

THE

UNITER

FREE WEEKLY.
VOLUME 74 // ISSUE 15 // JAN. 23

THE THREE RULES OF FIGHT CLUBS IN WINNIPEG

HIGHLIGHTING COMMON ASPECTS IN WINNIPEG'S DIVERSE COMBAT SPORT SCENES

PUBLIC ART EXPLORES
MÉTIS HISTORY P5

LOCKOUTS HIGHLIGHT HOSTILE
LABOUR ENVIRONMENTS P11

TARGETED ADS AND NEW
YEAR'S RESOLUTIONS P14

LET'S TALK ABOUT FIGHT CLUB!

Chuck Pahlaniuk's 1996 novel *Fight Club* and the 1999 film adaptation by David Fincher offered pointed critiques of toxic masculinity, back before the term "toxic masculinity" had entered the zeitgeist. The characters used violence to exorcise their own frustrated sense of manhood and lash out at a society that they feel has "emasculated" them.

That's grim and gruesome. No wonder no one wanted to talk about fight club. Who would've wanted to hang out with those machismo-obsessed goons in the first place?

In this week's issue of *The Uniter*, our arts and culture reporter Naaman Sturup offers a look at communities in Winnipeg offering a decidedly cooler idea of a "fight club." By speaking to folks from the city's various combat sports scenes, including Brazilian Jiu Jitsu, Isshin-Ryū karate and professional wrestling, Naaman showcases how Winnipeggers are using these sports to stay active and have fun in productive, non-violent ways.

Unlike the reactionary vision of a "fight club" presented in Fincher's film, we explore the ways in which these scenes are striving to become more inclusive, more diverse and more welcoming. Winnipeg's various wrestling promotions have made pioneering efforts to make their shows safer spaces, and Winnipegger-turned-international wrestling superstar Kenny Omega has used his platform to centre queer stories in wrestling in a completely new way.

The world of 2020 looks a lot different than that of *Fight Club*. People seem to be a lot less sulky about IKEA and Starbucks. People are finding new, positive ways to engage with fighting for fun. Yet, somehow, Brad Pitt still rocks the shirtless look like no one else.

—Thomas Pashko

FOLLOW US ON SOCIAL MEDIA



@THEUNITER



@THEUNITER



FACEBOOK.COM/
THEUNITER

UNITER STAFF

MANAGING EDITOR
Thomas Pashko » editor@uniter.ca

BUSINESS MANAGER
VACANT

CREATIVE DIRECTOR
Talia Steele » creative@uniter.ca

ARTS & CULTURE EDITOR
Beth Schellenberg » culture@uniter.ca

FEATURES EDITOR
Katherine Cao » featureseditor@uniter.ca

CITY EDITOR
Lisa Mizan » city@uniter.ca

COMMENTS EDITOR
Haley Pauls » comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron » style@uniter.ca

PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca

STAFF PHOTOGRAPHER
AND ONLINE CONTENT CO-ORDINATOR
Callie Lugosi » callie@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black » keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk » gabrielle@uniter.ca

FEATURES REPORTER
Keesha Harewood » features@uniter.ca

ARTS & CULTURE REPORTER
Naaman Sturup » naaman@uniter.ca

ARTS & CULTURE REPORTER
Hannah Foulger » hannah@uniter.ca

CITY REPORTER
Alex Neufeldt » cityreporter@uniter.ca

CAMPUS REPORTER
Callum Goulet-Kilgour » campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Tamika Reid » volunteer@uniter.ca

CONTRIBUTORS

COMIC
Keegan Steele

PHOTOGRAPHER
Kayla Stensland

WRITER
Christina Hajjar

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF
DIRECTORS: Kristin Annable (chair),
Anifat Olawoyin, Larissa Peck,
Joëlle Preston, and Jack Walker
» For inquiries email: board@uniter.ca

CONTACT US

GENERAL INQUIRIES
204.988.7579
editor@uniter.ca
www.uniter.ca

ADVERTISING
204.988.7579
» For inquiries email:
editor@uniter.ca

Room ORM14
University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba
R3B 2E9
Treaty One Territory
Homeland of the Métis Nation

SUBMISSIONS

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. Next volunteer workshop takes place **Wednesday, January 29 at 5 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.

CORRECTIONS

In the Jan. 16 article "Strategizing for instability," we referred to the Manitoba Eco Network by the acronym MEN. The organization's official acronym is MbEN.

In the Jan. 16 article "Shakespeare, through a different lens," the name of playwright Tim Crouch was mistakenly omitted. The website for ticket sales was also incorrect.

The Uniter regrets these errors.

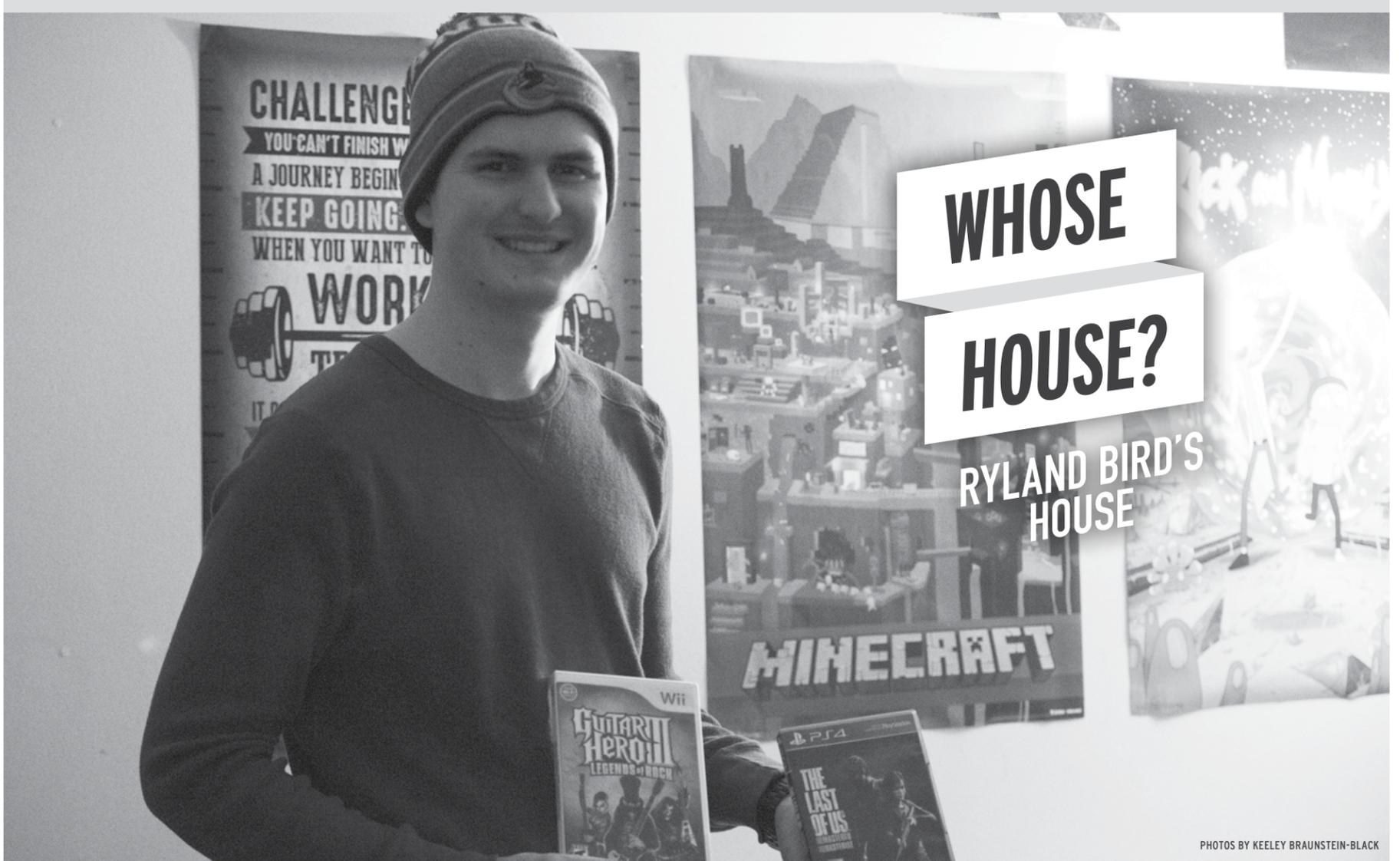
* ON THE COVER

Martial artist Candace Daher is one of many Winnipeggers using combat sports as part of their cultural life and fitness routine.

Read more on page 7.

Prairie Studio Glass, a glass art studio founded in 1978 by Lucinda Doran and Brian McMillan, focuses on producing quality art while also giving back to their community. Read more on page 4.

PHOTO BY CALLIE LUGOSI



PHOTOS BY KEELEY BRAUNSTEIN-BLACK

Ryland Bird in his home

WELCOME TO THE GAMER'S DEN

KEESHA HAREWOOD

FEATURES REPORTER

 @KEESHAHAREWOOD

For many gamers, it's important to have a space to settle down and get comfortable before diving headfirst into a video game. Ryland Bird has just that space.

"It's a little bit of everything," he says. "When I'm not at work, it's not like I'm itching to get out of the house. I'll go out and do stuff with my friends, but I don't mind being at home, because there's so much to do here."

When Bird's not at home playing video games with his three other roommates, he works as the director of community outreach for the Manitoba Esports Association.

"I have been a part of the Manitoba Esports Association for a little bit under a year now," Bird says.

"I focus a lot on (the) community aspect. I reach out to different schools, different programs to see if there's any interest or anything that we can help out with in regards to setting up either events or more focus on esports in the community."

Bird is excited for the future of the Manitoba Esports Association and particularly for an upcoming event happening this summer.

"We're partnered with the Red River Exhibition this year. So we're going to be putting on 10 day events come June," he says.

"We're going to have a lounge there and have a bunch of different games set up, and on weekends we're having live events for our esports semifinals and finals for a league that we're putting on."

The ultimate goal is to expand the esports scene in Manitoba.

"There is a lot of demand for esports here that really isn't recognized a whole lot," Bird says. "I see so much potential for the future."

1) A QUALITY SETUP

"Wii U, regular Wii, a Switch, Xbox 360, PlayStation 3 and 4, that's kind of our arsenal."

2) FOOD AT THE READY

"With four people living in the house, our one fridge in the kitchen was not enough ... that one we got from one of our old roommate's grandfather's."

3) IT'S BOB ROSS!

"He's a very peaceful guy. He only means good things."

4) A LITTLE RUFF AROUND THE EDGES

"The Chance the Rapper one I actually got from a university in Nova Scotia, but it's a little chewed up by the dog."

