

THE **U** NITER

FREE WEEKLY.
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THE 2017

NEW MUSIC ISSUE



THE FIVE FAVOURITE NEW LOCAL BANDS AS CHOSEN BY YOU:
KAKAGI // AWAITING THE ANSWER // JUNE KILLING STONES // ROSEBUD // TUSK

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* ON THE COVER

Kakagi, winners of this year's Uniter Fiver, will headline the showcase at The Good Will Social Club on Jan. 19.



ILLUSTRATION BY KATHLEEN BERGEN

SHOW TIME!

Before I even get into all the awesome content we've gathered together for you in this issue, here's a final shameless plug for our Uniter Fiver showcase. We've got a really great lineup for you on Jan. 19 at The Good Will Social Club: Kakagi, June Killing Stones, Tusk, Rosebud and Awaiting the Answer. Doors are at 8 p.m., show is at 9 p.m., and cover is \$10 or \$5 with student ID. Come join us and support new local music in Winnipeg!

Beyond the show, we've got some extended music coverage within these pages for our annual New Music Issue. This week, we turn the spotlight onto many different aspects of our local music industry.

Who's working on streamlining booking for local acts and getting the word out? What's it like to nerd out over gear when you're female? How do you like to discover new music?

We're answering a few of these questions, and we're also profiling some groups who are working to better their communities through music.

Punk/hardcore scene veterans Propagandhi are putting proceeds from their T-shirt sales to a good cause. A unique partnership on campus at the U of W offers jam spaces for students, and other local groups are dreaming up new ways to interact with musicians outside of the standard show context.

We hope there will be something new for you to discover in this issue, whether you love punk or metal or folk or heartfelt indie ballads. Our local music scene is as strong as it is varied, and it thrives thanks to the support of so many dedicated music lovers. This one's for you.

- Anastasia Chipelski

ONLINE EXCLUSIVE

VISIT UNITER.CA FOR AN EXTENDED GALLERY OF THIS WEEK'S WHOSE HOUSE.



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UNITER STAFF

MANAGING EDITOR
Anastasia Chipelski » editor@uniter.ca

BUSINESS MANAGER
Charmagne de Veer » businessmgr@uniter.ca

CREATIVE DIRECTOR
Bryce Creasy » creative@uniter.ca

CITY EDITOR
Alana Trachenko » city@uniter.ca

COMMENTS EDITOR
Tim Runtz » comments@uniter.ca

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

ARTS & CULTURE EDITOR
Meg Crane » culture@uniter.ca

PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca

STAFF PHOTOGRAPHER
Callie Morris » callie@uniter.ca

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

FEATURES REPORTER
Thomas Pashko » features@uniter.ca

ARTS REPORTER
Melanie Dahling » artsreporter@uniter.ca

NEWS REPORTER
Talula Schlegel » newsreporter@uniter.ca

CAMPUS REPORTER
Justin Luschinski » jluschinski@gmail.com

VOLUNTEER COORDINATOR
Stephanie Berrington » volunteer@uniter.ca

CONTRIBUTORS

Murat Ates
Kathleen Bergen
Jesse Blackman
Danelle Cloutier
Kyla Crawford
Kait Evinger
Doug Kretchmer
Justin Ladia
Mike Sudoma

MOUSELAND PRESS

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CONTACT US >>
General Inquiries: 204.988.7579
Advertising: 204.786.9790
Email: editor@uniter.ca
Web: www.uniter.ca

LOCATION >>
Room ORM14
University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba
R3B 2E9
Treaty One Territory
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THOMAS PASHKO

@THOMASPASHKO

FEATURES REPORTER

Four years ago, when musician Jason Tait moved back to Winnipeg after more than a decade in Toronto, he undertook a daunting construction project. Despite having no prior building experience, the former Weakerthans drummer and current Bahamas and John K Samson drummer went about converting his detached garage into a home studio.

"It was basically a lot of trips to the dump and watching a lot of YouTube tutorials," Tait says. "I had an electrician making sure everything was to code, but I did the work myself. I was hanging drywall, doing insulation and soundproofing."

Tait took a conscious aesthetic approach to the studio as well.

"I wanted to keep it very minimal," he says.

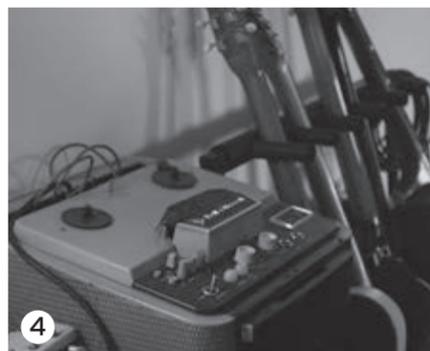
"I intentionally didn't want to hang art. I hated going into studios and seeing photos of KISS on the walls. It's not inspiring to me. It actually really bums me out. I don't want to look at those gross guys. I like how Tom Waits instructs his musicians not to look at anything before they come into the studio. Don't doodle on the paper before you start drawing."

The studio space has already gotten lots of use, both by Tait and by his wife and collaborator Julie Penner.

"I wanted to call the studio 'Comes with the Drummer Studios,'" Tait says. "We did John K Samson's record here. My wife's brother played violin on the *12 Years a Slave* audiobook. He recorded that here. Julie just did some new Do Make Say Think in here, and now she's working on Broken Social Scene as well. Lots of different things."



1



4

1) GEAR DRAWERS

"We've got microphones in one drawer, guitar pedals in the other. I wanted to keep things clean and organized in here, because most studios are basically run by men, so they look terrible. You'll walk in, there's these massive windows, a beautiful space, and it's like, 'Well, why don't you throw a couple fucking plants in here?'"

2) COLES 4038 MICROPHONE

"When (producer) Ian Blurton came to do *Left and Leaving*, he brought only one microphone from Toronto. That was the Coles. I thought, 'This is the coolest microphone ever.' It was designed by the BBC and was used on a lot of the Beatles' records. I thought, 'If I ever get some money, I'm gonna buy one.' It's probably



2



3

5

the most expensive thing I've bought in my life, and I have two. So, as you can imagine, friends borrow them a lot."

3) SNARE DRUMS

"(The drum on the far right) was used on the first Weakerthans record, *Follow*. I have a bunch of \$25 snares. Those are the ones I used on the Bahamas record we just recorded. (Bahamas singer-songwriter Afie Jurvanen) did some sessions with some notable, incredible musicians. He took those sessions back to Toronto and got me to record on those, which was a dream come true. I can't say who (the musicians were), he paid for that surprise, and I can't give it away yet. Basically, it's people I admired when I was young who are also still very relevant."

4) BELL & HOWELL REEL-TO-REEL TAPE RECORDER

"This is actually an old tape recorder that's been modified into a tube amp. It's a guitar amplifier and potentially a deadly shock hazard. It's one of those things that I don't really need, but I bought because it's so cool. It's also great for harmonica or reamping drums through."

5) FENDER STRATOCASTER

"My brother passed away a couple years ago very suddenly. He was a musician, too. He'd lived in New York since the late '80s, but we'd meet up on the road. He was playing with Nena, remember *99 Luftballons*? We'd meet up in Hamburg and hang out all night drinking. He left behind a bunch of guitars. We gave most away to friends, but I kept a few for myself. I never thought I'd love a Strat so much."

ARTS AND CULTURE BRIEFS

MEG CRANE // ARTS AND CULTURE EDITOR

@MEGCRANE

Big Fun

Big Fun Festival returns Jan. 25 to 29. More than 50 musicians from different genres - including hip hop, rock, punk, hardcore and pop - will perform at the sixth annual event. Julie Doiron, The Wrong Guys and Greg MacPherson's new project Figure Walking are a few of the performers audiences can check out at various downtown venues. Find more info at bigfunfestival.com.

Industry conference

Manitoba Music is launching its fourth annual January Music Meeting. This music industry conference with a DIY ethos will run Jan. 26 to 29. It will include discussion groups, one-on-one meetings and networking mixers with some of Canada's top music industry pros. There will also be a free panel discussion on creating safer spaces in the music community. Find more at manitobamusic.com.

UMSwing

It's been 17 years since the University of Manitoba Swing Dance Club (UMSwing) formed. On Jan. 20, the group will celebrate at 7 p.m. with an open house where people of all ages will be able to learn to swing dance for free. There will also be games, prizes and discounts to upcoming UMSwing events. Go to umswing.ca for more info.

Fundraiser for Sage House

On the day of the US presidential inauguration, a group of angry and hopeful local artists are hosting a fundraiser for Sage House. Noise Complaint is taking place Jan. 20 at the West End Cultural Centre. For \$20 at the door, the audience will get to see comedic and musical acts, including Lara Rae and Sweet Alibi. The show starts at 8 p.m.

Discounted music lessons

The Manitoba Conservatory of Music & Arts (MCMA) is offering new students six 30-minute lessons for a discounted rate of \$125, as long as their first class takes place before Feb. 28. The offer also applies to current students who would like to switch to a new instrument. MCMA teaches most instruments, genres and voices. Find more info at mcma.ca.

VINYL SALON CREATES SAFER SPACES FOR MUSIC LOVERS

Power group of woman DJs and vinyl lovers is growing the scene

MELANIE DAHLING

 @SUGARDAHLING

ARTS AND CULTURE REPORTER

The Vinyl Salon started as an intimate affair and has grown into a city-wide hub for women-run entertainment in safer spaces.

“Vinyl Salon started about two years ago, which is pretty crazy,” Renée Girard, manager of The Vinyl Salon, says.

She knew a lot of women who collected records and wanted to start something with them.

The first events were born out of Girard’s desire for a power group where women could share, play and talk about music.

“And not be overtaken by men, to be very honest,” she says.

The original get-togethers were held in private homes, rather than bars or clubs.

“There was that intimacy that was able to happen,” Chloe Chafe, performer and collaborator, says.

The salons felt more like small gatherings, Girard says, but the invites were widespread enough that Chafe saw people from different corners of the music scene start to come together.

