

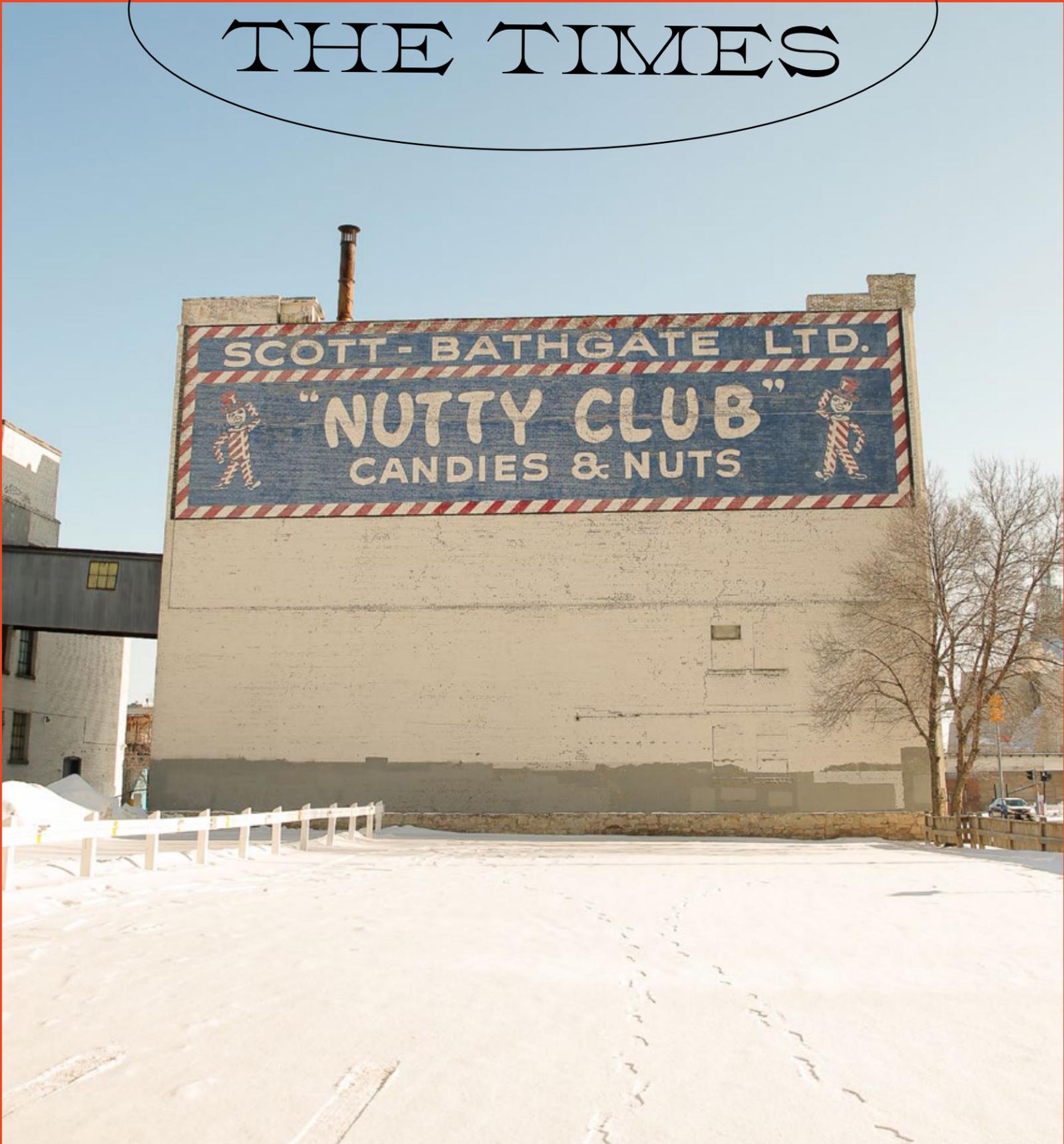
THE **U** NITER

LOCAL PODCASTS ON DISABILITY AND EDUCATION—P5 & 14

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SIGNS OF THE TIMES



THE STORIES BEHIND SOME OF WINNIPEG'S MOST ICONIC SIGNAGE

NEWFOUND HORROR HOUND

THOMAS PASHKO
MANAGING EDITOR

THOMASPASHKO

Our next Uniter Speaker Series event, a conversation with the hosts of the *Faculty of Horror* podcast, will take place at 7 p.m. on Thursday, Feb. 25. It's an event that I'm looking forward to for a somewhat personal reason: over the course of the COVID-19 pandemic, I've become a horror fan for the first time in my life.

I'd always had an appreciation for certain horror films, but my taste was probably what most real horror fans would consider snobby. I liked (and still do appreciate) "artier" stuff like *The Shining*, *The Witch* or *Vampyr*. Slasher flicks and found-footage movies seemed like generic retreads pumped out by studios at bare-minimum budgets and quality to cash in on intellectual properties.

But after the death of a close friend in September, I found myself in desperate need of a distraction from grief. With Halloween fast approaching, I made the impulsive decision to watch the entire *Friday the 13th* series, knowing that it would take me a lot of time to watch them and that they wouldn't be too challenging emotionally or artistically.

To my surprise, that distraction quickly turned into enthusiastic comfort viewing. The gauzy photography, sincere performances and goofy awkwardness of '80s and '90s slasher flicks were like hot soup on a cold autumn day. In the span of about two months, I burned through the entire *Friday*, *Halloween* and *A Nightmare on Elm Street* franchises, as well as plenty of other one-offs and oddities.

There's probably some Freudian explanation for this phenomenon, that narrative horror makes the boundless horror of real life seem finite and manageable. All I know is that Freddy Kreuger is cozier and more comforting to me now than Santa Claus ever was. I dig his taste in sweaters.



PHOTO BY DANIEL CRUMP

Omar Kinnarath, an organizer with Fascist Free Treaty 1, says community efforts, not legislation, are the way to keep fascist groups like the Proud Boys out of Winnipeg. Read more on page 13.

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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.

In-person volunteer orientations are currently suspended due to COVID-19, but over-the-phone and remote orientations can be arranged. 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, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.



SUPPLIED PHOTO

Andrea Subissati and Alexandra West are the hosts of the *Faculty of Horror* podcast.

LEANING INTO DISCOMFORT

The Uniter Speaker Series presents *The Faculty of Horror*

JILLIAN GROENING | VOLUNTEER |  JILLGROENING

Often eschewed as lowbrow or downright problematic, the horror genre is prone to reductive criticism, which tends to focus on what might seem to be predictable content of ghosts, gore and final girls.

By engaging more fully, but no less critically, with the aesthetic and thematic nature of horror films through their podcast *The Faculty of Horror*, hosts Andrea Subissati and Alexandra West offer insightful readings of films that are habitually passed over as superficial. Their resulting observations on the current social, political and cultural climate may provoke more disturbing realizations about the horror genre – and collective experiences of trauma and panic – than first anticipated.

The horror genre encompasses a vast spectrum of filmmaking approaches. One of the commonalities of films grouped under the mutable “horror” category is that they usually impart affectations or sensations of fear, anxiety, repulsion or devastation.

On their podcast, Subissati and West bring critical dialogue to the extensive range of films that fall under the category of horror. With monthly episodes focused on one film or a commonality between films, Subissati and West delve into what makes these movies the disputably entertaining features that they are, as well as articulating how the films exemplify or tap into societal anxieties.

Subissati and West’s inclination to caringly and accessibly dissect the horror genre comes from a curiosity regarding horror

fandom and a resistance to the Western theatre canon, respectively, as well as an awareness of the academic and artistic gatekeeping that can occur around the genre.

Beginning to weave horror content into her work while pursuing her master’s in theatre, West has found the podcast format allows for greater accessibility to the critical concepts navigated in academic settings.

“We approach these episodes with openness. Openness with each other to have dialogue and openness to ensure that what we’re talking about makes sense,” West says. “We’re not throwing around too much jargon without breaking it down and demystifying it. We want to have a conversation that’s based in the real world. How do these theories affect us? Why do they matter? Where do they come from?”

For Subissati, who came to develop horror-based inquiries through sociological study, the podcast format is an emergent medium through which to share academic processes.

“Film analysis is highly stratified, and its tiers are tied to institutions ... The fact that the podcast is a fairly new format for disseminating ideas, and one that’s not necessarily associated with any level of discourse, means that a podcast can transcend those boundaries,” Subissati says.

Likewise, the ease of podcast creation allows for ideas to be shared in hyper speed compared to the lag of academic journals, and there is no need for seeking institutional funds prior to sharing concepts through

the airwaves. These methods of sharing “open up the floodgates in terms of what’s possible and who can be heard in this arena,” Subissati says.

While the method in which Subissati and West share their studies is powerfully transient – another beautiful subversion within the strict citation standards found within the realm of academia – they anchor their immense research through notes and reading lists accompanying each episode.

Offered in case the listener would like to embark on their own research, the open-access model to theoretical knowledge is “less about legitimizing our perspective ... and more about opening lines of inquiry that might not be apparent outside of academia,” Subissati says. By ensuring that all content is credited and all resources are provided, Subissati and West invite critical dialogue to continue beyond the confines of a single podcast episode.

Another benefit of sharing content related to each film discussed on *The Faculty of Horror* is being able to trace dialogues surrounding the films while understanding their contextual nuances. As West discusses, film, like any other art, is “a part of the time and place it comes out of.”

As a genre, horror tends to destabilize and antagonize the confines of heteronormative, North American-based film production and, in effect, reflects on the cultural pillars that uphold existence within patriarchal, colonial, white-supremacist capitalism.

This reflection can often be aggressive, uncomfortable and deeply depressing. The horror genre “challenges us to make sense of the world around us, because the world around us is filled with misogyny, racism, xenophobia, homophobia, brutality, wars, genocide and bloodshed,” West says. Although deeply problematic horror films exist, “it’s important to deconstruct those films,” as it is through their deconstruction that a greater understanding of their societal critique can be found.

“Like in many horror films, the key to beating the monster is first understanding it,” West says.

As discussed by Subissati, the difficult

subject matter of horror films is not at odds with personal politics or ethics. Rather, by entering imaginative spaces that may contain overt problematics or subtexts of astute cultural critique, one might be invited to lean into the complexities of their own discomfort.

“I appreciate having my views challenged, and I’ll embrace any opportunity to re-assess them with new information,” Subissati says.

Throughout the COVID-19 pandemic, real horrors are creeping into daily life in strange and unfamiliar ways. Many people are confronted with mass death and tragedy in distanced, quantitative methods, such as graphs, tweets and headlines. It often feels difficult to confront the full scope of the tragedies the world is currently experiencing.

“I think horror brings death closer to many of us,” West says. “We live in a death-denying society. We can watch the news all we want, and seeing the numbers on a COVID death count tick up still feels distant to some. In horror, we see the end of life. It’s not sugar-coated. It’s not Bambi’s mom dying off-screen. We are confronted with it.”

By unfolding the messy layers which present the horror genre as an easily consumable format, Subissati and West invite openness and reflection throughout the uncomfortable spaces which buffer perceptions of reality and fiction.

Jillian Groening is a dance artist and writer who is excited about scoring practices, sensory documentation and everyday choreographies. She holds an MA in theatre and performance studies from York University, and, on most days, her favourite horror film is *Eyes Without a Face*.

The Uniter Speaker Series presents: A Conversation with *The Faculty of Horror* will stream live on Thursday, Feb. 25 at 7 p.m. at facebook.com/theuniter. The event is free and open to all.



SUPPLIED PHOTO

Cherissa Richards (left) and Ray Strachan in a scene from *The Mountaintop*

A DIFFERENT VIEW FROM THE MOUNTAINTOP

RMTC production sheds light on Martin Luther King Jr.

NAAMAN STURRUP | ARTS AND CULTURE REPORTER | @NAAMANSTURRUP

Martin Luther King Jr. is one of the most recognizable names in United States civil rights history, but who truly was he?

