

THE

UNITER

FREE.WEEKLY.
VOLUME 72 // ISSUE 09 // NOV 9

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WHEN YOU'RE HAVING FUN

It's hard to believe we're three-quarters of the way through what we call "fall" already. We've got a nice base layer of snow (apologies to those who don't celebrate snowiness) and have rewound the clocks a bit. On campus, there are less than four weeks of lectures left. Hang in there, students - it's the home stretch!

After this issue, we've got two more regular issues lined up, and then our special Uniter 30 paper, where we highlight your favourite local people, places and things of 2017. That means there's still ample time to get your writing, photography or illustrations into *The Uniter*!

Volunteering is open to community members, students, alumni - you name it. We'll be holding two more open orientations from 12:30-1:30 p.m. in our office (ORM14 at University of Winnipeg) on Nov. 15 and Nov. 22. And if you can't make those, they'll be starting up again in January.

We're also hiring for one more position to start in January. The campus reporter covers issues on and relating to the University of Winnipeg's campus, including public talks, rallies, movie screenings, book launches, student group initiatives and more. See uniter.ca/jobs for more information on this posting.

At the beginning of the year, setting up the schedule, it can be hard to believe that we're about to put 24 issues of this paper out into the world. Yet here we are, almost halfway there. Time does fly when you're having fun.

- Anastasia Chipelski

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SUBMISSIONS

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. 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.

* ON THE COVER

A Winnipeg Police Service crest and epaulette



Gislina Patterson performs in *Heavenly Bodies*.

SUPPLIED PHOTO

WHOSE HOUSE? ASHLEY'S HOUSE

THOMAS PASHKO

FEATURES REPORTER

[@THOMASPASHKO](https://twitter.com/THOMASPASHKO)

Ashley Burdett spends her days as a hair-stylist and her nights as a stand-up comedian. It might seem tempting, then, to suggest her passions are humour and cosmetology. But Burdett's heart belongs to a deeper, more universal topic: Tom Hanks.

Since February, Burdett has been hosting the podcast *Talkin' Hanks*. Every episode, she and a guest discuss a different Tom Hanks film, getting into why the nickname "America's Dad" isn't quite adequate to explain the actor's global veneration.

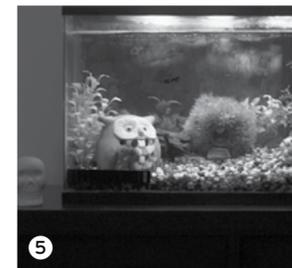
"I originally started out wanting to do a podcast about Adam Sandler," Burdett says of *Talkin' Hanks*' inception. "*The Wedding Singer*, *Billy Madison* and *Happy Gilmore* are three of my favourite movies, but every single other movie he's ever made is total garbage. I wanted to know what other comedians thought about that."

When Burdett discovered that there was already a podcast dedicated to Sandler's filmography, she went searching for a new subject. Soon after, she found the true treasure she never realized had been right there this whole time.

"Last year, Tom Hanks was hosting *Saturday Night Live* for the (ninth) time. I was like, 'Hanks, of course!'" Burdett says. "He's had such a huge, long career and he's America's sweetheart. He can kind of do no wrong. I realized that out of his 45 or so film credits, I'd only seen 10 or 15 of them. I wanted to watch them all and talk about them with people."



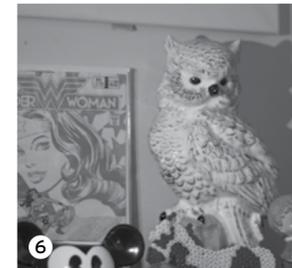
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5



3



6



4



7

1) EMBROIDERY

"These are done by a local crafter named Caitlin Schlamb-Sikora. When I worked at a salon where I was able to charge my own prices, her and I would trade a haircut for one of these."

2) WOLF PAINTING

"My grandma did this one. When I was little, this painting was in her art room. Her and my papa moved to a new home. I asked if she still had this painting, but she'd given it away. The next year for Christmas, she gave me this. She'd painted it again from memory."

3) IF I DON'T SEE SOMETHING REALLY GODDAMN POIGNANT OUT THERE TODAY, I WILL FUCKING SNAP

"This is done by JD Renaud. He's a local comedian and artist."

4) TOM HANKS SHRINE

"People forget that, in the '80s, he mostly did comedy. *Bachelor Party*, *Turner and Hoop*, *Splash*. I just watched one, *The Money Pit* (from 1986). It's a slapstick comedy, and his performance is so funny."

5) FISH TANK OWL

"I love owls. There's like 1,000 owls in my apartment. Now when people see owl stuff, they just buy it and bring it to me."

6) OWL STATUETTE

"This was my great-grandma's. My dad's auntie gave it to me knowing how much I liked it. I recently called her to thank her for it and she said, 'That was your great-grandma's. She loved owls.'"

7) WOMAN WITH PIANO

"My grandma had a whole space filled with weird stuff like this. When she passed away, each of us (in the family) went to choose something to keep. I chose that one."

ARTS AND CULTURE BRIEFS

JAZ PAPADOPOULOS // ARTS AND CULTURE EDITOR [@CULTURE_UNITER](https://twitter.com/CULTURE_UNITER)

Isolated Landscapes gathering

The Women's Gathering, part of Isolated Landscapes, will take place Nov. 17-19 at Finch Gallery Workspace (74 Princess St.). The weekend will feature a range of talks, including "Witnessing Women," "The Poetics of Feminist Reclamation Practices" and "Weaving Webs: The Myth of Arachne, Digital Feminism and Techno-Crafting." All events are free. Visit videopool.org/gathering-schedule for the full schedule.

Nomadic Massive

Multi-lingual hip-hop group Nomadic Massive will perform on Nov. 11 at The Good Will (625 Portage Ave.), in partnership with the Winnipeg Folk Festival. From Montreal, the group raps and sings in English, French, Creole, Spanish and Arabic, combining their array of vocal styles with live instrumentation and samples. Advance tickets are \$20.50, and the show is at 10 p.m.

In-Between Days talk

Teva Harrison, author of the graphic novel *In-Between Days: A Memoir about Living with Cancer*, will present a talk on Nov. 12 at 2 p.m. entitled "In-Between Days: Using Expressive Arts to Cope with Advanced Cancer." The talk, along with the exhibition, will be hosted at the Winnipeg Art Gallery. The talk is free and will be followed by a Q&A.

Roger Roger and Bike Winnipeg

Winnipeg folk/roots duo Roger Roger will perform on Nov. 11 in support of Bike Winnipeg. Upcoming advocacy projects for Bike Winnipeg are the accelerated development of a Downtown Protected Bike Lanes Network, and protected bike lanes on Arlington. The show runs from 8-11 p.m. at the West End Cultural Centre (586 Ellice Ave.). Tickets are \$15. Learn more at bikewinnipeg.ca.

Curatorial talks

On Nov. 14, Julie Nagam and Jaimie Isaac (co-curators of *Insurgence/Resurgence*) and Sarah Nesbitt and Jenifer Pappararo (co-curators of *Entering the Landscape*) will host free tours and a curatorial conversation. The first tour begins at 4:15 p.m. at the Winnipeg Art Gallery, followed by a 5:15 p.m. tour at Plug In ICA. Conversation to follow at Plug In.

MORE WOMEN STAND UP TO THE MIC

Local comics are 'smart' and 'risky,' Lara Rae says

BY SARAH LONDON

VOLUNTEER  @SRA_5000

Women and non-binary folks are often underrepresented in many domains, including comedy.

"Over the past two years, the number of women doing stand-up comedy in Winnipeg has really increased," Angie St. Mars, associate producer at Sarasvati Productions, says.

Sarasvati is teaming up with Women's Comedy Night to put on a Women's Comedy Night Fundraiser on Nov. 15. Sarasvati Productions is a local production company with a mandate to "offer opportunities to open up the stage to those who aren't equally represented," St. Mars says.

This is the second year of their Women's Comedy fundraiser, and thanks to

last year's success, their lineup of local women comedians will perform twice. There will be an early show and a "racier" late night show.