“It wasn’t a public group, but we started on Facebook,” Girard says. She invited people who she wasn’t necessarily close to but knew well enough to know they had an interest in vinyl.

Because the event was easy to access online, those who were unable to attend in person still had a chance to participate, create dialogue and even form partnerships, Chafe says.

Chafe and Girard say The Vinyl Salon has received a lot of support and encouragement from the local scene, where artists are happy to see more diverse representation.



PHOTO BY MIKE SUDOMA

Renee Girard and Chloe Chafe have watched Vinyl Salon grow through gigs and get-togethers.

“Especially in Winnipeg, we’re coming from a very male-dominated DJ scene,” Chafe says. “We really had this sort of craving in the dialogue of safe spaces that is popular right now. In those safe spaces, where are the female performers?”

Thanks to the groundwork built in those first few gatherings and some guidance from established locals in the music scene, The Vinyl Salon is expanding to become the power group it was intended to be, Girard says.

Within the last six months The Vinyl Salon has been hired to play dance parties across the city, including New Year’s Eve at The Forks. While organizers of the Dec. 31 event weren’t sure if people were going to dance, The Vinyl Salon got everyone moving.

“For the second set of the fireworks, the entire crowd started going crazy, which was hilarious and a lot of fun,” Girard says.

The Vinyl Salon isn’t only about diversity, safer spaces and feminism, Chafe says. It’s about the music and the medium.

“There’s also this desire to have that materiality again. And to listen to music kind of going backwards a bit to go forwards,” Chafe says. “We’re trying to look at how we interact with a world that isn’t just ourselves and some laptops.”

Moving forward, the collective is planning to sit down and talk about what The Vinyl Salon has become and where they’d like it to go. It’s important that these conversations happen as a group, Girard says, because everyone has a say.

NON-TRADITIONAL CONCERTS

Winnipeggers are finding new ways to share music

MURAT ATES

VOLUNTEER

 @WPGMURAT

Some Winnipeg organizations and musicians are moving away from hosting traditional shows.

Joy Balmana is the founder of Stream WPG, a non-profit concert series that uses Facebook Live to stream performances by local hip-hop, R&B and soul artists to viewers around the world.

“I feel like a lot of people still have this idea that there isn’t a big hip-hop culture in Winnipeg,” Balmana says. “But there is.”

She says she created Stream WPG in 2016 to help connect emerging local artists to the audiences they deserve.

“I’d go hang out in my friends’ studios, and they’d be collaborating, performing and beatboxing, and it would be a collective of great musicians doing those things. But when it came to actually performing, the crowds were really low, or the shows were few and far between.”

The most unique element to Stream WPG’s concerts is that anyone can watch them. Hosted at Fools & Horses, Stream WPG’s shows are free to attend, free to watch online and designed to be as inclusive as possible.

“I like the idea of barrier-free music,” Balmana says.

“Not having to pay cover charge, holding it in a place that has gender-neutral bathrooms and that is wheelchair accessible is super important to me. That’s why I chose Fools & Horses as a venue, and they were really down to collaborate in that way.”

Balmana says audiences also enjoy how accessible Stream WPG artists are on social media platforms like Facebook and Instagram.

“It’s like, ‘Hey, this artist followed me back! That’s so cool!’ The artists are gaining this audience that they may not have had before.”

New technological platforms like Facebook Live aren’t the only way emerging Winnipeg musicians are growing their audiences.

In 2013, synth-pop duo Theresa Thordarson and Ava Glendinning wanted to play live concerts but felt intimidated by traditional music venues.

“We were pretty shy. We had played only one show. We weren’t really a band back then,” Thordarson says. “We were still very shy about going into a public venue.”

The duo decided to play publicly anyway – not at a traditional venue, but the



PHOTO BY AIDAN CLOET

Hip-hop/R&B artist Scribe performs his song “No Justice” for Stream WPG.

cozy second-floor living room of Glendinning’s home. The concert was a success and a tradition was born, which continues in 2017 even as the duo’s band, now called Bicycle Face, plays to larger crowds.

Glendinning says house concerts have a distinct vibe that sets them apart from shows at more traditional venues like The Good Will or The Handsome Daughter.

“If you say, ‘I’m playing a house concert and it’s going to be really fun. It’s going to be a unicorn party, and then you can hang around after and we’ll serve hot chocolate,’ it gives people something totally different to go to.”

Thordarson also credits house concerts for developing a sense of community among Bicycle Face fans.

“It’s nice because there are built-in conversation starters like, ‘How did you find out about this show?’ And we’re such an active part – we introduce ourselves, we tell silly stories, we interact with the audience,” Thordarson says. “It’s not an anonymous thing.”

Learn more about Stream WPG at streamwpg.com, and check out Bicycle Face at facebook.com/bicycleface.

CKUW TOP 30

January 9 - 15, 2017

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	2	!	John K Samson	Winter Wheat	Anti-
2	12	!	Duotang	New Occupation	Stomp
3	5	!	The Catamounts	St Nuomatac	Transistor 66
4	1	*	The Evaporators	Ogopogo Punk	Mint
5	3	!	Royal Canoe	Something Got Lost Between Here And The Orbit	Nevado
6	9		Drive By Truckers	American Band	ATO
7	7	!	J. D And The Sunshine Band	Soaking Up The Rays	Transistor 66
8	4	*	Loscil	Monument Builders	Kranky
9	11	!	Micah Erenberg	Poor Mic's Toe	Self-Released
10	6	*	A Tribe Called Red	We Are The Halluci Nation	Radicalized
11	14	*	Tanya Tagaq	Retribution	Six Shooter
12	15	*	The Pack Ad	Positive Thinking	Cadence
13	RE	!	Surprise Party	Sh-Shake Your Booty	Transistor66
14	8		Luisa Maita	Fiodamemoria	Cumbancha
15	RE	!	A La Mode	Perfection Salad	Self-Released
16	20	!	Moon Tan	The Faceless Knight	Self-Released
17	RE	!	Johnny Sizzle	Recovery	Awkward Reasons Inc.
18	13	*	Duchess Says	Sciences Nouvelles	Bonsound
19	RE	!	Zrada	Legend	Self-Released
20	17	!	Lanikai	Lanikai	Hidden Pony
21	18		Automat	Ostwest	Bureau B
22	26	*	Monomyth	Happy Pop Family	Mint
23	23		Fea	Fea	Blackheart
24	24	*	We Are Wolves	Wrong	Fantome
25	27		Blood Orange	Freetown Sound	Domino
26	NE		Billy Bragg & Joe Henry	Shine A Light	Cooking Vinyl
27	NE	*	Sonic Avenues	Disconnecter	Dirtnap
28	NE	*	Matthew Good	I Miss New Wave: Beautiful Midnight Revisited	Warner
29	NE	*	Blue Rodeo	1000 Arms	Warner
30	16		Wolf People	Ruins	Jagjaguwar



PHOTO BY THOMAS PASHKO

THE HANDMAIDEN

THOMAS PASHKO

@THOMASPASHKO

FEATURES REPORTER

★★★★☆

Playing at Cinematheque until Jan. 21

Three years after making his English-language debut with the excellent *Stoker*, acclaimed South Korean auteur Park Chan-wook (*Oldboy*, *Lady Vengeance*) has returned to his home country with *The Handmaiden*.

The film marks a new maturity for the director, not simply because of its period setting, epic running time and envelope-pushing subject matter, nor due to a lack of his signature genre flourishes and thematic obsessions of revenge and violence. Those elements are here, but Park wields them with a newfound restraint and, in the process, crafts a film that's anything but restrained.

Set in Japanese-occupied Korea, the film stars Kim Tae-ri as Sook-hee, a young member of a gang of Korean con artists. She's tasked by the group's ring-leader Fujiwara (Ha Jung-woo) to serve as the handmaiden to a young Japanese noblewoman (Kim Min-hee) while he poses as a wealthy suitor.

The duo's plan to have Fujiwara seduce the heiress and steal her fortune hits a major snag when she and Sook-hee fall in love, embarking on an intense hidden affair.

Park tells this story with a nonlinear narrative approach, structuring his film like a Russian nesting doll with shifting perspectives and timelines. While other filmmakers might use this as a flashy tactic to wow their audience, Park has nobler ambitions.

He weaves his narrative with an emphasis on theme and emotion rather

than gaudy showmanship. While it may initially seem like an illogical approach to an intricate crime story, by the end of the movie it's clear that it couldn't be told any other way.

Park asks a lot of his cast, but Tae-ri and Min-hee deliver in spades. Telling an erotically-charged queer love story in an emotionally and socially repressive setting is a challenge for any performer (the film's source novel, Sarah Waters' *Fingersmith*, was set in Victorian era Britain and the social stakes here are similar).

But their hidden romance is just one of a dozen secrets they're individually keeping, each of them from a different set of people. The characters need to be playing multiple notes at once to maintain the particular façade they've presented to each character they're with (as well as the audience). They rarely strike a false chord.

Some commentators have denounced the film's graphic sex scenes. Park's story is overtly feminist, following two women in a rigid and oppressive patriarchal social structure rebelling through love and outsmarting the men who try to exploit them.

The film's detractors argue that the scenes in question run counter to those themes and are themselves exploitative, meant to titillate. While a male filmmaker directing a lesbian love scene is almost certain to be problematic on some level, the scenes never struck me as gratuitous. Like everything else in *The Handmaiden*, the scenes are motivated by character and emotion. They're graphic, but not lurid. It's hard to imagine the average movie sex scene facing the same criticism, despite the fact that the problematic male gaze is often equally present. The onscreen sex in *The Handmaiden* is queer, kinky and proud of it.



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PHOTO BY DANIEL CRUMP

Propagandhi members Todd Kowalski, Chris Hannah and Jord Samolesky (not pictured - Sulynn Hago) are donating merch proceeds to Rainbow Resource Centre.

