

THE **U** NITER

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Who's the

boss?

**ENTREPRENEURS STILL FACE
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* ON THE COVER

Adeline Bird works in her living room, which often doubles as her office. Amongst other things, Bird is a podcaster, author and inspirational speaker.



Getting stick and poke tattoos, like Jody Lee's baby dill, can be an empowering process for some. Read more on page 5.

PHOTO BY CALLIE MORRIS

UNITER IRL

One of our goals with *The Uniter* is to start conversations that aren't happening in other publications and to tell stories that open up new spaces for learning and discovery. The written word can do some of that, but it can't always replace an in-person conversation.

That's where the Uniter Speaker Series comes in. Through the Speaker Series, we plan and program events that take these conversations off the page and into our communities.

Over the last two years, we've partnered with the UWSA's Grass Routes Sustainability Festival, *Red Rising Magazine*, the West End Cultural Centre and Fernwood Press to host some wonderful events.

We've worked with speakers like Freda Huson, Chickadee Richard, Meredith Graves, Diana Beresford-Kroeger, Andrea Landry, Michael Champagne, Shawn Katz and more.

The Uniter's Speaker Series isn't trying to replicate the big-name reach that other speakers series can do (though it's wonderful to have people like Jane Goodall and Amy Goodman visiting Winnipeg!)

What we are trying to do is bring in voices we might not otherwise hear or use our platform to amplify conversations that are already happening and could reach a wider audience.

And this October, we're going to kick off another amazing year of programming. Watch our social media spaces for some exciting announcements! And if there's anything in particular you want to see this year, email speakerseries@uniter.ca.

- Anastasia Chipelski

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Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



PHOTOS BY KEELEY BRAUNSTEIN-BLACK

THOMAS PASHKO

FEATURES REPORTER @THOMASPASHKO

Ever since she began playing music in high school, local musician Bailee Woods has stuck by one key philosophy: give your bands weird names.

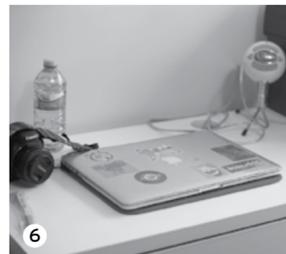
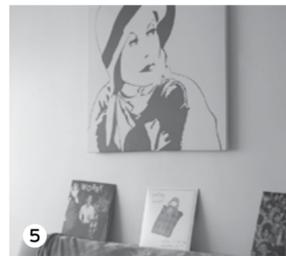
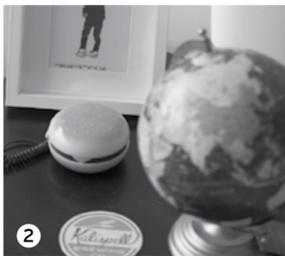
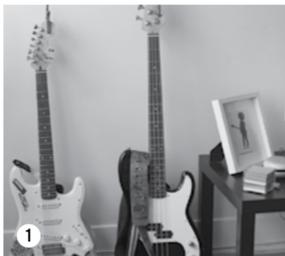
"(My friends and I) got a band together to play at my high school graduation," Woods says. "We were called Electric Sweater Pouches. Later we changed the name to Sharks on Bikes."

Woods has stayed true to her credo of weirdness, both as guitarist in fuzzed-out rock outfit Spacebutt and in her dreamy DIY solo project Housepanther. While Spacebutt is Woods' primary project, with an album and tour under their belts in 2017, Housepanther serves a different artistic function.

"Living alone can get a little too lonely," Woods says. "I struggle a lot with my mental health, so solo music is more of an outlet for that. (Being in a band) is so much fun. It's totally different than writing alone. You get together in a space and jam together and everything comes together naturally."

In addition to music, Woods livens up her West Broadway home with a decorative style she affectionately refers to as "lazy adult child bachelorette cave."

"(As a teenager) I went through a phase where I was really into the '50s and '60s," Woods says. "I love Warhol and The Velvet Underground. So those icons are in my home. Music and pop art."

**1) GUITARS**

"That's my crappy Squier Stratocaster that I like. I put a Spongebob sticker over the logo. 'No one has to know it's a Squier!'"

2) BURGER PHONE

"I was obsessed with the movie *Juno* for the longest time. I bought the phone (online), and it took like five months to get here."

3) CJ THE CAT

"(When I adopted CJ) I had just dropped out of college, and my childhood pets had passed away. I was so depressed, it was a weird time. I went to the Humane Society, and this gal had just gotten out of surgery. I said, 'I'm just going to talk to this one for a minute,' and she fell asleep in my arms. She's been such a good companion."

4) POSTCARDS

"I did the classic 'backpack through Europe' thing for two months. I didn't have a lot of space for souvenirs, so I just got a postcard from every place I visited."

5) ALBUMS

"Since I quit school, I've mostly been working at music stores, because (music) is the only thing that keeps me sane. My friends just recently got me into Jeff Rosenstock, and I discovered Courtney Barnett six months ago. My collection is still so tiny, but I'm trying to get to where I want it to be."

6) DIY RECORDING SPACE

"It's just Ye Olde MacBook, GarageBand and a USB interface I borrowed from a friend. This is mostly where I write and do art and stuff."

DIY TATTOOS ARE EMPOWERING

Stick and poke artists are making their own mark

JAZ PAPADOPOULOS WITH FILES FROM CHARLIE FRASER

ARTS AND CULTURE EDITOR @CULTURE_UNITER

Tattooing is getting a DIY revival.

What is currently seen as a highly skilled, highly paid art form was once a marker of the marginalized, the working class and the incarcerated. However, some artists are showing that it doesn't need to stay that way.

"I've been poor or working class or low-income most of my life, and despite having so many ideas for tattoos and a strong desire to be covered with them, I had a really hard time prioritizing saving money for that purpose," Rosebud, a stick and poke tattoo artist, says.

"When a friend sent me a little care package that included a small vial of neon pink ink and a few sterile tattoo needles, I felt inspired and got myself set up with some basics and started teaching myself."

Though modern tattooing exists as a professionalized service, tattoos have their origins in community events or rites of passage. According to Lora Bambam, who works at a Winnipeg tattoo parlour, tribal

tattooing is part of cultural rites that far precede modern tattooing. (Bambam's name has been changed due to professional concerns.)

"It is often a ritual or rite of passage marking important life events or personal values, and I don't believe people should have to pay a lot of money to have that experience if they don't hold the middle-class values around tattooing," Rosebud says. "There is an incredible intimacy in tattooing someone, especially in your own home."

Alyssa Bornn, a local artist and casual stick and pocker/pokee, also senses this intimacy.

"It's almost less about the actual tattoo as it is the act of doing it," she says. "It's about that moment in time, or that experience, or that relationship you have with that person."

Stick and poke culture also allows for broader participation in an industry that is not always welcoming.



This heron tattoo, belonging to Jodie Layne, was done by stick and poke.

"Most of the queers/trans, femmes and People of Colour I know who have been very seriously trying to get into tattooing either can't find an apprenticeship at least in part due to racism, sexism, transphobia and homophobia, or they can't stand the macho culture of whatever shops they have around them and so opt to go it alone," Rosebud says.

However, the barriers of the industry cannot stop the drive to create.

"It's a powerful force. Inspiration and the creative obsession that motivates many folks will find some crooked, off-the-beat-en-path way to get where they are going despite whatever stigmas, regulations or laws are employed to try and discourage us," Rosebud says.

Bambam points towards women-run (Winnipeg's Metamorphosis) and Indigenous-run (Inkigenous Tattoo in Toronto) tattoo shops that are popping up across Turtle Island in response to the discomfort some feel in mainstream shops.

Stick and pokes aren't inherently unsafe, but restricting safety information to within the professional sphere doesn't do anyone any favours.

"People should have access to information about tattoo safety, whether they are 'in the business' or not," Rosebud says. "It's just applying harm-reduction methods to a different field."

"Just because it's free doesn't mean you want to give all your friends hep C," Bornn adds. "Harm reduction is super cool!"

ARTS AND CULTURE BRIEFS

JAZ PAPADOPOULOS // ARTS AND CULTURE EDITOR

@CULTURE_UNITER

Queer salsa and waltz

Ted Motyka Dance Studio (460 Main St.) is hosting queer salsa and waltz drop-in classes throughout the month of October. Classes are Tuesdays from 7-8 p.m. and cost \$10. Dancers don't need to bring a partner, but don't forget to bring indoor shoes! Email Sarah at spaquin100@hotmail.com for more information.

