

THE

# UNITER

FREE.WEEKLY.  
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THE

2018

NEW MUSIC ISSUE



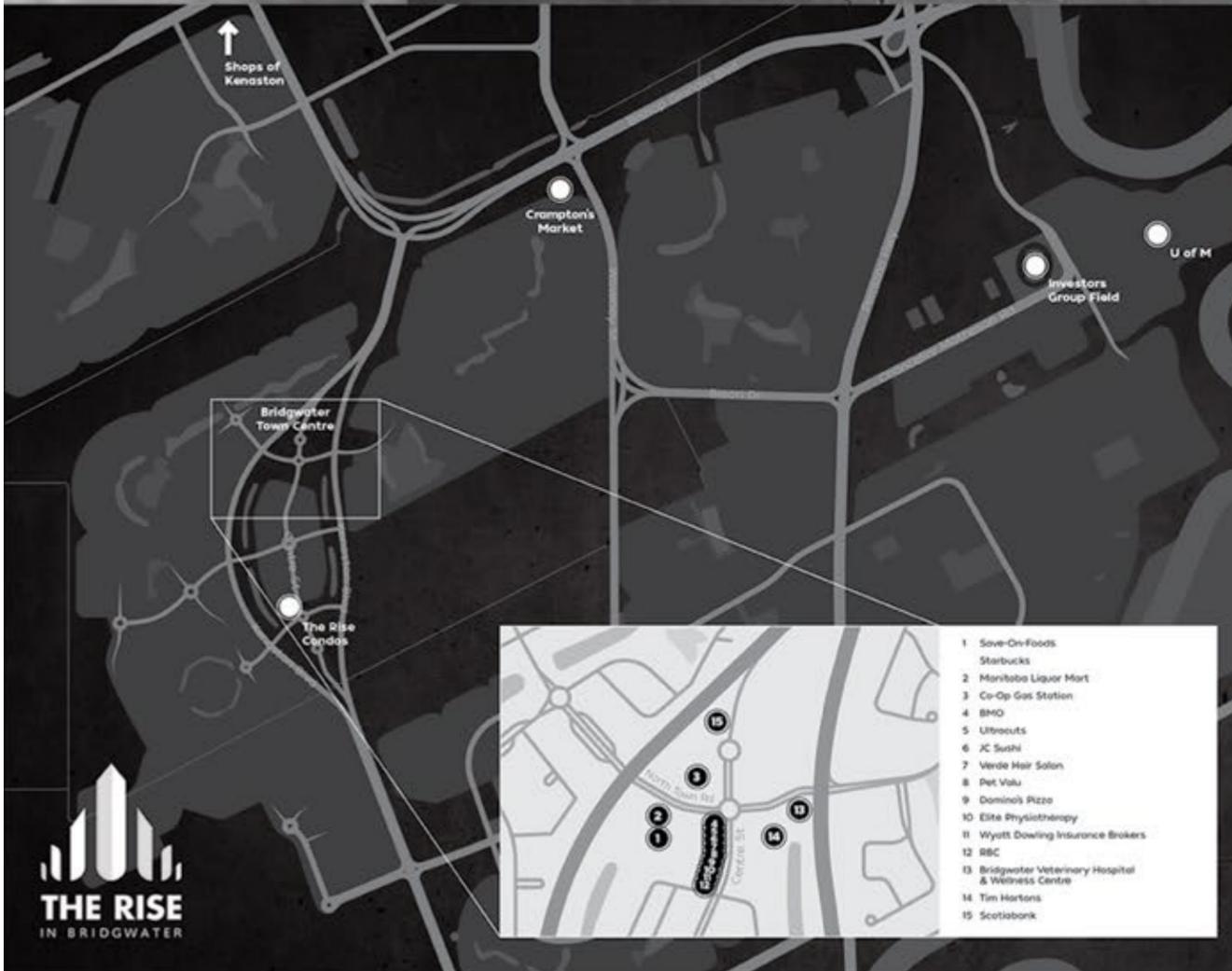
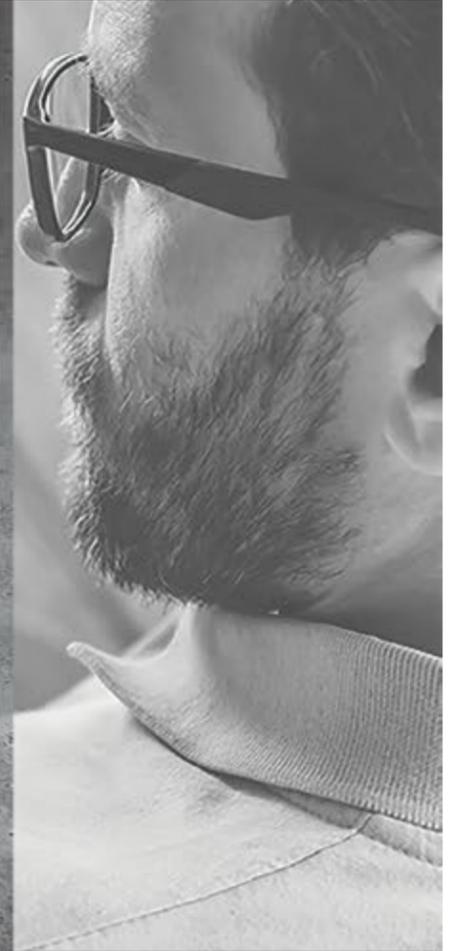
THE FIVE FAVOURITE NEW LOCAL BANDS:  
THE 1221 // TAYLOR JANZEN // GIANT SKELLIES // TWO CROWS FOR COMFORT // DIZZY MYSTICS