PROPAGANDHI SUPPORTS THE LGBTQ+ COMMUNITY

Band moved by RRC's rural reach and the Orlando shooting

DANELLE CLOUTIER

VOLUNTEER

 @DANELLECLOUTIER

They're loud and they're proud to support the LGBTQ+ community.

Winnipeg punk/hardcore band Propagandhi recently donated more than \$5,000 to Rainbow Resource Centre (RRC) – some much-appreciated money for the centre's youth program. They raised the money by selling T-shirts with a rainbow flag and the band's name.

"It was really, really great. It's exciting," RRC executive director Mike Tutthill says. "We're always appreciative of donations."

The money will go towards food, bus tickets and supplies for youth who learn about healthy relationships, body image, harm reduction, positive self-esteem and the history of the community.

Propagandhi first let the world know of their support of the community back in 1996 when they released their second album *Less Talk, More Rock*. Their pro-LGBTQ+ album upset the Nazis and homophobes at their shows, but Propagandhi didn't care.

More than 20 years later, the band continues to support the community.

"I think growing up in rural Manitoba in the '80s also makes us really appreciate the outreach RRC does for people outside the city," guitarist and vocalist Chris Hannah says. He started the band with drummer Jord Samolesky in Portage la Prairie, Man.

"It was an extremely homophobic time and place," Hannah says. "It makes me sad to think back and wonder how many kids had to go through it alone and hide themselves or get shitkicked, tormented or excommunicated because our community was so fucked."

Another reason the band decided to donate to RRC is because of the Orlando, Fla. shooting at Pulse nightclub, where 50

people were killed and 53 were injured in June 2016.

Guitarist Sulynn Hago, who is the newest addition to the band, lives in Tampa, Fla. and was shaken by the attack.

"Being gay myself ... it just really hit close to home," she says. "The things you don't want to feel that are true. There's so much hostility or animosity towards the community. There was a concrete event that made that real."

Hago donated blood for the survivors of the attack.

"The response was insane," she says.

She returned to the clinic three times before she could actually donate because it was so busy.

"I walked into the room and there was a bunch of people – not everyone in seats because there's that many people – people standing, sitting on the middle, little magazine coffee table," she says.

"There was a sense of a connection. It just felt really heartfelt. There was a somber type grief in the room but almost this care. This moral responsibility to fucking do something, as little as you can to support the situation."

Propagandhi has long supported animal rights and stood against racism, sexism, homophobia and government malpractices.

With so many horrible things happening in the world, bassist Todd Kowalski says he finds hope in the small things.

"This donation to Rainbow Resource Centre gives me hope," he says. "Just anybody doing good stuff for people."

Propagandhi is working on their next album and will hit the studio in March at Private Ear Recording.

"I think it has been the most fun we have ever had making a record because we've somehow relaxed a little bit. But we like to play fast. There's always that," Kowalski says.

It's good news the band has a deadline, because Kowalski says he's never done

writing a song until it's time to record. For him, lyrics are the hardest part.

"Chris is really picky. I'm probably more picky, probably to what they call a fault. It drives me crazy, and sometimes I'll rewrite the same song so it's not even similar to the first version," Kowalski says.

Their song "Dark Matters" on *Failed States* is an example of that. It used to be a song about genocide and the meaning completely changed over the years.

Kowalski says the sound on the new album will be different than their 2012 album *Failed States*.

"We always try to make it different. Always always," Kowalski says. "This

time, we've been making our songs as a three-piece again, because Sulynn lives in Tampa."

Hago is coming to Winnipeg to record what will be her first album with the band.

"With recording, even as much as you prepare, you never know what's going to happen," she says. "Sometimes, whatever challenge that a certain recording and an album brings, it's almost like that adds to the sound and the experience of the album. I'm all for it."

Guitarist David "The Beaver" Guillas will also join them on the record.

Shirts are still available for sale at propagandhi.com.



PHOTO BY DWAYNE LARSON

The attack in Orlando "hit really close to home," guitarist Sulynn Hago says.



ILLUSTRATION BY KAIT EVINGER

DRY WIT

WITH ANASTASIA CHIPELSKI

@ANACHIPS

STEPPING BACK ONSTAGE WITHOUT DRUNKEN ANTICS

I can't remember a time when playing music wasn't a part of my life, but it became more public when I joined a band at 15. That's also when I started drinking.

As soon as I learned that stage nerves were inevitable, I figured out that I could just bypass all of that with liquor.

I loved music, but I loved the performing the most. Over the 13-odd years I played in bands, I pretty much stopped playing (aka practicing) at home, and I'd resign myself to band practice. But on stage, I'd push myself to the limit almost every time.

The way those familiar songs exploded out of us on stage thrilled me to no end. I loved watching my bandmates come alive under the stage lights, and split my time between grinning at them and staring hard into the audience, daring them to return our challenge. I drank anything that was dropped in front of me.

Every show was a test. Could I play any faster or harder? What other silly antics

could I pull off while swinging my bass around and keeping time?

If I ever played sober, I've deliberately forgotten it. In retrospect, I can't truly sort out which parts of those experiences were pure wonder and what was just drunken glee. And before I got sober, I quit rock 'n' roll.

I actually said that I quit music, but that was a half-truth. For a while after quitting drinking, I'd still go out to shows, but my idea of an awesome Saturday night slowly shifted to just me and my guitar, learning sad country songs to play for my cats. I messed around on an old vintage organ, then I added a ukulele to the mix.

At times I missed my badass onstage persona, but I couldn't scrape up any part of me that wanted to get wild just for the sake of being wild, for the sake of a good time, an epic show, an impressive story the next day. Musically, I'd always tried to be brighter, harder, faster, stronger, and that reflected in the rest of my life.

My quest to soften up, to get un-tough, wouldn't be complete if I didn't play it out in song as well. Slowly but steadily, I ventured out of my kitchen and played music for audiences that were not entirely cats.

In the fall, I teamed up with an old friend to play some songs at a house party. Before I played for a larger crowd, I had to play for her. Even though I was in the comfort of my own kitchen I was terrified. Outwardly, I kept my composure, but after three songs, my shirt was soaked through in my own sweat.

I'd gotten so used to playing alone that when she first added in her harmonies, I lost my place. To hear two voices weaving together like that was entirely new to me.

I remembered the awe I'd felt looking around at my bandmates, noticing their skill, hearing and seeing our offerings of sound crashing together and creating something entirely new. It was the same feeling, just stripped down, dialled back a bit.

That first "show" was beautiful and wonderful and scary. We played in a backyard cabana lit with candles and Christmas lights on a warm September night, and the "audience" was small but attentive and kind.

After the first few songs, I found that the nerves just became a low-level hum, kind of like that jerk in the front row who's talking loudly to his buddy through the whole set. That I could handle. I was mildly emboldened.

My second venture was solo, just me and my ukulele at an open mic night at the Strong Badger Coffee House. Here I found not just nerves, but relentless waves of pure fear. I opened my mouth and didn't recognize my own voice. Everything felt thin and tinny, both sped up and impossibly slow all at once.

Every little detail threw me off. Ukulele a little out of tune? Just stop the song. How about making eye contact with people? Sure, throw another log onto the terror fire. Move a bit, really, anything other than sitting rigidly and staring into

the middle distance? That was completely out of the question.

A shorter performance left no room for the nerves to subside to that quieter presence, to find a groove. I stepped on and off the stage-corner flooded with adrenaline, and not in the way I had hoped.

I've been reassured that this performance was nowhere near as terrible as I had ranked it internally. But it was definitely humbling. After I sat down, my self-imposed trial concluded for the night, I was able to listen and really appreciate all the other folks who were playing and to feel the warmth in that small, full room.

This wasn't about performance. It was about sharing a piece of something you love with others who might appreciate it. It was about stepping into vulnerability for 12-15 minutes and then offering up an attentive ear to others doing the same. It wasn't about putting on an awesome performance, no, this was all for the love of music.

These little expeditions revealed which skills I still had, and which I'd have to rediscover and rebuild in a sober mind space. Building up a higher level of comfort playing for others, along with the ability to brush off little missteps or malfunctions, all come with time. As a musician, it seems I'm young again.

Anastasia Chipelski is the Managing Editor of The Uniter and has no regrets about trading in badass for twee. Two out of two cats don't mind the change either.

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UNITER FIVER

THE 2017 TOP FIVE

Choosing just five new local bands to showcase in our annual Uniter Fiver contest is a pretty tall order. This year, we started with 16 amazing submissions and put them to readers and local music lovers to choose the final five.

The final result is a wide range of sounds spanning some of Winnipeg's favourite genres. The grand winner of this year's contest (chosen by an industry panel), Kakagi blends Wilco-influenced guitar lines with distinctly Manitoban echoes. June Killing Stones mix their melodies up with playful instrumentation. Tusk veers towards a more experimental, post-grunge sound. Rosebud's deceptively simple, reflective indie sound tugs at heartstrings, and Awaiting the Answer keep the double-kick steady under soaring metal riffs.

All in all, we've got quite a fun mix of bands to discover or further explore at our annual Uniter Fiver showcase (Jan. 19 at The Good Will Social Club - see page 3 for more details). And before the show, take a minute to get to know these guys and hear what they've been up to in the early stages of their careers.

Last year's Fiver winners have also been keeping busy recording, writing, playing and touring since last January. Catch up with The Middle Coast, Deep Dark Cave, Adam Hanney & Co., Fox Lake and Ashley Bieniarz on page 13.

-Anastasia Chipelski // @Anachips

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PHOTO BY CALLIE MORRIS

THE WINNER: KAKAGI

Kakagi (pronounced ke-KA-gi) is a new band whose name is derived from a small lake in northwestern Ontario.

Their music, like their name, blurs the borders between Winnipeg and Ontario, drawing inspiration from places and scenes. Since the inauguration of their band in September 2015, the group has been moving full steam ahead.

"It's the first time I've played in a band where all four members are like ready to go," Jacob Brodovsky, the band's guitarist and vocalist, says. "We're all here, and we're all committed. It's so great, because it's just a matter of putting in the hours and doing the legwork."