5) HOMEMADE COMPUTER

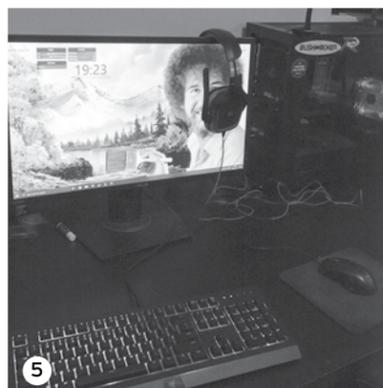
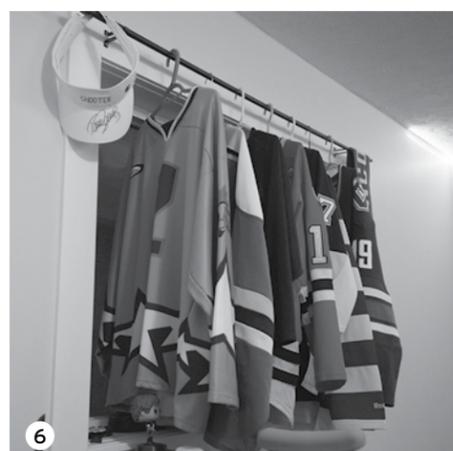
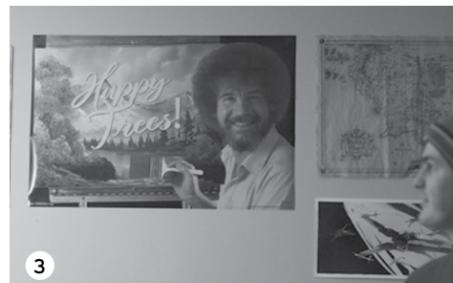
"For my entirety of high school, I was on a MacBook Pro ... and then I finally upgraded."

6) MAKESHIFT CURTAINS

"It's more because I don't have curtains. Keeps the sun out in the morning."

7) HIDDEN LOOT

"That's kind of all our collections of stuff, but it's pretty layered in there as well."



GLASSICALLY BEAUTIFUL

Glass art studio brightens community

HANNAH FOULGER  @FOULGERSCOVFEFF

ARTS AND CULTURE REPORTER

Prairie Studio Glass glitters on the corner of Sargent Avenue and Sherbrook Street in the West End. The glass art studio, founded in 1978 by Lucinda Doran and Brian McMillan, focuses on producing quality art while also giving back to the community.

Following Doran's retirement last summer, her son Matthew McMillan now leads the studio, but he says "we don't advertise ourselves as individual artists. We are Prairie Studio Glass."

The Prairie Studio Glass building contains a store, a classroom where they teach courses on glass art and a full artist studio.

The store sells "everything you need to do glass as a hobbyist or artist," Matthew McMillan says. The studio is where they create original or commissioned pieces, as well as where they restore older windows.

The Winnipeg Gallery at the Manitoba Museum features a restored stained-glass window from the old Winnipeg city hall. "The sheer size of that window crushed itself slowly over time," McMillan says, but artists at Prairie Studio Glass were able to maintain the quality of the window and managed to keep all the original glass pieces except for one.

At Prairie Studio Glass, they also teach courses on fused and stained glass for different skill levels, offering six-week intensives or one-day workshops.

"We've designed the classes to be accommodating to anybody," McMillan says. The classroom and the workstations are wheelchair accessible, and the courses have been made available to blind or deaf students.

"The classic studio mentality has always been to be very guarded about all the information that you have developed over the years, and to give that information to someone off the street is obviously a little troubling for most studios. (But now) we're focusing on producing well-designed artwork and setting the bar for Canada in glass art," McMillan says.

Despite the fact that they create an expensive art form, Prairie Studio Glass strives to make their art accessible and give back to the community. "We renovated in the last three years to bring more of a street-side presence," McMillan says. They painted their art studio "white, so the art pops from the street side."

Every Christmas, the studio creates a limited-edition ornament. "They are all



PHOTO BY CALLIE LUGOSI

Stained-glass pieces hang in the window of Prairie Studio Glass on Sargent Avenue.

handcrafted and numbered," McMillan says. "Every penny goes to a local charity. This year, we raised \$4,500 for House of Hesed (which provides supportive housing for people living with HIV/AIDS). In past years, they have fundraised for Agape Table and West Broadway Youth Outreach.

Moe Feakes, the executive director of House of Hesed, says "We live on a shoestring every month. That is a huge, huge gift to us."

Feakes says McMillan described last

year's Inukshuk ornament as "standing on a hill, looking to home. That strikes a chord with me, because we offer home here."

"This is our community," McMillan says. "(Our first shop was) at Victor, and then we moved to this shop 30 years ago. We love it. We like to think that we (are a) little beacon of artistry and beautiful things."

Prairie Studio Glass is located at 587 Sargent Ave.

THIS MASTER CANNOT TRULY BE FOLLOWED

Shakespeare closes out Master Playwright Festival with relevance and appeal

HANNAH FOULGER  @FOULGERSCOVFEFF

ARTS AND CULTURE REPORTER

William Shakespeare is the final focus of the Master Playwright Festival. In its twentieth season, which is produced by Royal Manitoba Theatre Centre (RMTTC), the fest features several different productions by different theatre companies in Winnipeg, including RMTTC. Every year focuses on a different playwright, with all the plays either written or inspired by the master playwright.

Despite Shakespeare's works being 400 years old, Shakespeare in the Ruins (SIR) artistic director Rodrigo Beilfuss says the playwright "is simply one of the best. There is no way around it. His plays are huge worlds. (They) can sustain a lot (and are) so full of imagination, and his characters are so well defined and have such a rich inner life that can really sustain anything you throw at it."

Ray Strachan, who plays the eponymous character Othello in Beau Theatre Co.'s production, says Shakespeare "tackled infidelity, deceit, race, sexism, masculinity, uber masculinity, toxic masculinity," themes which are still relevant.

SIR runs a program at Stony Mountain penitentiary where they offer performance and theory workshops on Shakespeare for high-school credit. Taught by Claire Friesen, plays like *Julius Caesar* are very relevant to some of their incarcerated program participants.

"*Julius Caesar* is a play filled with

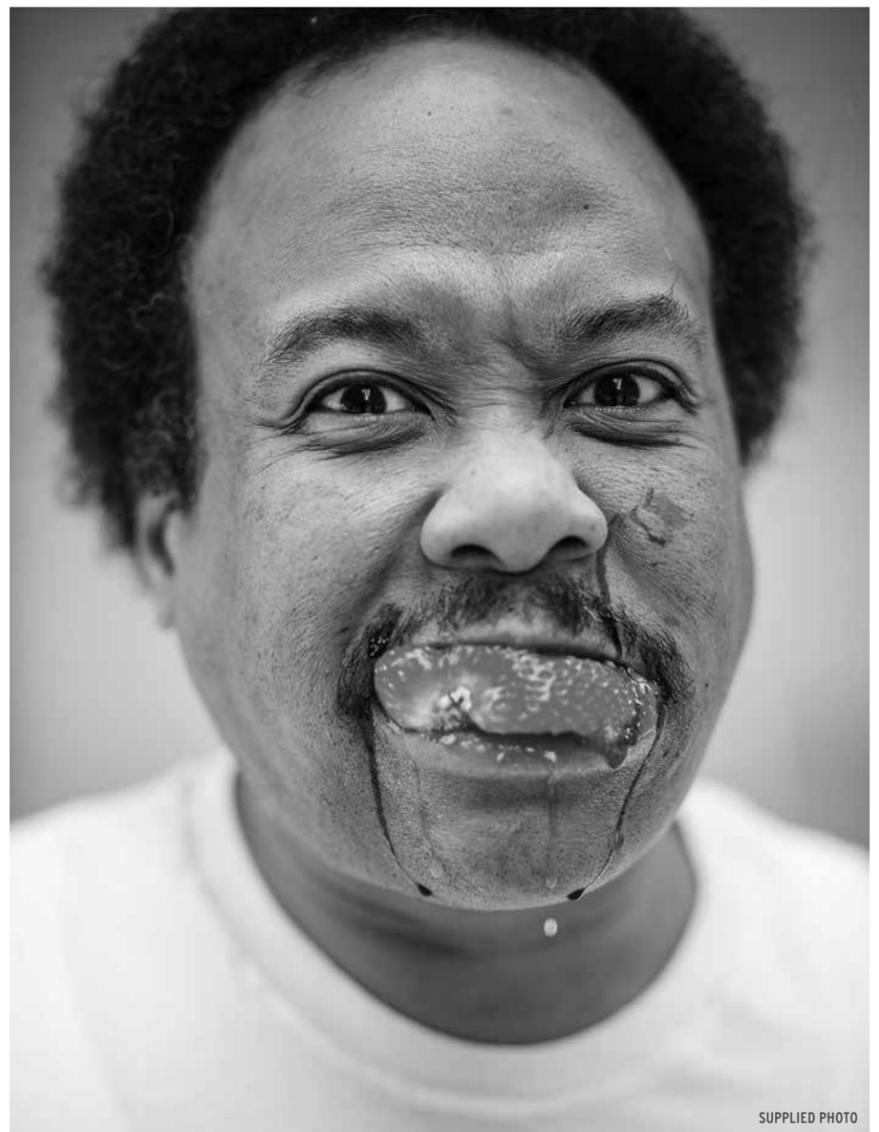
betrayal and factions against factions. (The program participants) understand that world of people (with) this gang mentality of us versus them ... these guys understand that world of ostracism, that world of violence."

SIR's show *Awaken*, co-produced by Zone 41 Theatre, was adapted by Tracy Penner from *A Winter's Tale*. "Shakespeare was adapting works from his time, and we're continuing that tradition," Beilfuss says.

Last year, Strachan performed in a bilingual production of *The Tempest* in American Sign Language (ASL) and English at the Citadel Theatre in Edmonton. "Shakespeare beautifully translates into ASL," Strachan says, and Shakespeare's verbal language "can be expressed even stronger in gesture and sign language."

Strachan has a long history with Shakespeare that he says, unfortunately, started with *The Cosby Show*. "Christopher Plummer and a Black English professor (played by Roscoe Lee Browne) were on an episode, and they were doing a scene from *Julius Caesar*. I actually fell in love with Shakespeare."

Othello is an exciting challenge for Strachan. "I've always been attracted to it, because you can relate to the Black struggle and being excluded because you're Black and being discriminated against because you're Black. That part rings true and that rings true today, not just in Shakespeare's day. People use race and use Blackness to dehumanize people, to divide people, but I think we portray that very strongly in this production."



SUPPLIED PHOTO

Actor Ray Strachan stars as Othello in one of many Shakespeare productions in the final Master Playwright Festival.

Strachan explains that portraying racial discrimination is challenging. "As an actor, I try to connect to the character as close as I can with my own personal experiences. Having to go through and recollect incidences where my race has been used against me just to feel what this character is feeling is a difficult exer-

cise, but it's one that is totally worth it."

Beau Theatre Co.'s Othello opens on Jan. 25 at the Dalnavert Museum (61 Carlton St.). SIR and Zone 41's Awaken runs from Jan. 16 to 26 at the Rachel Browne Theatre (211 Bannatyne Ave.). Both venues are wheelchair accessible.



SUPPLIED PHOTO

Ian August's *Rooster Town Kettle* marks the site of the historic Métis community of Rooster Town.

STORIES LEFT UNTOLD

New public art explores Winnipeg's Métis history

BETH SCHELLENBERG

ARTS AND CULTURE EDITOR

 @BETHGAZELLENBERG

Winnipeg's Métis history is being explored by new public art works. The works are part of an initiative, funded by the Winnipeg Arts Council (WAC) through the City of Winnipeg's Public Art Program, to have a robust public art presence along the new transit line. Bill Burns and Ian August are among the artists who were commissioned to create pieces for the project.