Katori Hall's *The Mountaintop* aims to answer this question. Royal Manitoba Theatre Centre's production of the play runs from Feb. 26 to March 14 online. It tells the story of Martin Luther King Jr. (MLK) on the eve of his assassination.

Director Audrey Dwyer says the play focuses on humanity and transformation to help deconstruct the iconic image of MLK.

"Katori Hall has written a very bold and imaginative piece that asks us to look at MLK as a human, as opposed to the icon, world leader and activist," she says.

"I am encouraging (actors Cherissa Richards and Ray Strachan) to bring their

humanity, vulnerability and their honesty to this piece. I am also encouraging them to allow themselves to be transformed by the play, and I hope that the audience will be as well."

Dwyer says this play is important, as it helps present the controversial side of MLK, which is seldom discussed.

"Although he is still quite beloved after his death, a lot of what he was speaking of has been misquoted or been parsed apart," she says.

"We looked at how he was back then and how he is viewed today. Katori Hall is trying to bring us a very realistic version of who he is, warts and all – that he was not perfect, just as none of us are perfect."

February is Black History Month, and MLK is still seen as a lasting figure of the civil-rights movement. However, Dwyer hopes the play expands society's outlook on leaders and themselves.

"My hope is that when people watch it, they will be able to check themselves, to see how to make those changes and to see how much further we need to go as a society," she says.

Strachan, who portrays MLK, says the behind-the-scenes nature of the play drew him to the character.

"What really attracted me to the role was being able to see the flawed man, a man dealing with mental illness and how he was physically ill from everything he (had) gone through," he says.

"I am trying to be honest to (his) humanity and the real person he was, not just the iconic interpretation of him."

Strachan says the play operates as a vehicle for self-assessment, and it reveals the real expectation behind passing the baton to the next generation.

"It is one of those timeless plays that not just focuses on leaders and their roles, but what we as people can contribute to this movement of equality, eradicating poverty and of peace and love," he says.

***The Mountaintop* airs from Feb. 26 to March 14 online at the Royal Manitoba Theatre Centre's website. Tickets and more information can be found at royalmtc.ca.**

CHASING YOUR DREAMS

Winnipeg theatre artist chosen for esteemed directorial fellowship

NAAMAN STURRUP | ARTS AND CULTURE REPORTER | @NAAMANSTURRUP

Many actors aspire to careers in Hollywood and Broadway. However, Cherissa Richards says acting is not only about the limelight.

"I realized that it is not about the glitz or the glamour at all, and I really learned what acting was," she says.

In the University of Winnipeg's theatre program, "I had some really tough teachers who instilled a work ethic in me and taught me what theatre was all about. I fell in love with the theatre program, and I have not looked back since," she says.

Richards won the 2021 RBC Rising Star Emerging Director Prize for her work in Crow's Theatre and was recently selected as a directing fellow for the ThisGen 2021 Fellowship from Why Not Theatre. The fellowship supports BIPOC female, trans and non-binary theatre practitioners and gives them a platform to grow their crafts and careers.

Richards says that, after 16 years living and working in Toronto, she had enough of the big city. "I moved back home, and I was ready to give up acting," she says.

"My goal was to teach theatre at the U of W, and I got an opportunity to direct my first show, *The Power of Harriet T*, at Manitoba Theatre for Young People in 2015," Richards says. Although she was hesitant at first, Richards says this moment solidified her focus in directing.

"I was really lucky, because I was given this opportunity to direct this show, and I really fell in love with directing," she says.

"After the show ... I spent the last five years training as a director. I apprenticed as a director at Bard on the Beach in Vancouver, and I participated in the Shaw Festival and the Stratford Festival in Ontario," she mentions.

Richards is looking forward to her ThisGen Fellowship, because she is inspired by the people she will work with, and she will get the chance to train with other Directors of Colour.

"It has always been white men or women, so I am really looking forward to this lineup of incredible leaders in our industry across the globe that I get to learn from, create with and be inspired by," she says.

Richards says initiatives like ThisGen are important, because they celebrate diversity and can inspire young women in BIPOC communities.

"Being celebrated as a Black female artist from Winnipeg is really important for other Artists of Colour to see that these dreams are possible, real and attainable," she says.

"It is by leading the way for others that we can see ourselves doing these things."

Richards says that although acting is dependent on the opportunities given by direc-



SUPPLIED PHOTO

Theatre artist Cherissa Richards was recently selected as a directing fellow for the ThisGen 2021 Fellowship.

tors and companies, those granted chances should not be the only focus.

"Do not wait for the opportunities to come to you. Go out there and chase them," she says. "Knock the doors down, connect

with people who look like you, ask how they did it and be brave and bold in asking to be a part of programs. Go out there and hunt them down, chase after those dreams and know you are worthy."

WRITING WITH KINDNESS AND CONFIDENCE

U of W welcomes exciting new Carol Shields writer in residence

SARAH LONDON | ARTS AND CULTURE REPORTER | @SRA_5000

Sharing creative writing with others is a vulnerable but worthwhile step in the writing process. That's why University of Winnipeg (U of W) students and community members might want to take advantage of the writer-in-residence program to discuss their work with an established writer.

Souvankham Thammavongsa started her residency on Feb 1. She has won acclaim for her poetry and short fiction and won the 2020 Scotiabank Giller Prize for her short-story collection *How to Pronounce Knife*.

The writer-in-residence program exists to honour the late novelist Carol Shields and her commitment to mentoring emerging artists, allowing the resident author to both support local writers and work on their own projects. Previous writers in residence include Méira Cook, Garry Thomas Morse and GMB Chomichuk.

Jenny Heijun Wills, associate professor of English at the U of W, teaches creative writing and critical race studies. She is seeing a growing interest in creative writing from her Students of Colour, including Asian and Filipinx students, in particular.

It's meaningful for students of all races to see accomplished writers and have generous conversations about how, despite coming from different communities, everyone shares commonalities, Wills says.

Thammavongsa has been writing for more than 25 years, and people often asked if she wrote in English or asked why they hadn't heard of her before. "I am hoping I don't have to answer or explain ... things like that anymore, because a writer-in-residence position here speaks for me in powerful ways that I cannot," she says.

"I think all of these things speak to a shift in the way that, as a whole, we're all imagining what literature looks like."

Thammavongsa's professional success means she can offer guidance on "professionalizing and the publishing industry and ... publicity ... which is also a meaningful part of learning about this craft," Wills says. She also notes that, as both a poet and prose writer, Thammavongsa can speak to writing across genres.

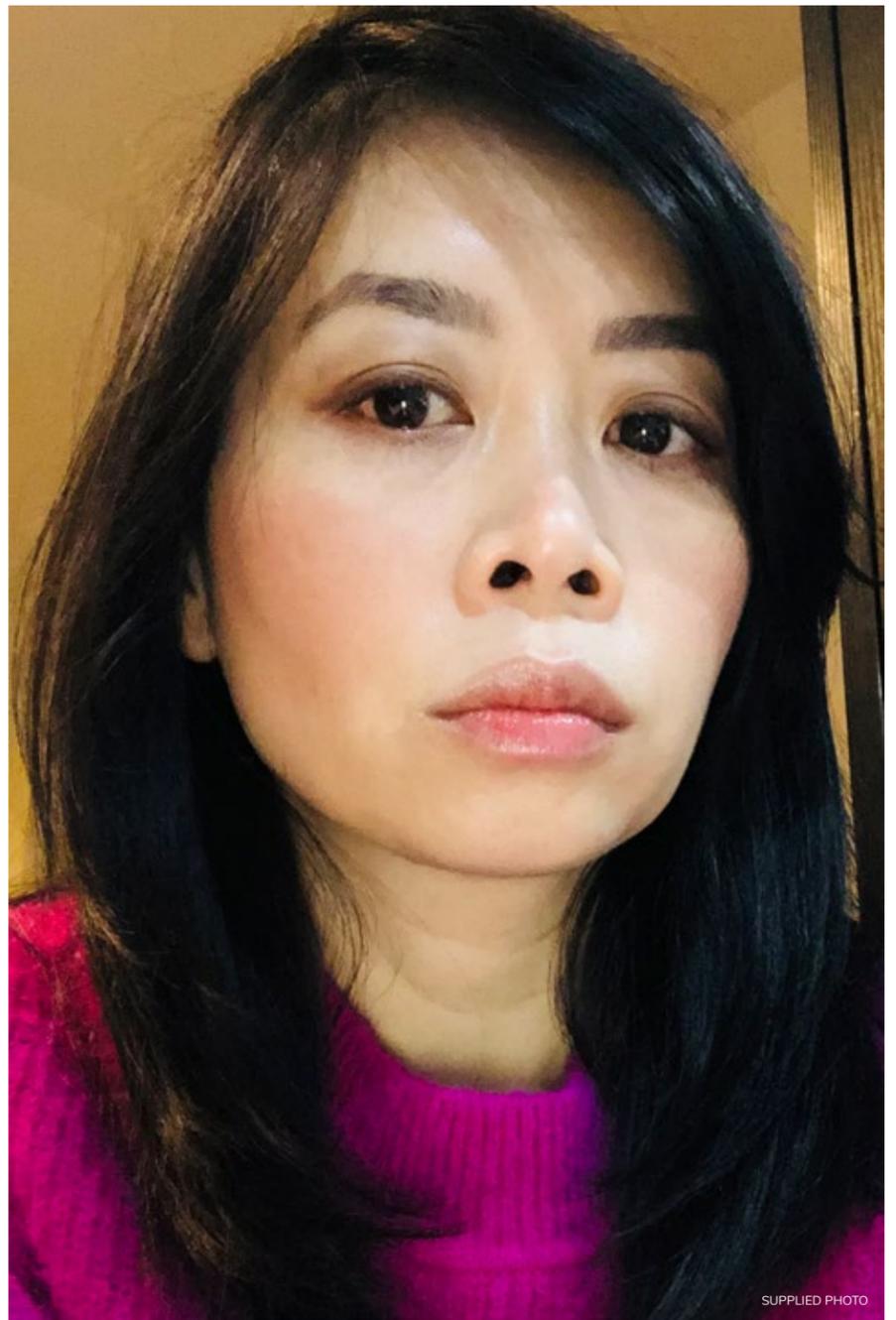
"Students often think they need help or advice for their writing," Thammavongsa says, but with her own confidence and self-awareness as a writer, she hopes to help students value their work without feeling a need to ask for advice.

Thammavongsa says even brilliant writers can go unnoticed but hopes to teach students to be kind to their art and "to make their art wherever they are, with whatever they have."

As for the virtual nature of the residency, Thammavongsa only sees advantages. The flexible schedule allows her to read more students' writing. There's a paper trail for her conversations with students, and she can play the role of writer.

"I like the distance between myself and the work given to me. It is just about the writing and not the person behind the writing," she says.

Community members and U of W students can submit creative writing under 10 pages with a short cover letter to Thammavongsa by emailing s.thammavongsa@uwinnipeg.ca. Learn more about the writer-in-residence program at uwinnipeg.ca/english/writer-in-residence.html.



SUPPLIED PHOTO

Souvankham Thammavongsa is the University of Winnipeg's new Carol Shields writer-in-residence.

ELEVATING VOICES WITH LIVED EXPERIENCE

Podcast creates a space to discuss disability in theatre and arts

KEELEY BRAUNSTEIN-BLACK | STAFF PHOTOGRAPHER | @KEELEYIMAGE

The team behind *Disability Stage Right* hopes that when the theatre world reopens, it looks different and is more inclusive than before.

Disability Stage Right is a podcast focusing on the theatre community that aims to elevate voices of those with lived experience and open the minds of the theatre community. The podcast is co-hosted by Stefanie Wiens and Myles Taylor, with technical producer Angela Chalmers. Wiens is an ally, actor, writer, producer, director and occupational therapist. Taylor is an actor and playwright with cerebral palsy. Chalmers is an actor, documentary theatre facilitator and disability advocate.