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

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# THE RISE

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## \* ON THE COVER

The 1221 were voted as the grand winners of this year's Uniter Fiver. Congratulations! Read more about them on page 9.

ILLUSTRATION BY GABRIELLE FUNK

# WHAT'S THAT SOUND?

Writing about music can sometimes feel like threading a needle with a live catfish. No matter how big the eye of the needle, pulling a catfish through is still going to be a whole lot messier and weirder than using something designed for that task, like, say, a thread.

And no matter how strange or creative a writer tries to be with simile or metaphor, it's nearly impossible to describe sound with words. So we'll put that notion to the side, and write about the other elements that support music and make the Winnipeg scene all that it is.

We're profiling the top five bands of the Uniter Fiver (who will also be playing a show on Feb. 15 at The Good Will Social Club), while also delving into the nitty gritty of making - and listening to - music.

Should you listen to music while studying, and will Mozart make you smarter? Most bands need to practice, but why are they often relegated to filthy, dangerous spots?

What role do campus radio stations play in our everyday lives, and are they at risk of being tuned out in our changing technological landscape? Beyond that, what responsibility should radio stations hold toward their listeners when it comes to playing songs with harmful language in the lyrics?

We looked back at the legacy of Cootie Club and found some new initiatives that are working to expand inclusion in performance spaces.

We also visited Okay Mann's Katlin Mathison at his home and surveyed, among other things, instruments damaged in a marshmallow fight.

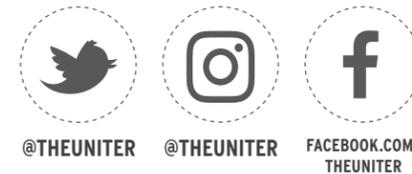
And if that's not enough to leave the tale of the silly catfish behind, well, we didn't just write about music this week. In this issue, we're also covering the Afro-Prairie Film Fest, WOKE Comedy Hour, Sexual Health Awareness Week and Ai-Kon, and we are welcoming a new comic contributor to our diversions page.

I hope you enjoy this year's New Music Issue. It's like a mixtape, but with words.

- Anastasia Chipelski

## DOWNLOAD OF THE WEEK

VISIT UNITER.CA TO DOWNLOAD KISS BY THE 1221



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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](mailto: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 DANIEL CRUMP

## THOMAS PASHKO

FEATURES REPORTER

@THOMASPASHKO

Katlin Mathison takes music very seriously. The singer-songwriter, who performs under the moniker Okay Mann, started out with typical high school rock band gigs in his hometown of Brandon. But, after graduation, he took things to a new level.

"I studied jazz and classical composition at Grant MacEwan University in Edmonton," Mathison says. "After that, I auditioned for and got into the Liverpool Institute of Performing Arts in England. Something like two or four per cent of people who audition are accepted, so I was very lucky."

Mathison majored in songwriting and music production in Liverpool. As a songwriting major, he spent time in one-on-one lessons with the school's founder, Paul McCartney.