August's work, *Rooster Town Kettle*, marks the site of Rooster Town, a road allowance settlement that came into existence in 1901 and was dismantled by the city in the late 1950s to make room for Grant Park Shopping Centre and the expanding Fort Rouge neighbour-

hood. August learned about Rooster Town when he was conducting archival research and came across old newspaper articles portraying Métis communities in a negative light.

"After the Red River Rebellion, Métis people didn't receive any of the land they had been promised via legislature," August says, which ultimately resulted in these communities "squatting" on provincial road allowances.

August explains that "the city didn't charge property tax, because they would be on the hook to provide services like water and sewage ... All the photos of Rooster Town depict people collecting water, which was a daily issue."

"The kids in Rooster Town went to Winnipeg schools, and parents instructed children not to touch kids from the road allowance, because they

were 'dirty,'" August says, noting that the negative press was clearly intended to eradicate public sympathy and pave the way for the eviction of the community. "Newspaper articles only told one side of it. It was a real community, and folks had nice times raising their families. Many lived there for several decades".

The *Rooster Town Kettle* commemorates this community, providing both a commentary about historical and current human rights issues regarding the availability of clean water within Indigenous communities, while also nodding towards Métis hospitality, in which tea has always played a starring role.

Burns, a prairie artist currently residing in Toronto, wanted to create a piece for the transit line based on his interest in site-sensitive projects that take a historical and geographical perspective.

"In Winnipeg, I looked at the history of pre- and post-contact trade and found that the Red River confluence was a place where things like the grease trade from the West Coast existed," Burns

says. He also notes that salt, sugar beet and honey production have been parts of Manitoba's trading history.

Salt Fat Sugar Your Water is Safe, which Burns describes as "concrete poetry," is "pointing to a disparity in our culture where many people don't have safe water, which is dead wrong in one of the wealthiest societies in the world."

Part of Burns' art practice is "looking at the way we organize our industrialized world ... When I arrive in small villages or towns in the North, what usually happens is that I am given a gift of caribou meat by elders as a welcome gift. It got me interested in what trade is and what giving is. What I found up North is that gifts have a different significance. There is no agenda."

The City is currently considering reducing the Public Art Allocation to \$200,000 and eliminating it from the budget all together in 2021. Please write to your city councillor if you feel our city benefits from public art. Contact information can be found at winnipeg.ca/council/contact.stm

ARTS BRIEFS

BETH SCHELLENBERG // ARTS AND CULTURE EDITOR  @BETHGAZELLENBERG

Plant This Movie

Eco Team UWinnipeg is screening *Plant This Movie* on Friday, Jan. 24 at 6 p.m. in the Bulman Student Centre (515 Portage Ave.). The film explores different ways to amp up urban farming and locally grown food movements.

Pizza fundraiser for Arts Junktion

This Saturday, Eadha Bread bakery (577 Ellice Ave.) is throwing a pizza fundraiser for ArtsJunktion! \$7 from each pie goes directly to the organization, which provides a safe space for folks to use recycled and donated art supplies. The event runs from 11 a.m. to 4 p.m. on Jan 25.

Winterruption Winnipeg

Real Love Winnipeg and 4th Quarter Records are presenting a night of local rap for the first edition of Winterruption Winnipeg on Saturday, Jan. 25. The show is at The Handsome Daughter (61 Sherbrook St.) and features Dill the Giant (3Peat), Ed Riley, Flamenco Sketch and Sir Louie. Tickets are \$10 advance, and the doors open at 9:30 p.m.

Sweet on Sustainability

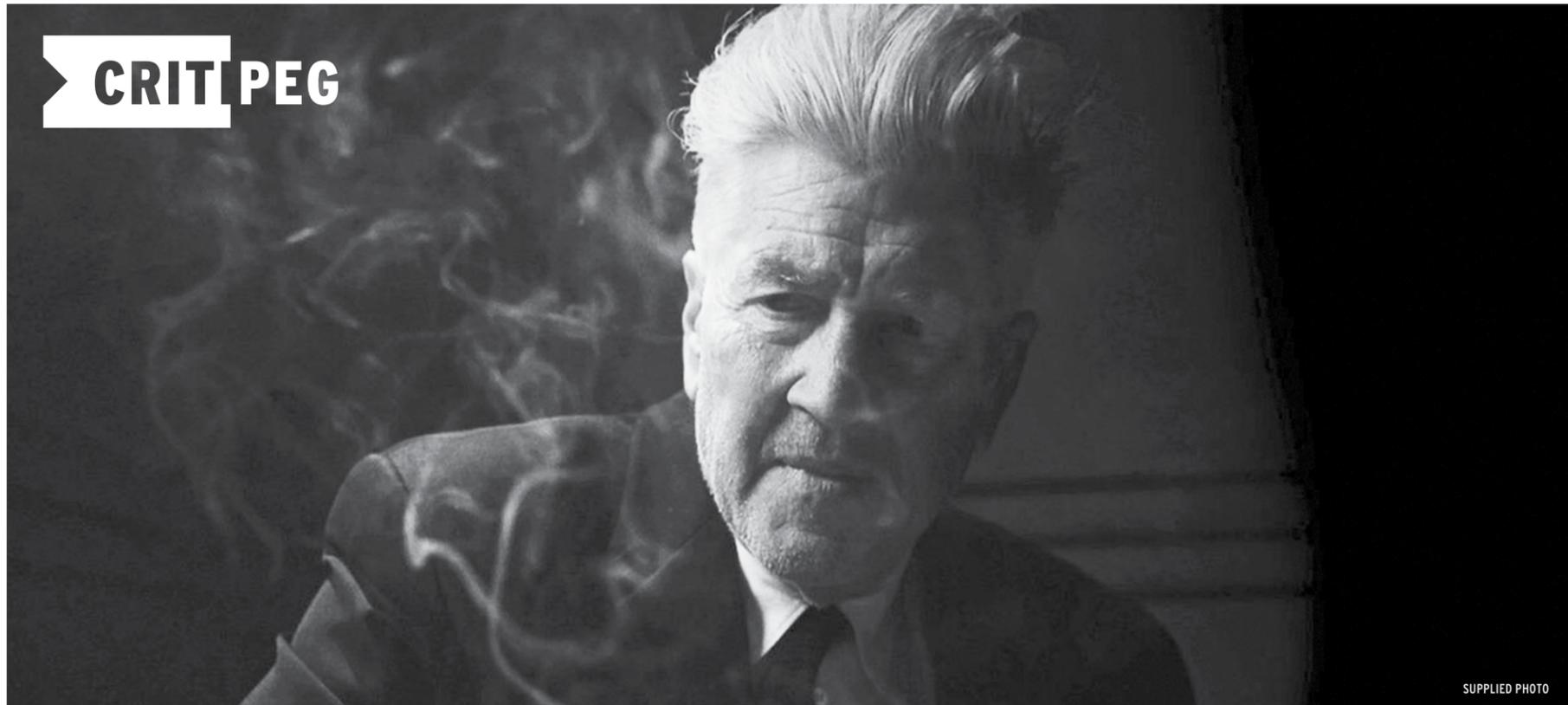
Sustainable South Osborne Community Co-op is hosting an afternoon of information sharing featuring local organizations that work with gardening, food and sustainability. Learn about everything from fermentation to urban foraging. The event is on Saturday, Jan. 25 at Lord Roberts Community Centre (725 Kylemore Ave.) from 1 to 4 p.m., and entrance is by donation.

Indigenous Is Not a Genre

Indigenous Music West presents "Indigenous Is Not a Genre: Indigenous Perspectives on the Music Industry" at The Forks, South Aisle (1 Forks Market Rd.). Speakers include musicians and other industry professionals and will address Indigenous identity and labels within music, marketing and presentation. The talk is free and goes from 7 to 9 p.m. on Wednesday, Jan. 25.

Two solo exhibitions at Plug In ICA

Chen Zhe's *Towards Evenings: 891 Dusks, an Encyclopaedia of Psychological Experiences* and Hyphen-Lab's *NeuroSpeculative AfroFeminism* are both opening at Plug In ICA (460 Portage Ave.) on Friday. The opening runs from 7 to 10 p.m. on Jan. 24, and you can catch Zhe in conversation with assistant curator Nasrim Himada on Thursday, Jan. 23 at 7 p.m.



SUPPLIED PHOTO

CKUW TOP 30

January 13–19, 2020



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

TW	LW	C	Artist	Album	Label
1	1	!	The Mariachi Ghost	Puro Dolor	Pipe & Hat
2	2	!	Begonia	Fear	Rex Baby
3	5	*	Matana Roberts	Coin Coin Chapter Four: Memphis	Constellation
4	17	!	Cell	Ancient Incantations Of Xarbos	Self-Released
5	3	*	Fly Pan Am	C'est Ca	Constellation
6	7	!	Micah Erenberg	Love Is Gonna Find You	Sleepless
7	4		Guided By Voices	Sweating The Plague	GBV Inc.
8	RE		Purple Mountains	Purple Mountains	Drag City
9	18	!	JayWood	Time	Self-Released
10	9	!	Greg Rekus & The Inside Job	Death + Taxes	Self-Released
11	12	*	Old Man Luedecke	Easy Money	True North
12	14		JPOD	Circadian Rhythms	Additech
13	19	!	Smoky Tiger And The Manitobandits	Premium Quality Royal Rumpus	Transistor 66
14	RE	*	Pup	Morbid Stuff	Little Dipper
15	11	!	Selci	Effervescence	Self-Released
16	8	*	Ian & Sylvia	The Lost Tapes	Stony Plain
17	NE	*	Baritone Madness	Baritone Madness	Chronograph
18	20		Ezra Weiss	We Limit Not The Truth Of God	Origin
19	21	*	The Flamingos Pink	Kustom Kreme	Label Etiquette
20	NE		Los Straitjackets	Channel Surfing	Yep Roc
21	10		Negativland	True False	Seeland
22	16	*	Geoff Berner	Grand Hotel Cosmopolis	Coax
23	13	*	Little Scream	Speed Queen	Dine Alone / Merge
24	RE	*	Shotgun Jimmie	Transistor Sister 2	You've Changed
25	28	*	Friendly Rich	We Are All Terrorists	Pumpkin Pie Corporation
26	23		Little Fyodor	Pithy Romantic Ballads	Self-Released
27	RE	!	Living Hour	Softer Faces	Kanine
28	RE	*	The New Pornographers	In The Morse Code Of Brakelights	Concord
29	26	*	Rheostatics	Here Come The Wolves	Six Shooter
30	NE	!	The Famous Sandhogs	Pan Jan Potop	Self-Released

WHAT DID JACK DO?

Streaming now on Netflix

★★★★☆

THOMAS PASHKO

MANAGING EDITOR @THOMASPASHKO

It wasn't too long ago that it seemed like we may never see a new David Lynch film. The *Twin Peaks* co-creator and visionary surrealist behind films like *Eraserhead*, *The Elephant Man* and *Blue Velvet* kicked off the 21st century with *Mulholland Dr.*, a nightmarish neo-noir that garnered an Oscar nomination for best director and has since been recognized as one of the greatest films of all time.

But things seemed to slow down for Lynch. By 2016, his only subsequent feature was 2006's *Inland Empire*, a three-hour experiment that could best be described as "for Lynch fans only," and he seemed more focused on visual art, selling signature coffee blends and creating weird YouTube videos about making quinoa.