"We knew we had an amazing show lined up last year, but we had no idea it was going to be so popular," St. Mars says.

This year's lineup features Carole Cunningham, Danielle Kayahara, Lara Rae, Anjali Sandhu, Kate Schellenberg, Florence Spence and Heather Witherden, as well as host Dana Smith (pioneer of Women's Comedy Night).

"There is always a visible difference, because there are less women in comedy, so we are less seen and heard and therefore have less power," Rae, comedian and assistant director of the Winnipeg Comedy Festival, says. "Male comics are still seen as just comics who supposedly appeal to all, whereas a woman comic is seen to appeal more to women."

Though numbers of non-male comics have increased, higher volume does not mean higher demand for female comics in Winnipeg.

"While women often book (corporate and Christmas) gigs for their companies, women too can think they are going out on a limb booking a woman," Rae says.

Despite the discrepancy in demand for funny women, some Winnipeg organizers have begun making their own spaces. For example, the monthly WOKE Comedy Hour features folk of colour, Indigenous folk and is inclusive to Indigenous and POC non-binary folk.

Many female comics take on the great responsibility of representing their gen-



Left to right: Heather Witherden, Carole Cunningham, Anjali Sandhu, Angie St. Mars, Danielle Kayahara, Kate Schellenberg, Dana Smith, Lara Rae.

der identity in speaking up about women's issues in their acts.

"I would like to think the criteria for women's comedy is being pro-women, which to me is pro-choice, pro-gender parity, pro-gender nonconformity," Rae says.

Rae says she is excited about more and more women in comedy, because they are "smart," "risky," and bring a wider variety of material to the stage.

Sarasvati's Women's Comedy Night Fundraiser is a "chance to see so many unique women with different styles be hilarious in their own way," Dana Smith

says in Sarasvati's media release for the event.

The variety of comics and racier material (in the late night show) should make for a seriously funny evening.

i Sarasvati's Women's Comedy Night is on Nov. 15 at The Kingshead Pub (120 King St.). The first show at 7 p.m. is already sold out, but tickets are still on sale for the 9:30 p.m. show. Tickets are \$15 and are available at sarasvati.ca.

THE UNRELIABLE NARRATOR OF HEAVENLY BODIES

Gislina Patterson's redesigned Fringe hit showing at PTE

ANASTASIA CHIPLESKI

MANAGING EDITOR  @ANACHIPS

After a well-received run at the Winnipeg Fringe Festival this summer, the experimental one-woman show *Heavenly Bodies* is being revived. Happy/Accidents, a new-to-Winnipeg theatre company, is staging the show from Nov. 16 to 19 at Prairie Theatre Exchange.

The central story of *Heavenly Bodies* - a 17-year-old woman crushing on an older contractor working on her family home - flips the script on an otherwise tired trope.

"It's a comment on how ... young women's stories are seen as unreliable," Gislina Patterson, writer of and actor in *Heavenly Bodies*, says.

"I find that often people will respond really negatively to stories that present an unlikeable young woman ... if she's not totally completely likeable, people dismiss it," Patterson says.

"(N)one of us are totally reliable, and none of us remember everything perfectly, and we all still deserve to be listened to. And so I wanted to write something that would help to plant that seed in people's brains a little bit.

"I like to think of plays almost like magic spells. Because they're sort of repeatable,

ritualized series of movements and words that are performed in a specific space, and then they create energy and thought in that space, but then people leave with that energy and those thoughts inside of them. And they go out into the world and disseminate those energies and thoughts into the places that they exist," she says.

The initial inspiration for the play was a workshop assignment to produce a monologue from the view of a man who gets fired after sleeping with his boss' 16-year-old daughter.

"I really didn't want to write it," Patterson says. "I was mad about the whole thing, and I hated it, and I avoided it ... then the day that it was due, I just sat down and wrote it. And then I ended up really liking it, and I thought it was funny and sad."

For this iteration of *Heavenly Bodies*, Patterson is re-working some elements of the script with the aid of Zorya Arrow, who is directing the Happy/Accidents production.

"In talking about (the handyman), we were talking about how he probably would volunteer as little information as possible ... So we're cutting him down to



Gislina Patterson's one-woman play gets a revamp.

the bare minimum and also bringing his presence in the story down a little bit," Patterson says.

Joining Patterson for this production are Ksenia Broda-Milian on set design and Angelica Schwartz and Erin Meagan Schwartz as co-producers. Angelica Schwartz also doubles as stage manager for the show.

Along with her other roles, Angelica Schwartz is the creator of Happy/Accidents, which she founded after returning to Winnipeg from Vancouver in December.

"I've always wanted to have my own theatre company," she says. "(C)oming back to Winnipeg, there's a hunger for the experimental and weird theatre, but not a lot of people are doing it."

For this production, physical and financial accessibility were key considerations for Happy/Accidents.

"(W)e're doing this new thing that I don't know if a lot of theatre companies in Winnipeg have done, called pay-what-you-can," Angelica Schwartz says.

Advance tickets range from \$5-50, but no one will be turned away at the door for lack of funds.

i *Heavenly Bodies* runs from Nov. 16 to 19 at the Colin Jackson Studio at Prairie Theatre Exchange. Tickets are available at heavenly-bodies.brownpapertickets.com.

A CONVERSATION BETWEEN ART FORMS

Collaboration is a natural avenue for contemporary dancers

CHARLOTTE MORIN  @CHRLSMORIN

ARTS AND CULTURE REPORTER

Contemporary dancers are branching out to collaborate with other art forms. According to Johanna Riley, interim company manager at Winnipeg's Contemporary Dancers (WCD), this crossover is a natural evolution for the genre.

"Dance is by nature multidisciplinary ... it's kind of a meeting of theatrical elements and visual arts elements and musical elements," Riley explains. "It's kind of a hybrid already on its own."

Natasha Torres-Garner, chair of the Young Lungs Dance Exchange artist-run board, is one of the founding members of the organization. Thirteen years ago, Young Lungs began as a few dancers seeking a platform for creation. Now, it hosts the Research Series that provides studio space and encourages cross-pollination.

Artists can apply for a position in one of the three sessions every season, either working with other dancers or with art-

ists from other media, including visual art and theatre. The group then spends time collaborating in the studio.

"In dance, there's so much time needed in the studio just figuring out what your practice is and how you're going to relate to other artists," Torres-Garner says. Young Lungs offers this opportunity.

The organization has received funding from the government, the Winnipeg Arts Council and the Manitoba Arts Council. They've devoted funds from the past six years to dancers looking to explore ideas in the Research Series.

"We're mainly interested in supporting people who are using dance and movement in a creative context in their practice," Riley says. She is also a member of the Young Lungs board.

Rachelle Bourget is primarily a contemporary dance artist and has recently been experimenting with recording and rear-



Natasha Torres-Garner is chair of the Young Lungs Dance Exchange.

ranging sounds. She found the Research Series she did two years ago helpful, because it gave her the opportunity to record herself not only visually, but aurally as well, and work on her technique from there.

"It's nice to be able to explore and try things" Bourget says. She believes that although the series offers a more flexible space to explore her practice, there is still an element of pressure to produce.

"No matter what, every artist always feels ... a bit of pressure to create something," she says. Without this pressure, she says she would find it hard to make any decisions in her work.

Collaborative learning is important to the dance community, since it helps expand the boundaries of what dance can be, Torres-Garner says. This is true espe-

cially for individual artists, who may be in need of support.

"It's quite a daunting thing to do on your own ... to try to create and produce something, especially when you don't have much experience," Riley says.

Torres-Garner agrees, explaining that collaboration shifts the focus towards exploration, which lessens the power balance between dancer and choreographer.

"How can we make this conversation between all art forms as interesting as possible?" Torres-Garner says.

Bourget is working alongside Davis Plett, who works in theatre, in the November Research Series. They will be exploring the relationship between dancer and object.

QUEERING SEX TOYS

Eschewing stigma around LGBTQ+ sexuality

CHARLOTTE MORIN  @CHRLSMORIN

ARTS AND CULTURE REPORTER

According to Jack Lamon, sex is fundamental to everyone. The worker-owner at Come As You Are (CAYA), a co-operatively-run sex shop in Toronto, explains that to express one's sexuality in today's society is radical.