As an ally, Wiens grew uncomfortable with the opposing realities of her two careers.

"I had been feeling more and more uncomfortable with the fact that my one job is all about helping people engage in meaningful occupations, to help them do what's important to them, and then, (in) my other job, I was working in places and with attitudes where that wasn't possible," Wiens says.

Wiens saw barriers for people with disabilities in theatre, such as rehearsal or audition spaces being reachable only by stairs.

"Everyone is still learning. Everyone is still trying to figure stuff out," Chalmers says.

The podcast aims to educate listeners and open their minds to information, identifying ableist structures and attitudes (such as gatekeeping), cultivating new ways of thinking and reframing issues, instead of employing avoidance strategies, helping people become "comfortable with being uncomfortable" Chalmers says.

The goal is to get theatre professionals, audience members, donors and people who could have the ear of the board listening. "We want to get all of those people interested in the idea of seeing more diversity on stage," Wiens says. "If the audience speaks out, it proves to the producers that they won't lose their audience."

"So that the kids that I work with can see themselves represented," Wiens says, "that they can imagine it and actually do it."

"The podcast talks to some of the most interesting people across Canada, and they happen to have disabilities," Chalmers says.

"We all know people with disabilities can do it (if they are) given the opportunity," Chalmers says. "As awful as this pandemic has been, (it) has given us an opportunity. We had to cease everything. We are all starting to find these new ways of working."

"The podcast is now bringing the idea of



SUPPLIED PHOTO

Stefanie Wiens is the co-host of the *Disability Stage Right* podcast, which addresses disability and accessibility issues in theatre.

possibilities of change into the idea of very ableist, Eurocentric ways of creating art."

Originally, the podcast pilot season was approved for six episodes. The team has managed to create eight. They plan to be guided in the direction of the podcast by the audi-

ence response. While there is hope for the podcast continuing in the future, it depends on access to funding.

"We have a responsibility as an industry and as a society as a whole to do that work," Wiens says.

FROM ONE VIBRANT CITY TO ANOTHER

Origin Stories: Geez magazine

SARAH LONDON | ARTS AND CULTURE REPORTER |  SRA_5000

Origin Stories is a new *Uniter* series that unearths the beginnings of an established artist's career or the founding of a Winnipeg arts organization.

Geez magazine, founded in Winnipeg by Aiden Enns, is a niche, socially progressive Christian publication concerned with all forms of justice and taking both prophetic and provocative stances against the institutional church. Its recent move to Detroit, Mich. led to greater gender diversity and stronger roots in community and activism.

The seed that would grow into the quarterly Christian magazine was planted in Vancouver when Karen Schlichting pitched the name "Geez" to Enns. The publication officially launched in Winnipeg in December 2005, circulating 500 copies.

In 2014, due to changes the publications' team was going through and cultural shifts they were witnessing, they decided to adjust "the feel of the magazine to be contemplative, cultural resistance," Lidya Wylie-Kellermann, who has served as the editor of the publication for five years, says.

In 2019, *Geez* moved to Detroit. Associate editor Kateri Boucher says "Aiden had been looking for a transition, and it worked out really well that our team was a lot of what he was looking for in terms of younger people and more women rooted in activism."

Wylie-Kellermann says "we talk a lot about being a prophetic voice to the institutional church and a pastoral voice for those who are labouring on the frontlines of social change."

The benefits of being a small publication with part-time staff means *Geez* has "one foot in the magazine and one foot on the

ground in movement and community work in the city," Wylie-Kellermann says. The staff's work in Detroit includes gardening, mutual-aid work and resistance with the Poor People's Campaign.

When it came time to relocate, it wasn't a question of if they should move but how Detroit would influence and shape the magazine going forward.

The move was difficult for Canadians. "There's so much about the way *Geez* was built into the fabric of Winnipeg ... and there was a lot of grief of moving to the belly of the beast in the US," Wylie-Kellermann says.

The magazine remains committed to their status as a North American publication, serving readers and communities from the United States and Canada.

During the transition period, Boucher had the opportunity to drive back and forth from Winnipeg to Detroit. She experienced a similar vibrancy in both cities.

"A lot of the places in Detroit that *Geez* roots itself in, in terms of community and art, is what I experienced in Winnipeg," she says.

The magazine has evolved over the years, but Boucher says that, with its strong roots, staff and sense of community, they "keep trying to do what *Geez* has always done, which is really deep discernment around what is the right issue and question to be asking for this moment."

Pick up a copy of *Geez* locally at McNally Robinson or visit geezmagazine.org/store to subscribe or donate.



SUPPLIED PHOTO

Kateri Boucher is the associate editor of *Geez*, a socially progressive Christian magazine founded in Winnipeg and currently based in Detroit.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
6AM	MORNING BREATH	!EARSHOT 20	Cafecito Latinoamericano	FLY Travel Radio ★	FANTASTIC FRIDAY World - Island music	THE MAN IN THE GREY FLANNEL SUIT SHOW	CKU-SPEAKS	
7AM				CANQUEER				
8AM	CKUW MORNING NEWS / FRONT BURNER (CBC)						WOODEN SPOONS	SHADES OF CLASSICS Classical and New Age
9AM	DEMOCRACY NOW!			DEMOCRACY NOW!		MUD PUDDLE RADIO For Kids (Adults too)		
10AM	DEPARTMENT 13 POP/ROCK	This Way Out WINGS	VOYAGE Jazz	PLANETARY RADIO Cheeze Pleeze	SUNNY ROAD Roots Music		INDIGENOUS In Music	
11AM		BOOTS & SADDLE COUNTRY		ACCESSIBILITY MATTERS	NO FIXED ADDRESS LIVED EXPERIENCES OF HOMELESSNESS	THE ELECTRIC CHAIR	TEMPLE OF JAZZ	
NOON	The Sean Show			BINKY PINDER'S FUNHOUSE	HOW TO SURVIVE A TORNADO		NEON BEIGE SOUND EXCHANGE	
1PM	TALKING RADICAL RADIO Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	RADIO ECOSHOCK	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel	
2PM	GROUNDSWELL New Classical	Your Show Here	Classical Kaleidoscope	BARKING DOG Past 'n Present Folk 'n Roots	What's Up Winnipeg?		Classical Delights ★	
3PM	PSYCLE RADIO	Winnipeg Arena is on Fire	SPACE CADET MUSIC, OUT OF THIS WORLD	WHAT ON EARTH IS GOING ON?	Chart Noises CKUW's Top 30	THE TRIP PSYCHEDELIC ROCK	The Shortwave Report Bikini Drive-In	
4PM	INNER CITY VOICES	THE GREEN BLUES SHOW	SYSTEM KIDZ Youth in Care	AMATEUR HOUR So Bad, It's Good	PAGES		Jokes On You Local Comedy	
5PM				EAT YOUR ARTS & VEGETABLES	PEG CITY PLAYLIST			
6PM	THE WORLD World	Lost Chunes	TWANG TRUST Country/ Roots/ Big, Dumb Rock 'n' Roll	TAWNY, THE BRAVE Pop/Rock	THE HOW DO YOU DO REVUE	WE BUILD HITS Hip-Hop	THE C.A.R.P. The Completely Asinine Radio Program	
7PM	THE TONIC Garage, Punk, Surf, and R&R	BLUESDAY PLAYING THE BLUES	S.A.N.E. * RADIO Local Experimental Music	Adult Kindergarten	CHECK CA Funky		Rank and File Radio: Prairie Edition	
8PM	DESTINATION MOON Sock-Hop-A-Go-Go		Your Show Here	Dub City Steppers	QUADRAFUNK Electric Dance Party	RED BOX Hip-Hop	THE GASHLYCRUMB TINIES	
9PM		!EARSHOT DAILY	!EARSHOT DAILY					
10PM	!EARSHOT DAILY	MONKEY SPARROW	Two Princes	PHASE ONE Electronic	Brain Drainer Radio	DANCE HALL FEVER Dancehall and Reggae	ISLAND VIBES Caribbean	
11PM	BREAK NORTH RADIO ★	LISTENING PLEASURES						
MIDNIGHT								
1AM	METAL MONDAY	NIGHT DANGER RADIO	HURLEMENTS SUR LA TOUNDRA	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	CRYSTAL PALACE	Rainbow Country	
2AM								
3AM	MODERN JAZZ TODAY	The Motherland Influence	THE SENTINEL'S MARVELOUS KALEIDOSCOPE					
4AM			DEEP THREES				Your Show Here	
5AM	AMPLIFIED RADIO	Old Parlour Radio	CELT IN A TWIST					
6AM								



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12 Some programs are on hiatus and/or airing different content due to university closure for COVID-19.



SUPPLIED PHOTO

MALCOLM & MARIE

Currently streaming on Netflix



KEESHA HAREWOOD | FEATURES REPORTER | @KEESHAREWOOD

The divisive film *Malcolm & Marie*, starring Zendaya and John David Washington, follows a raw, toxic conflict between a filmmaker and his girlfriend that ensues after his latest film's premiere.

Before anything else, it's important to note that this film is not for everybody. *Malcolm & Marie* is highly stylized. It has a stage play-like quality to it, in addition to its notable film-noir traits.

Aside from the black-and-white photography, the more challenging aspects

of *Malcolm & Marie* are the long length of film's shots and the lack of background music. A bit of effort and some strain on one's attention span is needed to watch this movie, but it's well worth it.

Zendaya and Washington deliver captivating performances. Both are able to portray a wide spectrum of emotional layers that expertly weave into the narrative. They maintain a consistently high level of intrigue and emotional depth throughout the entirety of the film, which is a testa-

ment to their skills as actors.

Plus, there's something truly stunning about seeing Zendaya and Washington's talents in a film-noir aesthetic. If nothing else, the presence of film-noir elements evoke a sense of timelessness. However, it's gratifying to see two African-American actors step into a style that, in its prime, was geared toward white actors and white stories.

That said, a divisive quality of this particular story – that's received a great deal of backlash from film critics – is a topic that crops up periodically throughout Malcolm and Marie's conversations.

Between the fighting, Malcolm and Marie outright mock film critics and the way they politicize films instead of focusing on the art. Their criticism is quite brutal at times, but not entirely unfounded.

Despite whether one might agree with their point of view, the critic-hating conversational interludes are unrelated to Malcolm and Marie's tumultuous relationship and function mostly as a device for pacing. They serve to break up the con-

flict and give the viewer an opportunity to cool down before the next round of vicious arguments unfold.

Granted, there is an attempt to tie in Malcolm and Marie's grievances with film critics into their relationship issues. But the connection that's made is underdeveloped, and therefore misses the mark writing-wise. Even so, that particular shortcoming is offset by the leads' performances.

Outside of that one narrative flaw, the writing is decent, if not solid. The dialogue is great, and the core premise of the couple's argument is good enough.

The writing is not mind-blowing or revolutionary, but it does its job. In this case, the narrative only has to refrain from impeding the actors, and it did just that.

Malcolm & Marie is worth viewing for the performances of Zendaya and Washington alone. While it might not be the kind of film someone would throw on to unwind and be entertained, it's something to see at least once.