The band consists of Brodovsky, Max Brodovsky (drums), Jonathan Corobow (bass) and Jesse Popeski (guitar). Though the band came together just a year and a half ago, this tight-knit ensemble shares more than just a jam space.

"Max (and) I are brothers. Jonathan the bass player is one of Max's best friends, and Jesse and I are best friends. We've been playing together since I was like 10," Brodovsky says. "It just kind of naturally came together."

Brodovsky explains all the band members used to work at a camp near Lake of the Woods, and Kakagi was one of their favourite lakes to go canoeing on. It seemed like a good fit for the group.

"I have a big map of Lake of the Woods up in my apartment, and a week before our first show last January, I had to come up with a band name on a deadline," Brodovsky says. "I was staring at the map as I was talking to Max about what we should name our band. It was a lot better than anything else we've come up with."

Kakagi recorded their first EP with Collector's Studio and released it in November 2016.

"We recorded all together live off the floor and then the vocals," Brodovsky says. "It can be messier, but there's more energy when you're playing all together. We had two days, so we wanted to get as much done as possible."

Brodovsky says they had three more songs alongside the EP. The two others created during that same period and in the past month have just added five new songs to their back pocket.

"Every tune is different, but usually I write a lot about places, (local places, places in cities), sort of scenes ... that's what I've been doing lately," Brodovsky says. "Spadina Streetcar I wrote sitting in a streetcar in Spadina. The third song, 'Small Town,' is about a small town in Manitoba that's been my most consistent source of content."

With a video premiering this January, Brodovsky says they're hoping to book a tour and head west for May. Then after they return, they plan to record again in the fall.

"This is my third band, and I really like playing in bands, but I'm also kind of at the point right now where it's either now or never," Brodovsky says. "So I kind of want to put everything I have into it and see what we get."

Keep your eyes and ears peeled for Kakagi's video, premiering at the end of January by Canadian Beats.

-Talula Schlegel // @talulacora



PHOTO BY KEELEY BRAUNSTEIN-BLACK

AWAITING THE ANSWER

Most of the members of Awaiting the Answer found each other online, mostly through random posts on Kijiji. They come from a wide variety of musical backgrounds, but they've come together with the common goal of bringing a new sound to Winnipeg's metal scene.

Kevin Toporowsky is the guitarist for the band. He and Dave McDougall, the vocalist, sat down to talk about how their diverse backgrounds change their sound.

"(Dave's) a rock vocalist. In his mind, he's going to hear something a lot different than we will," Toporowsky says. "We all think in a different way. It just kind of pushes things in a different direction ... It pushes the sound in a unique direction, instead of, say, four guys who listen to Metallica."

"We argue about what our style is. I want to say alternative metal, they want to say metal core," McDougall says. "We have that riffy stuff that's not all just chugging on the low string ... I think (the guitarists) do that very well."

The influences and favorite bands of Awaiting the Answer change between it's members. Dave is more of a modern metal fan, citing alternative metal bands like Tool, where a few of the other members take inspiration from classic metal bands like Pantera.

In order to fit in with Awaiting the Answer, McDougall had to change his vocal style to fit with the harder sound required for the metal genre. And that meant learning how to scream.

"I had to learn how to scream when I started, 'cause I didn't know how to, and I'm still learning how to. There'll be a gig

where I won't do it properly, and I'll hurt my voice and have to take a month off."

According to McDougall, proper screaming is using more breath than throat, because when you use your throat, you're scraping air across your vocal cords, damaging them, and then you can't sing anymore.

When creating their music, Toporowsky and guitarist Aaron Davis usually send riffs to each other and just write whatever they feel like. Then the other members help structure the song into the final product.

"Usually Aaron and I will come up with a riff or even half of a song and send it through the chat, then we get into a room," Toporowsky says. "Then Jordan rewrites it because his drums extend a certain way, then Dave rewrites it again to put in the vocals."

"That's one thing I had to show these guys. They knew how to play really cool riffs, but they didn't know how to put it together worth shit," McDougall says with a laugh. "Couldn't structure from a riff to a chorus or something like that ... It's not just 20 minutes of one riff and then screaming."

When creating their EP, their entire writing process depended on tacos.

"The whole EP was taco-fueled," Toporowsky says. "Every Tuesday of every week – and I'm not kidding, this is for three months straight – Dave would come over to my place, and I would just play the riffs over and over again, and he would write lyrics to it."

"Pen in one hand, taco in the other," McDougall says.

-Justin Luschinski // [@scholarj](#)

CONNECT WITH AWAITING THE ANSWER AT [FACEBOOK.COM/AWAITINGTHEANSWER](https://www.facebook.com/awaitingtheanswer)



PHOTO BY DANIEL CRUMP

JUNE KILLING STONES

June Killing Stones is a locally grown band united in their value of community and positivity. Brothers Joshua and Jake Letkeman were working on their craft for years before putting together a group.

"When I was 10 years old, we started playing together," Jake says.

Going from jamming for fun to becoming a band was a bit of a process, Joshua says.

"Jake and I were trying to find members for a long time. We went through a few people that never worked out, so we were basement-bound for a while," he says. "And then, luckily, we found Josh."

Both drummer Josh Learn and bass player Gaia Moravcik discovered the brothers through Kijiji.

"Oddly enough, the same place you'd find all of the nice used things you can buy for your house," Learn says.

"They found a used drummer on Kijiji," Moravcik says. "Then they put out a bass player wanted ad. I was just wanting more music in my life ... sure enough, I found the best group I could have hoped for. I was pretty blown away by the tracks that they had."

Collectively, they've found they naturally communicate well and are on the same page, which Joshua says makes for some memorable live performances.

"We have a crazy musical synergy live," Joshua says.

June Killing Stones has a knack for spontaneity and going with the flow.

"We've even just jumped into songs that we weren't expecting to play," Moravcik says. "Someone will come up with an idea,

and we can usually manage to grab that person's idea and jump on board."

Learn values post-show chats with Winnipeg audiences, who he says are very discerning.

"The feedback's been awesome," he says. "There's so many great musicians, and a lot of great music has come from here, so I know it's a big compliment when someone comes up after the show and says something."

Learn says he's always excited to see members of other local bands at their shows.

Most June Killing Stones audiences also include members of Moravcik's large family, who have begun to share their own ideas.

"They're the reason we switch up our set list actually," Moravcik says. "My dad will yell out songs he wants to hear."

The band calls Moravcik's dad their "man in the audience" for his ability to know which songs are going to go over well and at what point.

Their debut video "Leap" is in keeping with that collaborative quality, featuring the band members having fun with friends and family under a sunny prairie sky.

-Melanie Dahling // [@sugardahling](#)

CONNECT WITH JUNE KILLING STONES AT [FACEBOOK.COM/JUNEKILLINGSTONES](https://www.facebook.com/junekillingstones)



PHOTO BY CALLIE MORRIS

ROSEBUD

The duo behind Rosebud took a rather casual approach to forming the two-person band, and that's how they continue to operate.

Zach Rempel says it's common for musicians to start off by performing and then come out with an album, but he and Nathaniel De Avila have done things the other way around. Although they've been playing together since early 2016, until recently, they didn't even have a Facebook page.

"A lot of songs weren't finished until we recorded them. I think that had something to do with it," Rempel says.

They started writing songs and playing together rather informally in early 2016 and then decided to become a band.

"We spent the year recording, producing music for an album," Rempel says. They recorded the album in houses and a Mennonite church basement.

Since then, they've performed only once. Despite going public when they played a house concert in May, De Avila and Rempel remained quite elusive online.

Rosebud could be found on SoundCloud with one song, "Starcrossed" and no information about the band itself.

However, that's expected to change before The Uniter Fiver when Rempel says their first album, *Night*, will be ready for release.

"It's going to be online. Hopefully we'll have some CDs for the show, but I'm not sure about that," Rempel says.

With *Night* available for listeners, he says they'll get started on their social media presence and expects they'll have "the Facebook thing going" by the time of The Uniter Fiver.

On the album, Rempel plays cello and guitar with loop pedal and does the vocals, while De Avila does all the drumming, harmony and other instrumentation.

"It was just a small project at first, and it worked out just fine just to record and everything with two people," Rempel says.

For live shows, Rempel says they plan to bring friends along to help play all the instruments.

He says they write songs about their experiences, how they live, their friends and their favourite bands.

"A lot of youth and growing up kind of stuff, being lonely and getting your shit together," Rempel says.

Rempel hasn't been a part of a band like this before, although he played cello in youth orchestra when he was younger and has played cello for other bands. He also says he's been writing songs for a while.

"This would be my first project going out alone, with Nate," Rempel says.

After graduating from the University of Manitoba where he studied linguistics, Rempel says he liked the idea of having a project to work on outside of his respite job.

"Making music sounded like a good fit," Rempel says.

De Avila, on the other hand, has been in bands before and has a degree in music.

"So, he knows what's up pretty good," Rempel says.

Rosebud will be coming to Facebook soon. Or not. Potential fans can ask them about it at The Uniter Fiver.

-Meg Crane // [@MegCrane](#)



PHOTO BY DANIEL CRUMP

TUSK

If there's a more quintessential origin story than Tusk's, it would be tough to find it.

Brothers Tyler and Brett Hesford met Eric Jaworski and Colton Unruh through music supply shop Long & McQuade. Jaworski was trying out some guitars when Brett overheard him, came over and invited him to jam.

"It was pretty spontaneous," Jaworski recalls.

Since that first jam in March 2016, the foursome has been committed to making music and have managed to hit up most of Winnipeg's smaller music venues with their brand of shoegaze psychedelic grunge.

"We've gotten a lot closer in the last year of having played together," Unruh says.

The Hesfords come from Morris, Man., while Jaworski and Unruh hail most recently from Brandon. Despite everyone's full-time jobs, the group has been working on an EP that will hopefully be released on the band's first anniversary this March.

"A lot of our songs are written in jams, and we record everything and go back and pick our favourite parts, so with doing it that way everything starts from an organic place," Unruh says of their process.