Double Date

Theia Entertainment presents Winnipeg filmmaker Patrick Gratton's debut film, *Double Date*, at the Franco-Manitoban Cultural Centre (340 Provencher Blvd.). The film boasts a cast of Winnipeggers, and a Q-and-A will follow the screening. The show will take place on Oct. 6, and tickets are \$5. The film has also been submitted to the Sundance Film Festival.

Dear Journal launch

Winnipeg-based publication *Dear Journal* is launching their third issue on Oct. 18 at Fools & Horses (379 Broadway), in partnership with Black Space Winnipeg. The twice-annual publication features the work of women, non-binary and Two-Spirit folks. The event begins at 6 p.m. Entrance is \$10/sliding scale, and copies are available for \$20.

Korean Floral Art Workshop

Jeonghee and Sooyoung Hong will present a Korean floral art and arrangement workshop at MAWA (611 Main St.) on Oct. 14 and 15. Register by Oct. 13 to join this hands-on exploration of the history, philosophy and materiality of floral arrangement with the Master Korean flower artist Jeonghee (all flowers included!). Registration is \$50. Learn more at mawa.ca/workshops.

Get Out at Cinematheque

Black Space Winnipeg and Winnipeg Film Group's Cinematheque (100 Arthur St.) are bringing back the highly acclaimed *Get Out* for a single screening on Oct. 12. Tickets are \$10, and the event starts at 7 p.m. with a free reception and panel discussion beginning at 9 p.m. Advance tickets are available at blackspacewpg.ca.

Making Contact and Sending Love

Gearshifting Performance Works presents this mixed-repertoire contemporary dance show featuring eight performers and three choreographers at the Rachel Browne Theatre (211 Bannatyne Ave.) on Oct. 14. Most of the dances will also be performed in Russell, Man. at the Manitoba Contact Showcase to gain interest from rural presenters and audiences. Tickets are \$20. Visit gearshifting.org to learn more.

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Kelly Ruth (CA—Poolside Gallery)

CKUW TOP 30

September 25 - October 1, 2017

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Slow Leaves	Enough About Me	Self-Released
2	2	!	Ghost Twin	Plastic Heart	Head In The Sand
3	NE	*	The O Voids	Data	Sounds Escaping
4	5	*	Alvays	Antisocialites	Polyvinyl
5	3	!	Spacebutt	All The Deer Speak Portuguese	Last Ditch
6	4	!	Slow Dancers	Philadelphus	Self-Released
7	6	*	Faith Healer	Try	Mint
8	17	!	The Psychics	Close Encounters	Self-Released
9	10	*	Whitehorse	Panther In The Dollhouse	Six Shooter
10	9		Gogol Bordello	Seekers And Finders	Cooking Vinyl
11	25	*	Arcade Fire	Everything Now	Columbia
12	NE	!	Propagandhi	Victory Lap	Epitaph
13	11	*	Broken Social Scene	Hug Of Thunder	Arts & Crafts
14	12		Mogwai	Every Country's Sun	Temporary Residence
15	NE		The Deep Dark Woods	Yarrow	Six Shooter
16	15	*	Stompin Tom Connors	50th Anniversary	Ole
17	RE		Beach Fossils	Somersault	Bayonet
18	7	!	Figure Walking	The Big Other	Disintegration
19	26	*	Cellos	The Great Leap Backward	No List
20	RE		Goldfrapp	Silver Eye	Mute
21	23	!	Zaba	Mosaic Suite	Self-Released
22	16	!	Comeback Kid	Outsider	New Damage
23	30	!	Brainwashed Proper Citizens	Anomalies	Self-Released
24	27		Grizzly Bear	Painted Ruins	RCA
25	29		The Babe Rainbow	The Babe Rainbow	30th Century/Columbia
26	19	!	Mise En Scene	Still Life On Fire	Light Organ
27	NE	*	Whitney Rose	Rule 62	Six Shooter
28	RE		War On Drugs	A Deeper Understanding	Atlantic
29	21		Steve Earle & The Dukes	So You Wanna Be An Outlaw	Warner
30	NE	!	The Wild Homes	Sundowners	Self-Released



SUPPLIED IMAGE

SHARDS

THOMAS PASHKO

FEATURES REPORTER @THOMASPASHKO

KC Adams, Lita Fontaine, Jaime Black and Niki Little's show runs until Dec. 2 at Gallery iCo3

Gallery iCo3's *SHARDS* is an active conversation between history and the present. Curated by Jenny Western, the show pairs new works by four Indigenous women artists with the remnants of millennia-old Indigenous ceramics.

The fragments, from the archaeological collections of the Manitoba Museum and the University of Winnipeg, were once clay cooking vessels made by women and used to feed their families. The central metaphor of the exhibit is obvious; like these traditional vessels, Indigenous culture and tradition have been fractured over time by colonialism.

The overtness of that metaphor never hurts the show, because the metaphor isn't the whole point of the work. It's a jumping-off point for larger conversations about tradition, motherhood, intergenerational trauma and reconciliation.

What *SHARDS* says about reconciliation is framed around damaged history and resonates deeply and painfully. Many of the historical ceramics have been beautifully reconstructed, but are still clearly reconstructions. This explores the reality that reconciliation can't and won't be about the erasure of past trauma – this would be as impossible as restoring these ancient urns to their original state.

SHARDS emphasizes reconstruction, rediscovery and using the knowledge of the past to strengthen the present.

Nowhere is that fraught interplay more evident than in KC Adams' instal-

lation piece *nipēkōpanin ê-kīwēyān* (*i awaken as i come home*). Within a circle of stones sit an array of traditional pots. Scattered between them are the remnants of extinguished fires.

Closer inspection of the installation reveals layer upon layer of further meaning to the piece; embers still glow in the firewood, and symbols have been drawn in the ashes. From inside one of the pots, light emits. It's a video of a water gathering, from which women and men can be heard singing in Ojibway about the collective process of making the pots.

The way closer inspection reveals new wrinkles and meaning is itself a conversation with the historical artifacts. A careful look at the fragmented pots reveals truths about their creators.

Smudged fingerprints and the imprints of ropes that were used in their construction are embedded in the clay. While this provides a window into the human lives of the ancient women who built them, it also emphasizes that these were both works of art and practical tools for daily life. It's a philosophical statement about the utility of the show itself and the efficacy of art as a tool for reconciliation.

Niki Little's *Embed* further pulls at these threads. In this piece, traditional woven bags used to shape clay pots house images of the artist and her daughter. Their tender embrace inside these symbolic items provides a tangible example of why these traditions and the healing they can facilitate are vital for future generations.

Little's piece exemplifies what's at the heart of *SHARDS*: the specific importance Indigenous womanhood holds in reconciliation.

The colonial erasure which the show combats isn't an abstract force. It's distinctly patriarchal. *SHARDS* never depicts the powers that enforced that erasure. It shows the traditions that came before, and we see them reborn and nursed to life by mothers.

ARTS

CULT CLASSICS TAKE OFF IN WINNIPEG

Local film community shows up for iconic screenings

CHARLOTTE MORIN @CHRLSMORIN

ARTS AND CULTURE REPORTER

Winnipeggers love their cult classics. David Knipe, Cinematheque's operations manager, thinks such films are popular because the artistic community has an oddball sense of humour.

"It's the (same) ironic, self-deprecating humour we have about ourselves," Knipe says. "Cult films usually denote a certain style or genre, something out of the mainstream."

Cinematheque is the theatre hosted by the Winnipeg Film Group (WFG), an independent centre that provides distribution, exhibition and production equipment for local filmmakers. Cinematheque often screens films that are outside the bounds of mainstream media, including cult films.

"Our programming reflects a desire for classics that have gained a reputation and a following as cult films," Knipe says.

Winnipeg has a particularly strong tradition of experimental cinema.

"There's a tremendous visual arts community that creates great filmmaking, which is recognized nationally," Dave Barber, programming coordinator with WFG, says.

The Handsome Daughter is another venue where aficionados can catch cult screenings.

"A cult classic is a movie that everyone knows about," Terrance Williams, event coordinator at the Handsome Daughter, says. "They're often horror, sci-fi or violent films."

The films tend to be highly visually stylized with oddball or dark humour. Williams explains that audience participation is a large part of the screenings.

"It all depends on the film: sometimes there are sing-alongs, sometimes there are even props," Barber says.



PHOTO BY JEN DOERKSEN

A view from the back of the theatre at Cinematheque

In anticipation of the return of the *Twin Peaks* TV series, WFG hosted an event where they served coffee and cherry pie, staples of the show.

The Handsome Daughter has been hosting cult classic screenings since last Halloween. The event was so popular that they decided to have a movie night every month.

"We have costume contests and games, and people will scream out lines along with the actors," Williams says.