In Liverpool "there was a lot of focus on the business of music," Mathison says. "Planning your career, cash flow, managing contracts, copyright law. Actually, how to just not be broke."

Despite plenty of gigs backing up other musicians in England and nearby Norway, it was the emphasis on not going broke that brought Mathison back to Manitoba.

"I was way in the red from school," he says. "I thought, 'If I'm going down this precarious career path, I'd better get the wheels turning at home.'"

That home is one he shares with two other musicians, The Middle Coast's Dylan MacDonald and Fontine Beavis, who recently moved to Winnipeg from Brandon.

"There's three of us in a seven-bedroom house," Mathison says. "We have two demo studios, a jam room (and) an acoustic writing room. I can be upstairs recording violins, Dylan can be having an actual band practice and Fontine can be writing all at once."

**1) DEMO STUDIO**

"This is kind of my home base, my workspace. It's very much Okay Mann central. This is where I keep all the wireless systems we play with live, all the merch stuff I bring, guitars, suitcase drums, pedals, microphones, T-shirts."

**2) NORWEGIAN GOLD RECORD**

"When I was in school, I started getting connections in the industry in Norway, because Liverpool wasn't very far. I still ghostwrite some rap and send it overseas, or I write pop tunes that I wouldn't generally sing and send them to Europe. I did a few of those when I was in school, and some of them ended up doing fairly well."

**3) AKAI REEL TO REEL TAPE RECORDER**

"I released an EP a couple months ago called *Little Mersey*. It was recorded using this, partially here and partially in (Europe). A buddy of mine who lives over there, Nils, has (a reel-to-reel), too. We were constantly using modern recording techniques, running them through this and messing with them, putting them back into the computer and sending them overseas."

**4) FOUND PHOTOGRAPHS**

"It hasn't been released yet, but a couple months ago, I shot a music video in Iceland. Throughout the video, I'm looking at these photographs. I just picked them up at a thrift shop in Minneapolis."

**5) INSTRUMENTS**

"The banjo was my dad's from when he took banjo lessons as a teenager. It's a tenor banjo. Normally they have five strings, but this only has four. The bass is one I used for a long time when I was touring with Micah Visser and a band I was in in high school called Effect and Cause."

**6) HEIRLOOM UKULELE**

"This was my grandfather's ukulele. It got ruined in a marshmallow fight. I was out of town for a gig. When I got home everyone was wasted, and there were marshmallows everywhere."

## SCREENING BLACK NARRATIVES

Afro Prairie Film Festival first Black-centric film festival in the prairies

CHARLS MORIN

 @CHRLSMORIN

ARTS AND CULTURE REPORTER

The very first Afro Prairie Film Festival, a weekend devoted to the screening of films featuring and created by Black individuals, takes place from Feb. 23 to 25 in Winnipeg.

"It's a very unique time to be having this," Ben Williams, production centre director at the Winnipeg Film Group (WFG) says. "Over the past four years ... we've been doing a lot of work with Indigenous filmmakers, but within that time, there haven't been many of Black or Afro-centered voices."

"All of the films mostly deal with Blackness and how one observes or perceives themselves within the reality of their environment," Williams says.

Williams says almost all the films deal with identity, with intersections of feminism, transition and queerness. Transition is often portrayed through physical displacement, which is the reality for many Black refugees.

"A lot of Black filmmakers go out of their way to address these issues, because it's always something that we're thinking about ... in the forefront of our livelihoods," Williams says.

Bisong Taiwo is the creator of the short film *Saving Grace* which will be screened on Feb. 24. The film is about a detective who must rescue her friend from a basement, where the antagonist is keeping her prisoner. Taiwo explains that he wanted to create a film in the film noir genre, featuring a Black woman in the detective role (a role often reserved for a white man).

"I wanted to turn that around ... to make somebody that didn't have superpowers or super-strength or anything but was just a regular human being," he says.

Taiwo says inspiration for his film was scant. He hopes to inspire others to tell more stories with Black female protagonists.

Williams is the first Black senior staff member the WFG has ever had. He says he noticed there was a lack of Black representation at the theatre but didn't notice anyone pushing for more representation.

Black Space Winnipeg led the way and approached the WFG about the lack of Black voices in their screenings.

Williams says he initially believed that Black activism in Winnipeg was less present than what he has noticed in Toronto and other parts of the east coast, where



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Ben Williams is the production centre director at the Winnipeg Film Group.

there seems to be a more active push. However, his involvement with Black Space Winnipeg and the Afro Prairie Film Festival has made him realize there is activism in Winnipeg's Black community as well.