ARTS BRIEFS

HANNAH FOULGER | ARTS AND CULTURE EDITOR | @FOULGERSCOVFEFE @SPEAKSTORY

CKUW TOP 30

February 14, 2021



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

TW	LW	C	Artist	Album	Label
1			Osees	Protean Threat	Castle Face
2			Cut Worms	Nobody Lives Here Anymore	Jagjaguwar
3			Bob Mould	Blue Hearts	Merge
4			Cloud Nothings	The Black Hole Understands	Self-Released
5	!		Slow Leaves	Shelf Life	Birthday Cake
6	*		Terra Lightfoot	Consider The Speed	Sonic Unyon
7	!		The Lizards	The Lizards	Eat Em Up
8			Various Artists	Strum And Thrum: The American Jangle Underground (1983-1987)	Captured Tracks
9	!		Silver Clouds	Silver Clouds	Disintegration
10			Uniform	Shame	Sacred Bones
11			Silver Synthetic	Out Of The Darkness	Third Man
12	*		Zoon	Bleached Waves	Paper Bag
13	!		Sean Burns & Lost Country	We Gotta Lotta Truckin To Do	Strinbreakin'
14	!		Figure Walking	Vertical // Horizontal	Disintegration
15			El Ten Eleven	Tautology li	Joyful Noise
16	*		Heaps	What Is Heaps	Birthday Cake
17	*		Pharis & Jason Romero	Bet On Love	Lula
18			Screamers	Screamers Demo Hollywood 1977	Superior Viaduct
19			Osees	Panther Rotate	Castle Face
20			Boogarins	Manchaca Vol. 1	Overseas Artists
21	*		Black Thunder	La Fine Creaata	Transistor 66
22	*		Gulfer	Gulfer	Royal Mountain
23			Takuya Kuroda	Fly Moon Die Soon	First World
24			Wax Chattels	Clot	Captured Tracks
25			Bailterspace	Wammo [reissue]	Flying Nun/Matador
26	!		The Famous Sandhogs	Telma Muskwa 2	Self-Released
27			Cabaret Voltaire	Shadow Of Fear	Mute
28			Negativland	The World Will Decide	Seeland
29	*		The Mastersons	No Time For Love Songs	Redhouse
30	*		War Baby	You Are Not Here	Bummer/Kingfisher Blues

Club Soda's Game Night

Improv troupe Club Soda is hosting a free live game night through Twitch. The Winnipeg-based group features the improv stylings of Daniel Chen, Justin Fry, Laurie MacDonell, Kevin Remberran, Thomas Toles and Jesse Bergen. They've collectively hosted regular improv shows over Facebook Live for the past year. Game Night happens on Feb. 25 at 7:30 p.m. at twitch.tv/clubsodaimprov and facebook.com/clubsodaimprov.

Mardi Jazz jam sessions

From Feb. 23 to March 30, Centre Culturel Franco-Manitobain hosts a virtual jam session. Every Tuesday, CCFM will release a backing track, allowing people to record a video of them "jamming" to the track for submission. CCFM will create a video that incorporates all the submissions. To find out more about how to participate, go to ccfm.mb.ca.

Speaking Crow with Shereen Ramprashad

Winnipeg's monthly poetry open mic hosts poet and writer Shereen Ramprashad on March 2. Speaking Crow, co-ordinated by Thin Air, is a long-running event, which (before the COVID-19 pandemic) was hosted at the Millennium Library. Each Speaking Crow begins with an open mic, then a reading by an established poet. Events are now hosted over Zoom, and people attend from all over the world. Attendees are not required to read their poetry, and sign-up is available on Eventbrite.

HUNKS Comedy Podcast

Winnipeg's popular sketch comedy troupe HUNKS hosts Toronto-based comedian Chris Sandiford on their latest podcast episode, released Feb. 21. HUNKS, whose current roster boasts Rory Fallis, Tim Gray, Matt Nightingale and Dana Smith, hosts their podcast with the support of Safe at Home Manitoba. Each episode features a different guest comedian from Winnipeg and across Canada. It's available on all major podcast apps.

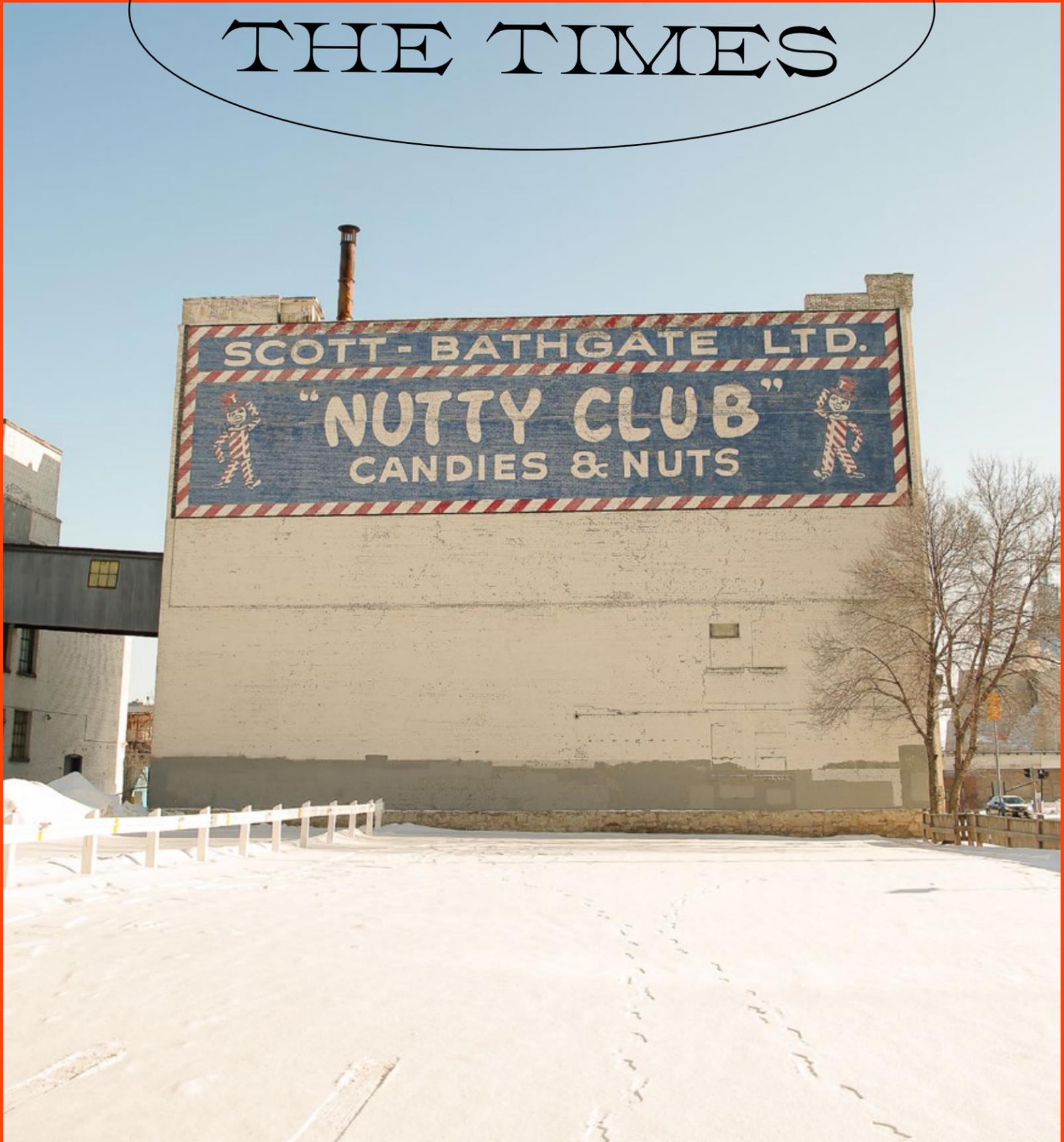
SafeAtHome Stories

Local educator and theatre artist Leigh-Anne Kehler hosts eight days of free online storytelling events, funded by Safe At Home Manitoba. From Feb. 20 to 28, Kehler will tell stories about growing up on Twin Pines Farm. Filmmaker Randy Guest will also share movie stories. These live events are available for free on YouTube and will stay up following the live broadcasts. More information is on the Facebook Event page.

Freeze Frame at home

Freeze Frame film festival, the Winnipeg-based event for kids of all ages, runs online from March 7 to 14. This year, audience members can view North American premieres of films from Canada, France, Germany, Mongolia, Czech Republic and more. Festival passes are available for \$40, which will allow access to 12 films over the eight-day festival. Tickets to individual screenings are available for \$9. To see the full lineup and to purchase tickets and passes, visit freezeframeonline.org.

SIGNS OF THE TIMES

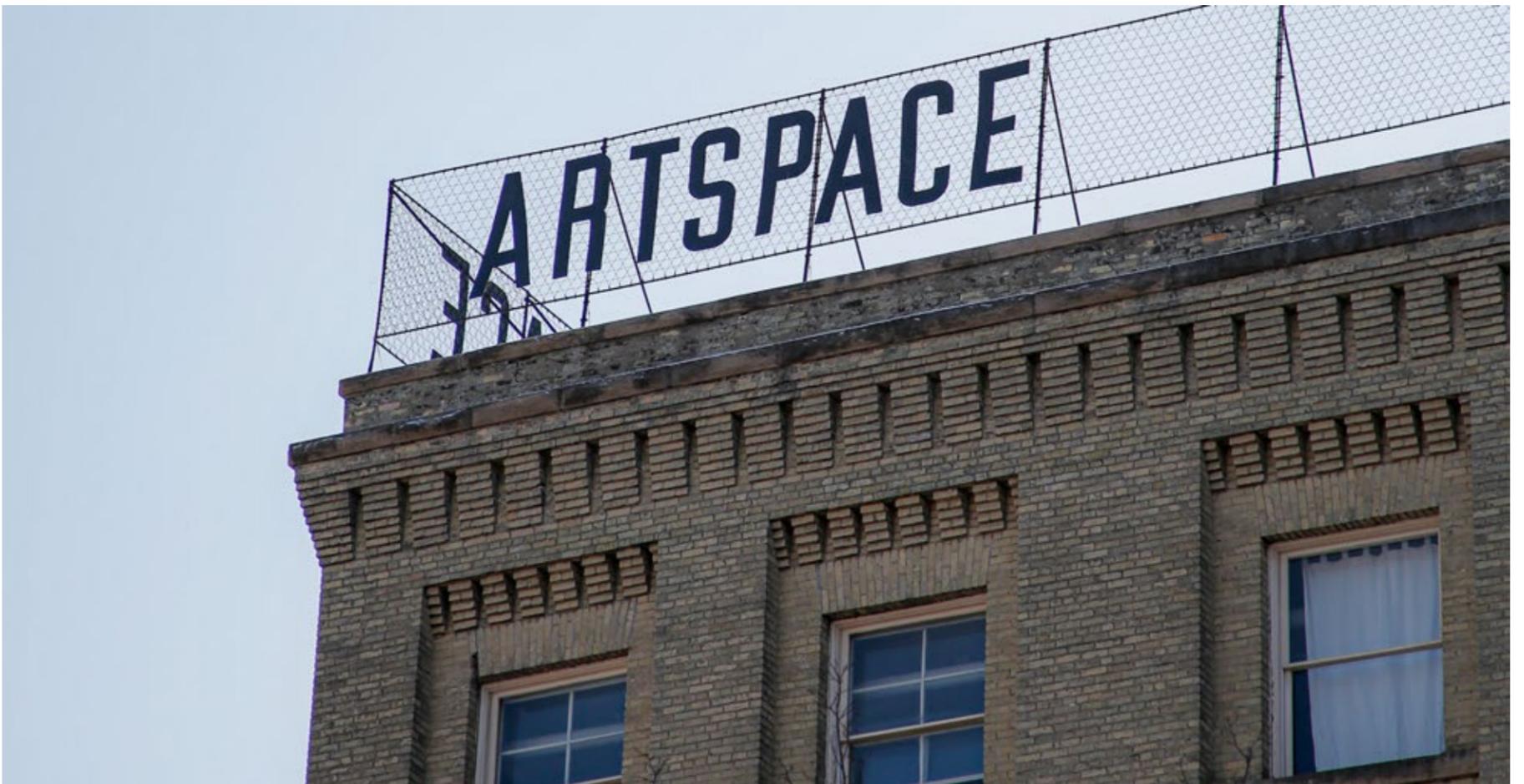


THE STORIES BEHIND SOME OF WINNIPEG'S MOST ICONIC SIGNAGE

Like most cities, Winnipeg's buildings tell a story about its past. Well, maybe it's not a single story with a clearly defined arc. Perhaps, more accurately, Winnipeg's buildings are a scattershot anthology of short stories. They range from the old and beautifully preserved to the rundown and decrepit, from quaint character neighbourhoods to rows of identical strip malls, like so many cubes of Lego, devoid of any personality whatsoever.