"Sexuality is your birthright," he says. "Our genders are all different, our backgrounds are all different, what we like sexually is all different," Lamon says. This is also true in terms of sex toys.

According to Kate Winiarz, toys are unfortunately often marketed for heteronormative individuals. Winiarz is the Winnipeg representative for Fuze, a sex-positive Canadian sex toy company which, according to their website, knows that "one size does not necessarily fit all."

For example, Fuze recently introduced a line of dilators for post-surgery male-to-female trans individuals, and all their dildos are harness-compatible, with textured bases intended to give pleasure to the person wearing the harness.

Sexual exploration is "whatever one makes it," Winiarz says. "We don't pic-

ture (our toys) specifically being used in one way."

Lamon doesn't make gendered assumptions about a person using a toy.

"We refuse to gender the person ... it really just messes with how people think about things," he says. He explains that toys are simply objects whose meanings vary, depending on the context.

Lamon explains that sex retail in capitalism is dangerous, since it puts the interests of the retailer before those of the consumer.

CAYA "was founded as a co-op specifically to keep it honest, to remove the profit incentive," he says. Lamon believes that sexuality is a source of strength in a society where people are intentionally kept detached.

Love Nest is a Winnipeg shop popular among queer folks, according to Linda Proulx, the store's owner. The shop carries items such as double-ended dongs and harnesses.

Yet Winiarz explains that sex doesn't have to involve penetration or genitals. Proulx cites this as the reason massage oils are gaining popularity.

"Any time that people are together and the aim of the situation is to experience bodily pleasure (counts as sex)," Winiarz says.

While Fuze has been with their current manufacturer for over three years, Winiarz explains that it has been difficult to find a reliable medical-grade silicone producer due to stigma. She believes that normalizing the industry is the best way to push back.

To aid in this struggle, CAYA advocates for a focus on education and outreach. The organization emphasizes that every person is an expert on their own sexuality.

Creating a space that is welcoming and as accessible as possible helps break down



ILLUSTRATION BY GABRIELLE FUNK

stigma as well. For instance, CAYA has no age policy and is located at street level.

"We always try to keep the space really well lit, really open ... as comfortable as possible," Lamon says. He believes that exploring sexuality is the best way to fight back against the capitalist oppression of pleasure.

"You owe it to yourself to open those doors and just take a look and not

deny yourself the possibilities," he says. "Whether or not you engage in it or not is totally your call."

Toys are available in store or at lovenestonline.com, as well as at fuzetoy.com and comeasyouare.com. Visit CAYA's website for trans and nonbinary folks at gendergear.ca.

CKUW TOP 30

October 30 - November 5, 2017



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	3	!	Mmmeats	Mac N' Me	Transistor 66
2	1	*	The O Voids	Data	Sounds Escaping
3	4	!	Propagandhi	Victory Lap	Epitaph
4	2	!	The Vangoras	The Vangoras	Self-Released
5	5	!	Ghost Twin	Plastic Heart	Head In The Sand
6	7	*	Whitney Rose	Rule 62	Six Shooter
7	10	*	Godspeed You! Black Emperor	Luciferian Towers	Constellation
8	11	!	Slow Spirit	Unmatured	Self-Released
9	17	*	Alvays	Antisocialites	Royal Mountain
10	16	*	Tough Age	Shame	Mint
11	RE	!	Casati	There Will Be Days	Self-Released
12	6	!	Slow Leaves	Enough About Me	Self-Released
13	8	*	The Deep Dark Woods	Yarrow	Six Shooter
14	14		Beck	Colors	Capitol
15	12	*	The Soujazz Orchestra	Under Burning Skies	Do Right
16	NE	*	Julie & The Wrong Guys	Julie & The Wrong Guys	Dine Alone
17	18	*	Geoff Berner	Canadiana Grotesquica	Coax
18	28	*	Broken Social Scene	Hug Of Thunder	Arts & Crafts
19	24		Liima	Nineteen Eighty Two (1982)	City Slang
20	29	!	Figure Walking	The Big Other	Disintegration
21	20	*	Stompin Tom Connors	50th Anniversary	Ole
22	13		Gogol Bordello	Seekers And Finders	Cooking Vinyl
23	NE	*	Eliana Cuevas	Golpes Y Flores	Alma
24	RE	*	Metz	Strange Peace	Royal Mountain
25	NE		Fifty Foot Hose	Cauldron	Aguirre
26	22		Shimmer	Shimmer	Drop Medium
27	30	*	Terra Lightfoot	New Mistakes	Sonic Unyon
28	RE	!	Comeback Kid	Outsider	New Damage
29	NE		Blackmore's Night	To The Moon And Back: 20 Years and Beyond	Minstrel Hall
30	27	*	The Creepshow	Death At My Door	Stomp



Various Artists

Birthday Wishes Volume 2

Birthday Tapes

It's been one year since the release of Birthday Tapes' first compilation album, and the Winnipeg-based label is already back with another eclectic mix. Already boasting an impressive roster of predominantly Canadian bands with a few from our neighbours down south, the indie label compiled songs that work together in a cohesive album.

Birthday Wishes Volume 2 effectively highlights everything under the lo-fi indie umbrella with most music being either shoegaze or dreampop. It's a psychedelic trip that lasts for just over 44 minutes.

What's great about the comp is that it breathes what makes Winnipeg so gritty and sad but also what makes it home for so many. The environment is moving, but the people aren't moving with it.

Many songs on the album deal with themes of stagnancy and lack of direction. It's an ode to a generation that is trying to find its place in the world.

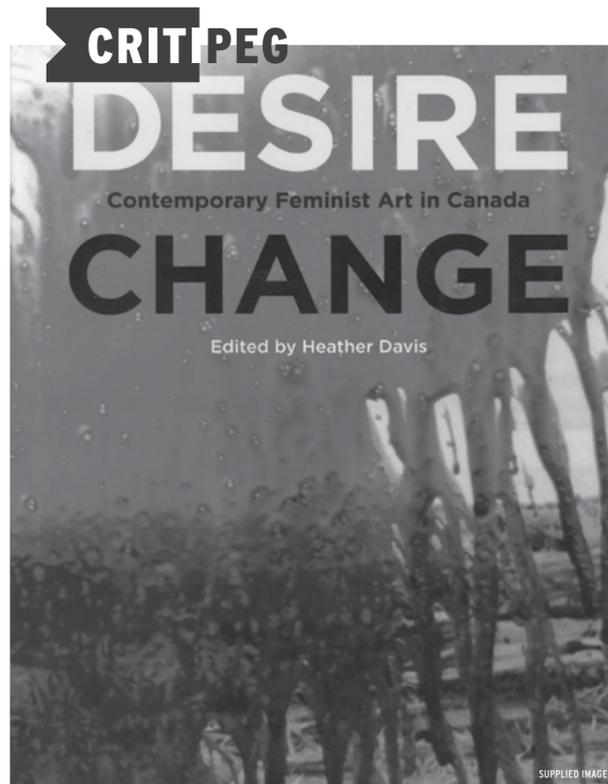
Winnipeg rock group Iansucks sings "I'm trying to keep up," while New York-based Thanks For Coming asks "Is it wrong to always be wrong? It's not my fault I can't find the answer / Is it wrong to just move on? Figure everything else out later."

The music isn't depressing - it's optimistic because, although many of the songs deal with sadness, they are incredibly introspective.

Some artists are making their second appearance on a Birthday Tapes collaboration project, including Winnipeg locals Notme and London-based Fishfood. Local artists featured include the dreamy Lounge FM, funk-pop act JayWood, and Bailee Woods' project Housepanther, whose catchy slacker anthem "I Can't Believe They Killed Marissa Cooper" kicks off the album.

Birthday Tapes teased the album with Lounge FM's mellow "Slumber Party," which is available on the label's SoundCloud.