Taiwo is a member of the WFG and created his film through the organization. His short film was shown at the member's screening event before it was selected to be part of the festival.

Williams says that due to a large immigrant population, much of Winnipeg's Black community is also French-speaking.

This francophone aspect is represented at the festival.

Williams says part of the WFG's mission is to amplify a multitude of voices, and he is honoured to be taking part in the very first Black film festival in the prairies.



The Afro Prairie Film Festival runs Feb. 23 to 25 at Cinematheque. Check out the master class with Charles Burnett on Feb. 25.

## ARTS AND CULTURE BRIEFS

JAZ PAPADOPOULOS // ARTS AND CULTURE EDITOR

 @CULTURE\_UNITER

### Addictions support art group

Winnipeg artist Kathleen Shellrude created the Life Support Art Sale to memorialize those lost to addictions, and to assist those still fighting for recovery. The show will feature over 20 artists, five performances and over 80 pieces of visual art Feb. 23 to 25 at The Edge Gallery (611 Main St.). Opening performances and refreshments are at 7 p.m. on the 23rd. Admission is free.

### 48-hour Anti-Racism Film Challenge

The 2018 48-hour Anti-Racism Film Challenge will take place on Feb. 16 to 18. Teams will have from the online meetup on the Friday until 5 p.m. on the Sunday to work on and submit their films. Submissions must be two to five minutes long and related to the subject of racial discrimination. This event is free of charge! Register today at <http://bit.ly/AntiRacism2018>.

### Artists in schools

The Manitoba Arts Council's ArtsSmarts program brings artists into classrooms, allowing them to work collaboratively with teachers integrating the arts into the regular school day as a tool for creative, hands-on learning. Artist applications are due on Apr. 15, 2018. Go to [artscouncil.mb.ca/arts-education/artssmarts](http://artscouncil.mb.ca/arts-education/artssmarts) to apply!

### Yoga and fitness for Black men

In celebration of Black History Month, one group is hosting a fitness and yoga class specifically for Black men. The classes will be taught by Mabuchi Mkanda and Towela Mkanda. The classes will be on Sundays - Feb. 18 and 25 and Mar. 4 - at 4:30 p.m. Call 204-296-2211 or 204-914-5663 for registration and more information.

### All-Inuit guest curatorial team at WAG

The Winnipeg Art Gallery is announcing an all-Inuit, all-female team of guest curators to create the inaugural exhibitions of the Inuit Art Centre, opening in 2020. The team will be led by curator and academic Dr. Heather Iglooliorte with emerging curators/artists Asinnajaq, Jade Nasogaluak Carpenter and Krista Ulujuk Zawadski. The curatorial team will represent all regions of Inuit Nunangat!

### Classical romance

On Feb. 17, Grant & Wilton Coffee House (1077 Grant Ave.) presents an evening of romance and music, featuring Celtic Seinn, Martin Thiessen, Rhianna Cohen, Alyssa Cohen and the Armadillo Strings Quartet. Doors are at 7 p.m. with the concert starting at 7:30 p.m. Tickets are \$17 at the door and \$15 in advance (at the venue, or by calling 204-488-0207).

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### Coma Cinema *Loss Memory* The Marigold Group

The fifth and final album from Coma Cinema, *Loss Memory*, is a wonderfully emotional and original final statement from multi-instrumentalist and songwriter Matthew Lee Cothran. *Loss Memory* finds Coma Cinema confronting once-bleak repressed memories of addiction and childhood trauma with maturity and elegance.

The lyrics on *Loss Memory*, similarly to their past releases, are mournful and disheartened.

While the songs share the same beachy pleasance with Deerhunter's most accessible moments, with sharp arrangements based around uplifting piano and drum machines, lyrics like "and as my family dies from cancer, I am teary-eyed and weak, I'm not weary of disasters, the end is numb, for everyone, eventually" (from the track "Eventually") are the sentiments this album revolves around.

Coma Cinema has been revered and celebrated in a small but artistically bright musical community since its 2010 album *Stoned and Alone*, and if *Loss Memory* does end up being his last album, it will mark the moment that Coma Cinema matured past the restrictions of the bedroom and cemented himself as an influential American songwriter.