But Winnipeg's signage also tells a story. The signs and advertising murals of businesses

and institutions of the city's past and present are part of the city's spirit. They give shape and colour to these places. If old brick walls and fire escapes are these buildings' bodies, the signs are their faces. For some defunct places, like the Blue Note Café or the Starland Theatre, their signs are all that remain. But fortunately, many still have their homes. Here are the stories behind some favourites.



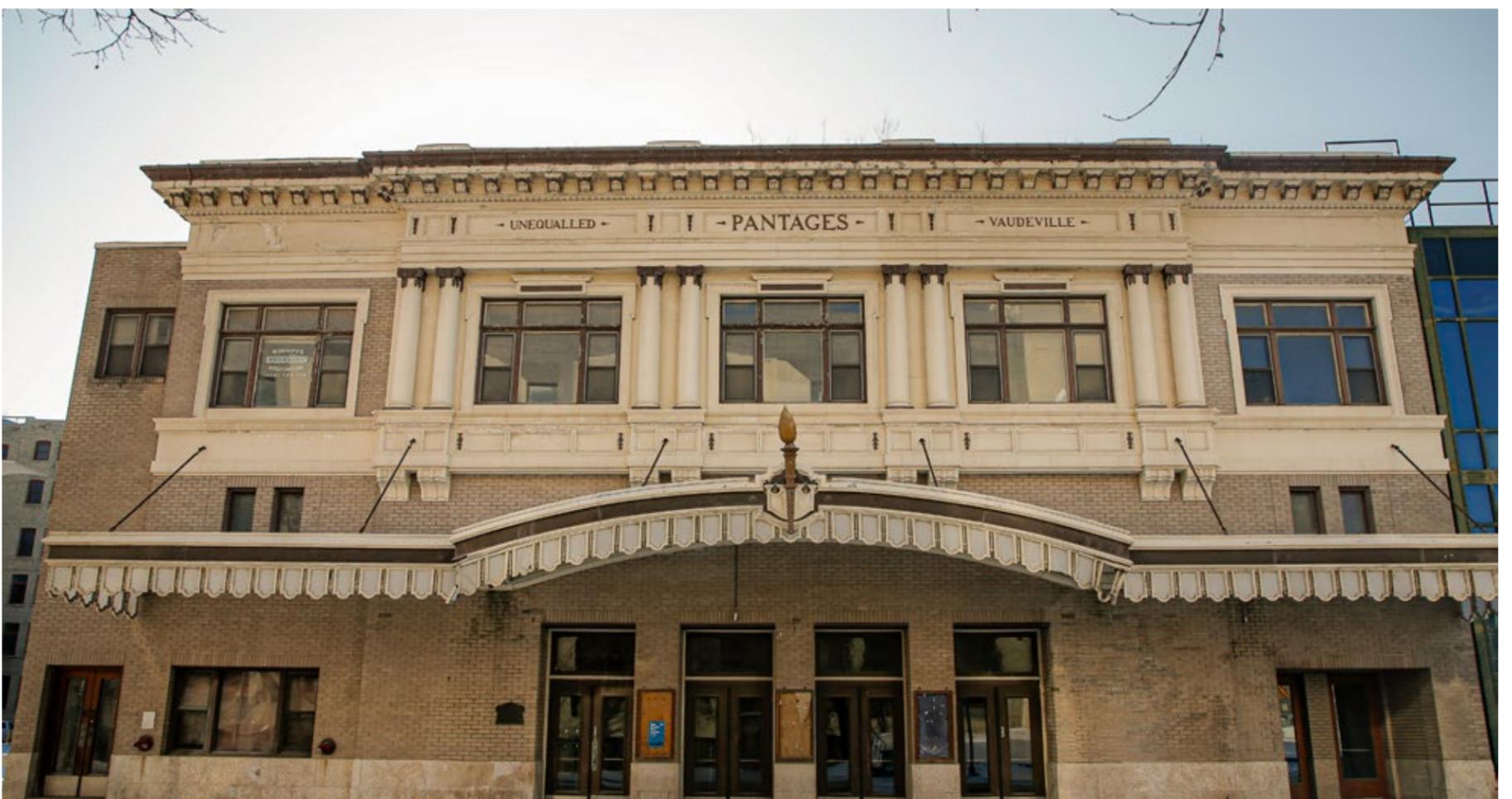
Artspace

The Gault Building at 100 Arthur St. has been the home of non-profit Artspace Inc. since the 1980s, but its instantly recognizable rooftop sign is an original architectural feature of the 121-year-old building.

Rooftop fencing signage “used to be more commonplace in the Exchange District,” Eric Plamondon, Artspace’s execu-

utive director, says. He notes that Artspace is now one of only three buildings in the Exchange that retains this feature. The text originally read “Gaults Limited Importers Wholesale Dry Goods” in reference to the building’s original owners. When Artspace moved in, the fence had fallen down, but they were able to secure funding to restore it.

“Believe it or not, there was a time when there was money available for historical buildings to invest in elements that made it historical,” Plamondon says. “That project was made possible because of a period of time when governments invested in their history.”



“Unequaled Vaudeville” at Pantages Playhouse

Winnipeg’s Pantages Playhouse Theatre opened in 1914. Part of a theatre chain founded by the infamous Greek-American theatre impresario Alexander Pantages, the Winnipeg Pantages was the first stop on the Pantages vaudeville touring circuit of 84 theatres across

the United States and Canada. Performers to grace its stage included Paul Robeson, Buster Keaton and Ella Fitzgerald. While the vaudeville era has long since passed, the Pantages’ beginnings are still emblazoned in its iconic signage.



Nutty Club

The Scott-Bathgate building at 149 Pioneer Ave. was constructed in 1905 as the home of the business partnership of importers and manufacturers’ agents A. E. Scott and J. L. Bathgate. However, the building took on a new life when Scott-Bathgate Ltd. introduced the Nutty Club brand of candy, nuts and popcorn in 1930. The building was painted with murals representing the Nutty Club brand, including its Can-D-Man mascot, a top hat-clad fig-

ure with a body and limbs made of stick candy (though he originally sported a bowler hat from 1930 to 1954). While the building’s future was at one time in jeopardy, it was officially granted historic status in 2017, preserving elements of the building including the Can-D-Man.



“Jesus is Lord” perogy at Karen’s Home Cooking

Karen’s Home Cooking Ltd. at 803 McPhillips St. has been selling authentic Ukrainian food to Winnipeggers since 1993. The business’ distinctive logo of an anthropomorphic perogy in a chef’s hat, a Tryzub apron and red dance boots has been around as long as the business itself, according to owner Karen Sumka.

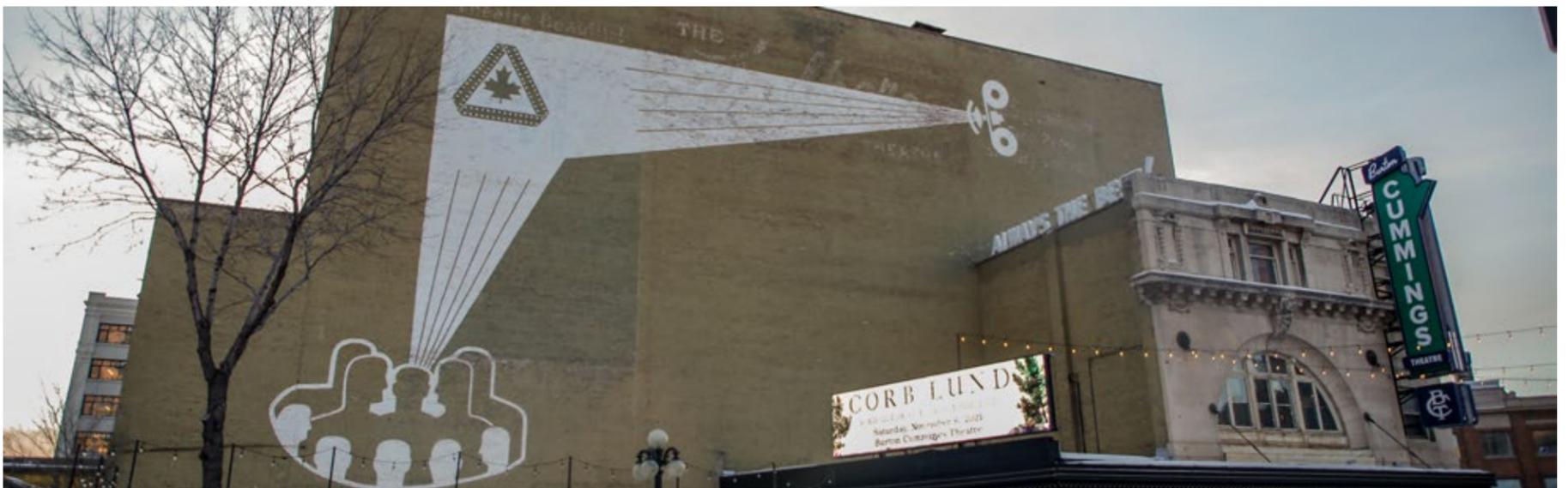
“My daughter Destiny ... was sketching one day in 1993 (and drew the perogy),” Sumka says. “I kept the drawing, knowing that I would eventually use it as my logo and trademark that I established in 2009.”



The Royal Albert Arms Hotel

The Albert has one of the most complex and layered backstories of any long-running Winnipeg institution. Its reputation is equal parts revered and reviled. Its history as a punk-rock venue includes performances by hardcore legends like Hüsker Dü and Millions of Dead Cops, but over the last 20 years, it's become more well known for its frequent and extended closures and short-lived revivals. The website royalalbertarms.com hasn't been updated since 2008 and still advertises a soon-to-come "boutique hotel with a sexual edge like NO

other hotel in Canada," despite multiple closures and reopenings since this long-abandoned attempted rebranding by an infamous internet pharmacy entrepreneur. To international podcast listeners, it's perhaps best known for a gruesome 2003 murder. The signage painted on the building's facade does little to hint at its bizarre history, but hopefully points to a brighter future.



The Burton Cummings Theatre

The sign on the outside of the Burton Cummings Theatre reflects the venue's status as a beloved historic Winnipeg locale. Renamed in 2002 after the longtime Guess Who frontman, the sign next to the marquee of the former Walker Theatre is even shaped like Man-

itoba. A mural on the building also alludes to its long life as the Odeon movie theatre. Less evident from the building's exterior are some of its other claims to fame, including its reputation as allegedly one of Winnipeg's most haunted buildings.



Woodbine Hotel

Founded as Dufferin Hall in 1878, the Woodbine was originally exclusively a saloon, only incorporating rooms to let later in its existence. Its name change came along with many structural alterations, but it remains one of the longest-running businesses in Winnipeg and, according to an 1985 report by the city's historical buildings committee, may actually be Winnipeg's oldest hotel.

There's little publicly available information about the Woodbine's signature neon sign, but, according to Mike Wolchock, an expert in local historical signage, "It's been there longer than I've been alive. It was made by Claude Neon, probably in the 1940s, post-war. It's a rental, which means they have been making a payment every month since it went up."



“54 miles to Portage - It’s a Long Tramp”

Considered Winnipeg’s oldest surviving mural, the image of a cigarette- and bindle-equipped hobo has emblazoned the building at 2579 Portage Ave. since at least the mid-1930s (some sources date it to the ’20s). The mural has undergone changes along with the building and the city around it over the years. While the storefront is currently occupied by a tailor, it was

the home of a pharmacy owned by Carman Ruttan when the mural was first painted. The text originally read “54 miles to the next drug store,” since, at the time, the nearest pharmacy was in Portage la Prairie.