- Daniel Shayan



DESIRE CHANGE: CONTEMPORARY FEMINIST ART IN CANADA

THOMAS PASHKO

FEATURES REPORTER @THOMASPASHKO

Edited by Heather Davis, 316 pages, McGill-Queen's University Press and Mentoring Artists for Women's Art, June 2017

Desire Change: Contemporary Feminist Art in Canada, the new anthology by Mentoring Artists for Women's Art (MAWA), is the first book on feminist art across all media ever published in Canada.

One senses the burden that editor Heather Davis feels in trying to assemble as comprehensive a volume as possible on a topic too rich and varied to ever fit in the pages of a single book. But it all has to start somewhere, and *Desire Change* is about as good a jumping-off point as any reader can hope for.

From the jump, Davis wisely makes clear that to assemble a book on "feminist art" isn't to examine a particular art movement or genre, but to convene at the intersection of art and a political movement. Wiser still, she reminds that the "movement" is an infinite confluence of many movements and ideologies.

That spirit of intersectionality is used as a framework for the book itself. The compilation of 14 essays from different authors, scholars and critics analyzes the works of various artists all operating from a multiplicity of different intersectional perspectives.

That description might make *Desire Change* sound like a textbook. In fairness, it could (and should) be used as one. But it's a gorgeous book full of colourful reproductions of provocative works of art, devoid of educational stuffiness.

This type of analytical writing can easily become too dry and academic.

While those qualities vary from writer to writer, the best essays in the book manage to infuse their criticism with humour and mischief, a fitting approach for investigating art intended to push political and social boundaries.

Writer Karin Cope's essay "They Aren't a Boy or a Girl, They Are Mysterious" is a prime example of this meeting between form and function. Cope begins by recalling the refrain commonly parroted by those seeking to deny queer rights: "What's next, people sleeping with animals?"

She proceeds to pull on that thread, examining works by three genderqueer artists who blur the lines between human and animal or extraterrestrial identity to reveal the absurdity of rigid gender categories. Her writing is alive with the same campy wit as the artists she critiques.

The quality of writing has a utility beyond making the book entertaining. Since many of the works chronicled in *Desire Change* are performance art, photographic reproduction isn't enough to convey a sense of the work. Visceral prose and tactile language is needed to give the reader a palpable sense of a performance's power.

The best passages on performance, like Ellyn Walker's account of Rebecca Belmore literally strangling herself while singing "O Canada", provide a true sense of danger.

In addition to critical examinations, the book provides plenty of historical context for feminist art movements in Canada.

A detailed timeline by Gina Badger chronicles important events, while the opening chapter by Kristina Huneault and Janice Anderson gives nuanced insight into the political and ideological debates surrounding those events - both between feminists and broader society and within feminist movements themselves.



WORDS BY Dylan Martin

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PHOTOS BY Daniel Crump

@DANNYBOYCRUMP

Winnipeg has a long and complex history with policing. Many inner-city neighbourhoods and marginalized groups experience issues with safety but have had, at times, a strained relationship with the Winnipeg Police Service (WPS).

Community activists, such as Leslie Spiller, propose community policing and civilian oversight as ways to mend strained relationships. Experts and stakeholders have varying opinions on the effects of these measures, however.

COVER FEATURE CONTINUES // NEXT PAGE

Winnipeg police block traffic and keep an eye on student and community protesters marching to the Manitoba Legislature.

Continued from previous page.



Members of various Winnipeg communities, RCMP and the Winnipeg Police Service came together in a public forum to discuss policing in multicultural communities on March 10, 2016.



TOP: Former Winnipeg Police Chief Devon Clunis (right) listens to community activist Michael Champagne (left) at a public forum on policing multicultural neighbourhoods held at the University of Winnipeg, March 10, 2016. BOTTOM: Winnipeg Police Service Headquarters on Graham Avenue.

COMMUNITY-POLICE TENSIONS LEAD TO BOARD

Leslie Spillet was a member of the Winnipeg Police Board from its inception in 2012, serving until July 2016. Spillet, who is Indigenous, currently serves as executive director of the non-profit Ka Ni Kanichihk.

Spillet says that the police board, put in place through provincial legislation, was ultimately the result of advocacy from community members in Winnipeg. Concerns raised by Indigenous community members contributed to the push for a police board in Winnipeg, she says.

"I think Indigenous people felt that they were being over-policed and yet underserved by the police," Spillet says. Some concerns she names include the potential of racial profiling, a lack of input into how policing was done and a mistrust of the WPS to investigate itself.

"There's good reason for people in the North End to be afraid of police – Indigenous persons specifically," Dr. Kevin Walby, an associate professor in criminal justice at the University of Winnipeg (U of W), says. Some reasons for mistrust of the Winnipeg police, he argues, include the shooting of Indigenous man John Joseph Harper in 1988.

"We thought that community policing was the way to go," Spillet says of her time on the Police Board. Part of this, she elaborates, would be stronger relationships between police officers and members of

the communities they police, including input into police priorities. She believes community policing would facilitate these stronger relationships.

Spillet says community policing would include deploying officers in neighbourhoods, not just in response to reported crimes. Officers in communities can get to know individuals on a friendly basis and contribute to community development, she says.

THE IDEAL OF COMMUNITY POLICING

Dr. Steven Kohm, chair of the Criminal Justice department at the U of W notes that the ideal of police being a part of the community goes back to the start of professional police forces.

He notes that professional police forces developed in England in the 19th century during a time of industrialization.

"Professional policing is actually a new invention," Kohm says. Before that, safety was handled by ordinary citizens watching out for one another. Informal patrols become less effective as a way of providing safety to larger and more complex industrial cities, Kohm says.

A key figure in developing a framework and vision for how this new institution would operate was Sir Robert Peel, Kohm says.

"Every police force across North America, and across the world, even, like to talk about Peel's Principles," Kohm says.

Peel's Principles refer to nine guidelines, initially written down in 1829 in England for London's Metropolitan Police. The seventh principle stresses the need to maintain relationships with the public to ensure that "the police are the public, and that the public are the police."

This principle describes the unique aspect about professional police as being that they are the "only members of the public who are paid to give full-time attention to duties" that every citizen should perform to ensure community safety.

Policing became reactive in the 20th century, with a focus on response time to crimes, Kohm says, and this led to feelings of disconnect between police and the communities served. In response, Kohm says, the notion of more community-oriented policing returned as an ideal in the 1970s.

TOO MUCH PATROLLING?

Community policing, particularly the aspect of having many officers patrolling neighbourhoods, is not without its criticisms.

"In some of the studies, they find that having police available just increases the crime rate. So a lot of minor crimes end up being reported," Dr. Michael Weinrath, a professor of criminal justice at the U of W, says. He notes it is not clear that reporting more minor crimes actually reduces crime.

Mitchell van Ineveld, a U of W student, says that in their experience, WPS

activity is not always for the best.

"Their slogan is something to do with building communities or community policing, but their approach seems to be pretty harsh on the most vulnerable members of the community," they say.

Ineveld says they have noticed particularly harsh policing of homeless individuals. They say any time they see police officers downtown, they do not feel safe but feel concerned for others who may be negatively affected by the police.

Ineveld believes policing is, in reality, driven to protect private property, and this can have a negative impact on marginalized individuals. In the case of downtown, Ineveld believes policing and detention of homelessness people is driven to increase the commercial value of downtown, including its value as a tourist destination.

However, Kohm argues that cracking down on minor crimes and nuisances is part of the legacy of community-driven policing.

"Community policing is a loaded term, in a sense. Everyone thinks community policing is great and wonderful and warm and fuzzy. But broken windows, order-and-maintenance-style policing was really born out of the same movement," he says.

Broken windows is a criminology theory introduced by American academics James Wilson and George Kelling in 1982 in the *Atlantic Monthly*. It asserts that minor infractions, such as breaking win-

dows, signals neighbourhood disorder. This, the theory claims, leads to greater crime. The theory serves as a rationale for harsh enforcement of minor crimes.

Kohm notes the movement for community policing occurred while the fear of crime, as opposed to crime itself, became a major public policy concern. Communities can be filled with people fearful of activities like panhandling, he suggests. This can drive measures like cracking down on panhandling, which can be a community-driven policing priority but not necessarily for the best, Kohm says.