In order to create some hype leading up to screenings, WFG has been producing short videos that they show as commercials at Cinematheque a few weeks before an event.

"They're these funny and irreverent commercials that show what's coming up, done in the style of the film," Knipe says.

Knipe explains that while only certain films garner a huge following, it would be difficult to run out of options for cult classics. The largest factor for choosing which film to show is the public's interest.

"There's a balance between us enjoying it and needing to get an audience out," Knipe says. "Either way, it makes it a fun experience, instead of a commercial experience."

"You can't plan a cult film. The audience decides that, ultimately," Barber explains. "Hollywood can try to calculate a cult film, but you can't do that. It has to be natural. It has to be real, somehow."

The Garrick Hotel will screen *Phantom of the Paradise* on Oct. 11 and The Park Theatre will show *The Rocky Horror Picture Show* on Oct. 29.

Andy Shauf
The Party
Arts & Crafts

Andy Shauf's fourth album, *The Party* is a twist from all of his previous albums. Aside from a couple of songs, this whole album tells the story of a party and all that happens in one drunken night.

Although Andy has a very sweet and shy voice, the instrumentals of this album are what stand out. The use of strings in the song "The Magician" and instrumental harmonies give a certain kind of nostalgia to the album that adds to the linear story.

Initially, it can easily go unnoticed that this whole album is a story, but once you realize it is, it makes the whole experience of listening to *The Party* even better.

Andy makes brilliant use of harmonies in each of his songs by layering sounds, especially in one of the brighter songs, "Begin Again." Another thing that really made me love this album is the diversity of the songs.

Despite it having similar lyrical context, you hear a great variation in each song. In "Alexander All Alone" there is a lot of darkness: "Alexander all alone / Felt them check his pulse / He heard them pronounce him dead / Hell is found inside of me."

I think it's safe to say that this album cannot be classified under one genre. It has subtle hints of funk, folk and alternative, that makes *The Party* all the more special. So, if you're ready, I suggest sitting down with a bowl of popcorn and enjoying this beautiful rollercoaster of an album.

- Neda Masoomifar

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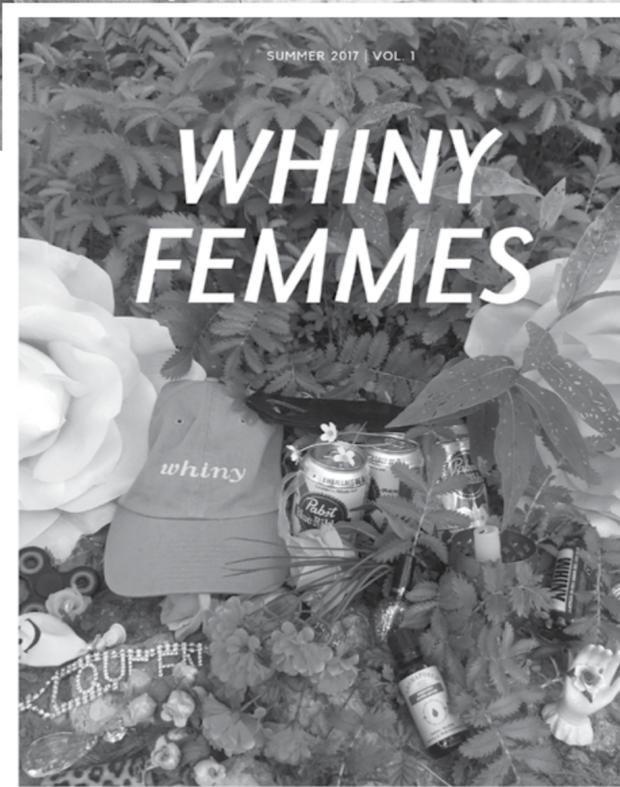
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Christina Hajjar (left) and Jules Hardy are editors of the *Whiny Femmes* zine.



WHINY FEMMES ZINE IS A PLATFORM FOR A WELL-NEEDED VENT

Launch of local publication showcases femme resistance

CHARLOTTE MORIN  @CHRLSMORIN

ARTS AND CULTURE REPORTER

In a patriarchal society that tones down sensitivity, the *Whiny Femmes* zine is a breath of fresh air. The zine launches on Oct. 7 alongside femme performances and visual art.

Editors Jules Hardy and Christina Hajjar created the zine to reclaim public space.

"Someone asked us why we don't 'get out there and do something' instead (of making a zine), but I think it's ableist to assume that someone has another place to vent," Hardy says.

Hajjar and Hardy reached out to acquaintances via Facebook for submissions. In fact, only a quarter of the contributors are local, while the remainder are international. The mixed-media publication showcases the work of 46 contributors and includes poetry, photos, mini-zines, drawings, selfies, doodles and creative writing of all kinds.

"It's about femme resistance: being a killjoy, allowing yourself to cry and to pout," Hardy explains.

"Whining is processing," Vanessa Godden, who contributed to the zine, agrees. "It's a way to connect with others and not feel so alone."

The intention of the publication is to validate the contributors, members of the queer community and anyone else who happens to come across it.

"Femme has a reputation for belonging to cis white lesbians," Hajjar says, "but we are including all genders."

Hardy explains that for them, the term "femme" is a queer experience.

The zine is an outlet for marginalized people to share their stories.

"We want to let people know that it's okay to be upset," Hardy says.

Godden's contribution is photo documentation of a performance art piece she did in Toronto last year. In the performance, she used her multi-ethnic identity to process the trauma of sexual assault.

"My work focuses on the repressed voice," she says.

The 40-minute performance involved sensory interaction from the audience in the form of smell and taste: Godden alternately chewed curry and flour, masticated eggshells inscribed with journal entries, and tore apart pomegranates with her teeth.

"The effect is meant to stimulate an exchange with my audience," Godden

explains. "They inhale the particles of curry and flour, gasp as they vicariously chew eggshells, and taste the sweetness of pomegranate juice in the air."

"These exchanges convey the internal workings of processing trauma," she explains.

"Our role as editors is to curate an experience that is intentionally created from beginning to end," Hardy explains. They stress that the submission-based format of the zine is important, since it allows for a multiplicity of experiences.

A physical copy of the zine is an archive of the time and place in which it was conceived.

"I find more sentimentality with an object that I can hold and flip through, keep forever and fold the page down," Hajjar explains.

"An online publication would quickly fade into the internet," Hardy says. The duo plan to eventually post the zine online, in order to make it available to people outside Winnipeg.

"(The zine) creates an international solidarity," Hajjar says. "Even though some issues are more context-specific, we carry the same identity as femmes."

The launch takes place on Oct. 7 at The Edge Gallery (611 Main St.), from 7-10 p.m. with a \$5 cover charge. The zine will also be available at Canzine on Oct. 28 and on Etsy for \$10 with a lower-income rate starting at \$5.

WORDS BY Danielle Doiron

 @DMDOIRON

PHOTOS BY Daniel Crump

 @DANNYBOYCRUMP

Sometimes, shattering the glass ceiling can leave an entrepreneur under a microscope.

That's something Adeline Bird, the author of *Be Unapologetically You: A Self-Love Guide for Women of Colour*, the vice-president of Black Space Winnipeg and the one-woman team behind the podcast *Soul Unexpected*, says she didn't fully realize until she started working in business.

"It's such an interesting ballgame to put yourself right in the middle of," she says.

"Becoming an entrepreneur was the first time I really had to sit in the patriarchy, the misogyny, the racism, the classism, the ageism, the ableism, all of that. It's been interesting, it's been exciting, but it's also opened my eyes to the fact that we're progressing, but we're also very much in the same place."

And while Bird might be used to the spotlight (she's an actor, public speaker and former Shaw TV host), she says her more recent projects have been subjected to a lot of scrutiny, especially since she's young and a Woman of Colour.

She says some people don't take her seriously or realize that she runs her own show.

"One narrative that I continuously hear is 'oh, your boyfriend or your husband must be helping you,'" Bird says, noting that, except for her producer, she does all the work for the podcast.

"I work hard for what I do. When it comes to the financial stuff and really figuring out how to elevate the podcast, at the end of the day, it all falls back on Adeline Bird."