CITY BRIEFS

ALEX NEUFELDT | CITY EDITOR

Virtual music lessons available

The Manitoba Conservatory of Music and Arts is holding several virtual music classes this spring, ranging in duration and price. For a full list of courses offered and registration information, visit mcma.ca/programs/online-music-classes.

Have experience with accessible taxis?

The Independent Living Resource Centre is collecting data on community members’ experiences with accessible taxis in Winnipeg. If you have an experience you would like to share, email patrick@ilrc.mb.ca.

General election cycle starts

The general election period, in which students can run for a position on the UWSA executive team, the board of directors, the senate or a seat on the board of regents is open from March 1 to 11. Application paperwork can be found on the UWSA website, as well as resources on the rules.

Indigiqueering oral traditions

On March 4, the Museum Queeries research project is hosting Indigiqueering Oral Traditions: A Conversation with Thirza Cuthand and Michelle McGeough. The event is free to join, and those interested in participating can email l.bosc@uwinnipeg.ca to register.

Early alert period begins

The early alert program, operated by student success advisors as part of the University of Winnipeg’s Academic and Career Services, is now underway for the winter 2021 semester. The program encourages faculty to identify students who may need additional support, so that advisors can reach out and provide resources.

Municipal name change system update

The City of Winnipeg has announced that, as part of the Welcoming Winnipeg initiative, it has created a new process for members of the public to submit requests to change, remove or create new historical markers and place names “to resolve the absence of Indigenous perspectives, experiences and contributions in the stories remembered and commemorated.” More information can be found on the City’s website.

FARE-FREE TRANSIT MOTION SCRAPPED FROM CITY AGENDA

Transit advocates stress the need for affordable transit

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [@CIERRABETTENS](#)

The fight for affordable, accessible public transit in Winnipeg continues despite a recent decision in a Standing Policy Committee on Infrastructure Renewal and Public Works meeting.

At a Lord Selkirk-West Kildonan Community Committee meeting on Feb. 2, Coun. Vivian Santos forwarded a motion to develop a report on fare-free public transit in hopes of creating a tangible data model for all levels of government to reference. The motion was defeated in the committee meeting after a tie vote.

In an interview with *The Uniter*, Santos said access to transportation is an ongoing concern in her Point Douglas constituency. Ever since she became a city councillor in 2018, Santos said she's had numerous discussions with other council members, nonprofits and stakeholders who have emphasized the need for affordable transit.

"My office would always get requests or grant requests to purchase tickets or donations of bus passes," Santos said.

The City's current measures to make transit more affordable and accessible include the WINNpass (a reduced-fare bus pass for low-income residents), as well as waiving fares for children under 11 accompanying a fare-paying rider.

Transit advocates from groups like Functional Transit Winnipeg (FTW) and union representatives from the Amalgamated Transit Union Local 1505 (ATU 1505) have spoken in favour of implementing fare-free transit in Winnipeg.

COVID-19 has impacted everyone to varying degrees. Kyle Owens, the vice president of FTW, sees reducing the cost of transit as both an immediate benefit to those who are most economically vulnerable and a way to increase cross-city mobility.

"Barriers to transportation through the city mean that you are blocked from accessing city services, healthcare, employment, shopping, groceries. That friction reduces the ability to live your life," Owens says. "By having robust, functional, accessible, affordable transit, those barriers are removed."

He adds that FTW not only advocates for fare-free transit but also decreased bus wait times through more frequent service.

Romeo Ignacio, president of the ATU 1505, spoke at the committee meeting where the bill was struck down. He says eliminating fares would not only make transit more affordable and accessible, but also improve rider and driver safety.

"Most of the incidents on our buses stem from either fare disputes or something that



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Kyle Owens, vice-president of Functional Transit Winnipeg, says reducing the cost of transit is key to making the city more equitable and traversable.

has to do with fares," Ignacio says.

With the federal government unveiling the Zero Emission Vehicle Incentive Program, Ignacio believes fare-free transit and a move toward implementing zero-emission buses in Winnipeg could work in tandem. While he understands that implementing free or reduced-fare transit is a big step, he believes it will ultimately benefit Winnipeggers.

"If we maintain this fare structure, it's just going to be another hindrance for people that rely on the service," he says. "They will have to choose between transportation and food or health."

Owens, on the other hand, believes ambitious investment in public transportation would help accelerate Winnipeg's economic recovery, making the transition to a revitalized city happen faster.

Despite her motion being struck down, Santos said the economic impact of COVID-19 makes the need for fare-free transit all the more pressing.

"I believe that everyone will benefit from it. It's all about mobility," she said.

IT TAKES A COMMUNITY TO COMBAT HATE

Tackling local neo-Nazi groups requires more than terrorist designation

CIERRA BETTENS | CITY REPORTER | [FICTIONALCIERRA](#) [@CIERRABETTENS](#)

The aftermath of the Proud Boys being designated a terrorist group in Canada on Feb. 3 has produced a combination of relief and worry among scholars and anti-hate groups alike.

As a researcher of right-wing extremist groups, Dr. Barbara Perry, the director of the Centre on Hate, Bias and Extremism at Ontario Tech University, says the designation has a number of implications.

"From a legal standpoint, it now means that any assets associated with those groups will be frozen," Perry says. "It also means now that it becomes a criminal offence to support them in any way, whether that is by promoting membership or by funding them."

She also suspects that some unintended ramifications may follow, making the legislation somewhat of a "double-edged sword." While she agrees that legislation will help challenge the group and their ideology, she suspects there could be a more violent, underground rebrand.

Countering fascist groups in Manitoba has not been limited to state efforts. Omar Kinnarath, an organizer with Fascist Free Treaty 1 (FF1) says community-based intervention is just as, if not more, important.

Since 2017, FF1 has worked with local grassroots organizations, religious groups and other actors to create a community-centric anti-fascist model. Kinnarath says the group has been monitoring the Manitoban chapter of the Proud Boys' membership and activities since 2018.

A few weeks before the Proud Boys were labelled a terrorist organization in Canada, FF1 publicly exposed the identities of the members of the Proud Boys' Manitoba chapter on their social media channels. Later, FF1 revealed the chapter had been shut down.

"It only took us 24 hours to shut down their chapter," Kinnarath says. "For the last two years, I have been telling all these guys that 'this is going to hurt you in the future, and it's nothing that we're going to do.'"

In a surprising turn of events, Kinnarath says some members of the Proud Boys have reached out to him personally searching for avenues to leave the organization. He sees this as something positive.

At the same time, Kinnarath is critical of Canada's move to designate the Proud Boys as a terrorist organization, saying it could have ramifications on legitimate dissident groups.

"It's great that it happened on a surface



PHOTO BY DANIEL CRUMP

Omar Kinnarath is an organizer with Fascist Free Treaty 1. FF1 announced that the Manitoba chapter of the neo-fascist Proud Boys group had disbanded after FF1 revealed the members' identities.

level, but on a deeper level, it's very dangerous," he says. "Any time you give the state increased powers, increased funding, it usually turns out wrong for people who are actually fighting for legitimate causes."

While Perry says the legislation is a starting point, she argues that this isn't the end of the Proud Boys. She also stress-

es that the other neo-Nazi groups to receive terrorist designation are equally if not more dangerous than the Proud Boys.

In any case, Kinnarath sees the community-based anti-fascist model present in Winnipeg as a surefire way to combat hate groups and as an example for other cities in Canada to follow.



EXPLORING HALLOWED HALLS

New podcast series delves into U of W Collegiate

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | CGOULETKILGOUR

The University of Winnipeg (U of W) Collegiate, a private high school located on the U of W campus, has been around since 1873. Though it is often overshadowed by the university, it has a long and rich history. The newly released podcast series *Hallowed Halls* is about exactly that.

Isaac Würmann, a Collegiate alum, writer and journalist, is the podcast's producer and host.

"I really enjoyed my time at the Collegiate, and ... I really appreciated the openness, diversity and willingness to try out different things that wouldn't be encouraged to do in a normal high-school setting," he says.

"I wanted to focus on the background to that creative spirit of the Collegiate (and) what led the school to become that way," Würmann says.

The Collegiate has certain features that make it unlike many other high schools. For instance, it follows the regular university schedule (going only from September to April), and students are able to take university courses.

Würmann says the institution also emphasizes social justice, a theme explored in many of the podcast's episodes.

"The school has strong roots in the so-

cial gospel tradition, but, of course, lots has changed over the past hundred years," he says.

Hallowed Halls, which was released earlier this year, comprises six main episodes plus an introduction and epilogue. Guests on the podcast include current faculty members, notable alumni, recent graduates and others.

Among them is Devin Latimer, Collegiate alumni and U of W chemistry instructor.

"The U of W's been my home for a long, long time," he says, chuckling.

Latimer and his sister were interviewed for "Episode 4: The Best Kept Secret." In the episode, he discusses his experience moving to Winnipeg from a small town to attend the Collegiate.

"For us coming here ... it was kind of like arriving in New York City," Latimer says.

"At the same time, what comes across fairly quickly once you're there for a little while is that it's kind of like a small town to itself."

Latimer fondly remembers his time as a student at the Collegiate and, in particular, his teachers.

"They knew you personally, they put in a little extra time, and there were some really good teachers there that made a huge impact on me," he says.



Isaac Würmann is the producer and host of *Hallowed Halls*, a new podcast about the University of Winnipeg Collegiate.

Throughout the series, Würmann introduces listeners to people like Latimer, all of whom have interesting stories and anecdotes about their experience at the Collegiate. Conveying the deep sense of history seems to be this podcast's guiding theme.

"The title *Hallowed Halls* really invokes the idea that these are hallways that hundreds of people have walked through be-

fore (us), and that there's this real sense of tradition, history and reverence for these stories," Würmann says.

Hallowed Halls is available for streaming on Apple Podcasts, Google Podcasts, Spotify, Stitcher or at isaacwurmann.com/hallowed-halls.

RAPID TESTING: A USEFUL TOOL?

Conversations about campus reopenings

CALLUM GOULET-KILGOUR | CAMPUS REPORTER | CGOULETKILGOUR

The 2021 winter term is in its final weeks, and many university students and instructors are likely wondering whether in-person classes will be offered in September. Though most Canadian universities have yet to make that announcement, the University of Winnipeg (U of W) decided to hold its spring term (from May to August) online.

This is how most classes have been held since last March, at the start of the COVID-19 pandemic. Various strategies have been suggested to make in-person classes as safe as possible. One approach is the mass use of rapid testing.

Dr. Philippe Lagacé-Wiens, a medical microbiologist and assistant professor at the University of Manitoba, says in an email to *The Uniter* that rapid tests have many benefits.

"The main benefit is that a test result can be obtained in about 20 minutes," he says, adding these tests allow for rapid screening of people to identify positive cases.

Rapid tests "can also be set up in non-traditional settings, which makes them more accessible," Lagacé-Wiens says. However, they are not as accurate as the conventional RT-PCR tests.

"Overall, the rapid antigen tests will miss two or three out of 10 positive cases, and the rapid nucleic acid amplification tests miss one or two cases out of 10 positives," Lagacé-Wiens says, referring to different types of rapid tests.

"Because the tests are often done at the

point of care, where the systems are not in place to report results in a lab system, results may not make it to doctors or public-health authorities, which can make contact tracing and follow-up difficult," he says.

Despite these challenges, Lagacé-Wiens believes rapid tests have a niche role to play. They could, for instance, be used to screen people who are going to be in short-duration, high-risk settings, he says.

"Because these tests do a pretty good job of identifying people who are contagious at the moment, they could be potentially used to give a 'day pass' on being 'likely free of infectious virus at the moment,'" Lagacé-Wiens says.

Scott Forbes, professor of biology at the U of W and president of the Manitoba Organization of Faculty Associations, says that while rapid testing could help facilitate the return to campus, it's not a perfect or complete solution.

