
- 14. INSTANCE
- 15. DESIRE
- 16. RISK
- 17. READY TO PICK
- 18. NORSE TALE
- 19. SHACKLES
- 20. AMPHITHEATERS
- 22. ANTICIPATE
- 24. DA VINCI PORTRAIT (2 WDS.)
- 27. "LEAVING ____ VEGAS"
- 28. HUGE PERSON
- 29. GO BY, AS TIME
- 33. SHOPPING BINGE
- 36. TOO
- 38. HELP
- 39. ACQUIRE KNOWLEDGE
- 40. KNOCK
- 41. LOOK HAPPY
- 43. CLEOPATRA'S SNAKE
- 44. HEREDITY UNIT
- 45. BASEBALL GREAT HANK ____
- 46. IDAHO PRODUCT
- 49. TEST FOR FLAVOR
- 51. CRY LOUDLY
- 52. SKILL AT PAINTING, E.G.
- 56. TIMELESSLY POPULAR
- 60. MENU ITEM
- 61. GOES UP
- 62. LOCALE
- 65. SHREDS
- 66. IN FLAMES
- 67. GENTLE
- 68. WOODWIND
- 69. VEGETARIANS' TABOOS
- 70. TELEVISION AWARD
- 71. BECOMES FIRM

DOWN

- 1. Vamoose!
- 2. Nile city
- 3. Colorado ski resort
- 4. Adolescent
- 5. Moscow's country
- 6. Historic period
- 7. Omelet ingredient
- 8. Unable to hear
- 9. Type of staircase
- 10. Calcutta's Mother ____
- 11. Greek Cupid
- 12. Grape plant
- 13. Or ____!
- 21. E.T., e.g.
- 23. Toast spread
- 25. Kind of drum
- 26. Georgia city
- 30. Two of a kind
- 31. Grain tower
- 32. Adam's abode
- 33. Strike
- 34. Mexican money
- 35. Enthralled
- 37. Pointed weapon
- 41. Lustrous fabric
- 42. Great conductors
- 44. Mongolian desert
- 47. Declare
- 48. Throws
- 50. Not wavering
- 53. Indian group
- 54. Plant again
- 55. Positive answers
- 56. Study hard
- 57. Existence
- 58. The Orient
- 59. Showed up
- 63. Lip
- 64. Stately tree



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Yuri's Night Winnipeg

Planetarium Dance Party featuring The Shake, Grimace, & Adam Scott with Winnipeg VJs Toxic Prophecy & Jabez Lee.

Space-themed costume contest, demos, refreshment, and all kinds of science fun!

Apr 6 • 7 PM – 1 AM

Tickets at [@ManitobaMuseum](http://ManitobaMuseum.ca)
#yurisnightwpg

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