USE OF FORCE

"Public police have special powers in society to use force like nobody else can. They are becoming more militarized in some ways," Walby says.

He notes that there has been research coming out of the United States indicating there is more militarized policing, and it may hinder safety. Walby says that along with an honours student, Brendan Rossier, he's done research showing a similar increase in Canada.

"We've looked at deployment of SWAT teams in different cities using Freedom of Information data ... showing that SWAT teams are being used for way more than police say they are being used for," Walby says.

Walby and Rossier note, in an article in *Critical Criminology*, that data seems to show increased use of the Tactical Support

Team by the WPS. The Tactical Support Team was established in Winnipeg to ensure officer and public safety and response to higher risk events, according to a 2008 press release from the Winnipeg Police Service.

Walby notes the stated use of SWAT teams is for the most extreme cases of public endangerment, but in practice they are being used for matters including traffic duty, patrols and mental health calls.

American studies show using more militarized techniques and technologies by police increase the risk of violence, even when other factors are accounted for, Walby says.

Spillet says that when she was on the Police Board, it was the Board's intent to look at policies that had the greatest impact on communities, and a major one was the use of force policy.

"Police will tell you that they have very strict guidelines on use of force, and that, through proper training, you don't go straight to using a firearm. There's a hierarchy of different kinds of force that can be applied in a situation," Kohm says.

He believes that civilian oversight and investigation can result in better handling of police misconduct, including excessive force. He reasons that it is natural for people to be biased in favour of their work colleagues, so police self-investigation will not work that well.

Kohm sees some promise in the Independent Investigations Unit (IIU)

of Manitoba, launched in 2015 to investigate issues with the WPS and other police forces operating in Manitoba.

While there may be protocols for dealing with individual cases of excessive force, Walby is doubtful that police governance entities in Winnipeg can deal with systemic trends.

He is particularly skeptical of the Winnipeg Police Board, believing it does not have close control over the police budget and hence operations. Walby believes they often serve as a rubber stamp for the WPS's own priorities.

DATA AND THE LIMITS OF POLICING

"What most studies of community policing find is that it makes people feel better," Kohm notes. When one observes crime rates, however, he says that there is little unambiguous evidence that it reduces crime.

Weinrath notes that if police are patrolling a corner, people who intend to commit a crime will just wait until the officer is gone on to another area to commit the crime. To actually have patrols work at deterring crime would require an unfeasibly large number of patrols, Weinrath says.

He says that police have had more success with an intelligence-led type of policing that employs data analysts and heavy use of informants. This is a more targeted approach than general patrols.

Kohm agrees that this type of approach is better at reducing crime but notes that it doesn't make the public feel as good.

There may be limits to what policing can do, however.

Jessie Leigh was the community development co-ordinator for the Dufferin Residents Association until April this year, when budget cuts affected her position.

She notes that work by U of W professor Jim Silver shows that spatially concentrated, racialized poverty is a unique feature of many North End neighbourhoods, including the Dufferin neighbourhood. Deprived access to resources, Leigh notes, can broaden what safety means.

"Recreation is a form of safety. Community gardening initiatives, beautification relate back to safety," she says.

"It's hard for the police to have a big impact on crime in a city. Crime originates from a number of different social issues," Weinrath says.



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SMA2 DOESN'T HAVE ME

People may be familiar with common diseases and illnesses like diabetes, asthma, cancer, cerebral palsy or epilepsy. However, the disease that I live with is not well known or talked about very often, if at all.

I have a form of muscular dystrophy (MD) called Spinal Muscular Atrophy Type 2 (SMA2). In order to understand SMA2, MD needs to be understood first.

Muscular dystrophy is a group of neuromuscular diseases that cause progressive weakness and loss of muscle mass. In a patient with MD, a genetic mutation causes interference with the proteins needed to form healthy muscle tissue. More than 140 different diseases are categorized as forms of MD, and there is no cure.

SMA is classified as a rare condition. It occurs in approximately one out of every 6,000 live births. It is an autosomal recessive genetic disease, which means two copies of an abnormal gene (one from each parent) must be present at conception for the disease to develop.

About one in every 40 people are genetic carriers of the disease. A person can have the affected gene but not the disease and have a risk of having a child with SMA. The mutated gene is called Survival motor neuron, and it's critical for healthy motor

neurons, which signal the movement of our muscles.

People who have SMA have difficulty or the inability to walk, sit on their own, breathe, eat and swallow. SMA is also fatal, generally from respiratory or pulmonary complications.

There are four different types of SMA, each with its own severity. SMA1 is the number one genetic killer of children under the age of two years old. SMA2 is less severe than SMA1. People who have SMA3 can usually walk but with difficulty, and SMA4 is diagnosed once the person has grown into an adult.

When I was born, I appeared to be a healthy baby. I progressed like a healthy child until I was eight months old, and it was like someone hit the rewind button. I started falling over when I'd sit, I stopped rolling, and I stopped trying to crawl, so my parents took me to a doctor.

After many tests, I was diagnosed at one-and-a-half years old. My parents went back about 100 years to search for this defective gene in both sides of the family, and they found that I am the first to have SMA2.

This diagnosis brought on a plethora of challenges for both my parents and myself. At three years old, I had my first hospital admission with pneumonia and a collapsed lung. Little did we know that this was the start of an accumulation of admissions, as the SMA2 really affected my respiratory system.

I have over 300 hospital admissions in my history – we just stopped counting. I've had 20 surgeries for corrective purposes and to put medical devices in my body. I've been resuscitated twice, had hundreds of tests, and I've done nine surgical procedures awake with no anaesthetic.

I also got my first electric wheelchair when I was three years old, and I'm proud to say it was a Barbie chair! By age four, I had a good understanding of my disease and I started helping with medical deci-

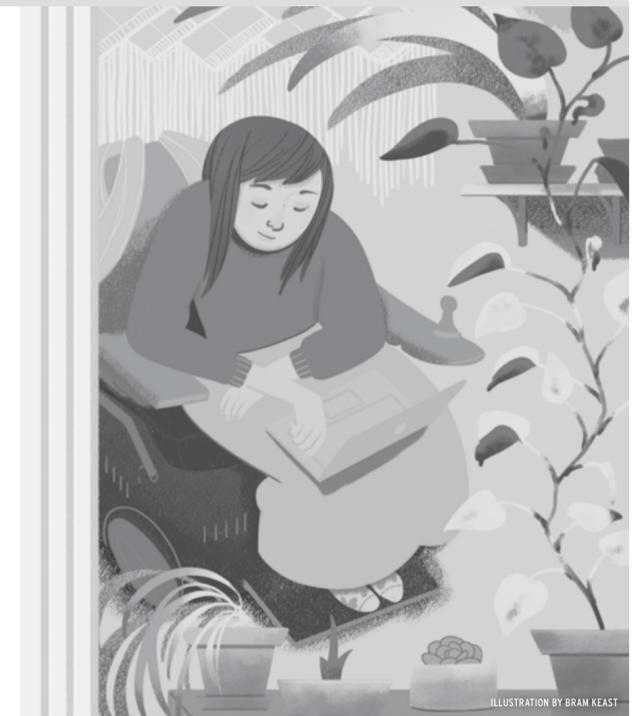


ILLUSTRATION BY BRAM KEAST

sions. By age seven, I could start my own IV and read my own X-rays.

Growing up, my parents tried to give me a "normal" life. I went to school when I wasn't in the hospital, I had friends, and I played outside, but there were always reminders that I was different – whether it was people staring at me, comments being made to my mom by other adults about how she should have terminated me or certain places being inaccessible.

I'm 28 now, and I am continuing to get weaker and sicker, because that's what SMA2 does, but I don't let it stop me. I go

out, I have friends, I have had romantic relationships, and I'm an advocate for people like me. I may have SMA2, but SMA2 doesn't have me.

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

NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR @DANELLEGRANGER

Overdose prevention training

The Manitoba Harm Reduction Network group is hosting an overdose prevention training in collaboration with the Winnipeg Regional Health Authority on Nov. 22. The training is open to everyone, including people who use drugs, community members and service providers. The training is from 1-3 p.m. at Crossways Church.