The album is full of moments where Cothran shows off his amazing songwriting abilities with shades of Sparklehorse, Randy Newman and Tobias Jesso Jr. at their poppiest.

"Blissed" is full of '90s basement sound goodness, and Cothran sings about having bad dreams over lush-sounding synth strings. While this may be the last album from Coma Cinema, there is no doubt that Matthew Lee Cothran will continue to make powerful music.

- Mackenzie Bigler

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PHOTO BY LARRY GLAWSON

## A SURVEY OF JAN XYLANDER EXHIBITION POSTERS

THOMAS PASHKO

FEATURES REPORTER

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

*Natasha Pestich show runs until Feb. 24 at Martha Street Studio (11 Martha St.)*

Minneapolis-based artist and curator Natasha Pestich's exhibition at Martha Street Studio presents a retrospective collection of screen-printed posters advertising past exhibits by the artist Jan Xylander. Pestich's statements about Xylander describe a "painter and performance artist deeply influenced by time spent in the northern Minnesota wilderness."

The catch: Jan Xylander never existed. Pestich creates work based on fictional people and events, presenting them as real. Her commitment to the joke is such that a viewer could wander into the gallery with no prior knowledge and easily assume that Xylander is a genuine artist. Her exhibit on "Xylander" is a hilarious conceptual exercise in lampoonery, satirizing the insular and self-serious world that creates and exhibits art.

Pestich makes clear that the posters on display aren't by Xylander himself, but "multiple artists." The viewer is left playing a bit of artistic detective, trying to discern who Xylander is as an artist and a person through second- or third-hand fragments. The deeper one digs, the realer it seems, and the realer it seems, the sillier it gets.

First, there's the attention to detail. Dating from roughly 2000 to 2010, Xylander's shows have pompous titles like *The Casual Pilgrim* and *Egging the Monument* and are held at venues with names like "Marcus Aurelius Gallery."

One poster, for a show entitled *The Delicate Art of Parking*, shows the artist playing Twister with some houseplants. It recalls those fake album covers from *This is Spinal Tap* for records we never hear, leaving the audience to imagine what *Intravenous de Milo* or *Shark Sandwich* actually sounds like.

Then there's Xylander himself. There are enough gaps for any viewer to intuit their own version of Xylander, but what is clear is that he's clearly someone calculating a particular self-image. He wears a hunter's cap as an affectation and, based on the posters, seems primarily to paint rabbits. This clashes with the fact that he mainly sells his work on eBay, an incongruity which he tries to spin as a "conversation" between nature and technology.

Finally, there's the absurd self-importance of the exhibit itself. Pestich's curator statement claims the posters have made "a direct and lasting impact on the production of gallery advertisements" and contrasts their "handmade" quality with "the mass produced commercial printing techniques" of today. It's a ludicrous claim to make about posters printed as recently as 2010 (in reality, the posters are actually screen and digital prints by Pestich herself).

The relative recentness of the posters, and the shortness of Xylander's "career," highlight this further; one of the shows is titled *Expedition: The Early Works of Jan Xylander*. The "earliest" possible work in such a show could be, at most, a decade old.

It calls into hilarious question the whole idea of a bunch of old posters on a wall as something "curated," or how far backwards a gallery will bend to justify an exhibition that's about a dozen layers of the onion away from any actual art.

## WHERE TO JAM

Rental spaces in Winnipeg a compromise of risk and liberty

CHARLS MORIN

 @CHRLSMORIN

ARTS AND CULTURE REPORTER

The options for musicians to rent practice space in Winnipeg are risky. The rental laws are ill-defined, which means that tenants rarely purchase insurance or sign a lease agreement, and rent is usually paid in cash.

“As easy and convenient as that may sound, it leaves the tenant with absolutely zero liability coverage, which can lead to some very sticky situations,” Ethan Krushel, singer and guitarist of the local band Northern Lights Drive, says.

Krushel explains that this also means the landlord can act according to their own interests, and the tenants have no paperwork to back themselves up.

“Because of this trend, there are a lot of verbal confrontations that happen between renter and tenant,” Krushel says.

Anthony Sannie is a member of the local hip-hop band The Lytics. Sannie and his band currently practise using a portable studio, which isn’t an option for

many bands who use instruments such as acoustic drum kits.