"It's all feelings and how you feel the time," Brett adds.

Tyler says that while shoegaze is the genre that seems to describe them best, there's too much variety in their songs to really nail it down.

"We've got punk. Some of our songs are more grunge-y, alt-rock," he says. "I think my favourite is progressive post-grunge."

"But most things that are post-(grunge) are dialled down, and we're heavier than some grunge," Jaworski adds.

Regardless of the labels, TUSK brings forward a mix of moody, evocative melodies that play off of their favourite bands – Nine Inch Nails, Smashing Pumpkins, Nirvana, Radiohead and Marcy's Playground.

"It's that singing under the mix and coming out to a scream and then going back, and that was kind of the thing in the '90s," Unruh says.

"The biggest thing within our music is delivering emotion," Tyler adds.

They say they've been lucky in that their hard work has been met with plenty of enthusiasm from Winnipeg audiences.

"I think the scene now is so vibrant," Brett says. "I used to go to the Zoo a few years ago, and there would be 10 people there."

They say they've had great turnout for their shows so far and are excited to be playing alongside the city's other up-and-coming acts.

"I used to geek out over the Winnipeg music scene when I was in Brandon," Jaworski admits.

"This whole experience has given me a lot of faith in the Winnipeg music scene," Unruh says.

As for the name?

"I think a name has to do with a kind of imagery that it sets in your mind," Brett says. "I feel that this imagery is very strong and it's moving forward, travelling. It can be powerful."

Judging by the band's forward momentum so far, they hit the nail on the head.

-Alana Trachenko // [@alana_wpg](#)

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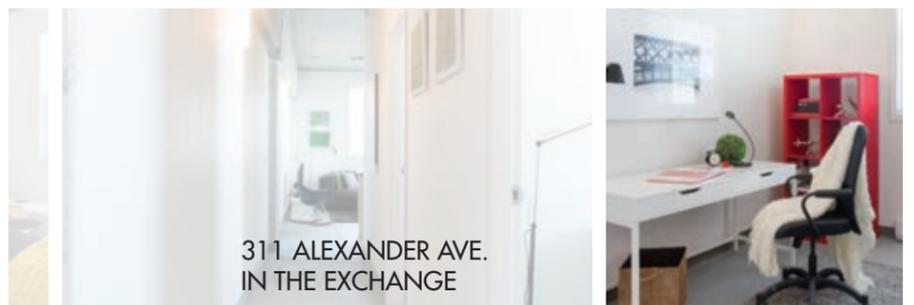
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WHAT'S UP WITH LAST YEAR'S FIVER BANDS? CATCHING UP WITH THE TOP FIVE FROM 2016

THE MIDDLE COAST

The trio has been working hard since winning last year's Fiver, including touring 150 days in the last year, from Victoria to Montreal. Many dates were in support of Michael Bernard Fitzgerald, and they'll be playing with him at Festival du Voyageur as well.

"We used the prize really well. The Collector time was fantastic," Dylan MacDonald says. Their new album is slated for release this spring, and The Middle Coast will plan more tours and summer festivals around that.

ADVICE FOR NEW BANDS:

"Play tons. That's always been our thing is we love hitting the road and playing as many shows as we can, and we've certainly become a better band because of that."

ADAM HANNEY & CO.

Hanney has toured coast to coast in the last year, including stops at BreakOut West in Regina and a few festivals in Winnipeg. They've also released three music videos in the past year. "I had a blood clot in my chest, and I did cancel two tours that we were supposed to go on in 2017," Hanney says, "but I took that time to just write a bunch of music." Hanney plans to tour in April and write a new album as well in the next year.

ADVICE FOR NEW BANDS:

"I mean I'm still figuring it out, so I don't know what advice I could really give. Don't be bad. Be good."

FOX LAKE

Fox Lake played a few shows in the summer, and released a two-song EP mixed with Craig Boychuk in October. Since then, "we've been focussing on writing, finishing up some songs that were in pieces and not quite complete," Neil Exell says. They plan on recording a full-length in the spring and getting back to playing live once the new songs and a new set are ready to go.

ADVICE FOR NEW BANDS:

"Play lots. Play with people who aren't just your friends or bands who sound like you and get out there and apply for grants. And do it yourself - a recording is better than no recording."

ASHLEY BIENIARZ

Through the Fiver, Bieniarz says she made lots of new connections, many of whom she now considers her friends. She's also been working with Roland Deschambault - formerly of Manitoba Music, now working with BreakOut West - in a mentorship role.

"I've completely kind of changed my sound since the Uniter Fiver," Bieniarz says. "It's grown, and it's louder and more energetic." She's fallen in love with performance and plans to release some of her older songs and covers every month over the next year.

ADVICE FOR NEW BANDS:

"Get out there and just start doing it ... it's supposed to be a learning process, you're allowed to make mistakes, and you're allowed to have fun with it."

DEEP DARK CAVE

Over the last year, the band has been writing and working towards releasing an EP this summer, as well as developing the visual elements to their show. "(We're) putting together videos for pretty much every single song we do live," Jeremy Koz says. The band will also launch a website, deepdarkcave.com, along with some lyric videos very soon. "It's all about stepping stones," Koz says, "that's what (the Fiver) really did for us, is we were able to really start creating a portfolio as a new band."

ADVICE FOR NEW BANDS:

"Know the business. If you're serious about it, the business is as important if not more important than the music."

-Anastasia Chipelski //  @Anachips

NEWS BRIEFS

ALANA TRACHENKO // CITY EDITOR

 @ALANA_WPG

Osborne ball hockey

Get out and moving at the Village Winter Classic on Saturday, Jan. 28, happening at the junction of Stradbrook Avenue and Osborne Street. The day-long event will feature four-on-four games of ball hockey at three arenas, a hot chocolate stand, food and beer gardens. Live music will be performed throughout the day as well. Walk-up registration takes place on Friday, Jan. 27. For more info, visit osbornevillage.com.

On the clock

Time-management might be a student's most important skill. To learn more about how to manage time effectively, check out the time management workshop offered by the Faculty of Graduate Studies in partnership with Mitacs on Feb. 21 from 9 a.m. to 5 p.m. in 1C16A. The workshop is free for graduate students and will look at SMART goals, correcting procrastination and dealing with distractions. To register, visit step.mitacs.ca/en/workshops.

Have a Heart

This Valentine's Day, show a little love for The Dream Factory. The organization grants wishes to children battling life-threatening diseases, and they are hosting their Have a Heart fundraiser on Sunday, Feb. 12 at the North Centennial Recreation and Leisure Facility (90 Sinclair St.) from 1 to 4 p.m. Admission is \$5 or free for those under two. Activities include arts and crafts, treats, face painting and story time. Save your spot at trinityevents.bookings@gmail.com.

Get off the couch

This year, entry to all Canadian national parks is free - so why not get into some new outdoor activities? The Manitoba Outdoors Show is taking place at the Red River Exhibition Park from Feb. 10 to 12, and admission is only \$10 for adults. The event features local and national vendors, hunting and fishing presentations and the chance to try out archery, kayaking and paddle boarding. Visit groupedge.ca/events/manitoba-outdoors-show for more.

Let's Talk

Bell has chosen Monday, Jan. 25 for their national Let's Talk event. The campaign is meant to bring awareness to mental health issues and create safe spaces for talking about those experiences. Bell will donate five cents for every text message that customers send on that day to mental health initiatives. To take part on campus, visit the second floor elevators from 10 a.m. to 1:30 p.m.



AGENCY HELPS LOCAL BANDS FIND THAT FIRST DATE

Local promoters get together to support music community

TALULA SCHLEGEL

NEWS REPORTER



Community members engaged in the Manitoba music community are finding new ways to provide for musicians, and one new music resource is shaping up to offer something different.

First Date Touring (FDT), a booking agency created in January 2016, came to fruition with hopes of fostering support for the community of DIY bookers and the bands they love.

“(FDT provides) the opportunity to share your music outside of Winnipeg and create connections and access to music communities around the world,” Gil Carroll, FDT booking agent, says.

“We’ve all played in touring bands and have made a strong effort to connect with promoters, talent buyers and venues across North America and in Europe,” Carroll says. “We have the connections

that a lot of bands starting out do not have. Talent buyers generally take the band more seriously if they have someone reaching out for them.”

The agents, including Carroll, Adam Soloway, Bucky Driedger, David Schellenberg and Mischa Decter, are all local bookers and promoters who came together with a like-minded vision and first-hand experience.

Carroll explains that there aren’t many companies in Canada that provide the kind of consultation and background that FDT does and that they have something unique to offer the bands they work with.

“We discuss with the band what cities they want to target or help identify the markets that these bands could find success (in),” Carroll says. “Then we connect with local concert promoters and talent



SUPPLIED PHOTO

Bands making use of First Date Touring’s services include local duo Basic Nature.

buyers in these areas to try to book the best shows possible. On average, our bands go on tour between two to four weeks at a time.”

The agency’s hope is to grow both in roster size and in visibility. They aim to be a go-to agency for promoters when they need to provide resources for a band.

“Often artists spend the first part of their career ... making music, figuring out what they want to do musically, honing their craft as musicians, making themselves great songwriters,” Sean McManus, executive director of Manitoba Music, says. “But that means when it comes time to professionalize ... there’s a huge skill set, a huge knowledge base that’s needed for artists.”

McManus explains that musicians are entrepreneurs and that their band is a business with a specific brand that needs promoting. Though he believes it is important for bands to learn these skills

themselves, it’s also important to know there are resources to help.

“I wouldn’t say that it’s ever too early to think about how you’re going to market yourself and how your business is going to be run,” McManus says. “It’s become more and more important for artists to think at earlier stages about what their audience might be in certain markets and how to connect with them.”

Each artist is at a different point in their individual trajectories. McManus emphasizes the need for artists to be supported throughout these diverse points in time, and calls upon community members and resources alike to be a part of this growth.

“I think a big part about how people get into this business is by helping out their friends, you know?” McManus says. “We always encourage artists to think about that. There are a lot of folks out there to help you out.”