Thrive Week

Thrive Week at the University of Winnipeg is happening from Nov. 6-10 on campus. There will be wellness-themed activities designed to help the UWinnipeg community thrive. Some activities are stress-management workshops, yoga, mindful meditation, smudge ceremony teachings, and there will also be some special events. There is a full schedule at uwinnipeg.ca/thrive.

Public reading with David Chariandy

The Critical Race Network UW and Black Space Winnipeg are hosting an evening with Canadian writer David Chariandy. Chariandy will be reading and signing copies of his just-released novel, *Brother*. Books will be available for purchase at the event which is hosted at the University of Winnipeg in room 2M70 and will take place on Thursday, Nov. 9 at 7:30 p.m.

Climate Action Plan

The City of Winnipeg is inviting people to help plan for climate change by providing input on vision, targets and actions for Winnipeg's Climate Action Plan: Planning for Climate Change. It will take place at the University of Winnipeg's Convocation Hall. Doors open at 6:30 p.m., and the session runs from 7-9 p.m. For more information visit Winnipeg.ca/climateaction.

Waverley underpass

The cost for the Waverley underpass is set to be lower than its anticipated budget. The underpass between Taylor and Wilkes Avenues is on track to be completed for \$34.9 million less than its original budget. The overall budget is estimated to be \$121.4 million instead of \$156.3 million. The underpass is supposed to be completed in July 2020.

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HISTORIC QUEER DANCE PUTS ACCESSIBILITY FIRST

Homo Hop celebrates 24th birthday with dorky dad theme

MANDALYN GRACE

VOLUNTEER

Homo Hop is an annual dance party hosted by the University of Winnipeg's LGBT Centre.

"Homo Hop is a tradition," Zee Morales, the centre coordinator, says. "This year it's at The Good Will, and the theme is Dorky Dads. It's really fun and accessible. It's easy to dress as a dorky dad without spending a lot of money on costumes, and it's cool to see how people interpret that."

The LGBT Centre is a resource centre on campus for members of the LGBT community, Morales says.

"We have free safe sex supplies and a community space to hang out and find other people who you have that particular identity in common with. We plan educational and social events for people to hang out in a safe space."

Homo Hop is one of the longest-running queer events in the city.

"This is the 24th annual Homohop – it's older than me!" Morales says.

Jón Olafson, a local DJ and prominent member of the queer community, played a founding role in the event's early days and is returning this year to headline.

"Homo Hops were some of my first DJ gigs in the city 15 years ago during my undergrad at U of W, when I was quite an active member of the LGBT Centre," he says.

The Good Will Social Club is wheelchair accessible, has gender-neutral washrooms and puts all of its staff through annual safer spaces training.

"I'm very comfortable with The Good Will, considering their house rules and how they operate," Olafson says.

Before accepting a gig, Olafson says he is "very cognisant of who runs the space, their politics and what's important to them."



ILLUSTRATION BY GABRIELLE FUNK

Morales notes that when it comes to creating events by and for the queer community, accessibility is "one of the biggest things" to consider.

"A point of accessibility is having spaces where centre members who are neurodivergent don't have to be around loud noises and flashing lights," Morales explains. "The Good Will has a quieter area, and we're bringing board games so those members can still be a part of the event but not necessarily have to do the dancing and drinking."

In creating safer, more accessible spaces for young queer people, Olafson says that "welcoming and inviting allies can create a safety net" for queer folks who aren't out but want to attend.

"Allies can also be drawn into our events and hopefully exposed to a whole new world or conversation or way of being

they've never seen before, and I think that's a really beautiful thing, but it's a fine line," Olafson says.

Olafson says that fine line can be crossed when queer events get so popular that queer folks become a minority on the dance floor.

"That's something I'm always looking out for, and if it got to that point, I would stop, take a breath and reassess," he says.

"There's a good mix of people," Morales says of the Homo Hop audience. "It's a great place to meet people, dance, have good conversations ... there are prizes for best dressed dorky dad, a photo booth – it's a good time!"

Homo Hop happens at The Good Will Social Club on Nov. 10. Doors open at 9 p.m., and music starts at 10 p.m.

PROFILE



PHOTO BY DANELLE GRANGER

JAN STEWART

DEAN OF THE GUPTA FACULTY OF KINESIOLOGY AND APPLIED HEALTH AND PROFESSOR IN THE DEPARTMENT OF ENGLISH

DANELLE GRANGER

CITY EDITOR @DANELLEGRANGER

While Professor Jan Stewart is the dean of The Gupta Faculty of Kinesiology and Applied Health until the end of next June, she says she's still working on her ongoing research projects.

"The one that's finishing right now ... is a national research program looking at best practices, or how do we build a welcoming community for newcomers and refugees," Stewart says.

Throughout the research process, which started in 2005, the team did interviews and focus groups in Newfoundland, Alberta, Manitoba and Prince Edward Island to see what the best ways of supporting refugee children are.

"One of the main outcomes of my research is the need for teachers to have more background and more training in culturally responsive practices and in supporting children who have trauma and mental health issues," she says.

Stewart and her co-author put together a book based on the research. The first part is theoretical and focuses on loss, trauma,

dealing with family separation and other themes from the research.

The second has 30 lessons to train teachers, and the third has 11 competencies for suggested learning activities from K to 12 that are based out of a national framework.

Some of the activities are expressive art-based, like painting or drawing.

Stewart says she shares this research and the teaching techniques across North America and also overseas in Uganda, Zimbabwe and South Sudan.

"The teachers here are same as the teachers there. We have different content, of course, and different cultural backgrounds, but they want to learn. They're keen on learning ways of meeting the needs of their students," she says. "They struggle with the same issues."

"It's really interesting to see people now in different places where that might just be a misbehaving child or an angry child, and now they're saying 'well this child might be behaving because (they) may have lost both parents in a very horrific way,'" Stewart says. "So now they change the way they teach, and I think in essence what's the most rewarding, is to see how people actually change the way they go about teaching."

WHAT WAS YOUR WORST GRADE IN UNIVERSITY? The worst grade was a C in my undergrad. My worst grade in grad was an A. I was really serious. I didn't care in undergrad. We're young, right? You just do that. But I was very serious, and I needed to get scholarship money, so I needed to get an A or A+.

WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF? If I fail I just go 'ungh you didn't do good enough, do it again, or suck it up. Everyone fails. Learn from it.' I can look at that and my most miserable failures have always taught me something, so I'm okay with getting kicked down and picking up the pieces and going on.

WHAT DO YOU LOVE TO DO IN YOUR SPARE TIME? I like to ski. I like to ski downhill, I like to cross country ski, I like to water ski. I love to wakeboard, and I love to snowboard, so I like to do anything where I have things strapped to my feet. And I just like to be active.

TRANSIT TROUBLES

Winnipeg Transit has its work cut out

SAM SWANSON

COMMENTS EDITOR @SAMUELEVAN

Winnipeg Transit has experienced a near comedy of errors following complete disownment by the provincial government, which used to cover half of Winnipeg Transit's costs.

Two Transit attacks took place on Oct. 19, followed by another on Nov. 4, and yet Winnipeg Transit finds itself preoccupied with the City's steadfast focus on reopening a pedestrian crossing at Portage and Main.

In the *Winnipeg Sun*, Tom Brodbeck claims there's "clearly a spending problem at Winnipeg Transit," because the cost per passenger and direct operating cost per vehicle have both risen. Brodbeck went as far as to call for an independent review of operations and spending at Winnipeg Transit.

However, Winnipeg can save itself the additional cost of an independent review, because the reasons for the cost increase are



ILLUSTRATION BY JUSTIN LADIA

quite clear. For one, St. James-Brooklands-Weston Councillor Scott Gillingham also points to declining ridership numbers.

Sprawling, non-vertical cities become more reliant on personal motor vehicle transportation. New developments in the south end of the city like Bridgwater don't indicate expansion plans that have public transit very high on the City's immediate priority list.