“The pros to having an actual studio space (is) ... you have the ability to set your room up the way you want it all the time (and) you know what it’s going to sound like every single time,” Sannie says.

Finding these spaces at an affordable price can be difficult, and bands often end up compromising on security.

Grant Danyluk, bassist for local band Black Cloud, has experience renting from a poorly-managed landlord. He says this worked in his favour, because he could pay the rent late, but there were issues surrounding the management of the space, including cleanliness.

Krushel says that oftentimes the bathrooms aren’t cleaned and aren’t equipped with basic amenities like toilet paper.

The ideal practice space is one that is insured by the tenant and has 24-hour security. Northern Lights Drive currently rents a space in the Exchange District, where the property management company required them to get insurance and set up automatic deposits.

“It’s just nice knowing that you’re renting from people that care,” Krushel says.

According to Sannie, security is integral to a good space, since a break-in can occur in any neighbourhood.

Overlooking insurance can be risky as well. Danyluk says he once had an amplifier burst into flames in the middle of practice.

“Luckily, there was a fire extinguisher in the hallway that I used to put it out,” he says.

Renters often encounter issues when sharing the space with other musicians



PHOTO BY DANIEL CRUMP

The jam space beneath 575 Portage Ave. is managed by members of Giant Skellies and hosts four bands.

they don’t know very well, in order to save on rental prices.

“You really have to be careful about keeping gear in a place that you’re sharing, as well you need to make sure you can trust who you’re sharing with,” Krushel says.

Danyluk says he used to rent a space where they would get noise complaints from the neighbours, which is counterproductive to the notion of a practice space.

Krushel wants to see more landlords

who are invested in the music scene.

“Unfortunately, it seems like a lot of the people that are renting spaces to musicians in the city seem to be only concerned about making money,” he says.



Northern Lights Drive is releasing their EP *For Your Amusement* on Mar. 2 at the Park Theatre.

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**Date:** Tuesday, February 27, 2018  
**Time:** 6 p.m. - 9 p.m.  
**Location:** North Centennial Recreation and Leisure Facility, 90 Sinclair Street  
**Format:** Programmed Workshop (stay for the evening)

For more information, visit us online at [winnipeg.ca/climateaction](http://winnipeg.ca/climateaction)

Register\* for the public workshop at: [climateactionreview.eventbrite.ca](http://climateactionreview.eventbrite.ca) or contact the City at [climateaction@winnipeg.ca](mailto:climateaction@winnipeg.ca) or 204-986-6978. For those who require alternate formats or interpretation in order to participate, please contact [climateaction@winnipeg.ca](mailto:climateaction@winnipeg.ca).

\*space is limited

## LOOKING BACK AT COOTIE CLUB

And dreaming up a future for everyone

JAZ PAPADOPOULOS  @CULTURE\_UNITER

ARTS AND CULTURE EDITOR

From September 2014 to June 2015, Cootie Club offered an alternative gathering space in Winnipeg's music scene.

"Our goal ... was to provide a monthly showcase platform for artists and musicians who were women, non-binary, queer or People of Colour (POC)," past Cootie Club organizer Kara Passey says.

"Lots of great music and art comes out of Winnipeg, and while a few venues in the city try to be inclusive and safe, most of them are not," Sheli Gelman, of the former band Falaxies, says. "You won't often find (POC), transgender folks, disabled people or queers like me playing shows there."

Passey says that as Cootie Club went on, it became clear that concerns around safety, and sexual violence in particular, were main barriers to people's participa-

tion in Winnipeg's music scene. Out of this came the Pink Bandanas.

"The 'Pink Bandanas' were also a product of Cootie Club, and they existed as monitors of the events, there to provide support and address unsafe behaviours if needed," Passey says of their process implementing a safer spaces model that extended beyond a list of house rules.

Cootie Club "felt like a super rad safe space to me at the time," Kandice Knapp, of the former band Uncanny Valley Girls, says.

Though Cootie Club is no more, other events and organizing groups have continued to make space in Winnipeg's music scene.

"The annual Different Strokes for Different Folks showcase (as part of Genderfest) has been a really positive place for me to perform in a variety of venues that have been (LGBTQ) inclusive," Hailey Primrose, a singer-songwriter, says.

She adds that QPOC's Drop the Mic creates a performance space where people can perform with "little fear of judgment, no matter the skill level or how much performing experience they might have."