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You can also fill out this survey at uniter.ca/vote. Paper copies of the survey can be dropped off at or mailed to *The Uniter* office: Room ORM14, University of Winnipeg, 515 Portage Avenue, Winnipeg, Manitoba, R3B 2E9.

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- Yes
- No
- Doesn’t make a difference to me

Would you want to see a full page of comics in *The Uniter*?

- Yes
- No
- Doesn’t make a difference to me

Would you want to receive a weekly newsletter with highlights from the paper and updates about upcoming events?

- Yes
- No
- Doesn’t make a difference to me

If yes, what’s your email address?

What would you like to see more of (or less of) in *The Uniter*?

Do you follow *The Uniter* on social media (check all that apply)?

- Facebook
- Instagram
- Twitter
- Nope, I don’t follow you

What would you like to see more of from *The Uniter* on social media?

Other than *The Uniter*, where do you get your news from?



MCMA BRINGS MUSIC TO THE U OF W

Music education on campus is possible outside of formal programs

JUSTIN LUSCHINSKI

CAMPUS REPORTER



If a student wants somewhere to practice with their band, they can do it on campus at the University of Winnipeg (U of W). But if that same student wanted a formal music degree, they would have to look elsewhere.

Sarah Jo Kirsch is a graduate of the University of Manitoba (U of M) music program who earned a degree in vocal performance. She enjoyed her time there, but she worries that music programs, and liberal arts programs in general, need more support to thrive.

"I think that liberal arts colleges in general are being squashed," Kirsch says. "The first thing that goes when times are tight are things that aren't seen as practical."

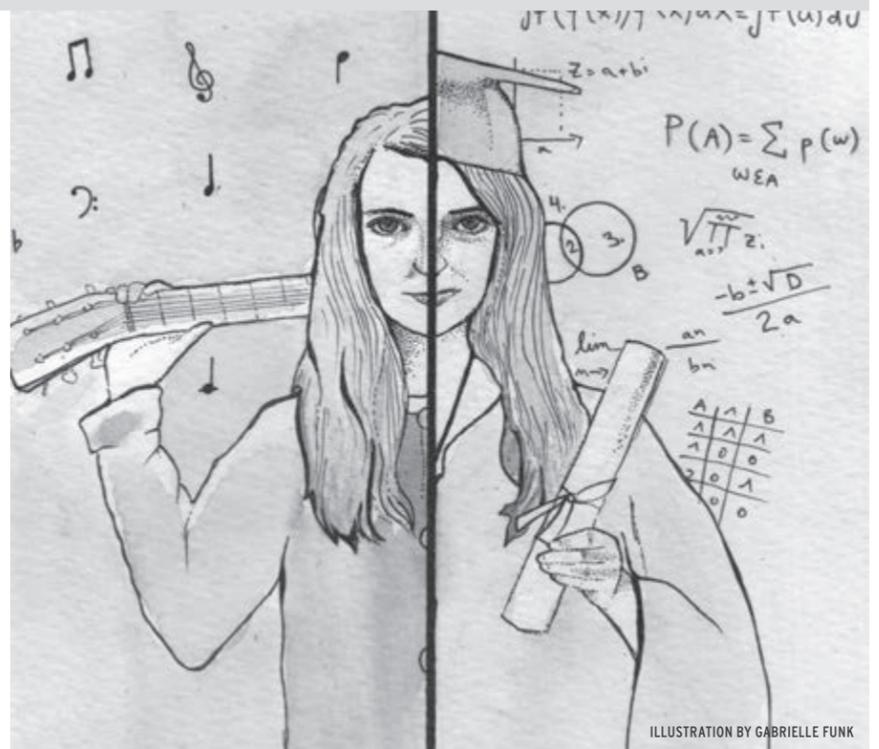
"Having that presence of art, of the first human, reactive art, all of these systems we've created are mirrored in our music."

Currently there is no way to get a degree in music at the U of W. The university has a few programs around cultural studies and the history of art, but nothing like the U of M or the Canadian Mennonite University.

Still, there is a musical presence here on campus.

Norine Harty and Renise Mlodzinski are the executive director and music director, respectively, of the Manitoba Conservatory of Music and Arts (MCMA). Since the MCMA partnered with the U of W in 2014, Harty and Mlodzinski have worked hard to help those on campus discover a passion for music.

"Even if they don't come here to study for a degree, they have an opportunity to be lifelong makers and lovers of music," Mlodzinski says.



The MCMA offers a few courses that are worth university credits, mostly music ensemble band or performance, as well as a few that focus on music theory. According to Harty and Mlodzinski, they are looking to expand what's offered, but they're currently sticking with the credit programs already available.

They offer other services as well, such as free band practice rooms for students and reduced rates for university students looking to take music lessons. Harty and Mlodzinski say that the response to the MCMA in the U of W has been great.

"I have gotten nothing but feedback saying that they wish the program had been here in their first or second year," Mlodzinski says. "(A few people) have said they chose to come to the U of W because there's a music presence here ... there's a culture of music."

"We have some students who come here every day, twice a day, just to practice," Harty says. "People who are in bands who need a refresher will come here and do that."

Learn more about the MCMA at mcma.ca



PROFILE - DR. CATHERINE TAYLOR

PROFESSOR AND DIRECTOR OF ACADEMIC PROGRAMS AND ADMINISTRATION IN THE FACULTY OF EDUCATION, PROFESSOR OF RHETORIC AND COMMUNICATIONS

ALANA TRACHENKO

CITY EDITOR



Over the years, Dr. Catherine Taylor has become the University of Winnipeg's (U of W) resident expert when it comes to LGBTQ+ issues and advocacy.

Taylor took a job at the U of W in 1988, or as she puts it, the dawn of time.

"They were starting up this really innovative, exciting writing program," Taylor says. Originally from Ontario, where she grew up and taught for some time at Trent University, Taylor says Winnipeg is now home.

Those who've taken her classes have seen her combined passion for language and LGBTQ+ topics, though it might be surprising to learn that Taylor actually comes from a systems analysis background. That foundation led to her extensive research on transgender, Two-Spirit and LGBTQ+ people throughout the province and country.

"My heart was really solidly in the world of language," Taylor recalls. "I had to decide how I was going to live my life as a researcher, and whether I would forsake my beloved world of literature and language for more of a world of social justice-motivated social science, and I did. And it's been the most wonderful decision I've ever made."

WHAT WAS THE LAST BOOK YOU READ?:

The book I've loved the best that I read in the last year was *All the Light We Cannot See*. It's just a gorgeous book.

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?:

A C+ on my first English essay. I was fresh out of high school with 98 per cent and 100 per cent in my two ... English courses ... I was a little worried about classical history, but I was totally down with Shakespeare ... I was a little horrified.

WHAT IS SOMETHING YOU'VE LEARNED FROM YOUR STUDENTS?:

I've learned to be continually surprised and delighted by the depth of intelligence and passion that 20-year-olds bring to their lives. It's an inspiration to me.

PHOTO BY ALANA TRACHENKO



STREETER

ANASTASIA CHIPELSKI

MANAGING EDITOR  @ANACHIPS

QUESTION

What's your favourite way to discover new music?



Sabrina Koehn

Age 39

Studying Political Science

A "On Youtube, because I'm in school all year, and I don't get a chance to listen to the radio, and so when I go to Youtube, I just (look up) the year of 2016, and then I catch up on all the music."



Chloe Korade

Age 20

Studying Linguistics

A "Usually it's through friends, because I trust their opinions on music the most."



Lochlan Wilson

Age 21

Studying Biology

A "Recently, I've been using Spotify a lot, letting it suggest things, but I also have one friend who lives in Edmonton who sends me links to new music, and it's usually a good indicator of what I like."



Kara Leckie

Age 18

Studying Sciences

A "I discover music through my friends. They always suggest songs to me."



Robby Islam

Age 22

Studying Theatre and Film

A "Spotify. They have a discover ... button that shows you all the new music out there."

COMMENTS

WHERE ARE THE WOMEN GEARHEADS?

Many barriers keep women out of the music scene

DANELLE CLOUTIER

VOLUNTEER  @DANELLECLOUTIER

Spotting a woman who works in a music shop is like playing I Spy. There are plenty of women passionate about music, but there are few women gearheads in the music world. According to Women's Audio Mission, "less than five per cent of the people creating the sounds, music and media in the daily soundtrack of our lives are women."

I worked on the sales floor at a music shop for a couple of years and sold amps, guitars, drums, band instruments and all their accessories.

I spent my nights and weekends obsessing over recording and mixing music, I had just started classes in audio engineering, and I had already been playing guitar, saxophone and drums for years. I thought it made perfect sense for me to work there, but it seemed like customers didn't feel the same way.

Some customers were surprised that I could restring a guitar, as if that's a secret only guys are let in on. In the store and on the phone, customers asked me to pass them off to my male coworkers.

Some crossed the line: I was asked out while on shift, which was horribly awkward. But worse were the few months when a guy memorized my work schedule, came into the store every time I was working, texted me (he knew my number because he sold me my phone) and forced me to hug him. It didn't stop until I quit the job.

I also identify as gay. I've never felt comfortable being open about it at work, because it seemed like one more barrier to being taken seriously at my job.