The Progressive Conservative government, in its frenzy of service cuts, has ended the former NDP government's commitment to cover half of Winnipeg Transit's costs. The City, with its own \$13.6 million projected year-end deficit, has been footing the additional 2017 bill.

Some in Winnipeg's south end who do use the transit system were exposed to two separate midday attacks on Oct. 19. A 24-year-old man punched and spit on

a transit inspector after boarding the bus through the back door without paying. Later that day, a 43-year-old man choked a 45-year-old man unconscious in an apparently unprovoked attack.

Meanwhile, underfunded Winnipeg Transit is working toward Mayor Brian Bowman's 2020 target to complete its first dedicated bus corridor in what would be an 11-year timeline.

Although Bowman ran on a mayoral campaign to complete five corridors by 2030, the major infrastructure concept receiving seemingly endless media coverage lately is that of reopening Portage and Main to pedestrians.

If this project gets the go-ahead, expect longer bus trips, especially those that pass through the intersection, according to the study by Dillon Consulting conducted for the City for \$134,000. The study predicts

an \$11.6-million price tag for the City to remove existing barricades and improve the intersection for buses. The City will put another near-term \$3.5 million into the idea.

The Amalgamated Transit Union (ATU) has opposed the intersection reopening on several fronts. The ATU claims that not only could opening the intersection put pedestrians at risk of being struck by buses, also that the additional transportation wait times could create frustrations that could put bus drivers at further risk. The union claims that assaults on drivers will spike.

Although it's a very slippery slope from increased bus wait times to spikes in assault rates, the Oct. 19 double incident gives cause for concern.

But at least there will be free Wi-Fi en route.



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:

CAREER SERVICES

Festival Du Voyageur Information Table

Thurs., Nov. 16, 2017
10:00 a.m. - 2:30 p.m.
Riddell Atrium

The Festival is looking for bilingual students to fill several positions, including animators, greeters, activity leaders, and supervisors.

Northwestern Health Science University - Information Table

Mon., Nov. 20, 2017
1:00 - 3:00 p.m.
Riddell Atrium

ENGLISH LANGUAGE PROGRAM

Tutoring

The English Language Program at UWinnipeg offers one-on-one tutoring in ELTs preparation, speaking, pronunciation, essay writing, reading, listening, grammar and vocabulary. Please contact t.caryk@uwinnipeg.ca for more information.

English Language Courses

Did you know that the English Language Program at UWinnipeg offers part-time evening and online English language courses? If you would like to build

your general or academic English skills, please contact t.caryk@uwinnipeg.ca for more information.

Wanted: Volunteer Language Partners

Volunteer language partners are English speakers who give EAL (English as an Additional Language) students an opportunity to practice English outside of the classroom. EAL students come from countries such as Korea, Japan, China, Brazil, Ukraine, and Mexico.

As a volunteer language partner, you will have the opportunity to:

- learn about another culture
- share your own culture
- help an EAL student
- build your resume
- obtain a letter of reference

Volunteers are needed for the upcoming Winter Term. Please contact 204.982.1151 or email elpstudentlife@uwinnipeg.ca. For more information, visit uwinnipeg.ca/elp and click on "Student Life."

STUDENT CENTRAL

Changes to Student Central's Hours

Fri., Nov. 17, 2017 - 9:00 a.m.-4:15 p.m.
SC's regular hours:
Monday-Thursday 8:30 a.m.-5:30 p.m.
Friday 8:30 a.m.-4:15 p.m.

Dropping Courses

Nov. 10, 2017 - FINAL DAY to drop a U2017F class (No refund is applicable.)

Dec. 4, 2017 - FINAL DAY to withdraw from a U2017FW class for 50% refund of the base tuition, UWSA and

UWSA Building Fund fees (No refund is applicable from Dec. 5, 2017-Feb. 14, 2018.)

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

Letter of Permission

Are you planning to take a course at another accredited institution this Winter Term? If you would like to receive credit for this course towards your degree program at UWinnipeg, you need to complete a Letter of Permission application form by Wed., Nov. 15, 2017.

For details on eligibility, as well as an application form, visit the Student Records website uwinnipeg.ca/student-records and go to "Letter of Permission." Forms are also available at Student Central.

Tuition Fees for Winter Term

Pay tuition the easy way -- through your bank or credit union -- and you'll be automatically entered to win prizes!

Every student who pays for Winter Term 2018 courses by January 4, 2018 either

- 1) as a bill payment through their financial institution (online, telephone, in-person at a branch),
- 2) via Flywire, or
- 3) through WebAdvisor with a credit card will be entered into a draw.

Prize packages include gift cards, and UWinnipeg travel mugs, water bottles, notebooks and more.

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"

STUDENT RECRUITMENT

Future Student Night

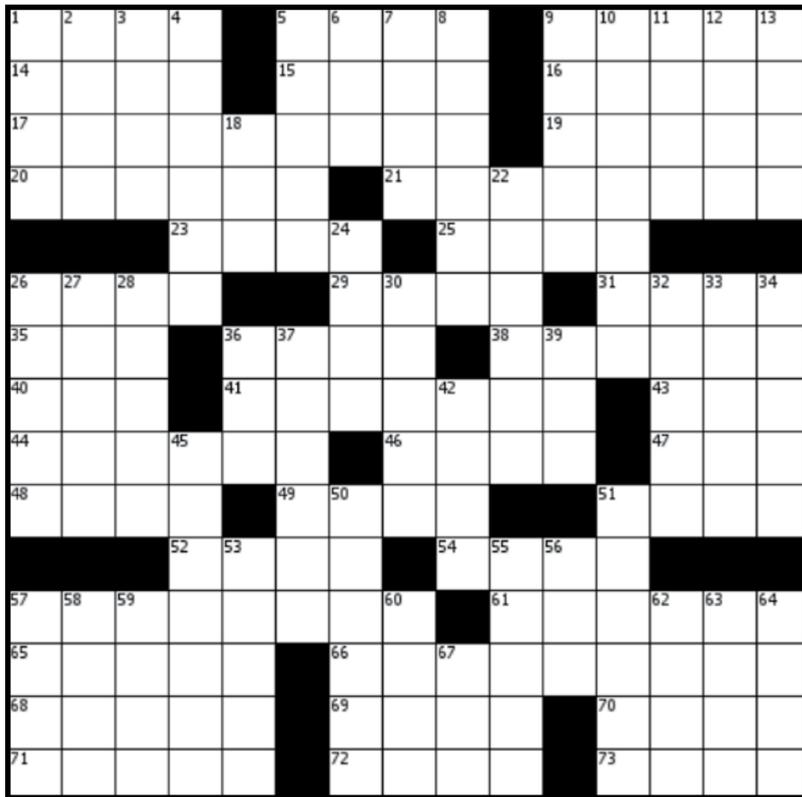
Wed., Nov. 29, 2017
6:30 - 9:00 p.m.

Duckworth Centre, 400 Spence St.

Prospective students and parents are invited to attend The University of Winnipeg's Future Student Night. Join us for an evening of interactive displays, campus tours and an opportunity to talk with deans, professors, current students and staff about your future at UWinnipeg. Enter to win a \$5,000 tuition credit or one of many other prizes. Light refreshments will be served. Doors open at 6:00 p.m.

UWINNIPEG DOWNTOWN HOSTEL

Did you know that UWinnipeg offers an affordable and convenient hostel on campus? Our VIP Suites within McFeetors Hall are available year-round and offer a private bedroom, living room/study, kitchenette, and private bathroom at just \$99/night plus tax! Book now by visiting uwhostel.com or contact us at 204-789-1486 or hostel@uwinnipeg.ca.