Then came 2017's *Twin Peaks: The Return*, a follow-up to his classic '90s TV show. Directed entirely by Lynch, this season of television played like an 18-hour movie, as experimental and formally daring as any work of art released last decade. Lynch seemed to be back in full form, and on Jan. 20 (Lynch's 74th birthday), Netflix surprised everyone by dropping his new short film, *What Did Jack Do?*

To be clear, the film isn't exactly "new." It screened briefly in 2017 at an art museum in Paris and, with the exception of one festival screening in New York, has been impossible to see ever since. Suddenly, this mysterious little film by one of the greatest living filmmakers is available to all Canadian Netflix subscribers.

In addition to writing, directing and editing the film, Lynch stars as a charac-

ter known only as "Detective." He meets in a train station diner with a capuchin monkey named Jack. The two engage in a conversation that quickly becomes an interrogation by Lynch's detective as he tries to determine ... something? The detective seems to be trying to figure out whether the besuited primate has been hanging around with chickens, turkeys or other farm animals. Jack speaks in a slow, slurred voice that echoes through a digital haze (it's unclear who's responsible for voicing Jack; the credits simply state "starring Jack Cruz as himself").

Their conversation contains the menace and pitter-patter rhythm of great film noir interrogation scenes, but rather than unravelling a mystery, the film employs Lynch's signature dream logic. The piece does arrive at a conclusion that has a sort of satisfaction, but it only makes sense in the way that a nightmare makes sense while it's happening, only to dissolve into half-remembered nonsense upon waking.

Like *The Return*, *What Did Jack Do?* is a reminder of just how entertaining Lynch can be in front of the camera. His rare appearances as an actor always inject a film or TV show with his strange, often confusing sense of humour, and *Jack* certainly has its share of laughs. Like in *Eraserhead* and portions of *The Return*, he uses black-and-white photography and murky sound design to create an eerie atmosphere. But while those projects used that atmosphere for dread, *Jack* uses it to punctuate its jokes and non-sequiturs.

Ultimately, this short is a welcome addition to Lynch's filmic comeback. Alongside last year's *The Irishman* and *Marriage Story*, it's also a reminder of how Netflix can act as a platform for celebrated filmmakers to release idiosyncratic movies, at least when Ted Sarandos decides to use his power for good rather than evil.

FILL THE (W)HOLE THEATRE COMPANY PRESENTS

III

THREE WEIRD SISTERS, TRAPPED THROUGH THE FOG AND FILTHY AIR.

DO YOU WANT TO MEET THEM?

VISIT FILLTHEWHOLE.BPT.ME FOR MORE INFORMATION AND TICKETS

ShakespeareFest

@FILLTHEWHOLE



All the best in the 2019/2020 academic year!

THE THREE RULES OF FIGHT CLUBS IN WINNIPEG

Highlighting common aspects in Winnipeg's diverse combat sport scenes



“The first rule of fight club is you do not talk about fight club. The second rule of fight club is YOU DO NOT TALK ABOUT FIGHT CLUB.”

Although they may not be as iconic as Tyler Durden's rules in the movie *Fight Club*, there are common guidelines in some of Winnipeg's professional wrestling organizations and martial art clubs that make them as enticing and iconic as the 1999 film.

Or that's what combat sport participants and their fans might hope.

Premier Championship Wrestling (PCW) founder Andrew Shallcross, Brazilian Jiu Jitsu (BJJ) and Isshin-ryū karate instructor Candace Daher and Winnipeg Pro Wrestling (WPW) competitor Mentallo all highlight three commonalities in combat sports clubs in Winnipeg: a welcoming community for participants and fans, a focus on diversity and multiculturalism and a promotion of healthy practices.

These are not strict rules that every organization must adhere to, or rules that every organization claims to follow, but these commonalities highlight a growth in inclusivity, cultural respect and recognition and a greater focus on safety in Winnipeg combat sport scenes.

COVER FEATURE CONTINUES | NEXT PAGE >>



Tag-team duos London Dynasty and American Psychos during a PCW match at Doubles Fun Club



PHOTO BY KAYLA STENSLAND

Local wrestler Mentallo has incorporated elements of Mexico's Lucha Libre style of wrestling into his training and performance.

RULE #1: ACTUALLY TALK ABOUT FIGHT CLUB

Fight Club's first two rules highlight its secrecy and intimate community, but they consequently rule out the general public who were not aware of it. However, Shallcross says PCW has an open and accepting community for prospective wrestlers and fans, and he points out that Winnipeg has always welcomed pro wrestling.

"Winnipeg has had a long history of supporting pro wrestling, and the city was a regular stop for the old AWA (American Wrestling Association), which was a huge international promotion," he says.

Shallcross notes that PCW's support has ebbed and flowed during its 18-year tenure, but it has grown more in recent years.

"We now have a very strong fanbase that comes out to our events, and our wrestlers seem to have a lot of support. The fans are savvy, smart, they support a more athletic brand of wrestling, and they support us by buying tickets, merchandise and traveling for events," he says.

"We really are about the grassroots, developing young talent and giving them a platform in Winnipeg to learn and grow as wrestlers. We have had several wrestlers to go on to wrestle globally, including for the WWE (World Wrestling Entertainment) and the AEW (All Elite Wrestling), and the biggest star we have had thus far is Kenny Omega, who has wrestled with us for the entirety of our existence."

Mentallo mentions that the pro wrestling community accepted him with open arms, and his wrestling career began shortly after leaving his high school basketball team and seeing a wrestling poster in a mall.

"At that time, I was considering either pro wrestling or kickboxing, but as a child, I always loved pro wrestling," he says.

"I went to the show on a Wednesday, and I spoke with Vance Nevada, who became my very first trainer, and that

following Sunday, I was at my first training session. From there, I trained for six months. I set up and tore down the ring and did various shows in Manitoba for community clubs."

Mentallo says the global wrestling community is welcoming, which he experienced firsthand in his travels for wrestling.

"When I decided to broaden my horizons, I went to the United States and did shows and training camps there. After that, I went to Mexico and spent nine months learning Lucha Libre. Just being in the wrestling business, acquiring different skills and getting better led to an opportunity for me to go to Japan, where I was able to wrestle there from 2010 to 2012."

RULE #2: FIGHT CLUB MUST ALWAYS REMAIN INCLUSIVE

Although a national 2005 Statistics Canada report states that women's participation levels in martial arts were too unreliable to be published, interest has grown in recent years, and organizations like the Canadian Fighting Center (CFC) are taking steps to encourage women to participate.

Daher leads a women-only BJJ and self-defence program at CFC, and she says programs like this are important because of their positive impacts in women's lives.

"A lot of women get into martial arts purely as a hobby and for fun, but the deeper they go into it, the more they realize how empowered they have become and how much stronger they are," she says.

"I would say about 60 per cent of the women in my cardio kickboxing class that I taught went into more dedicated martial arts because they really wanted to learn the skills instead of just losing weight. So the idea of personal empowerment, safety and the feeling of independence are some of the reasons I find that so many women are attracted to martial arts."

Mentallo has travelled to compete and train internationally and has adopted the Lucha style, saying that many cultures and countries view wrestling differently.

"For Lucha Libre, it is very cultural and



Sammy Peppers (left) fights Sydney Steele (right) during a PCW match at Doubles Bar.



Candace Daher (blue) spars with Drayden Crossman (white) during a Brazilian Jiu Jitsu training session at the Canadian Fighting Centre.



Candace Daher is a brown belt in Brazilian Jiu Jitsu. She trains at the Canadian Fighting Centre in Winnipeg.

family-based," he says.

"Things are passed down from generation to generation, and that is why you see a lot of sons get into wrestling after their fathers. In the USA and Canada, it is viewed as a soap opera, where there is a lot of dialogue, but Lucha Libre is a more ingrained, family-based entertainment, and it is more like heritage.

"In Japan, it is the opposite, where it is viewed as a sport, so you find less talking and more action, harder hitting, and it is almost viewed on the level of mixed martial arts."

RULE #3: FIGHT CLUB MUST ALWAYS BE A SAFE PLACE

A 2019 CBC article notes that WPW has banned the use of slurs and sexually or racially offensive remarks, and this practice is spreading, as leagues consider creating safer spaces for their participants and fans.

Shallcross says PCW is cognizant of its diverse community and says they try to provide a safe environment for all.

"The old way of thinking about wrestling has changed," he says.

"Wrestling is trying to change more, and for PCW, we want to be at the forefront of that. We are aware of being diverse and attracting a diverse audience and talent. We are active in (the) LGBTQ community, and we are mindful that we have many fans from that community, that we have many female fans and many of our talents come from different backgrounds."

Shallcross says Omega, who has wrestled for PCW as recently as 2019, is supportive of the 2SLGBTQIA+ community, and he continues to be a role model for both wrestlers and fans.

"In Kenny Omega's documentary, *Omega Man: A Wrestling Love Story*, which we were a part of, he spoke about LGBTQ support. He really sets an example for people including myself, and he sets the bar high for

inclusiveness, which is something that we want to live up to," Shallcross says.

Omega has made his support for 2SLGBTQIA+ communities explicit both through statements in interviews and through his wrestling performance itself. His long-running story arc with New Japan Pro-Wrestling involved a relationship with his tag-team partner Kota Ibushi that many fans have interpreted as a gay relationship (a reading which Omega supports). Known collectively as The Golden Lovers, the duo's storyline of splitting up and eventually reconciling has been called "a crucial step for queer representation in wrestling" by *Paste Magazine*.

Mentallo reiterates this support and says WPW wants to create an environment where everyone can feel safe.

"There are people of all genders, races and nationalities there," he says.

"No one is made to feel ostracized, and a lot of the promotions in Winnipeg are inclusive to everyone."

Mentallo says that fans are not typically swearing and giving people a hard time, and he assures that if such a thing does occur, these people are eliminated from the scene immediately.

"Nobody wants to be involved with that behaviour anymore."

Daher highlights the safety extended to participants, and she notes that more clarity should be given to point out that the winning formula of combat sports like BJJ and karate is to dominate your opponent and win through better technique, not violence.

"I take exception to any martial arts being called violent," she says.

"If it is truly a martial art, whether it is a stand-up art like karate or a ground-fighting art like sambo or BJJ, neither of them are violent (at) any time. When you look at mixed martial arts, it is a combination of arts like BJJ, kickboxing and wrestling. Each one of those has a very specific set of

: continued

skills that are not about violence.

“Yes, the goal is to dominate your opponent, but that is the same concept in basketball, as you want to score more points than your opponent.”

“And if you see me, you would not think that I was a violent person. I look like a grandmother,” she jokes.

These rules point out the enticing nature of combat sport scenes in Winnipeg, which can draw both fans and participants to these organizations.

For participants, a significant training regimen to learn techniques, constant practice and healthy habits are viewed by some to be the keys to success. Although they may have their own unique set of challenges, Daher says these practices have a positive, all-encompassing impact on one’s life.

“It challenges my body and mind, helps strengthen my personal relationships and teaches me to deal with others and makes me aware of my limitations.”