COVER FEATURE CONTINUES // NEXT PAGE 

Adeline Bird in her home workspace



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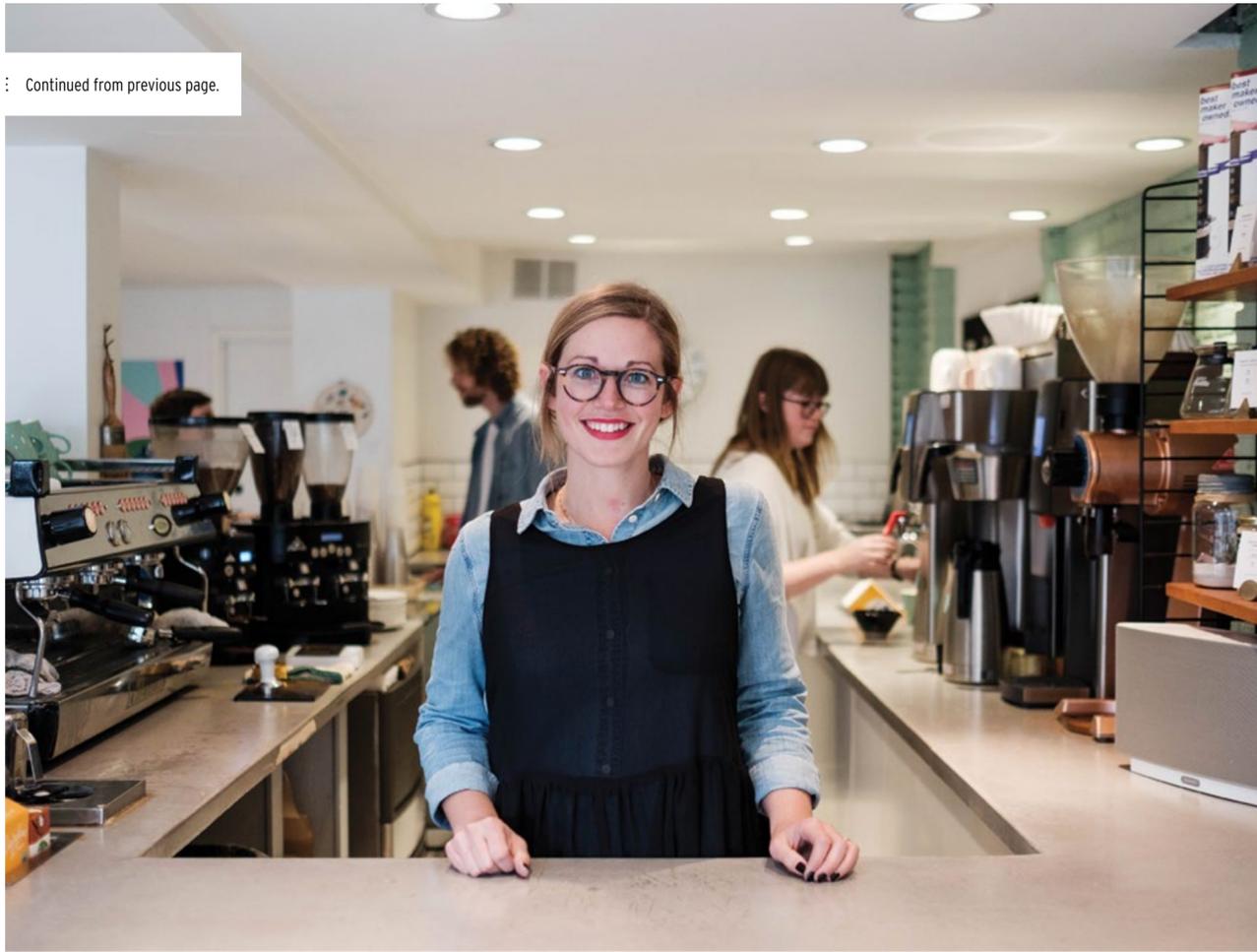
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Continued from previous page.



Vanessa Stachiw, owner of Little Sister Coffee Shop and co-owner of Dogwood Coffee Canada



Meghan Zahari, co-owner of Bronuts, a doughnut shop in the Exchange District

BREAKING INTO THE BOYS' CLUBS

Bird is far from the only businesswoman whose gender means she isn't always taken seriously.

When Penelope Gazin and Kate Dwyer cofounded Witchsy, a marketplace for artists, they actually invented a third, male, cofounder named Keith Mann after they received sexist and condescending remarks from business contacts. When the Los Angeles-based team used "his" email address instead of their own, the difference in replies was striking.

"It was like night and day," Dwyer told *Business Insider*. "It would take me days to get a response, but Keith could not only get a response and a status update, but also be asked if he wanted anything else or if there was anything else Keith needed help with."

On the other hand, women who really do work with men may still face sexist remarks.

Heba Abdel-hamid co-owns Arabesque Hookah Cafe and Restaurant on Corydon Avenue. She says people often assume her male business partner is the sole owner, while she just works there, while others question her abilities and credentials. She's even had customers tell her people only patronize her business because she's pretty.

Abdel-hamid says part of this discrimination might stem from how people perceive hookah.

"Hookah or shisha is a very male-dominated space," she says.

"The process of handing out a shisha to someone is a male thing to do. I've never been given a shisha by a woman, and when I give it to people, (their) first response is like 'what is happening here?' They're almost expecting something to be wrong with the shisha."

Even though women have started taking part in hookah over the last few decades, Abdel-hamid says she's still the only woman running a hookah spot in Winnipeg.

And although she might be the only woman in Arabesque at certain times, she still runs the show.

"Just because I'm a woman does not mean I do not have as much power as my partner does. My voice is equally important, my opinion is equally as important," she says.

"I've had so many employers where my gender has always been (an issue). I think it's just about breaking these boundaries and showing these people 'yeah, I'm a woman. So what?'"

WHAT'S HOME GOT TO DO WITH IT?

One thing Vanessa Stachiw noticed after she opened Little Sister Coffee Maker in 2013 was how the way people spoke to her differed from how they addressed male business owners – if they spoke to her at all.

"If there is a man involved, people are interested in speaking with that person," Stachiw says. "They would prefer to speak to that person as opposed to speaking to a woman."

"When you're opening up a business, you're obviously at the place all the time and working your butt off, which is what you sign up for and what you want to do. The person who owns a business is a person who is ready to work hard."

Still, Stachiw says she received a lot of comments from people saying she should be at home and wondering if her husband was okay without her.

"I have several friends who are business owners who are guys, and they would never get those kinds of comments," she



Heba Abdel-hamid, co-owner of Arabesque Hookah Cafe and Restaurant on Corydon Avenue

says. "I think generally though, people just take women in business a little less seriously, and they assume that it's not their first priority."

Stachiw says people tend to bring up her relationships and her home life, both at the coffee shop and in her work as co-owner and operator of Dogwood Coffee Canada, and she's not alone.

Adrienne Clarkson, the co-founder and co-chair of the Institute for Canadian Citizenship and the 26th Governor-General

of Canada, called out the *Globe and Mail* for focusing on her personal relationships during a Q-and-A with the *Globe* about sexism and gender parity.

When asked about the last sexist experience she had, Clarkson said a *Globe* article about her ex-husband's death published that same week mentioned the custody arrangements of their divorce that had happened 42 years prior.

"Nobody mentions the custody arrangements of a man's divorce," Clarkson notes.

RAISING A BABY AND A BUSINESS

Nobody really mentions a man's responsibilities as a parent, either.

But after Meghan Zahari, who co-owns Bronuts in the Exchange District with her husband and brother-in-law, gave birth to her daughter, she found people started to question her parenting.

"I ended up having my baby the week we opened," she says. "Some people are actually just really excited to see a mom that's also running a business."

Others, though, ask who's watching her child while she's at work, a question Zahari says people would never ask her husband, even though he's at the shop more often than she is.

And when she does bring her daughter to work, she's sometimes still criticized.

"There was a case where I was breastfeeding in the café area, and someone left a negative review," Zahari says.

"I think that there's this idea that when you're having kids you need to stop doing what you want to do, and, especially as women, we feel like we need to stop and be there for our kids 100 per cent, but I think we can be there for them and like bring them with us, and that's fine, too."

"Sometimes, I'll have a wave of guilt after someone gives me a hard time for it, but I say you don't have to choose between being an entrepreneur and being a parent. Men don't have to make that choice, so it doesn't make sense that women feel like they have to."

SEEKING OUT SUPPORT

Lauren Kroeker-Lee credits her work relationships as one of the main reasons she's able to survive and thrive in business. Kroeker-Lee is one of the five equal shareholders behind Fools & Horses (three of whom are women).

Along with fellow co-owner Amy Bortoluzzi, she runs the day-to-day operations of their two cafés, which includes working as a barista, managing the kitchen and interacting with customers.

Kroeker-Lee says having a business partner of the same gender and age in a similar role has been helpful.

"There are certain challenges around being a young woman managing other people," she says. "When we first started establishing relationships with suppliers, there were sometimes certain older males I felt maybe weren't taking me as seriously or as an equal partner, like there was a gender imbalance."

"It's been so nice having a support system where you can feel that someone's going through the exact same thing."