Young girls aren't introduced to machines in the same way boys are. Some boys have spent afternoons learning about engines, or

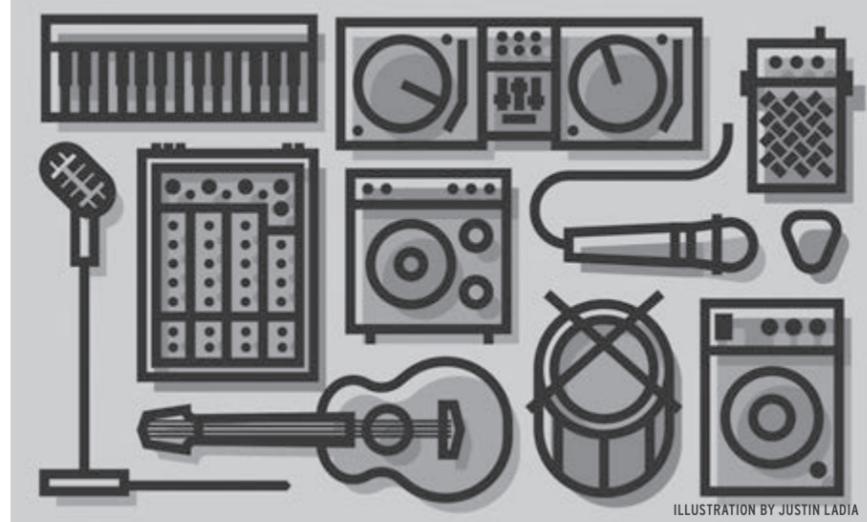


ILLUSTRATION BY JUSTIN LADIA

at least playing with science and engineering-related toys. Girls are less likely to be encouraged to learn how machines work. Maybe if they were, learning about music gear would seem like more of an option.

Even if women get into gear later in life, online forums for gearheads aren't the most female-friendly places. The popular forum Gearslutzy may ward off women just with its name.

One thread on Reddit's guitar subreddit discusses sexism in guitar shops, and some users take the opportunity to be outrageously sexist anonymously.

While some posts actually acknowledge sexism in guitar shops, many comments say that women don't experience sexism, and guitar and amp boxes *should* have half-naked women on them because sex sells. As one user wrote, "women have boyfriends, men have hobbies."

So, there's a whole lot of work to do. But there are also some opportunities.

I was lucky to have a mentor in audio engineering who believed in me and didn't treat me any differently for being a woman.

Women's Audio Mission was also a huge inspiration. The San Francisco-based organization touts itself as the only professional recording studio in the world built and run by women. It offers training programs and workshops, in areas such as audio engineering and mic-building.

Even though I live in Winnipeg and can't actually take the workshops, knowing there is a community of women like me makes me want to fight harder in this industry.

Danelle Cloutier is an audio engineer and journalist in Winnipeg.

GETTING GRADES APPROVED

Process aims to strike a balance between oversight and expediency

JESSE BLACKMAN

VOLUNTEER @JSSBLCKMN

University of Winnipeg final grades will be available by Jan. 27 at the latest. Between the end of exams and the release of marks, there is an important approval process that takes place at the departmental level.

“The grade submission deadline, for the fall and winter terms, is 10 working days after the end of exams,” Colin Russell says.

Russell has been the University’s Registrar since 2006.

Departmental Review Committees (DRCs) have been responsible for approving final grades since the senate, the university’s academic governing body, delegated approval beginning for the spring term of 2012.

Each department has a DRC comprised of faculty. The committee signs off on course outlines, investigates academic misconduct, and considers grade appeals in addition to grade approval.

DRCs review grades and submit them

to student records, who then run a statistical analysis called the course comparison index (CCI) and return the data the next day giving departments two days to confirm grades are ready for posting.

“(The CCI) takes all the students in a class,” Russell explains, “and compares their grades in this course to the grade that they got in their other courses,” excluding students who have not completed three courses.

Currently, CCIs are provided for information only.

“The assumption is that if you are typically a C student, you should probably get a D if you did poorly or a C+ if you did well,” Russell says. “It would be somewhat unusual for you to get an A+.”

The index works on a class level. “If everybody in the class is a C student and they all get A+s,” Russell elaborates, then that would lead to a high deviation, a high



Grades move through an approval process before being released to U of W students.

CCI score. If a statistically significant portion of a class deviates from their normal grade range, the DRC may ask the instructor to explain the discrepancy.

This year, the grades submission deadline was on Jan. 13. Only a handful of department DRC chairs answered questions about how their committees approve grades.

The goal, according to the DRC Chair for Rhetoric, Writing, and Communications, “is to ensure that final grades are accurate, transparent, and fair.” The DRC compares an instructor’s mark sheet, course outline, and their pending grades. If an issue arises questions are asked until the committee is satisfied.

The Department of Modern Languages and Literatures follows a similar process.

“The DRC respects our faculty colleagues, and recognises that grades belong to Senate, not to us,” the Women’s and

Gender Studies and Disability Studies DRC Chair says. Their Committee checks for missing grades and grading errors such as final grades that are not allowed like a B-.

Urban and Inner City Studies’ (UIC) DRC works with instructors to approve grades that set “standards — course outcomes, reading load, type and difficulty of assignments across the UIC curriculum.” Students can expect to receive an accurate assessment of their preparedness for courses across the University. UIC has decided on a rough guideline of an average of C+. Instructors are consulted based on the CCI reports.

“The academic standards committee,” according to Russell, “would review from time to time so that there was centralized review of how the delegation (of grade approval) has gone. That hasn’t been done yet, but it will probably be done pretty soon.”

IMMIGRATION IS NOT A BLACK AND WHITE ISSUE

Responsibility lies with everyone when considering newcomer policies

KYLA CRAWFORD

VOLUNTEER STAFF @KYMACRA

Throughout 2016, and spawned in part by the Syrian refugee crisis, political leaders across the globe declared their stances on migrants. These ranged from German Chancellor Angela Merkel’s temporary open-door policy for asylum seekers to president-elect Donald Trump’s blanket ban on migration from “any nation that has been compromised by terrorism.”

In Canada, these sentiments have been mirrored by conservative leadership hopeful Kellie Leitch’s proposal to screen immigrants for their Canadian values, and Justin Trudeau’s vows to improve the immigration system.

Because Canadian citizens recently voted in favour of a Liberal majority, it is easy to make the assumption that public opinion is aligned with that of the current leader.

However, a recent study conducted by the Angus Reid Institute found that 68 per cent of Canadians would “prefer to see minorities do more to fit in with mainstream society” rather

than encouraging “cultural diversity with different groups keeping their own customs and languages.”

This percentage was higher than that of U.S. citizens, 53 per cent of whom agreed with the former statement.

This disconnect between public opinion and the popular idea of Canada as a welcoming society underlies the problem with the way media and politicians have been informing the public on the subject of immigration. Polarizing statements made by political leaders, and their subsequent reportage, do little to inform readers on the complexities of immigration policy.

For instance, the leader of the French National Front party Marine Le Pen recently declared that children of illegal immigrants should no longer have access to free education. Le Pen’s use of the phrase “illegal migrant” is problematic, because it applies a broad stroke to those who have broken one or more immigration laws, which could

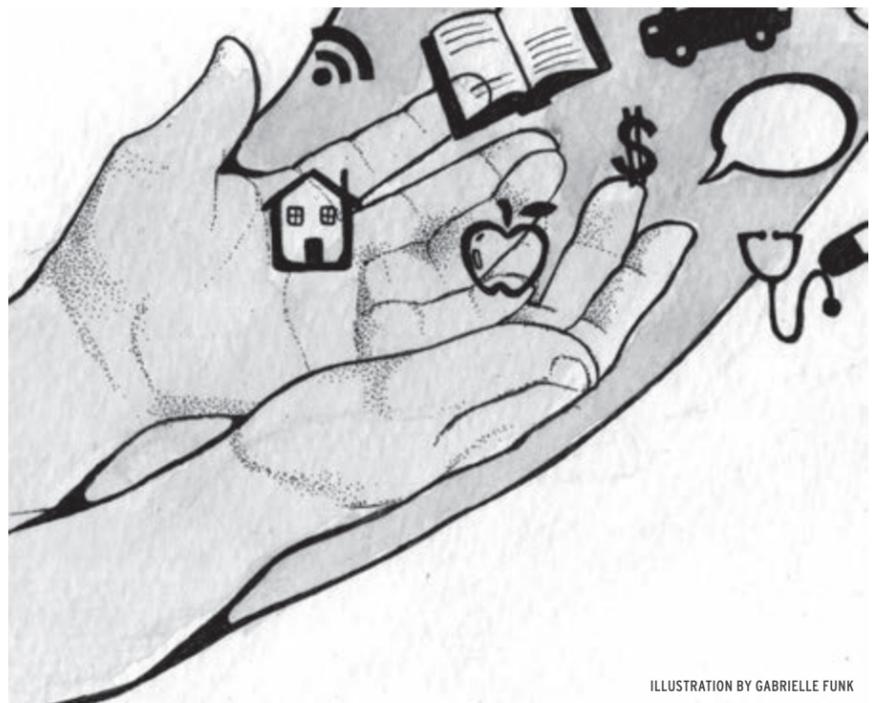


ILLUSTRATION BY GABRIELLE FUNK

range from committing a harmful crime to failing to submit the proper documentation.

Subsequently, an article by the BBC applies the term “Far-Right” in association with Le Pen, encouraging a partisan review of the article, regardless of the reader’s political bent.

Members of the public also have a responsibility to realize that issues of immigration are not easily resolved, and that subscribing to certain political or moral ideologies are not going to reveal a straight answer.