“If it is truly a martial art, whether it is a stand-up art like karate or a ground-fighting art like sambo or BJJ, neither of them are violent (at) any time. When you look at mixed martial arts, it is a combination of arts like BJJ, kickboxing and wrestling. Each one of those has a very specific set of skills that are not about violence.” - Candace Daher



“It challenges my body and mind, helps strengthen my personal relationships and teaches me to deal with others and makes me aware of my limitations.” - Candace Daher

CITY BRIEFS

LISA MIZAN // CITY EDITOR [@LISA_MIZAN](#)

Indigenous Affairs book Launch

The University of Winnipeg and the University of Manitoba Press will host a book launch for *Injichaag: My Soul in Story: Anishinaabe Poetics in Art and Words* by Rene Meshake and Kim Anderson on Jan 27 from 12:30 to 1:30 p.m. in room 2W16 of Convocation Hall. The book details Meshake's story as a residential school and 60s Scoop survivor and is thematically based around his paintings.

Classic play to grace U of W again

The Love of the Nightingale by Timberlake Wertenbaker will be presented by the University of Winnipeg's theatre and film department from Feb. 11 to 15 at the Asper Center for Theatre and Film (400 Colony St.). The last time the play was performed on the U of W campus was 20 years ago. It is now being directed by faculty member Hope McIntyre, who also serves as the artistic director for Sarasvati Productions.

Nominations for faculty and staff awards

Nominations are now being accepted for staff and faculty awards to be presented during the upcoming convocation ceremony for contributions towards community service, teaching, research, sustainability and commitment to students. Listed awards include: the Clifford J. Robson Memorial Award for Teaching Excellence and the Marsha Hanen Award for Excellence in Creating Community Awareness. The deadline for nominations is Jan. 31, and they can be made through the online pages for the respective awards.

Ex-Winnipeg reservist jailed

After *Winnipeg Free Press* reporter Ryan Thorpe infiltrated a neo-Nazi group by going undercover, former soldier and neo-Nazi Patrik Mathews was exposed and fled to the United States in August. Following his arrest in Georgia with two other neo-Nazis, Mathews was denied bail after being jailed in Washington, D.C. Thorpe's article "Homegrown Hate" attracted significant attention late last year and detailed how Mathews and his white-supremacist group, known as "The Base" were trying to gain a foothold in Winnipeg.

Bell "Let's Talk" Day

The Bell Let's Talk Day initiative returns on Jan. 29 to spread awareness about mental health issues and combat related stigmas. The University of Winnipeg will hold a number of mental health-related events on campus, including "Blue the Campus" at the Wellness Centre and "Bell Let's Talk Day Table" on the main floor of Centennial Hall on Jan. 24 and Jan. 29. "Blue the Campus" will take place all day in the form of blue lighting, while the tabling will happen from 11 a.m. to 1 p.m. on Jan. 24 and 10 a.m. to 2 p.m. on Jan. 29.

Report outlines actions helping graduates succeed

Manitoba universities and colleges have collaborated with the Business Council of Manitoba to develop a new strategic plan to help students succeed after graduation. A report called *Horizon Manitoba* outlines the actions being "strategically focused on areas such as work-integrated learning, Indigenous inclusion, student pathways and enhanced labour market data." With the prediction that 60 per cent of jobs will require post-secondary education by 2024, the Business Council of Manitoba hopes to enhance opportunities by partnering with Manitoba's leading employers and schools.

THE VARIED UNION TOOLBOX

Advocating in and out of the spotlight

ALEX NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

Lockouts have been a big subject in prairie labour news in the past few weeks, as Tim Hortons workers at the Winnipeg Lombard location and Co-op Refinery workers in Regina were locked out of their place of work by their employer during the course of bargaining between employers and unions.

Andy Spence, a union representative with the Workers United Canada Council, the organization that unionizes Tim Hortons' Lombard employees, says that before the lockout, the union had been bargaining with the franchise owner, JP Shearer.

"We'd been going through bargaining for a few months," Spence says, "and we got to a point when they weren't moving on wages at all, and so we made a decision to talk to workers and tell them that they weren't moving." Spence says they went to a strike vote, which the workers supported.

Spence says the union gave the strike notice on Dec. 18, 2019, which, according to the collective agreement, allows strike action two weeks after the notification. The next day, Shearer responded with a lockout notice, which also takes two weeks to implement. A lockout is the practice of an employer barring employees from their workplace until agreeing to terms.

On Jan. 2, 2020, when strike action would have been legal, Spence says the workers did not take action, but they were locked out the next day. After a week of support from other unions, the public and students, the lockout ended on Jan. 10, 2020.

Spence says labour organizing and action in the context of large franchises is "not easy to do, but it's achievable" if employees reach out to unions for support.

"It's not easy to get a wage increase and ask your employer by yourself, but when you're unionized, you get the right to collective bargaining," he says. "One of the things that this does is it raises the issue (of rights for minimum-wage workers)."

"I think a lot of people don't realize that there are these jobs where the wages never increase (unless the minimum wage is raised by the Province), and people are depending on them to survive. The only way they can get raises in these jobs is unionizing and fighting for it," he says.

Not all unions are able to use the same tools when put under stress by employers. Darlene Jackson, president of the Manitoba Nurses Union (MNU), says the MNU is "bound by our collective agreement, so we are not in a legal position to strike. We need to work within the confines of our collective agreement." According to their website, a collective agreement "is a written, binding contract between the union and the employer, which specifies the terms and conditions of employment."

Jackson's two years as president have been stressful, as cuts and consolidation have put a lot of pressure on the acute nursing shortage Manitoba is facing, leading to increased voluntary and mandatory overtime for nurses.

"Most people don't understand what it's like to go to work and work a shift and not be allowed to go home until you've worked two shifts back to back," she says. "The general public doesn't really understand the implications of that."

The MNU has been undertaking cam-

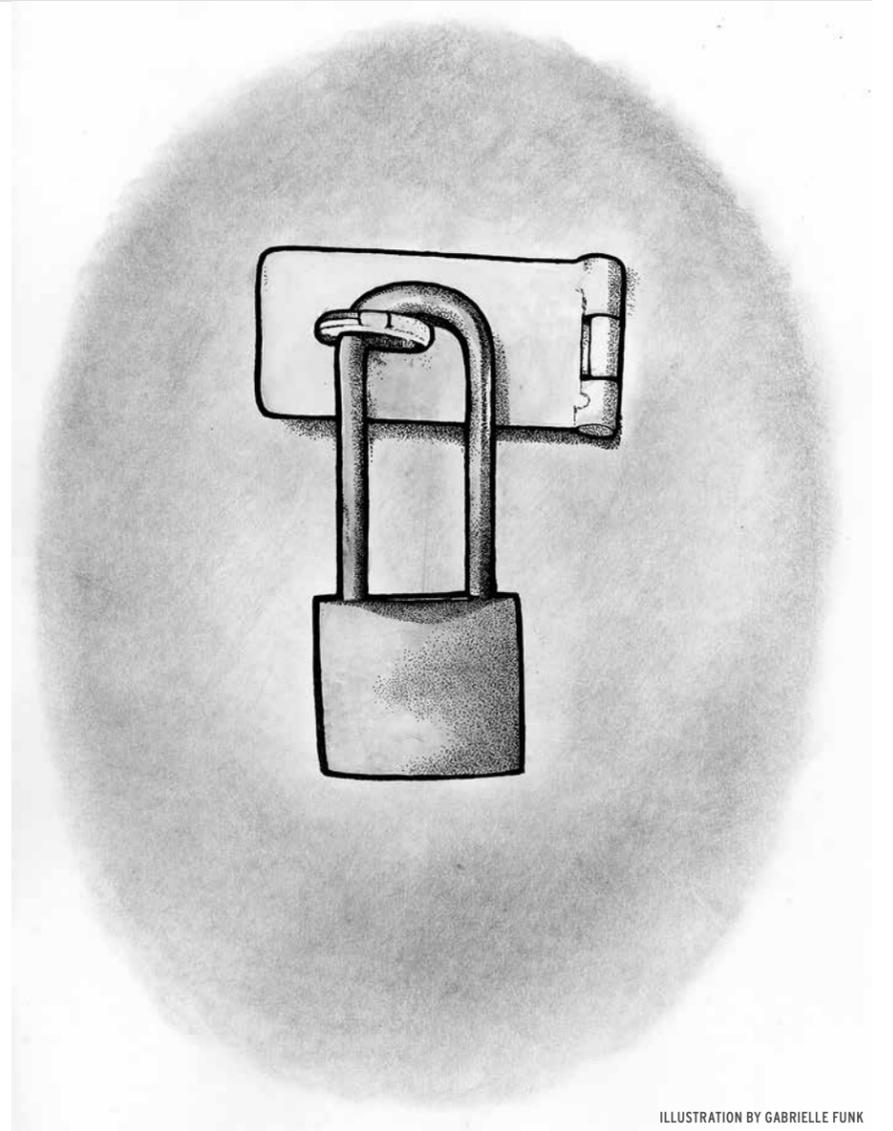


ILLUSTRATION BY GABRIELLE FUNK

paigns to speak out on the issue and support the official opposition's Bill 205, the Restricting Mandatory Overtime Act, which would phase in limits on mandatory overtime.

Tensions in the Co-op Refinery strike in Regina

escalated on Jan. 20 when Regina police arrested 14 picketers, including the Unifor union's national president Jerry Dias. Regina Police Service chief Evan Bray accused workers of "essentially holding the city hostage," while Dias claimed the police acted "like thugs."

SELECTIVE ACCESSIBILITY

Proposed building code exempt from accessibility standards

ALEX NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

The Provincial Accessibility Advisory Council is in ongoing consultations to develop a Design of Public Spaces Disability Standard. In theory, this standard could require a huge proportion of public space to become more accessible.

But as it currently stands, the proposed standard makes a big assumption: that the current Manitoba Building Code does not fall under the jurisdiction of provincial accessibility legislation and is already adequately accessible. This would mean any issues with the code or the spaces it covers would have to be addressed through a separate process.

David Kron of the Cerebral Palsy Association of Manitoba, Children's Coalition and spokesperson for Barrier Free Manitoba, says exempting the building code, which is supposed to address barriers toward accessibility in public spaces, from provincial accessibility standards is extremely insufficient.

"The building code is just a basic legal requirement for building a building. It's not best practices, it's not universal design, it's not talking to people with lived experience, it's not putting good design out there and educating designers, architects, interior designers, engineers on what good accessibility and design is," he says.

Marnie Courage, CEO of Enabling Access, a company that provides accessi-

bility audits, says this whole situation is disappointing, because "it's not including the built environment, and the built environment is exactly where the deficiencies have been identified."

She says this policy move seems to be intended to follow a similar trajectory as Ontario's accessibility legislation, but that Ontario's Building Code had already been updated and improved, while Manitoba's has not.

"The other thing that this standard has not done well is actually define what public spaces are," because "public spaces" exist both in public and private property, she says. While the proposed standard includes examples of these spaces, what the standard applies to, what is private and exempt from the standard and what falls under the building code is not always clearcut, or is expressed in awkward ways, the interviewees argue.

Currently, the Manitoba Building Code deals with spaces like pedestrian routes and signal systems, parking areas, recreational trails and beach access routes. It also addresses spaces such as outdoor plazas, public eating areas and outdoor parks, play structures and other community spaces. Despite this list, the document says it's not "limited" to these spaces, which is where definitions start to get blurry.