"The rapid testing could be a useful interim measure, but we're really not going to get back to anything close to normal until we have a full rollout of the vaccine," he says.

Despite a somewhat bumpy rollout, the federal government is still asserting that all Canadians (who desire it) will be vaccinated by early fall 2021.

"I think the conditions for reopening are going to be that we have the pandemic under control," Forbes says.



ILLUSTRATION BY GABRIELLE FUNK



TEACHER-TYPE

Gordon Mackintosh, instructor, political science department, U of W

KEESHA HAREWOOD | FEATURES REPORTER | @KEESHAHAREWOOD

With 23 years of experience as an MLA under his belt, Gordon Mackintosh – instructor for the University of Winnipeg’s (U of W) political science department – strives to supplement textbook teachings with his own practical advice.

“I adore teaching Canadian politics. It’s my niche, if you will,” he says. “There are so many lessons that I learned there and different personalities that I’ve met over the years, too.”

Initially, Mackintosh never imagined he would adopt a teacher role. That changed, however, when he was advised to pursue educating others.

“When I was in politics, former Manitoba Premier Howard Pawley encouraged me to, like he did, go back to university and teach,” Mackintosh says. “He once said to me that I was a teacher-type.”

Prior to taking his position at the U of W, Mackintosh spent many years in both Canadian law and politics. Notably, he served as minister of justice and attorney general, as well as a few other postings.

He always thought he would return to law someday. As time went on, however, he felt compelled to continue teaching his students from his own experience.

Mackintosh’s hope is for his students to learn from his mistakes and to under-

stand the precarious nature of Canadian democracy.

“We’re not immune to hatred,” he says. “We’re not immune to populist tendencies that draw on the worst of what humankind can offer.”

For this reason, Mackintosh highlights the key role diversity plays in the growth of Canadian politics.

“We have a disgraceful political history of oppression, mostly against Indigenous people,” he says. “There’s so much work that we have to do, but we can’t get that work done successfully if we don’t understand the mess we made.”

What is something that you’ve learned from your students?

“During a lesson about the need to avoid using crutch words, especially in politics, I admitted to the class that I say ‘okay’ too often. A student took on the task of activating a cellphone buzzer every time I used that crutch word for five months. But I got better.”

What’s the best thing about your work?

“Having the opportunity to share my



PHOTO BY KEELEY BRAUNSTEIN-BLACK

mistakes with students so they learn from them.”

From your past mistakes, what lessons did you learn that you now teach to your students?

“You gotta keep your eyes on the bigger

picture. You don’t have to get jittery every time there’s some criticism or a media question that comes your way. I think it’s better for balance to keep a longer-term view.”



THE UNIVERSITY OF
WINNIPEG

Student Services

WEBINAR WEDNESDAYS

In weekly sessions, Student Services staff will continue to share valuable strategies and tips to help you succeed at UWinnipeg. Sessions are held every Wednesday from 12:30-1:00pm, via Zoom, and cover a wide variety of topics:

- **How to Overcome Mental Health Stigma & Find Support (March 3)**
- **Effective Job Search Strategies during a Pandemic (March 10)**
- **How to Calculate your GPA & Other Mysteries Solved (March 17)**
- **Managing Final Paper & Exam Anxiety (March 24)**
- **Ask Us Anything & Share Your Experience during Covid (March 31)**

Sign up now for any or all of them! Advanced registration is required.

For details and to register, please visit: uwinnipeg.ca/student-services/webinar-wednesdays.html.

SPRING TERM REGISTRATION

Students will receive their assigned registration start date/time for Spring Term 2021 in their University webmail account in early March. If you have not received your appointment time by March 8, please contact Student Central. Tiered registration will begin on

Thurs., March 18.

The Spring Term begins on Mon., May 3, with courses scheduled to start/end on various dates throughout the term. See uwinnipeg.ca/registration/spring-process-and-procedures.html.

GRADES

Grades for Fall Term classes are now posted on WebAdvisor.

Due to the COVID-19 public health emergency, University of Winnipeg students may choose how their grades will affect their grade point average (GPA) calculation for the Fall 2020 term. For details, please see uwinnipeg.ca/covid-19/final-grade-options-faq.html. The deadline to submit a request is **Fri., Feb. 12**.

UWSA STUDENT CONFERENCE/TRAVEL FUND AWARD

The online application deadline for this award is **Mon., March 15**. Please see: uwinnipeg.ca/awards/apply-for-awards/index.html.

WINTER TERM COURSES – FINAL WITHDRAWAL DATE

The final day to withdraw from a Winter Term class is **Tues., March 16**. No refund is applicable. Courses are dropped through WebAdvisor using the “Stu-

dent Planning/Registration” link.

GOOD FRIDAY

The University will be closed on **Fri., Apr. 2** for Good Friday.

LECTURES END FOR WINTER TERM

Lectures end for Winter Term courses on **Tues., Apr. 6**, except for courses which have a class scheduled in lieu of **Apr. 2** (Good Friday). Those courses have a make-up day on **Apr. 7**.

CONVOCATION AWARDS

Do you know a graduating student who combines good marks with community and/or campus involvement? Or maybe this describes you?

Nominations (including self-nominations) are now open for 2020-21 Convocation Awards! Graduates from October 2020, February 2021, and the upcoming convocation June 2021 are eligible for these awards, which are administered by the Awards and Financial Aid Office and selected by a committee.

More details and a fillable PDF application is available here: uwinnipeg.ca/awards/awards-bursaries-and-scholarships/current-continuing.html.

The deadline is **Thurs., Apr. 15**.

MYVISIT APP

Need to see a Student Central representative or an Academic or Career Advisor? You can now queue for Zoom drop-in sessions with Student Central, and/or Academic & Career Services using myVisit!

Student Central has drop-in Zoom sessions where students can ask questions “in person” with a SC staff member.

The Zoom waiting room is enabled. One student will be admitted at a time. Students wait for their turn and need to present their UWinnipeg student card (or other photo ID) to talk about their account, the same as actual in-person interactions at SC.

To add yourself to the queue, please use the myVisit app (by Q-nomy) available for Apple or Android phones. Turn off the location permission in the app. The SMS notification when it is your turn shortly will provide the Zoom info. Student can add themselves to the queue 10:00 am - 4:30 pm from Monday-Friday.

Thirty-minute Zoom appointments with Academic and Career Advisors can be booked through the myVisit app or via myVisit.com as well.



Manet's *Le déjeuner sur l'herbe* (centre) caused a stir for depicting a naked woman with agency.

MOTHER OF GOO

XXX

MADLINE RAE | COLUMNIST | @MOTHEROFGOO

“You painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting *Vanity*, thus morally condemning the woman whose nakedness you had depicted for your own pleasure.” – John Berger, *Ways of Seeing*

Berger's quote exemplifies a centuries-old double standard that femmes still deal with today. Similar to 13th century nude paintings, capitalist culture constantly sexualizes femme bodies, but when femmes express sexuality on their own autonomous terms, they are often judged and/or censored.

Manet's 1863 painting *Le déjeuner sur*

l'herbe is a commonly used example of how controversial it was at the time to depict a naked woman showing agency rather than submission. The piece was so divisive that the Paris Salon banned it from being displayed. The jury for the Salon had an issue with a naked woman being depicted comfortably in an everyday context, rather than as an ethereal object to be enjoyed. She is also showing her agency, by staring calmly at the viewer as if she is aware they are watching, and, god forbid, she likes it.

A similar example of biased censorship can be seen in contemporary context on platforms like Instagram, which dis-

proportionately censor and delete sexier and queer bodies, while the same content from white, thin bodies often goes unnoticed. To put it bluntly, it's not the tits and ass that our morally selective, pretentious, racist, capitalist culture has an issue with, it's the *context* of the tits and ass.

Lustery, a porn site dedicated to amateur content made by real couples, published a blog post called “There Is No Such Thing as ‘Revenge Porn’” at the end of 2020.

The authors reference law professors Erika Rackley and Clare McGlynn, who argue that the phrase “image-based sexual abuse” more accurately represents the act of non-consensual image sharing. Using the term “revenge,” they explain, implies that the victim did something to incur retaliation.

Image-based sexual abusers are criminals. Why not cut them off at the source and demand society only lay shame on them, rather than the victims?

Any of my lovers (and best friends) will know I enjoy the process of taking and send-

ing scantily clad images and videos to those I'm intimately with. I also have memories of romantically awkward cyber sex with long-distance partners. For myself, and many folks who messaged me on my @motherofgoo Instagram, taking (and sometimes sending) nudes is a practice of self-care.

Whenever I document my body and sexuality, I think of *Le déjeuner sur l'herbe* and how the 1863 Salon of Paris banned it. I think about how proudly documenting my body on my own terms is still a radical act. I remember that I am allowed to celebrate my sensual, sexual body and all its folds and stretchmarks and scars. No one gets to shame me.

Madeline Rae is a pleasure activist, writer and artist living on Treaty 1. Rae holds a BFA Honours in performative sculpture and is graduating with her BA in psychology in June 2021, while pursuing a career in sex therapy. She is trained in client-centred sex education and harm reduction. She can be found at motherofgoo.com.

COMMENTS

‘IT IS NECESSARY THAT YOU CHANGE EVERYTHING’

There's no Band-Aid fix for policing and the prison industrial complex

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEDOIRON

In an article published on *Medium*, police abolitionist and Project NIA founder Mariame Kaba writes that to stop police violence, “we need better questions and better demands.”

Instead of wondering how to change policing, Kaba asks: “The fact is that we haven't always had police. What makes us believe that we always will – or that we always will have to?”

“It's not simply that we can't imagine a world without police, but that we are disciplined into not having that imagination,” she writes. “Cop shows and other pro-law enforcement propaganda are an important way of naturalizing policing. Children's books, cartoons, comic books, Lego toys, Officer Friendly programs in schools and other popular-culture artifacts past and present – all condition us into being unable to imagine a world without police.”

The result? “Too many people continue to see police as a resource to end violence rather than as significant purveyors of violence in our communities.” Police are lauded as helpers, mediators and essential workers.

“Boilerplate TV procedurals, true-crime podcasts and the evening news sell us a world where the police, beleaguered and badgered, are ultimately all that stands between those of us who wish to live in society and the others who would choose sav-

agery,” Josie Duffy Rice writes for *Vanity Fair*. “This is a myth.”

But it's enticing. Viewers understandably want to root for *Brooklyn Nine-Nine*'s Jake Peralta and *Flashpoint*'s Canadian cast of police tacticians. Anyone who questions the police, therefore, criticizes an institution people respect and feel like they know – which leads to pushback.

In the *Can We All Be Feminists?* essay collection, Charlotte Shane writes “When activists speak out against police and prisons, people immediately demand that they offer a replacement apparatus, but it is an impossible demand. The transformation needs to be more profound than a simple swap.”

The answer to “what will replace police?” is nuanced, yet the question is hurled at just about anyone who shares Facebook posts from Winnipeg Police Cause Harm or starts conversations about police brutality at the dinner table.

Shane invokes Kaba, who once said the work of abolition “insists that it is necessary that you change everything.” Solely asking what will replace police is irresponsible. It's impossible to come up with an answer on the spot, especially without extensive work and research.

“So if we abolish the police, what's the alternative? Who do we call?” human rights



ILLUSTRATION BY GABRIELLE FUNK

lawyer Derecka Purnell asks. “As someone who grew up calling 911, I also shared this concern. I learned this: Just because I did not know an answer didn't mean that one did not exist. I had to study and join an organization, not just ask questions on social media.”

And while there's no short answer, activists like Kaba have pieced together the start of a solution. “No one entity would or should replace prisons, policing and surveillance,” she writes.

Abolitionists know communities need systems that actually serve and protect. Accusing them of believing otherwise is unfair and downright wrong. “When people dismiss abolitionists for not caring about

victims or safety, they tend to forget that we are those victims, those survivors of violence,” Purnell writes.