Although Merkel’s open-door policy seems the most ethical, she has herself admitted that the migrant crisis “could have been handled better.” In the same vein, although Kellie Leitch’s screening tests are most likely not well thought through, Canadian values like equality,

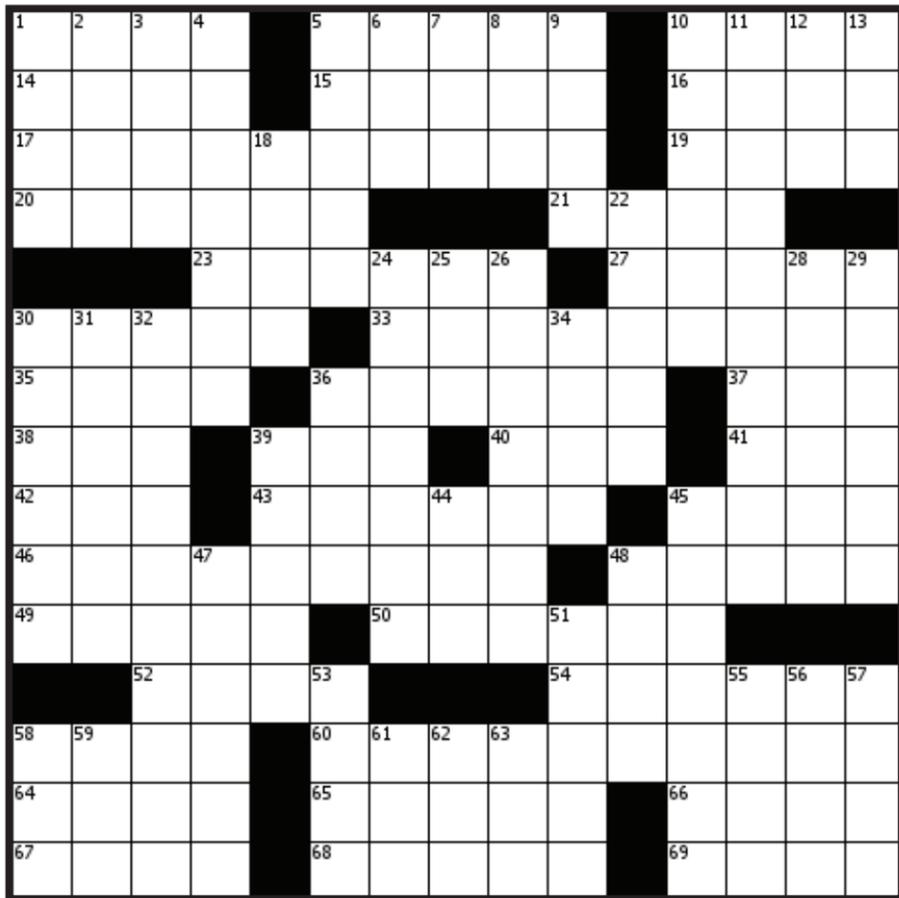
freedom and law and order are important to uphold.

What is most important in 2017 is to maintain an open, informed and respectful dialogue across political, cultural and ideological boundaries. It is important to not dismiss an opinion because it is coming from someone who has been deemed “illegal,” or from someone who has been classified as Liberal or Conservative.

Canada, and Winnipeg in particular, are top destinations for immigrants, and there are cultural and economic benefits to be had because of this. Hopefully this will remain the case in 2017.

Kyla Crawford is a graduate of the environmental design program at the University of Manitoba who has a growing interest in immigration policy.

DIVERSIONS



onlinecrosswords.net

ACROSS

1. Kasparov's coup de grâce
5. Longtailed parrot
10. Unicorn feature, e.g.
14. The same, in a bibliography
15. Invisible appetizer
16. Song sung solo
17. Elemental duplicate?
19. Shade starter
20. Off base
21. Rim coating, sometimes

DOWN

23. Quenches
27. Showed disapproval
30. Type of moth
33. Elemental choo choo?
35. Weirdly odd, spelled oddly
36. Surround sound's inferior
37. What chitchat may break
38. Animated owner of a 40Across
39. Small, moist amount
40. Cheers, e.g.
41. Limit

ACROSS

42. Little fiend
43. Schwarzenegger film
45. Cod or Fear
46. Elemental luminosity?
48. More wan
49. Blownup area
50. Word with metric or honor
52. Mmes. of Mexico City
54. Flowed like Dr. Dre
58. Chicken chaser
60. Elemental serpent?

64. Irish tongue
65. Parting word
66. Bourbon Street veggie
67. Faithful follower?
68. Food and shelter, e.g.
69. Depend upon

DOWN

1. Cheese lovers
2. Judaic month
3. Yukon or Guam (Abbr.)
4. Attaché's residence
5. Type of ray
6. ___ de Triomphe
7. Lovey-dovey sound
8. Fuse unit
9. Methods
10. Hounds hunt holler
11. Like a long speech
12. Part of a crater
13. Snooze
18. "For Your Eyes ___"
22. Regard with extreme aversion
24. Soldier's knapsacks
25. Prior, to Poe
26. Frozen desserts
28. Houdini specialty
29. More complex
30. Sign of the zodiac
31. Petty officers
32. Influence beforehand
34. Close
36. Hindu wrapper?
39. River mouth phenomenon
44. Reserved
45. Tree that repels insects
47. The jitters
48. Fruit tree
51. Lock with no key?
53. Peruse
55. Toy dog
56. Countess' spouse
57. Invasion date
58. Burns of documentaries
59. Wrath
61. Poem of praise
62. Type of chart
63. Group of seals

SOLUTIONS TO LAST ISSUE'S PUZZLES

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

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

tsudoku.com



THE UNIVERSITY OF WINNIPEG

Student Services

STUDENT SERVICES

The Student Services staff of The University of Winnipeg provides the student body with current information and opportunities. This information is updated weekly.

AWARDS AND FINANCIAL AID

The following award applications are available. Be sure to submit them before the end of the business day on the specified deadline date. Late applications will not be considered.

General Bursary

Need some additional assistance to make it through to the end of term? A bursary is a grant made to a student where the main selection criterion is financial need. Deadline: Tuesday January 31, 2017

Graduate and Professional Studies Expenses Bursary

For students in their final year of an undergraduate degree program applying for Graduate or Professional Studies. Deadline: Once funds have been exhausted.

To obtain application forms, go to www.uwinnipeg.ca
-> Click "Student" -> Click "Awards and Financial Aid"
-> Click "In-Course Awards (current students)"

EXCHANGE PROGRAMS

Looking for an exciting international experience? Do you want to explore the world? Participate in a UWinnipeg Exchange Opportunity!

Information sessions for studying abroad on UW Exchange will be held on Friday February 3rd, 12:30pm-2:15pm, Room 3D04. For more information visit: uwinnipeg.ca/study-abroad/index.html. If you have any questions, contact je.michaluk@uwinnipeg.ca.

STUDENT CENTRAL

Winter Term Courses

The final day to withdraw from a Winter Term (U2016W) class is March 1, 2017. No refund is applicable.

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2016FW) class is January 19, 2017. No refund is applicable.

Courses are dropped through WebAdvisor using the "Register/Drop Course Sections" link.

Changes to SC's Hours

SC will be open 9:00-4:15 on Friday, Jan. 20. SC's regular hours are 8:30-5:30 Monday-Thursday and 8:30-4:15 on Fridays.

U2016F Grades

Grades for Fall Term classes will be posted on WebAdvisor about the week of January 23, 2017.

Locker Rentals

Need a space to store your stuff? Rent a locker today! To rent a locker go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

Locker Locations & Types:

- Riddell Hall Tunnel - full-size
- Lower level Manitoba Hall - full-size
- Second floor Centennial Hall - full-size
- Third floor Centennial Hall - full-size
- Fourth floor Centennial Hall - full-size
- Third floor Richardson College for the Environment and Science - half-size

Lockers Time Frames: Winter Terms (January 4, 2017 - April 21, 2017) - \$20.00/person

Locker Regulations:

- All locker assignments are FINAL and NON-RE FUNDABLE. No switching permitted. Choose your preferred locker area(s) or number(s) before you request a locker.
- All full-sized lockers can be rented by up to two people. If you have a locker partner, they MUST pay the \$20.00 per student per term fee and register as your partner with Student Central. They will need to be able to tell us the locker number and location, as we cannot pair people up only by name.
- Locks are to be provided by students. We advise that you invest in a good-quality lock.
- Unauthorized use of a locker will result in the lock and contents being removed.
- Check your locker and contents as often as is practical.
- Lockers must be emptied at the end of each rental period.

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STUDY SMART

Get advice and tips on essential study skills by taking FREE Study Skills Workshops! No registration required. January 16 - February 1, Mondays & Wednesdays, 12:30-1:20 P.M., and Tuesdays, 4:00-5:15 P.M. Room 1C16A, 1st Floor, Centennial Hall, UW

Monday, January 23: Note-Taking Techniques
Tuesday, January 24: Reading Strategies
Wednesday, January 25: Critical Thinking Skills
Monday, January 30: Academic Writing
Tuesday, January 31: Memory & Test/Exam Strategies
Wednesday, February 1: Dealing with Stress: Exams/Tests/Class Presentations

Earn your Passport to Success! Attend SEVEN different Study Skills Workshops at any point during your time as a University of Winnipeg student and then hand in your completed Passport to receive your well-earned "Passport to Success Certificate" - a valuable addition to any portfolio.

For workshop topics and more information, visit: uwinnipeg.ca/index/services-adv-study-skills-workshops

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PHOTO BY DOUG KRETCHMAR

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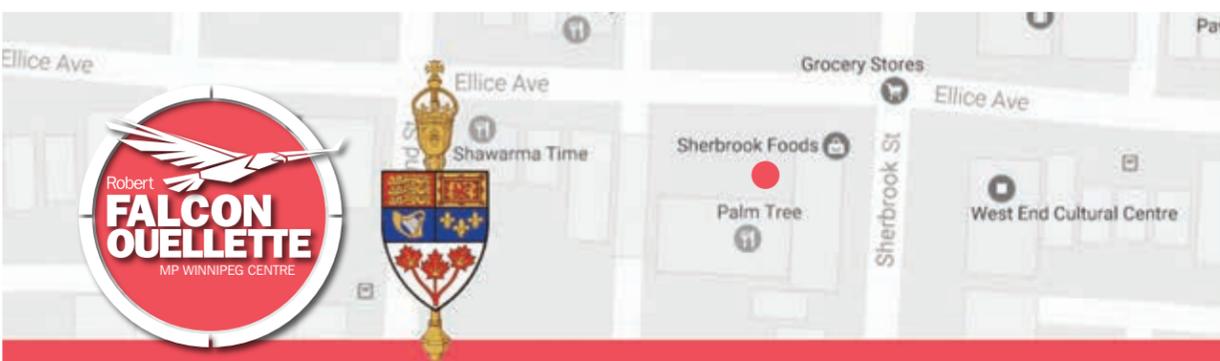
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