SUPPLIED PHOTO

Inadequacies in the Manitoba Building Code regarding accessibility have some Winnipeggers fearing that new buildings could leave them out in the cold.

Kron says this patchwork accessibility coverage means that "if someone's putting up a new apartment block ... I can get into the front lobby, but I might not be able to actually get into a suite."

Courage also has concerns about the type of accessibility the proposed standard addresses, which she says mostly pertains to wheelchair use and overlooks many other accessibility concerns, such as needs for hearing and visual assistance.

She also worries about the lack of clear enforcement details. "It's just a document with a bunch of 'should's' in it ... we need there to be an enforcement piece, so that people, more than doing the right thing, realize that they have to

do this," she says.

Kron says this is an opportunity for the Province to proactively contribute to an accessible future. "What we really want to do for the next generation is to make sure that there is a pool of accessible buildings out there," he says.

"(We need to be) teaching people good design, teaching people accessibility, have that standard in there so that people with lived experience can educate folks," Kron says. "It doesn't cost any more to build an accessible building, but you need to do it at the design stage. It costs way more to do it after the fact."



IRAN PLANE CRASH: A “CANADIAN TRAGEDY”

U of W has supports for affected students, but no ceremony organized

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

 @CGOULETKILGOUR

On Jan. 8, Ukraine International Airlines flight 752 was shot down by the Iranian military minutes after taking off from the airport in Tehran. Fifty-seven Canadians were among the 176 passengers killed in what has been called a “Canadian tragedy” by Prime Minister Justin Trudeau.

Many of the victims were associated with universities across Canada, including the University of Manitoba (U of M), where remembrance ceremonies have been held in the past weeks.

Erfan Hardanian, an Iranian first-year biochemistry student at the University of Winnipeg (U of W), says “it was just awful,” when he first heard about the crash, citing confusion over what happened as exacerbating the situation.

Hardanian does believe, however, that the Government of Canada has made some encouraging moves toward supporting the victims of this tragedy. Recently, Trudeau announced that the federal government will give each victim’s family \$25,000. He has also promised to “expedite visas and waive fees.”

In a letter to the Prime Minister, the Iranian Canadian Congress, a non-partisan organization, praised him for “committing to bring accountability, transparency and justice for families of the victims as well as working towards a peace that help ensure that such a tragedy will never happen again.”

Hardanian says that U of W faculty and staff have been “supportive and there to help.”

“They’ve been asking around for me, as an Iranian student,” he says, though he wishes more students were better informed about the tragedy.

“Because there wasn’t any memorial, many of the students don’t know what happened so they (can’t) really do something,” he says. “If we would’ve had some memorial to just tell people what happened, they maybe would show more support or help the families in some way.”

The University of Winnipeg Students’ Association (UWSA) issued a statement offering their “deepest condolences to everyone who lost loved ones in this tragedy.” The UWSA encouraged students to “use the wellness resources found on campus and in the community.”

At the U of W, supports are in place to help students cope with events like



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Erfan Hardanian, an Iranian first-year biochemistry student at the U of W, says that faculty and staff have been “supportive and there to help” Iranian students after the Tehran crash that killed 176 passengers.

these. Student Wellness offers free counselling to anyone “currently registered at UWinnipeg in an undergraduate or graduate program; the English Language Program; or in Professional, Applied and Continuing Education,” according to their website.

While counselling is the main service offered by Student Wellness, they also

offer other resources, such as wellness tips and health services (Klinik on Campus) and organize events on campus such as Thrive Week and Bell Let’s Talk Day (upcoming on Jan. 29).

For more information on the U of W’s Student Wellness services, visit uwinnipeg.ca/student-wellness.

JOURNALIST JACQUES MARCOUX TO GIVE TALK ON CAMPUS

Lecture is part of series exploring data in journalism

CALLUM GOULET-KILGOUR

CAMPUS REPORTER

 @CGOULETKILGOUR

On Jan. 29 from 12:20 to 2:30 p.m., the University of Winnipeg’s (U of W) Centre for Access to Information and Justice (CAIJ) is hosting CBC journalist Jacques Marcoux, who will talk about “data science in Canadian newsrooms.” This event, held in room 1L07, is part of the CAIJ’s Politics of Information Colloquium Series.

Marcoux says his “presentation will focus on the increased use of data, statistics and general research methods in Canadian newsrooms.”

“Data journalism is the use of data and number-crunching in journalism to uncover, better explain and/or provide context to a news story,” according to Techopedia. Examples of this would include the coloured map showing the “Yes” versus “No” votes in Winnipeg during the Portage and Main referendum that circled social media in 2018.

“So much digital information gathered by agencies, companies and various levels of government is used for decision-making and is used to justify all types of policy decisions,” Marcoux says.

“Newsrooms are adapting to this reality by building capacity internally to challenge

these decisions by sort of ‘peer-reviewing’ the assertions being communicated to the public,” Marcoux says.

“I think this approach has always been relevant for (newsrooms) across the country, but only in the past decade has this approach really been taken seriously.

“And now you’ll see that nearly all of the most impactful news stories or investigations contain some sort of data science component to them.”

The CAIJ, which “promotes public interest research using freedom of information (FOI) and access to information (ATI) law,” and is housed in the U of W, “aims to be a leading international hub for public interest research on matters of freedom of information and access to justice in Canada and beyond,” according to their website.

Kevin Walby, associate professor of criminal justice at the U of W, is the CAIJ’s director.

“The CAIJ has a mandate to advance awareness of public interest research and advance research that uses freedom of information requests,” he says.

“This term, we tried to bring in data journalists who are real experts at this to try to educate professors, students, academics, anyone really interested in trying to do this kind of work for their own purposes,” Walby says, adding that



SUPPLIED PHOTO

CBC journalist Jacques Marcoux will give a lecture on data science in Canadian newsrooms on Jan. 29.

these data journalists often use freedom of information requests.

He says these talks raise the question: “What would social science look like if we started to borrow some of the techniques that data journalists use?”

“We really want to foster this kind of dialogue between academia, journalism, advocacy and activism, which sometimes gets lost,” Walby says.

Marcoux, who has been nominated for a Canadian Screen Award, currently works as an investigative reporter for CBC News.

“Knowing that there is a growing interest in the use of data gives me hope that the spread of misinformation on cer-

tain issues in society can be curbed to a degree,” Marcoux says.

“Spreading these concepts, that can empower others to think more critically about the information they consume or encounter in their daily lives, I feel is a big part of the journalistic mandate and this event fits well into that theme.”

This event is the second of four in the Politics of Information Colloquium Series.

For more information on the Centre for Access to Information and Justice’s Politics of Information Colloquium Series, visit uwinnipeg.ca/caij.

DURDANA ISLAM

SESSIONAL INSTRUCTOR, DEPARTMENT OF GEOGRAPHY, U OF W

KEESHA HAREWOOD

FEATURES REPORTER @KEESHAHAREWOOD



PHOTO BY KEELEY BRAUNSTEIN-BLACK

One of the things Dr. Durdana Islam loves about the University of Winnipeg is its small campus and the sense of community that comes with it.

“When I teach,” she says, “it’s not just a student sitting in my class. It’s somebody I would like to build a relationship with.”

“The students here and the people I work with are amazing.”

Islam has been an instructor for the Department of Geography for two years. She came to her position by following her interests and her passion to learn.

While hopping from IT to business and then to environment, Islam explored each area of study and earned degrees along the way.

“Some people might say ‘oh, you were confused,’” she says. “I’m like ‘no, I was just curious.’”

In addition to a profound love for teaching, Islam also puts her energy into politics and social justice.

“I ran for office in the last provincial election,” she says.

As an NDP candidate from Seine River, Islam believes in having “representatives from all walks of life in politics” and fighting for climate justice.

Whether in the scope of the university or provincial politics, Islam strives to connect with people and create a sense of community.

WHAT IS SOMETHING YOU’VE LEARNED FROM YOUR STUDENTS?

“That I talk really fast.”

IF YOU COULD HAVE ANY SUPERPOWER, WHAT WOULD IT BE?

“I would want to eradicate child poverty.”

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?

“The worst I got was (a) C+, and I hated it.”

HOW DO YOU THINK WE COULD BE MORE MINDFUL OF THE ENVIRONMENT?

“It is very important that we know how we’re leading our lifestyle, especially our carbon footprint. For instance, saying no to plastic. I haven’t used single-use plastic for a long, long time.”



THE UNIVERSITY OF WINNIPEG

Student Services

ACADEMIC & CAREER SERVICES

Study Skills Workshops

Study Skills Workshops are designed to improve your learning skills and help you achieve your academic goals.

The nine workshops cover topics such as note-taking techniques, reading strategies, critical thinking skills, time management and test/exam-taking strategies

The series continues until Jan. 29 on Mondays, Tuesdays and Wednesdays in Room 4C60.

For more information, go to: uwinnipeg.ca/studyskills

NEW: Study Skills at Merchant’s Corner

For the first time, seven of the Study Skills workshops are being offered on-site at Merchant’s Corner, 541 Selkirk Ave.

This new series covers most of the same topics as the regular series on the main campus.

The workshops run:

Jan. 20 - Feb 10
Mondays and Wednesdays
12:15 - 1:00 pm
Room 115, Merchant’s Corner

AWARDS & FINANCIAL AID

Need funding for Winter Term?

It’s not too late to apply for student aid funding for Fall-Winter 2019-20. You may apply until the Feb. 29. For more information and to apply, please visit Manitoba Student Aid at edu.gov.mb.ca/msa/. Awards Officers can also help during our drop-in hours, Monday to Friday, 8:30 am - 4:00 pm, 2nd floor, Rice Centre.

Opportunity Fund & General Bursary winter applications are due on Jan. 31. For more information, please visit uwinnipeg.ca/awards and click on “In-Course Awards (current students).”

EXCHANGE OPPORTUNITIES

Information Session

If you are thinking about going on an exchange, please join us for an information session:

Fri, Feb 7
12:30-2:10 pm
Room 2M70

You can also visit our website at uwinnipeg.ca/study-abroad or drop in to the Exchange Opportunities Resource Area:

2nd floor, Rice Centre, 2R155
Mon.- Fri., 9:00 am - 4:00 pm.

Note: The main deadline to apply is March 1.

INTERNATIONAL, IMMIGRANT & REFUGEE STUDENT SERVICES

Academic Success Workshops

IIRSS is offering a series of workshops to help international, immigrant and refugee students maximize their academic performance.

Held every Saturday, each workshop focuses on developing one or two essential study skills, such as reading, note-taking, and time management.

Each workshop also features a Library research session, and Academic Advisors will be on hand to assist with degree/program planning.

Workshops will be held:
Saturdays until Feb. 8
10:30 am - 2:30 pm
IIRSS Office, 8th floor, Rice Centre
Free lunch provided.

Student Soccer Tournament

IIRSS is hosting a semi-competitive Soccer Tournament on Mon., Feb. 10, from 12 noon to 4:00 pm in the Recplex. This event is FREE for students, staff and friends.

All players must register as individuals. Teams will be created before the tournament using an automatic team generator. All skill levels are welcome.

Food and refreshments will be provided to all participants after the playoff round and medals/prizes will be awarded to 1st, 2nd, and 3rd place teams.