Police simply aren't the answer. Chicago organizer Damon Williams summarizes it best: “When I see police, I see 100 other jobs smashed into one thing with a gun.” And that's no way to reduce harm.

Danielle Doiron is a writer, editor and marketer who splits her time between Winnipeg and Philadelphia. She's spending the pandemic reading, practising yoga and cursing out the governments in both cities she calls home.



A FREE PRESS FOR A FREE AND DEMOCRATIC SOCIETY

The role of journalism in Pallister's Manitoba

HANNAH FOULGER | ARTS AND CULTURE EDITOR | [FOULGERSCOVFEFE](#) [SPEAKSTORY](#)

COVID-19 has been the ultimate test of leaders across the world. In Canada, Prime Minister Justin Trudeau and Ontario Premier Doug Ford's popularity spiked during the first wave, although Ford has seen wavering support since.

Manitoba Premier Brian Pallister, on the other hand, had a 32 per cent approval rating in December, the lowest among provincial leaders in Canada. As of late, Pallister has turned interviews around on reporters for asking questions about his failed policies and reporting on his questionable trips to Costa Rica prior to the pandemic.

However, it is not the role of the media to pat politicians on the back or create public policy. Media exists to report the news. When a situation is dire, when politicians behave irresponsibly, the news will reflect that, no matter what politicians do or do not want reporters to cover.

In November, Pallister turned a question about his government's pitiful pandemic response onto CBC reporter Rosemary Barton during a live show.

Pallister has failed to support Manitobans by undercutting healthcare before the pandemic, offering little help to low-income

Manitobans, save for a one-time \$200 benefit for seniors and people with disabilities on social assistance, failing to protect Manitobans in long-term care and reopening the economy before it was safe to do so.

These failures and oversights have been detrimental. The public deserves answers, which is why Barton questioned whether or not Pallister's recovery plan was as successful as he says. The funding for her salary is partially paid by taxpayers, just like Pallister's. His job is to make policy. Her job is to keep him accountable for it by asking questions and broadcasting his answers.

In January, Pallister also questioned the integrity of *Winnipeg Free Press* reporter Larry Kusch for writing another story about Pallister's time spent in Costa Rica during his term as premier. Pallister sidestepped a question about the health minister by blasting Kusch's most recent coverage of Pallister's Costa Rica vacations, even going so far as to say "I have to ask myself if that is professional journalism."

But professional journalism involves asking difficult questions, especially when politicians want the issues to go away.

Pallister seems to have a fundamental misunderstanding about the role that

journalists play in the political sphere. Reporters are not here to pat politicians on the back or focus only on the positive. Newspapers aren't a high-school yearbook, celebrating a dismal year with pictures of prom and the curling team. Good journalists aren't just going to repeat talking points as dictated by governments.

When elected officials make decisions that impact the lives of their constituents, it has to be reported in order to maintain a free and democratic society. Our situation is dire. People are dying. Our premier siphoned away

funding from medical care. These decisions have cost more lives than we would have lost under a responsible government. These were all reported under a free press. If institutions cannot act with integrity on behalf of all Manitobans, their constituents need to know in order to demand change and vote according to behaviour, not just party lines.

Hannah Foulger is a disabled theatre artist and writer originally from the Haldimand tract in Cambridge, Ont.



ILLUSTRATION BY GABRIELLE FUNK



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HOROSCOPES

It's Pisces season!

At 8:11 AM on Thursday, February 25, love planet Venus enters Pisces. While Venus is more at home in Libra and Taurus, Pisces is the sign where Venus goes on a luxury retreat. In Pisces, the planet of love and values can indulge as much as it wants. There is more than enough love to go around!

SOURCE: ASTROLOGY.COM

ARIES

You're becoming well accustomed with the ways of a social-recluse, Aries. Of course, this anti-social, sleepy phase won't last forever. You're in need of a reset, so let yourself continue to withdraw and move inward. Today's skies add another element to this story, as other-oriented Venus slides into dreamy Pisces. Venus' presence here helps you face the more difficult side of your relationship patterns, from now through March 21.

TAURUS

Your ruling planet is on the move today, Taurus. Peace-seeking Venus departs from the overly intellectual realm of Aquarius and slides forward into emotionally rich Pisces, where she'll remain until March 21. Venus functions exceptionally well in Pisces, and her presence here can help you benefit through various allies and social networks. You can also expect to achieve your personal goals with more ease.

GEMINI

No one can stop you this time of year, Gemini. You're at peak visibility career wise and have been making your plans for advancement. Thursday's skies send in an extra blessing, as magnetic Venus moves forward into visionary Pisces, where she'll stay until March 21. Venus' stay in Pisces helps attract positive opportunities to the career front, so don't be afraid to ask for what you want!

CANCER

Today's skies are something of an uphill trudge, Cancer. Your ruling planet, the shape-shifting moon, prowls into Leo's terrain this morning. Normally, the Leo moon is a playful one that gears you up for productive action and helps you utilize your resources. Wednesday's skies throw a wrench into the mix, as Luna opposes walled-off Saturn and squares change-demanding Uranus. This complicates your social life.

LEO

You've been treading water in your own depths as of late, Leo. Thursday's skies arrive with assistance and throw you a life-vest, as sweet Venus moves forward to join the deep-feeling Pisces party. Venus' stay here is an intense one, but she ultimately works to help you heal any relationship wounds while simultaneously attracting powerfully intimate circumstances for you to emotionally explore, from now through March 21.

VIRGO

This time of year is all about exploring the wild and wonderful art of relationship, Virgo. Thursday's cosmic landscape tosses you a welcome treat to help sweeten that process, as lover Venus treks forward into dreamy Pisces. Venus' stay here attracts positive circumstances to all of your important one on one interactions, but she especially draws warmth on the romantic front, from now through March 21.

LIBRA

Getting your life into a state of perfect equilibrium is impossible, Libra. Yet, you've been admirably trying to get things as balanced as possible. Today's skies deliver a welcome gift to help assist you in this process, as your ruling planet, sweet Venus, moves forward into Pisces. Venus here helps attract positive circumstances on the job front and to develop a better mind/body connection, now through March 21.

SCORPIO

The universe is sending you the cosmic gift you're desperately in need of, Scorpio. Lover Venus moves departs from the headfirst realm of Aquarius and dives forward into ethereal Pisces today, where she'll stay until March 21. Venus' job is to attract and provide benefits, and in this newfound position she draws opportunities for the good things in life—your sex life, romantic life, and creative life all enjoy this boost.

SAGITTARIUS

Now is the time of year that you explore your foundations, Sagittarius. What relationship do you currently have with your home life? Thursday's skies send in some help to sweeten your connection to your roots, as peace-seeking Venus moves forward into Pisces. Venus' stay here helps you build a new relationship to your private life, while also smoothing over any rocky family bonds, from now through March 21.

CAPRICORN

This time of year is all about connecting with your inner voice, Capricorn. Thursday's cosmic landscape brings an enviable gift to your communication style, as Venus moves forward into empathic Pisces. Venus' stay here works to give you a silver-tongue in your self-expression. Any projects requiring the written or spoken word, or those which require you to tell your story, find themselves poetically benefitted from now through March 21.

AQUARIUS

The universe is giving you a helping hand today, Aquarius. Magnetic Venus departs from your sign and moves forward into visionary Pisces today, where she enjoys considerable strength. Venus' time here runs from now through March 21, and her stay ultimately works to attract financial boosts and other resource benefits to your doorstep. Your talents and skills are also enhanced with a special charm now, as well!

PISCES

The pieces of your identity puzzle are beginning to fall into place, Pisces. Magnetic Venus moves forward into your sign today, bringing her radiant gifts to your personality, self-expression, and appearance now through March 21. This is the best time of year to reinvent your wardrobe and personal style, as this is Venus' special forte. It's also the ideal time of year to put yourself back out onto the dating scene!

THE AGE OF AQUARIUS

WHAT IS THE AGE OF AQUARIUS?

An astrological age is a time period in astrologic theology which astrologers claim parallels major changes in the development of Earth's inhabitants, particularly relating to culture, society and politics.

This cycle, which lasts roughly 26,000 years, means the zodiac sign visible at dawn on

the first day of spring changes about every 2,000 years.

Out of all the signs, Aquarius is the most free-thinking. The Piscean Age was dominated by a Christian patriarchal system. The new age is all about making room for a more egalitarian world.

Aquarius is heavily associated with getting informed and technology. So, the Age of

Aquarius, then, is about acknowledging that the system is broken and not waiting for someone to fix it.

As the Age of Aquarius begins, humanity is set to focus on the innovative and socialist ways that only the air element can generate for us.

SO WHAT'S NEXT?

— Knowledge is power. 2020

has shaken us all to our core and helped expose the cracks in society's foundation.

We've all experienced a shift in the way we relate to power and safety, so we should think of 2020 as the training wheels for a revolutionary couple years to come that could change the way we relate to our communities and what we value in society.



ILLUSTRATION AND RECIPE ADAPTATION BY TALIA STEELE | @ST_TALLICA

ROASTED MISO BRUSSELS SPROUT AND BUTTERNUT SQUASH WITH TAHINI SAUCE

Warm, cozy, comfort food!

Butternut squash:

- 1 medium butternut squash, peeled and cubed with the seeds removed
- 1 tbsp maple syrup or honey
- 1 tbsp vegetable or canola oil
- Salt and pepper to taste

Miso brussels sprouts:

- 2 1/2 cups brussels sprouts, outer leaves removed, stalks trimmed off, halved (or quartered if large in size)
- 1 tsp vegetable or canola oil
- Salt and pepper to taste
- 3 cloves garlic, smashed and chopped
- 1 1/2 tsp miso paste
- 1 tbsp apple cider vinegar
- 1 1/2 tsp maple syrup or honey

Tahini sauce (optional but highly recommended):

- 2 tbsp tahini
- 1 1/2 tsp maple syrup or honey
- 1-2 cloves garlic, smashed and chopped
- 2 tbsp soy sauce or tamari
- 2 cups cooked rice (I used basmati)
- A handful of greens (spinach or arugula works best)

- Heat oven to 400°F (204°C) and line a baking sheet with parchment paper.
- Prepare your rice as per package instructions.
- Butternut squash: Cube, peel and chop the squash. Add the squash to a parchment-lined baking sheet and toss with oil, maple syrup, salt and pepper. Once coated, roast until tender (about 20 to 25 minutes).
- Brussels sprouts and miso sauce: Add trimmed and halved brussels sprouts to a medium mixing bowl (reserve garlic cloves for later use) and season with oil, salt and pepper. Toss to coat and set aside.
- To a separate small mixing bowl, add the miso glaze ingredients (miso, apple cider vinegar, maple syrup or honey) and whisk to combine. It should be equal parts tangy, salty and sweet, so adjust to your taste. Set aside for use after the brussels sprouts are roasted.
- Heat a large oven-safe skillet (cast iron works

- best) over medium-high heat. Once hot, add cooking oil (it should coat the bottom of the pan, so add more as you need).
- Wait about 1 minute for the oil to heat up, then add sprouts (do not add the glaze yet – we'll use that later). Make sure the pan is not too crowded. All sprouts should have room to lie face down.
- Cook for 2 to 3 minutes cut-side down to sear them. Once browned, add chopped garlic to the pan, toss and transfer to the oven. Bake for 10 to 15 minutes at 400°F, tossing every 5 or so minutes. They should be crispy and golden brown but not burnt. Remove from the oven and immediately add the miso glaze and toss. Set aside.
- Tahini sauce: To a blender or a container with a lid, add tahini, maple syrup, garlic, water, and soy sauce or tamari and blend until creamy and smooth. Taste and adjust flavour as needed. Set aside for serving.
- To serve, divide the rice and greens between serving bowls and top with roasted butternut squash and miso-glazed brussels sprouts. Serve with tahini sauce.



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