It also helps that they have similar personalities and approaches that Kroeker-Lee says differ from more traditional, cutthroat ways of doing business.

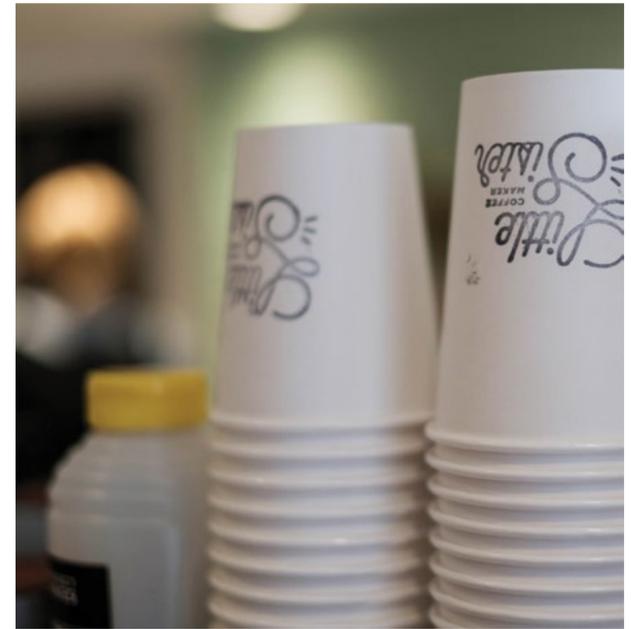
"Amy and I both happen to be naturally friendly people. That's kind of our default way of being," she says, mentioning it was important to learn that they could be that way and be themselves while still being strategic entrepreneurs.

START WITH A SOUNDING BOARD

When asked what advice she'd give to female entrepreneurs, Kroeker-Lee says to reach out to other women in business.

"It's really great not feeling alone, having a sounding board. That's something Amy and I have."

Abdel-hamid agrees. "Go for it," she says. "I think it's really hard when you get started at first. If you're young, your age is a thing and people just won't believe in you, necessarily. People have this fear of starting always, because it's unsafe, you know? You never know



Stamped cups decorate the bar at Little Sister Coffee Maker.

what's going to happen, especially when you're a woman.

"Make sure you're confident in what you do and make sure the people you surround yourself with believe in you. Know that your gender will not stop you."

"There's no such thing as perfection," Bird says.

"There's no such thing as this one way of doing things. It's okay to be multidimensional and love one thing and love another thing and want to do it all. You can do it all. You're living in this amazing time where you can. The age of the

internet has changed the game. It's created space for us to do exactly that, to be multidimensional. You can be a podcaster, you can be a dancer, an author, whatever the hell it is you want to be."

i The Women's Enterprise Centre of Manitoba's website has a searchable directory of some of the women-run businesses located throughout the province. See the list at wecm.ca/directory/.

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WHAT'S THE DIFFERENCE BETWEEN DISABILITY, CHRONIC ILLNESS AND BROKEN BONES?

I live with a physical disability as well as a chronic illness. Both of these terms are fairly well known, but I still encounter confusion from many people about what they mean.

"Disability" is defined by Merriam Webster as a "physical, mental, cognitive or developmental condition that impairs, interferes with or limits a person's ability to engage in certain tasks or actions or participate in typical daily activities and interactions."

For example, my disability leads to severe muscle weakness and deterioration. Because of this, it causes me to need an electric wheelchair, to need a ventilator to breathe and to have very limited mobility. So I'm not able to use stairs to get into certain buildings.

However, a disability can occur at any time, any age and to anyone. A person doesn't need to be born with a disability to have one. Many people get into accidents and end up with a disability such as paralysis, brain injury or loss of a limb.

When it comes to explaining a chronic illness, it's not as cut and dry as a disability. The terms "chronic illness" and "chronic disease" are often used interchangeably, although they mean different things.



Chronic disease is often used by medical professionals to refer to the basis of the biomedical disease – what is the makeup of that disease, what causes it, what does it do and how the particular disease occurs on a cellular level.

When a person who is living with a chronic disease is talking about their illness, the term "chronic illness" is used, because they are referring to the personal experience of living with the chronic disease.

Furthermore, there's a difference between a chronic illness and an acute illness. An acute illness is a medical event that is happening right here and right now, like an asthma attack, stroke, infection or medical trauma. The onset of the illness is rapid, it usually doesn't last very long, it's isolated to one area, and it responds to treatment.

Unlike an acute illness, chronic illnesses develop over time, are progressive, frequently involve multiple systems, have an uncertain future and require more care and resources. However, a chronic illness can cause an acute illness. For example, osteoporosis (a chronic illness) can lead to broken bones, which are an acute illness.

One of the most popular questions that people ask me is "what does having a chronic illness feel like?"

Well, it feels like hell. Everyone has had the flu at some point in their life and it sucks – you feel nauseous, your skin aches, you can't eat, and all you want to do is sleep. This is the daily life for most people who live with a chronic illness. This is how I feel every day. I can't tell people what it feels like to feel healthy, because I never do.

Living with a chronic illness and a disability is complicated and challenging. For me, understanding the differences between these terms made living with both issues a little easier. It clarified that, yes, I'm a person with a disability, but I'm also a person with a chronic illness. Now, when I have a health issue, I can determine on my own whether it's my disability causing the issue or if it's my chronic illness.

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

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NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR @DANELLEGRANGER

- Food Services**
Diversity Food Services will have shortened hours during the upcoming Fall Reading Week. Both Pangea's Kitchen and The Malecon will be closed Oct. 7-15. Tony's, Café Bodhi and Elements the Restaurant will have limited hours.
- Skywalk Lecture Series**
The Skywalk Lecture Series features talks from University of Winnipeg professors. They talk about topics including history, politics and science. On Oct. 11, Dr. Rafael Otfinowski and Victoria Coffey will talk about plants and soils. Drs. Melanie Greig and Nathan Hall will talk about physical literacy on Oct. 18. Dr. Danny Blair will talk about a new online tool to visualize climate change on Oct. 25.
- Leadership debate**
The candidates for leader of the Manitoba Liberals will be at the University of Winnipeg on Friday, Oct. 6. The youth-organized event will feature a traditional debate and then a "town hall" forum where candidates will answer questions from the crowd. The event is free and will take place from 7:30-9 p.m.
- Dominica relief**
On Oct. 6 and 7, Black History Month Celebration Committee is hosting a fundraising social and concert at 1100 Fife St. Funds raised and donations will go to hurricane relief efforts in the Caribbean island of Dominica. The event on Oct. 6 will have presentations from the community and live music. The social is on Oct. 7 and is \$10.
- Winnipeg Op-Shop**
Winnipeg's first clothing and accessories flea market will take place on Saturday, Oct. 14 at The Park Theatre. The event was inspired by clothing flea markets in Australia. There will be a variety of sizes, brands and prices. Admission is free. Vendors will accept cash and some will accept credit. Attendees are advised to bring a reusable bag for their purchases.

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NEW PLAYING FIELD FOR CABS

Will changes to taxi regulation address longstanding safety concerns?

DYLON MARTIN

CITY REPORTER @DYLON_R_MARTIN

Big changes are planned for taxicab regulation in Winnipeg. This presents the opportunity to address longstanding concerns about the industry in the city but also new challenges.

In March of this year, the Manitoba government introduced Bill 30, the Local Vehicles for Hire Act. While not passed as of publication, the legislation would abolish the Manitoba Taxicab Board and shift the responsibility for regulating cabs to the City of Winnipeg.

Christine Brouzes is co-director of Ikwe safe ride. She says Ikwe is a service, which had 45 volunteer drivers, set up to provide women with a safe alternative to taxis. Ikwe is now a registered non-profit and has 16,000 members, Brouzes adds.

"We've given 30,000 rides to women, and of those 30,000 rides, I can tell you every single one of our members has complained to us about taxis," Brouzes says. She says most of the complaints Ikwe has received from members are not about physical harm, but everyone making a complaint has "felt discriminated against, judged, rushed or treated poorly or harassed."

"One of the most common quotes (members) repeat that taxi drivers say to them is 'do you want to pay another way?'" Brouzes says. This feels insulting and frightening to many women, she adds.

She says Ikwe was not started to run cab companies out of business, but to send a message that customers – particularly women cab customers – need to feel safe and be treated respectfully by cab companies.

Some charities and non-profits have scrapped arrangements with cab companies to provide transport services to users and made new agreements with Ikwe to provide rides. She believes that, despite all she has described, cab companies are not getting the message that they need to prioritize safety.

Brouzes says what policymakers designing new cab regulations need to keep in mind, aside from fare caps and vehicle safety, is that cultural safety and customer service training is important.