To register online, please go to recreationservices.uwinnipeg.ca, click on “Recreation Service Programs” and choose “Student Activities and Intramurals.”

For more information, contact HIMAL at h.parekh@uwinnipeg.ca

STUDENT CENTRAL

Winter Term Tuition Fees

The Winter Term (U2019W) Add/Drop Period was Jan. 6-17. The last day to drop a U2019W course and not be charged the fees was Jan. 17. Students who dropped a U2019W course Jan. 18-22 or onwards are still responsible for paying all of the course fees.

SINs and Tax Receipts

Starting with the 2019 tax year, the Canada Revenue Agency requires all designated educational institutions to provide students’ Social Insurance Numbers (SIN) on the T2202 tax forms and so The University of Winnipeg is requesting students’ SIN in order to comply with this requirement.

There is a new module in WebAdvisor and Student Planning through which students add their SIN to their University record. Please follow these steps:

- 1) Login to WebAdvisor
- 2) Click on Current Students
- 3) Click on Student Planning/Registration or Student Finance
- 4) Choose Social Insurance Number (SIN) Information
- 5) Click on the pencil/edit icon on the right side
- 6) Type in your nine-digit SIN and save

The University will begin the process of creating the T2202 tax forms on Mon., Jan. 20 in order to have the forms ready to be posted on WebAdvisor on Fri., Feb. 28. It is very important that students provide their SIN immediately.

Grades for Fall Term

Grades for Fall Term (U2019F) will be available on WebAdvisor on about Thurs., Jan. 23.

Changes to SC’s Hours

Fri., Jan. 24 - SC will be open 9:00 am - 4:15 pm.

SC’s regular hours are 8:30 am - 5:30 pm Monday-Thursday and 8:30 am-4:15 pm on Fridays.

Locker Rental for Winter Term

Brrrr, it’s chilly weather outside! Need a place to store your toque? Rent a locker for Winter Term!

To rent a locker:

- 1) register for your courses
- 2) choose a locker location & type or specify a couple of locker numbers
- 3) choose the rental time frame - Winter Term (Jan. 6 - Apr. 21) - \$21.00/person
- 4) go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2019FW) class is Feb. 14. No refund is applicable.

Courses are dropped through WebAdvisor using the “Student Planning/Registration” link.

STUDENT RECORDS

Application Deadline for June Convocation

Sat., Feb. 1 is the deadline to apply to graduate at the June 2020 convocation. To apply for graduation, go to the “Student Planning/Registration” link on WebAdvisor. Click on the “Graduation” tab and complete the form.

COMMENTS

FEEDING DIASPORA

Turmeric stains and other interventions by Artists of Colour

CHRISTINA HAJJAR

COLUMNIST  @GARBAGEBAGPRINCESS

I first became enthralled with the concept of leaving traces in public space when Chilean-Canadian ceramics artist Monica Martinez told me about her time in art school.

Working with Albertan red terracotta clay (alongside or instead of European white porcelain), Martinez would leave handprints on her canvas, on her table and on random walls around the University of Manitoba to claim space and speak to colonialism and hierarchy.

The trace of a red-brown imprint juxtaposes the perceived purity of white porcelain. In a clean, white institution, it makes visible the tensions experienced by Students of Colour and the legacy of colonialism and oppression that continues.

I hold Martinez's gesture as a subtle act of reclamation and resistance in an art world that often feels elitist, inaccessible and uncritical for People of Colour.

Countering this, what does the ideal artist-run centre look like?

This is a question curator and scholar Noor Bhangu asked of her participants during a series of events she organized at

Latitude 53 (in Edmonton) titled "Has The Community Been Fed?" As the curator-in-residence, Bhangu facilitated public dialogues as a part of her research for her upcoming exhibition on utopia, desire, histories of oppression and hopeful futures.

Motivated by hospitality and exchange, Bhangu spoke with me about how serving food and cooking together created a communal space.

"I like to offer something rather than just extract energy and insights from participants," Bhangu says. "Plus, it speaks to my discomfort in Western institutionalized spaces and the various hierarchies at play between staff, artists/curators and the public."

"Everything is turmeric-stained now. I left a colourful imprint – and the gallery staff ate well for the next week."

Turmeric is a basic ingredient for Indian cooking, and leaving traces of the spice behind was a happy accident for Bhangu, who appreciates the yellow-orange residue in an institutional setting.

As a Brown diasporic woman, Bhangu's research interests are practiced in the way she moves through community. Applying her Sikh Indian family values to the public art community paves way for more authentic connection and nonconventional, multidirectional modes of learning.

To alter ergonomics, Bhangu placed a rug in the space to encourage floor seating, in addition to the chairs. Facilitating small group discussions enabled her to refill plates, visit with people, guide conversations and thread themes together.

Bhangu says that one participant spoke of Seva, the Sikh and Punjabi practice of making sure others are well-fed and comfortable in your space, as the ideal artist-run centre.

into question the common belief that "hydration is the mark of a well-adjusted, successful person," along with the flood of tweets on Jan. 1 that proclaimed users' goals to drink more water in 2020.

However, I haven't seen much media coverage this year about a similar social-media flood. In the first few days of January, I was home sick and midway through a YouTube marathon of *Parks and Recreation* clips when I spotted an ad for BodyFast, an intermittent fasting app.

When the same ad popped up later that day, I took a screenshot and decided to do so every time I saw any promotion for dietary supplements, workout plans or any other products seemingly designed to help people become "healthy" and achieve many of the most commonly made New Year's resolutions.

I stopped two days later, because images of Dry January challenges, Weight Watchers systems and that notorious Peloton bike were taking up too much space on my phone. As a marketer, I can tell you the obvious: it makes sense to promote these products at a time of year when people are searching for ways to meet their goals.

But these ads can also promote feelings of shame, inadequacy and failure. They establish "ideal" body types, habits and timelines within which people *should* achieve New Year's resolutions.

I've lived with eating disorders for more than a decade and ended up in the emergency room on two separate occasions last year after I took intermittent fasting too far and fell back on dangerous eating behaviours. Seeing those BodyFast ads reminded me both of those visits and the fact that I'm not currently dieting. Every time I saw that little green icon, I was tempted to fall back into what I know are unhealthy patterns.

It's hard if not impossible to escape resolutions-related advertising, especially



ILLUSTRATION BY GABRIELLE FUNK

"He described the perfect institution as having four doors, meaning it is an open, inclusive, generous and kind space. Seva is while you're seated on long mats and someone comes around to give you food."

The way Bhangu's values and practices became echoed in the conversation struck me. By understanding herself as both guest and host and destabilizing the relations in the room, Bhangu embodied and enabled non-hierarchical community-building.

This sincerity, generosity and thoughtfulness is necessary for People of Colour to thrive in an individualistic, competitive, ableist, neoliberal art world.

Although events and conversations are ephemeral, surfaces are washed, and

space is reoriented, when Artists, Curators and Art Facilitators of Colour claim and make space, their impact is empowering and reverberating.

Resilience and co-liberation is the welcoming embrace of a willful hand, a slippery trace saturated with colour, an offering of food to plates.

Christina Hajjar is a first-generation Lebanese-Canadian pisces dyke ghanouj with a splash of tender-loving rose water and a spritz of existential lemon, served on ice, baby. Catch her art, writing and organizing at christinahajjar.com or @garbagebagprincess.

TARGETING ADS

It's a new year. Stay you.

DANIELLE DOIRON  @DANIELLEMDOIRON

COPY AND STYLE EDITOR

I see them when I scroll through Instagram or press "play" on another YouTube video. I hear them during podcast commercial breaks and then, occasionally, again, echoing in the back of my mind when I skip a workout or reach for another handful of chips.

Many of us have become so accustomed to what I've decided to call resolutions-related advertising that we may not notice it at all. However, that's especially difficult around this time of year, when many people choose to make New Year's resolutions.

It's not the practice of goal-setting that bothers me, however. I like to plan things out, and I regularly set targets for myself in both my professional and personal life – but there seems to be an added pressure to do so at the beginning of a new year.

I don't like to use sweeping terms like "the media," especially when I'm talking about problematic behaviour. After all, I work in that generalized field. In this case, though, I'll admit that "the media" can often turn New Year's celebrations into a chore.

Around the end of December, it's difficult to even log into Facebook without seeing news articles detailing advice for how to choose and then actually keep resolutions.

I clicked on one such article from *The New York Times* titled "Everyone's Resolution Is to Drink More Water in 2020." To my surprise, this story called



SUPPLIED PHOTO

in a society where many of us rely on our phones and social media accounts to communicate. These videos, stills and graphics are pervasive and, in many cases, toxic.

These ads serve to sell specific goods, but they also convey other messages. They tell people that they shouldn't be content with their bodies, minds and lifestyles. Everyone should always strive for more, whether that's measured in terms of financial success, deadlift personal bests or inches off a waistline.

At the start of this decade, I made myself a promise. I wouldn't set a New Year's resolution, no matter how many ads tempted me to do so. Instead, I'm trying to do something that may actually benefit my health, well-being and sense of self-worth. I'm avoiding diets, exercise fads and water-tracking apps to give myself a break.

It's only January, and this hasn't been easy. Amid the onslaught of advertise-

ments, I've found myself caught up in the idea of "getting fit" before a wedding I plan to attend this spring. Speaking of which, I have no doubt that I'll see an influx of ads a few months from now, as promoters do everything in their power to convince folks like me that it's crucial to prepare for "swimsuit season" and "wedding season."