ACROSS

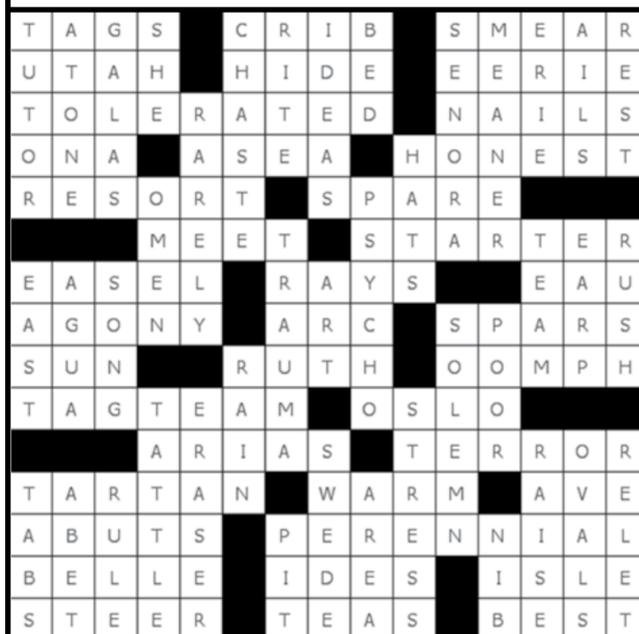
- 1. Bar bills
- 5. Throw
- 9. Deserves
- 14. Words of understanding (2 wds.)
- 15. Ship's wheel
- 16. Wilt
- 17. Zoo
- 19. Furious
- 20. Talks back
- 21. Ragged
- 23. Bogus butter
- 25. Stadium cheers
- 26. Leg part
- 29. Annoying thing
- 31. Poise
- 35. Hr. part
- 36. Top cards
- 38. Struggle roughly
- 40. Fitting
- 41. Without pausing
- 43. Tuna container
- 44. Leap
- 46. Greek Cupid
- 47. Raw material
- 48. Owl call
- 49. Space agency (abbr.)
- 51. Right away!
- 52. Pennant
- 54. Dr. ____ of TV
- 57. Mexican music type
- 61. Puts into effect
- 65. Wide-awake
- 66. Escapade
- 68. Hide away
- 69. Winter toy
- 70. Buffalo's canal
- 71. Pastry
- 72. Links gadgets
- 73. Actor Johnny ____
- 12. Short message
- 13. Went quickly
- 18. Toothpaste form
- 22. Skin decoration
- 24. Shop sign
- 26. Striking success
- 27. Large mammal, for short
- 28. Beginning part
- 30. 19th letters
- 32. Dandy's neckwear
- 33. Barton or Bow
- 34. Doctrine
- 36. Columnist ____ Landers
- 37. French brandy
- 39. ____ and downs
- 42. Ambush
- 45. Initially (2 wds.)
- 50. Appalled
- 51. Scheduled
- 53. Wood spinner
- 55. Listens
- 56. Rural hotel
- 57. Sail support
- 58. Palo ____
- 59. Raise
- 60. At rest
- 62. Remedy
- 63. Stumble
- 64. Trickle
- 67. Neckline style

DOWN

- 1. Robbins and Allen
- 2. On the ocean
- 3. Affleck and Franklin
- 4. Add spices
- 5. The ones here
- 6. Above, in poems
- 7. Cut
- 8. Smudges
- 9. Mrs. Bunker
- 10. Stops
- 11. Crowd's sound

SOLUTION TO LAST ISSUE'S PUZZLE

Courtesy of onlinecrosswords.net



Un-Supermarket by Sari Habiluk



@habiluk_artstudios on Instagram Habiluk Art Studios on facebook.com



SEEKING PHOTOGRAPHERS & ILLUSTRATORS

Photographers, contact the Photo Editor:
Daniel Crump >> photoeditor@uniter.ca

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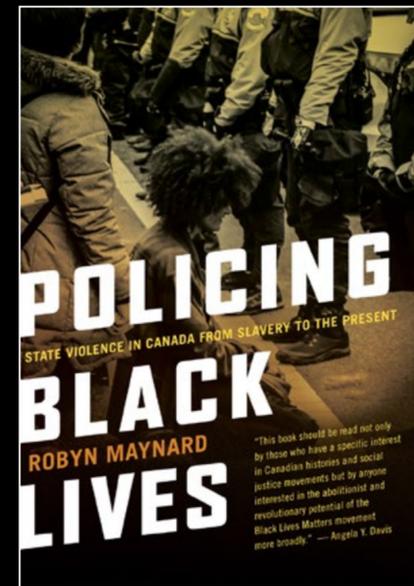
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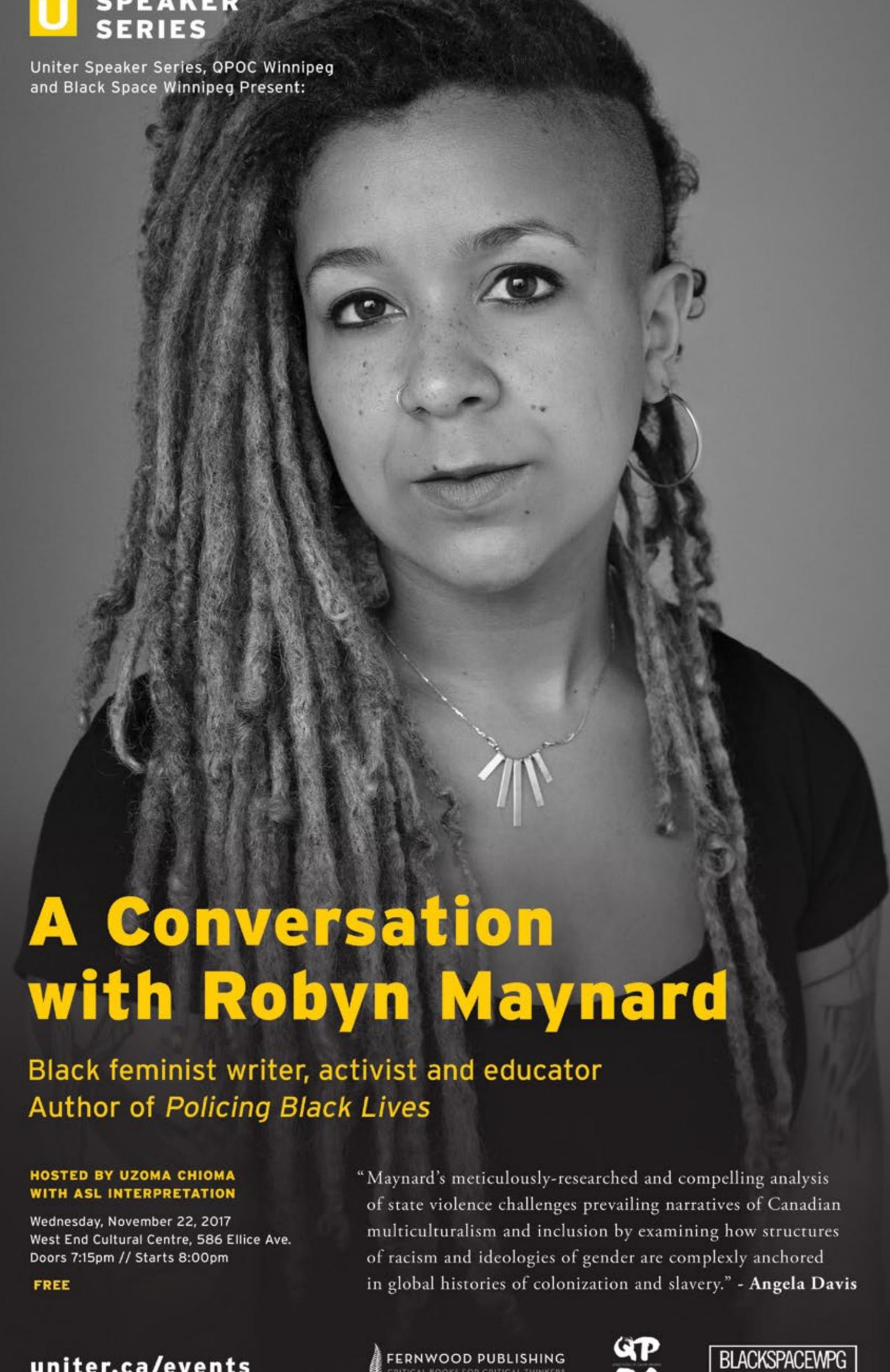
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