In her view, cab drivers should be required to take cultural awareness training, similar to the ones public sector organizations like the Winnipeg Regional Health Authority offer to staff.



ILLUSTRATION BY JUSTIN LADIA

A December 2016 report for the Manitoba Taxicab Board noted that Indigenous leaders expressed a need for increased cultural awareness in cab driver training.

"The Winnipeg Taxi Alliance has been clear that ... these trips need to be pleasant and efficient and free of any harassment or uncomfortable situations, so we take that very seriously," Michael Diamond, spokesperson for the alliance, which represents Unicity and Duffy's Taxi, says.

The spokesperson says the alliance supports measures like enhancing the in-car

camera and offering better training to cab drivers. He says his organization was in talks with the Southern Chiefs Organization about incorporating First Nations-specific cultural training into the mandated cab driver training.

Diamond notes the pending abolition of the Manitoba Taxicab Board has slowed this process.

Mayor Brian Bowman says the question of requiring cultural sensitivity training is one "council should put its mind to" but will not commit to more at this stage.

WHY DO FRINGE BANKS FILL THE INNER CITY?

Conventional banks leave a void for other lenders

DYLON MARTIN

CITY REPORTER @DYLON_R_MARTIN

Within the last 30 years, accessing financial services has become trickier in low-income areas like Winnipeg's North End.

Fringe banks, which include pawn shops, cheque cashing firms, tax refund advancers and payday lenders, have filled the void, but so too have credit unions, an expert argues.

Jerry Buckland is a professor of International Development Studies at Menno Simons College. He says his research on fringe banks was prompted by a consortium of community organizations in the North End in 2002, who were concerned with the growth of these alternative financial service providers in the neighbourhood.

"The phenomena of declining mainstream banking and the simultaneous growth of fringe banking is fairly common to low-income neighbourhoods in Winnipeg and other parts of the country as well," Buckland says.

He says that in the past 20-30 years, conventional banks have closed physical branches in neighbourhoods, particularly lower-income ones, which he notes are less profitable for them.

In place of many smaller branches, conventional banks have consolidated in large branch centres. This trend, Buckland says, is harmful to lower-income residents, as they are less likely to have access to vehicles and the internet, making driving to centralized banks or using online banking services trickier.

Fringe banks, including payday lenders, moved in to fill the void, Buckland says. They focus on "transaction-oriented services," such as cashing a cheque, bill payments and money wiring.

"(Fringe banks) have created a number of services that are very useful for low-income people. Now mainstream banks offer all of those services, and they do so at a fraction of the cost, but they don't promote them in inner-city communities," Buckland says.

Credit unions have received more attention as an alternative to fringe banks in low-income neighbourhoods.

Brendan Reimer is the strategic partner for values-based banking at Assiniboine Credit Union (ACU). He was also involved, as a University of Winnipeg student in 2003, on a team of researchers



Both fringe banks and credit unions offer services in low-income areas when conventional banks move out.

led by Buckland that went into the North End to examine the fringe banking trend.

The research, Reimer says, involved asking people in the North End why they were using fringe banks. One interaction he recalls was with a woman in the North End, after asking if using fringe banks was a choice.

"She looked at me, and she said 'you've obviously never tried to walk across the Salter bridge in winter with four kids,'" Reimer says.

He says this cemented in his mind the role of geographic barriers in pushing people towards using fringe banks.

In 2001, ACU opened a branch in West Broadway, and in 2012, they opened a

branch at 315 McGregor St. Reimer says the West Broadway branch was opened after neighbourhood residents had raised concerns about the lack of financial services in the area at the time. The North End McGregor branch was also established, he says, to fill a service gap.

Buckland agrees that credit unions are playing a major role to fill the space left open by banks, particularly ACU with the North End and West Broadway branches.

"Those two branches are unusual in that they're offering financial services in neighbourhoods with fairly limited average incomes, and you don't find many big banks in neighbourhoods with those average incomes," Buckland says.

MORE THAN A WEEK FOR MENTAL HEALTH

Regular breaks and resources can help support students

SARAH LONDON

VOLUNTEER @SRA_5000

The University of Winnipeg (U of W) and the student groups it houses offer resources to support the mental health and well-being of students in a number of ways.

On May 5, 2015, the U of W announced the addition of a fall reading week to the academic calendar, and the break was first held in 2016. The U of W was the first university in Manitoba to implement a fall reading week.

"The fall reading week is a nice opportunity for students. At least I've used it to catch up on work ... reflect (and) do some self-care," Bryan Young, a third-year education student at U of W, says.

The University of Manitoba, Brandon University and Université de Saint-Boniface (USB) offer extended weekends, but they don't offer fall reading weeks.

"It's really hard when you have to focus on studying. So not having a reading week involves you missing out a lot on family

activities and just being more stressed and less prepared for your midterms," Zoe Goldstone-Joubert, a second-year science student at USB, says.

A statement on the University of Winnipeg Students' Association's (UWSA) website explains that the fall reading week is part of a larger holistic approach to students' mental health, along with other wellness resources on campus.

"Focusing on prevention can also result in a reduced strain on existing mental health supports, which are currently in high demand," the statement says.

Student groups and initiatives at the U of W are also available to support students. The U of W houses one of the Jack.org chapters, a national organization that aims to start conversations surrounding mental health in an inclusive and positive manner.

"The network is doing a lot of really cool things to start conversations and

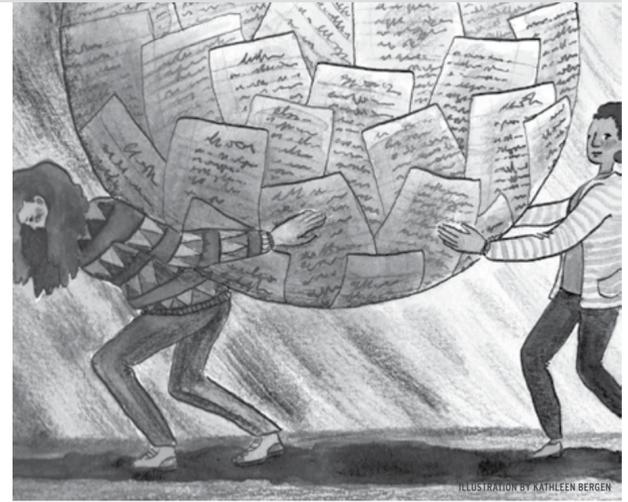


ILLUSTRATION BY KATHLEEN BERGEN

revolutionize mental health for young people," Bryan Young, lead of the U of W Jack.org Chapter, says.

The Jack.org Chapter works closely with the the Health and Wellness Peer Educators, co-led by Tianna Flett and Young. Both of these groups act as an important resource for students.

"We're that connection. We'll connect you to the resources you need if you come to us. We like to make sure students have those resources in case they themselves may need it one day," Flett says.

These groups, along with the University and the UWSA, are planning to team up

to put on Thrive Week in November. "That's one full week where (we) come together and really promote all types of wellness on campus ... It is a really exciting and busy week," Flett says.

For details on Thrive Week, check out UWinnipeg Health & Wellness Peer Educators on Facebook and uwinnipeg.ca/student-wellness. Visit jack.org to read up on the U of W's chapter campaigns and find out how to get involved.



PROFILE

CONOR WHATELY

PHOTO BY DANELLE GRANGER

DANELLE GRANGER

CITY EDITOR @DANELLEGRANGER

Studying ancient Greek and Roman history was not where professor Conor Whately thought his university career would end up. In high school, he thought he was going to be a veterinarian.

"I did math and science in high school. I did a co-op placement, this is in Ontario ... I didn't like it as much as I thought I would, so I'm glad I did it, 'cause it set me down a different path," he says.

After taking a year off of science studies in university, he took two Roman history courses.

"As soon as I was back and did one, I went 'yeah this is it, and I'm going to go for it and see how it goes,'" Whately says.

He is now an associate professor in the Classics department, which he describes as Roman and Greek ancient history.

He is currently working on an ongoing research project focused on the life of the average soldier in antiquity, which he describes as medieval Roman and Greek times. He's studying how their family life was, how they fit into their local community and their surrounding environment.

Procopius, someone most people believe to be a lawyer, is what led Whately to Jordan in February for his research. Procopius served a general as his legal counsel, but he was also responsible for organizing supplies and corresponding with the emperor, Whately says.

Whately adds Procopius wrote three separate texts with very different perspectives.

"Sort of a neutral perspective in one of them, to I hate the emperor in another one, to I love the emperor in another one. So it's like, what do you really think," he says. "It's really interesting."