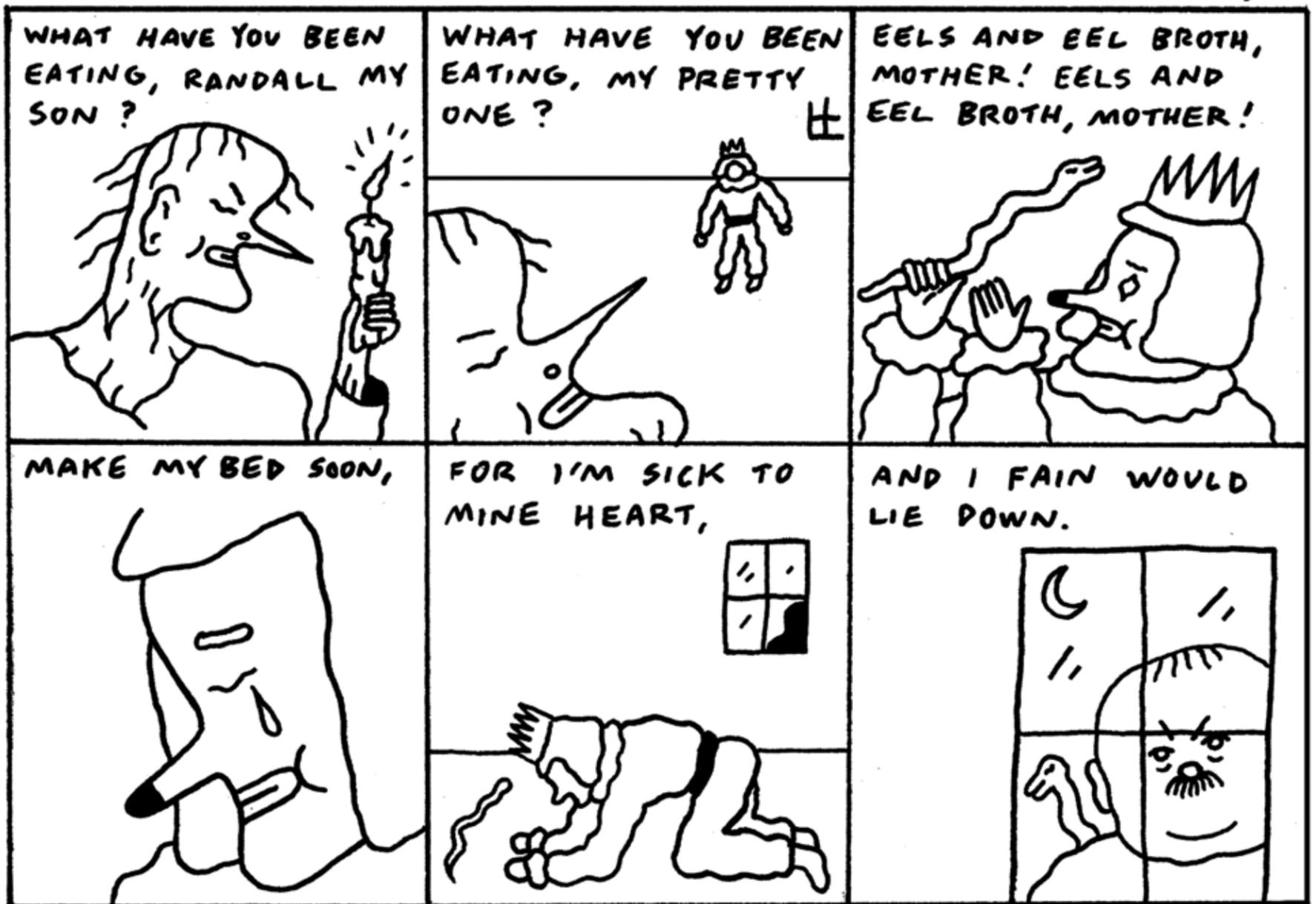
The entire advertising world won't suddenly wake up tomorrow and realize that both the sheer volume and content of these promotions can be harmful. Even if they did, I doubt anything would change. So for now, I'm doing my best to ignore these ads, be comfortable with who I am and get back to watching Leslie Knope highlights.

Danielle Doiron is a writer, editor and marketer based in Winnipeg. She can't eat wheat right now, so if you have any killer gluten-free recipes, send 'em over.

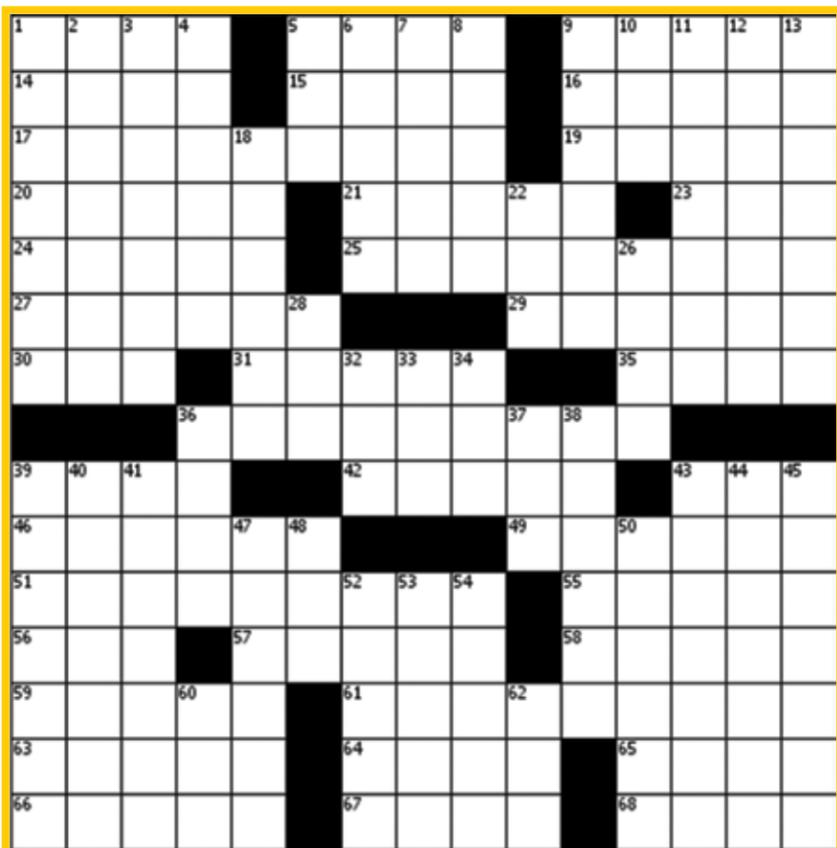


"LORD RANDALL"

(ANGLO-SCOTTISH, 17TH CENTURY)



K.S. 2020



ACROSS

- 1. GESTURED GREETING
- 5. AS FAR AS
- 9. ROCK OF COMEDY
- 14. AFGHANISTAN NEIGHBOR
- 15. GET READY TO OPERATE
- 16. LIKE MANY WETLANDS
- 17. ASSENT FROM A CARON CHARACTER?
- 19. ABOUT FACE, E.G.
- 20. NOT AS GOOD
- 21. GARDEN CRAWLERS
- 23. MAI ___
- 24. MAKE ___; MARKET SUCCESSFULLY
- 25. TOODLE-OO FROM A FAMILY MEMBER?
- 27. CASH, IN LAW
- 29. GET BACK IN BUSINESS
- 30. OLD ATL. CROSSER
- 31. IT MAY SHIMMER IN THE DESERT
- 35. MOB MONITORS
- 36. CARTOON GAL'S DANCE COSTUME?
- 39. '90S ATTORNEY GENERAL
- 42. POINTER AND CLICKER
- 43. FILMDOM'S BABE, E.G.
- 46. GRIDIRON COMPLEMENT
- 49. WEB SEARCH TOOL
- 51. LE PEW'S GOOSE?
- 55. HOPS DRIERS
- 56. "GROSS!"
- 57. BUSH OR LBJ
- 58. SERIOUS CEREMONIES
- 59. VASSAL
- 61. MOVIE DOG'S FAUX PAS?
- 63. UNDERGROUND CONDUIT
- 64. ECLIPSE, IN OLDEN DAYS
- 65. CHOICE WORD
- 66. DANGEROUS CURVES
- 67. OLD DOUGH IN NAPLES
- 68. POOR GRADES

DOWN

- 1. Braves' homes
- 2. Tuneful ditties
- 3. Alley sleeper
- 4. Maroon, in a way
- 5. Letters on a brown shirt
- 6. Light bender
- 7. Edison contemporary
- 8. Poppy narcotic
- 9. La __, Wisconsin
- 10. Part of HMS
- 11. Bureaucratic excess
- 12. Conceived of
- 13. Damascus natives
- 18. "Later"
- 22. Narrow-bodied river fish
- 26. Vegan staple
- 28. Mineo of "Rebel Without a Cause"
- 32. Bottom line
- 33. Bar intro?
- 34. Tommy's dad in "Rugrats"
- 36. Something to fall in
- 37. Take advantage of
- 38. Many opera heroes
- 39. Drive back, as an enemy
- 40. Poems of passing
- 41. Sons of sisters
- 43. Old Spanish coin
- 44. Acute
- 45. Painters' plasterlike preparations
- 47. Fragrant compounds
- 48. Raleigh-to-Richmond dir.
- 50. Put on pounds
- 52. Go on and on about
- 53. Watts or Judd
- 54. Keyboard key
- 60. "Really!"
- 62. Top number

SOLUTION TO ISSUE 74-13 SUDOKU

3	5	6	2	9	7	4	1	8
2	4	9	8	1	6	3	5	7
7	8	1	3	4	5	6	9	2
1	6	7	4	2	8	9	3	5
4	3	2	9	5	1	7	8	6
5	9	8	6	7	3	2	4	1
6	1	3	7	8	9	5	2	4
8	7	4	5	3	2	1	6	9
9	2	5	1	6	4	8	7	3

3	5	8	9	6	1	4	7	2
4	9	1	5	2	7	8	6	3
6	2	7	8	3	4	1	9	5
7	1	4	3	8	5	9	2	6
5	3	2	4	9	6	7	8	1
8	6	9	1	7	2	3	5	4
9	7	5	6	4	3	2	1	8
1	8	3	2	5	9	6	4	7
2	4	6	7	1	8	5	3	9

6	7	9	4	8	1	5	2	3
8	2	3	9	7	5	1	4	6
5	1	4	2	3	6	9	7	8
9	4	6	3	5	2	8	1	7
7	8	5	6	1	9	2	3	4
1	3	2	7	4	8	6	9	5
2	5	7	8	9	4	3	6	1
3	6	8	1	2	7	4	5	9
4	9	1	5	6	3	7	8	2

2	7	8	1	9	4	3	6	5
4	3	9	8	5	6	7	1	2
1	5	6	3	2	7	4	8	9
3	6	1	4	7	2	5	9	8
5	2	7	9	3	8	6	4	1
8	9	4	5	6	1	2	7	3
6	1	2	7	8	3	9	5	4
7	4	5	2	1	9	8	3	6
9	8	3	6	4	5	1	2	7

HIRING NURSES

An expanding psychiatric hospital in Grand Forks, ND is looking for nurses.

- Visa and licensing fees covered
- Relocation assistance available
- Comprehensive benefits and high wages
- Day & evening shifts available

Learn more and apply online at Redriverbhs.com/join-our-team

RED RIVER BEHAVIORAL HEALTH SYSTEM



Blood for Life

Are you the type to save a life?

Learn your blood type and discover your lifesaving potential.

Blood typing event

University of Winnipeg
Riddell Hall

Tuesday, Feb. 4
9 a.m. – 3 p.m.



Crystal,
blood, platelet
and cord blood
stem cell recipient



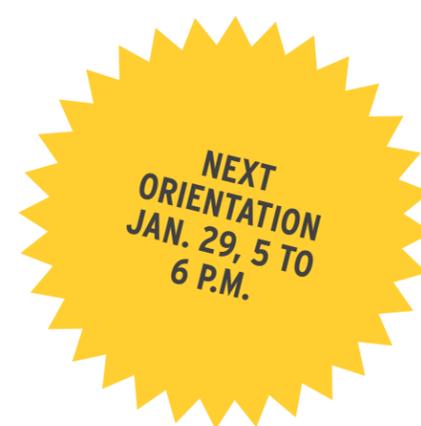
Canadian
Blood
Services

BLOOD
PLASMA
STEM CELLS
ORGANS
& TISSUES

Learn more at
blood.ca/bloodtype



WRITE FOR US!



The Uniter is seeking writers.

Are you looking to develop your writing style or develop a portfolio? Writing for *The Uniter* is a fun and collaborative opportunity to grow your journalistic or creative writing skills and a chance to see your work in print!

We send out story lists to volunteers on a weekly basis, or you can pitch your own ideas. You can write as often as you like - weekly, biweekly, monthly, once or twice a year - it's up to you. Writers can be students or community members.

All new writers are required to attend a volunteer orientation to learn more about the paper.

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Jan 29. 5 to 6 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.