He'll be going back to Jordan in February 2018 where he'll continue to do his research.

Q&A

WHAT WAS YOUR WORST GRADE IN UNIVERSITY?

Well, that's easy, it's the one I failed. It wasn't even close. The worst one was a fail. I had something like a 50 per cent final and a 50 per cent all year in calculus first year. I had something like a 51 or a 52 going into the final, and I finished with I think a 38. So I did horribly on the exam. I went out to a concert the night before, but I knew it wasn't going to go well anyway. It was way over my head.

WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF?

That's hard. I'll say I like to think I'm pretty open-minded about a lot of things. I tend to be a middle-

of-road perspective, which I think means ... whether that's in class or in work or in life, I like to think I'm open to lots of perspectives. Even if I have strong views about something, I can still see the broader picture.

IF YOU COULD HAVE ANY SUPERPOWER WHAT WOULD IT BE?

It's not really a superpower, but I wish I could read, write and speak every language that's ever been. I think that would make life so much easier.



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SOCIALLY CONSCIOUS ENTREPRENEUR

Vinay graduated from UWinnipeg in 2010, where he became a student leader: he headed the campaign to ban bottled-water sales on campus — a first for a Canadian university. He was pivotal in opening the campus daycare and UWinnipeg's first student-run café. Vinay has launched several successful businesses since graduating, including the online sharing service WorkerDB.

VINAY IYER
Entrepreneur / Alumnus

UWINNIPEG.CA/IMPACT

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COMMENTS

THE UNITER // OCTOBER 5, 2017

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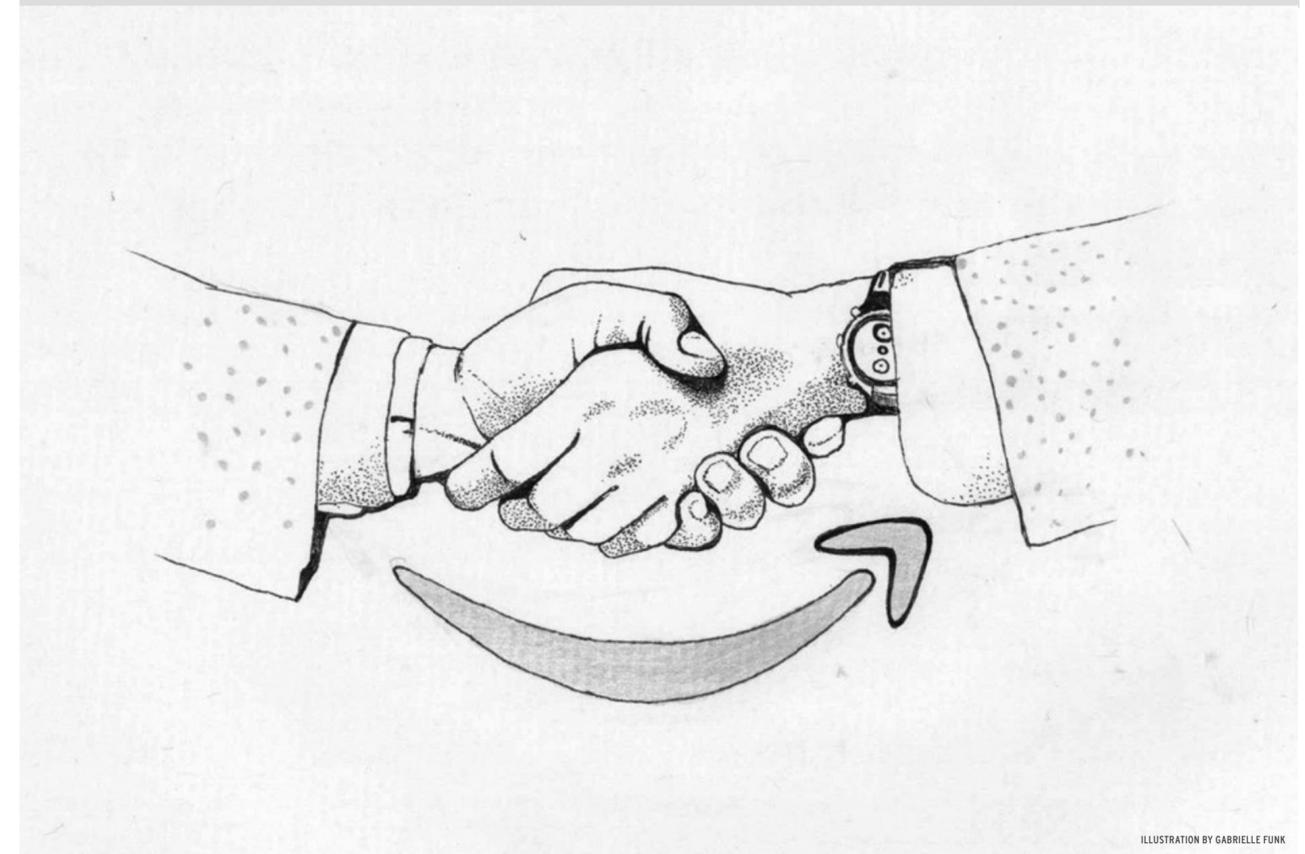


ILLUSTRATION BY GABRIELLE FUNK

AMAZON WANTS A PIECE OF CITY'S SUBSIDIES

How low would Winnipeg be willing to go?

SAM SWANSON

COMMENTS EDITOR @SAMUELEVAN

As Sears sets to abandon the southwest wing of CF Polo Park, local politicians seek the attention of digital retail giant Amazon.

Amazon recently challenged North American cities to provide proposals explaining why they should be the location for Amazon's second headquarter office (HQ2), after its primary Seattle HQ.

Ontario Premier Kathleen Wynne proposed a banker-backed bid for Ontario's options. British Columbia's government is contributing \$50,000 to a campaign attempting to entice Amazon to extend its existing Vancouver campus into the HQ2.

Brian Pallister made a case for Winnipeg in a Sept. 9 press release.

"With our central location in North America, our transportation infrastruc-

ture, our well-educated workforce, our plentiful green energy and the lowest cost of doing business in the continent, Winnipeg is the best choice."

It's no wonder why Pallister made sure to hit a "cost of doing business" talking point.

"The initial cost and ongoing cost of doing business are critical decision drivers," according to Amazon's HQ2 RFP (request for proposals).

But Winnipeg is not the best choice, according to tech magazine *GeekWire*. Winnipeg did not even make the list of 51 Amazon-primed cities that was topped by Toronto.

Winnipeg falls a few hundred thousand short of Amazon's million-plus population preference. Nor does the city boast fre-

quent flights to Seattle or forward-thinking public transportation.

But Mayor Brian Bowman also sees value in looking at an Amazon RFP.

"By partnering with the province and key stakeholders in the economic community, we will present a unified proposal for this significant opportunity," Bowman says.

Why?

Winnipeg's relatively low real estate costs, non-emitting and renewable electricity and a geographical location at the longitudinal centre of Canada may slightly bemuse the jolly tech giant, but in order to strike that deal, Winnipeg would have to accept an uncomfortable compromise.

"In addition to being a huge commercial/industrial project offering, Amazon's HQ2 invitation also amounts to one of the most aggressive public demands for corporate-welfare handouts in recorded history," a *Winnipeg Free Press* editorial states.

The RFP specifically asks cities to lay out tax credits and exemptions that would be received by Amazon, a retailer that's valued at more than \$430 billion — twice as much as Wal-Mart.

Cal Harrison warns Winnipeggers, "don't be fooled — the decision will be solely about money, just as it is in almost

every other RFP," he writes in the *Winnipeg Free Press*.

The language used in the RFP indicates that the chosen city could be a victim of a corporate tax compromise. Amazon points out that "for the state/province to achieve a competitive incentive proposal" it may require provisions of "special incentive legislation."

In other words, Amazon wants to know where they can set up for the lowest possible cost to the company. In the process, it's receiving shameless promotion clamoring for an Amazon concrete jungle to call their own.

On Sept. 30, *The New York Times* published "Dear Amazon: Please Build Here," a collection of a dozen letters pleading cases that the corporate panopticon interpret big data in various metropolitan areas.

Sears' separation from the Polo Park mall is more than symbolic as digital retailers like Amazon and Canadian retailer Shopify gain market share over their brick-and-mortar competition.

But that means the big-name digital retailers call the shots, and cities do the limbo until Amazon takes its best reasonable offer.

Sam Swanson is the comments editor for The Uniter.

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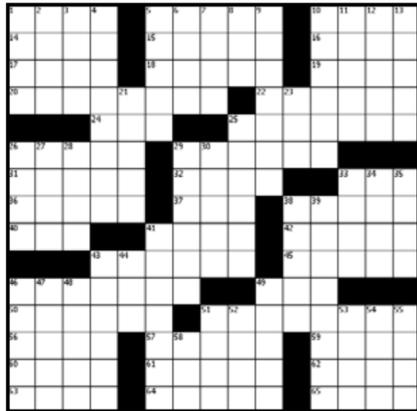
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ACROSS

1. Ampersands
5. Dishonor
10. Lubricates
14. Earth's center
15. Coat part
16. Break sharply
17. Lion's cry
18. Amphitheater
19. Give in
20. Jeweler's helper
22. Paper fastener
24. Have a birthday
25. Began
26. Slogan
29. Beer mugs
31. Foreign

DOWN

1. Land measure
2. Midday
3. Tow behind
4. Notched like a saw
5. Unpaid toiler
6. Hound's prey

ACROSS

32. Clapton or Idle
33. Liveliness
36. Roosevelt's nickname
37. Director _____ Howard
38. Comic _____ Martin
40. Vane letters
41. Provoke
42. Short letters
43. Swipes
45. Observant
46. Kind of dog
49. Spotted cube
50. Soup vessel
51. Train track
56. Pennsylvania city

DOWN

57. Tiny amount
59. Female voice
60. Raise
61. Black pool ball
62. Bright sign
63. Monster's loch
64. Fragrant flowers
65. Male cats

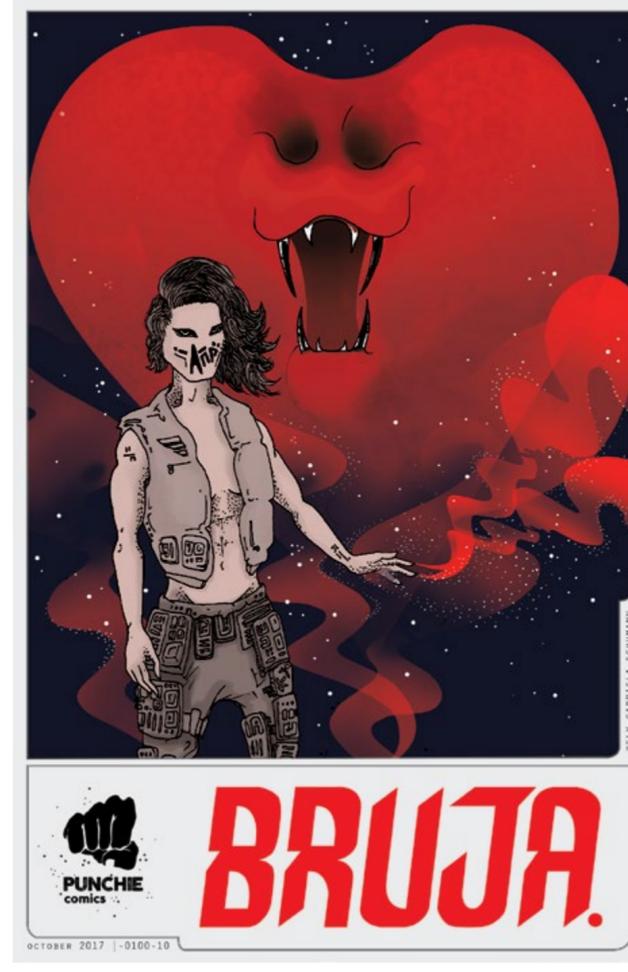
DOWN

7. Imitator
8. Grown boys
9. Rubber band
10. Movie awards
11. Awkward
12. Soup dipper
13. Swiftness
21. Anguish
23. Basker's desire
25. Fishing nets
26. Counterpart
27. Bullring shouts
28. Ocean current
29. Continuing story
30. Internet pest
33. _____ Sampras of tennis
34. Constantly

DOWN

35. Annoying one
38. Garden pest
39. Open-minded
41. Go back in
43. Expresses scorn
44. Ascot
46. Strict
47. Thick soup
48. Diva's offerings
49. Counts calories
51. _____ to riches
52. Soreness
53. Bread topping
54. Power source
55. Puts on
58. Spanish waterway

SOLUTION TO LAST ISSUES PUZZLE



Un-Supermarket by Sari Habiluk

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THE UNIVERSITY OF WINNIPEG | Student Services

STUDENT SERVICES
The Student Services staff of The University of Winnipeg provides the student body with information on upcoming events and opportunities.

AWARDS & FINANCIAL AID
The following award applications are available. Be sure to submit them by 4:30 p.m. on the specified deadline date. Late applications will not be considered.

Scholarships
Do you have excellent marks? Scholarships are awarded for academic achievement. They are directed to students who have a minimum cumulative grade point average of at least 3.00 (B). To obtain application forms, go to uwinnipeg.ca/awards and click on "In-Course Awards (current students)."

Deadline: Fri., Oct. 6, 2017 (4:30 p.m.)

Work-Study Program - Jobs on Campus
The Awards and Financial Aid Office is now accepting applications from students for the Fall/Winter 2017-18 Work-Study Program.

- Work about 5-10 hours/week on campus.
- Get valuable research experience.
- Work flexible hours.
- Build your résumé.

For more information, deadlines and applications, visit the Awards and Financial Aid website: Go to uwinnipeg.ca/awards and click on "Work-Study Program."

Apply now for the best selection of jobs!

CAMPUS LIVING
Space Still Available in McFeetors & Balmoral
Are you still looking for a place to live while studying at UWinnipeg? Why not consider living on campus? Living on campus while studying is a great way to make lasting friendships and excel in your studies. We are still offering single and double dorms in our McFeetors Hall residence as well as single rooms in the Balmoral Houses. We also offer healthy and delicious meal plan options.

For more information, including pricing and an application, please visit uwinnipeg.ca/campus-living or contact our office at 204.786.9900 or email housing@uwinnipeg.ca.

INTERNATIONAL STUDENT SERVICES
How to Survive a Manitoba Winter
Mon., Oct 16, 2017
12:30 - 1:20 pm
ISS Lounge (475 Portage Ave)

All international students are invited to this fun and informative session on how to survive a Manitoba winter. UWinnipeg alumnus Mike Bayer, a world-renowned entertainer, magician and speaker, will host the workshop. We will also give away warm clothing (new or gently-used), and serve hot drinks and snacks.

LIBRARY
Ready Set Go Workshops
"Ready Set Go" is a series of workshops to help new and returning students get started doing academic research in The University of Winnipeg Library. Learn about the different information sources available in the collections and how to find and use this information to write academic research papers.

Register now for any or all of the "Ready Set Go" workshops in October at the library website: library.uwinnipeg.ca

STUDENT CENTRAL
Rent a Locker
Brrrrr! It's cool outside! Do you need a place to store your scarf and gloves?
Rent a locker now! Only a limited number of lockers are still available.

To rent a locker:

1. Choose a locker location & type - see below - or specify a couple of locker numbers.
2. Choose a rental time frame - see below.
3. Go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

Locations & Types - still available:

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

Time Frames
Fall Term (now - Dec. 20, 2017) \$20.00/person
Fall & Winter Terms (now - Apr. 20, 2018) \$40.00/person
Winter Term (Jan. 4, 2018 - Apr. 20, 2018) \$20.00/person

Changes to Student Central's Hours
Mon., Oct. 9, 2017 - closed for Thanksgiving.
Fri., Oct. 20, 2017 - open 9:00 a.m.-4:15 p.m.
Fri., Oct. 27, 2017 - SC and Student Services will be closed from 9:00 a.m.-12:15 p.m.
SC's regular hours: 8:30 a.m.-5:30 p.m. Monday-Thursday and 8:30 a.m.-4:15 p.m. on Fridays.

Waitlists for Winter Term
Check your UW webmail account every Monday and Thursday for important Waitlist notifications for Winter Term courses.

If a seat becomes available in a waitlisted class, an email notification will be sent to your UW webmail account. Your reserved seat will expire after 72 hours. Be sure to claim your reserved seat within that time period. For more information, please see uwinnipeg.ca/registration and go to "Wait Lists."

NOTE: All registration emails, waitlist email notifications, new sections, new lab sections, course changes (changes to days and times), and cancelled course email notifications will be sent to your university webmail account: "...@webmail.uwinnipeg.ca"

THANKSGIVING & FALL READING WEEK
Mon., Oct 9, 2017 - The campus will be closed for Thanksgiving Day.
Sun., Oct. 8 - Sat., Oct. 14, 2017 - Fall Mid-Term Reading Week - There will be no classes during Reading Week, except for Education students taking 4000-level certification courses who will be required to attend class and practicum during this period. Please consult your course outlines for more information.

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