Taylor Kell, founder of Different Strokes for Different Folks, says the goal of the event is to offer a performance platform to queer and gender-variant folks who might not get as many opportunities to perform.

"Every year since (the first year) the number of people performing and displaying art has increased, and so has the size of the audience ... This year we had approximately 30 people interested in performing!" Kell says.



PHOTO BY STEVE LOIUE

Local producer and musician Joanne Pollock is hosting a workshop series called Equalizer.

Better inclusion in the music scene benefits everyone, Joanne Pollock, a musician and producer, says. She hosts a workshop series called Equalizer, which is dedicated to teaching women and non-binary folks skills related to audio production and recording.

"My dream (for Winnipeg's music scene) is that it will finally just be the norm for events to be accessible and inclusive," Kell says. "(R)ight now, there are shockingly few venues that are actually accessible."

"I would love to see more opportunities for performers who aren't a part of Winnipeg's 'in' scene. Outsiders bring in the most amazing, raw talent, and I firmly believe that women, non-binary, queer and POC have a lot more to share with Winnipeg's music scene," Passey says.

Passey says they'd also like to see more men who claim to be against sexual violence stand behind their words.

"As a survivor of sexual violence and relationship abuse, I know firsthand how it feels to be asked to play a show and wonder if you need to prepare yourself to see your abuser in the crowd," they add. "I'd like to see more dudes in music centre these groups when considering how to make their shows/venues fun places to be."

**i** The fourth annual Different Strokes for Different Folks will be on Feb. 24 at the West End Cultural Centre (586 Ellice Ave.). Doors open at 6 p.m., and the show starts at 7 p.m. Admission is a suggested \$5 donation/pay what you can, but no one will be turned away for lack of funds.

## LAUGHING TOGETHER WITH WOKE COMEDY HOUR

A chance for marginalized comedians to find humour in experiences

CHARLS MORIN  @CHRLSMORIN

ARTS AND CULTURE REPORTER

WOKE Comedy Hour is held once a month at the Good Will Social Club. Occurring on Feb. 20 this month, WOKE showcases Indigenous folks and People of Colour, with an emphasis on women and non-binary individuals.

"It's a whirlwind of really diverse comedy," Elissa Kixen, co-founder/co-producer of WOKE Comedy Hour, says.

Danielle Kayahara has been practising comedy for less than a year and was encouraged by a friend to join a workshop and then perform at WOKE. She finds the community to be supportive and welcoming.

"I've been at some open mics where it feels like the audience is challenging the comedian to make them laugh ... and I don't ever really find that at the WOKE shows," she says.

Kayahara explains this is mainly due to the topics the comedians discuss, which are anchored in the performers' experiences with racial and gender discrimination, "or even just the idea of being an immigrant to the country and not neces-

sarily being super familiar to a lot of the common things that we take for granted as Canadians."

Kixen says a common theme is a lack of diversity in everyday life.

"There's always that common denominator of having these really crappy experiences that are often related to racism," Kixen says.

Although this is a serious topic, laughing about something as ugly as racism is a way to expose it as ridiculous and nonsensical. Kixen says the audience, who includes white allies as well, have welcomed this brand of humour.

"I find that all the comedians manage to make comedy their patronus, and it magically turns into this hilarious thing on stage," Kixen says.

Kixen explains that comedians sign up about 15 minutes prior to the show and are allotted seven onstage minutes each.

"There's no prerequisite of your experience as a comedian. Everyone gets the same stage time regardless," she says. Every show as of yet has had at least one person



Dione C. Haynes (co-producer/founder of WOKE) and Sasha Mark (WOKE comedian)



SUPPLIED IMAGE

who is performing for the first time.

Kayahara says one aspect of the event she particularly enjoys is having more onstage time.

"You get to expand upon some ideas a little more than (at) some of the other open mics," Kayahara says. She recognizes that this might change as the event gains popularity and comedians, but that this would ultimately be beneficial.

Although Kixen enjoys performing, she would like WOKE to gain enough comedians for her to be able to give up her spot.

For those who are thinking about trying their hand at comedy, Kayahara suggests attending one of the shows.

"Just coming out to a show to watch is a great experience ... you can kind of get a feel for how things work and get a little more comfortable in the space," she says.

**i** WOKE Comedy Hour is Feb. 20 at 8 p.m. at the Good Will Social Club, 625 Portage Ave. There is no cover charge.

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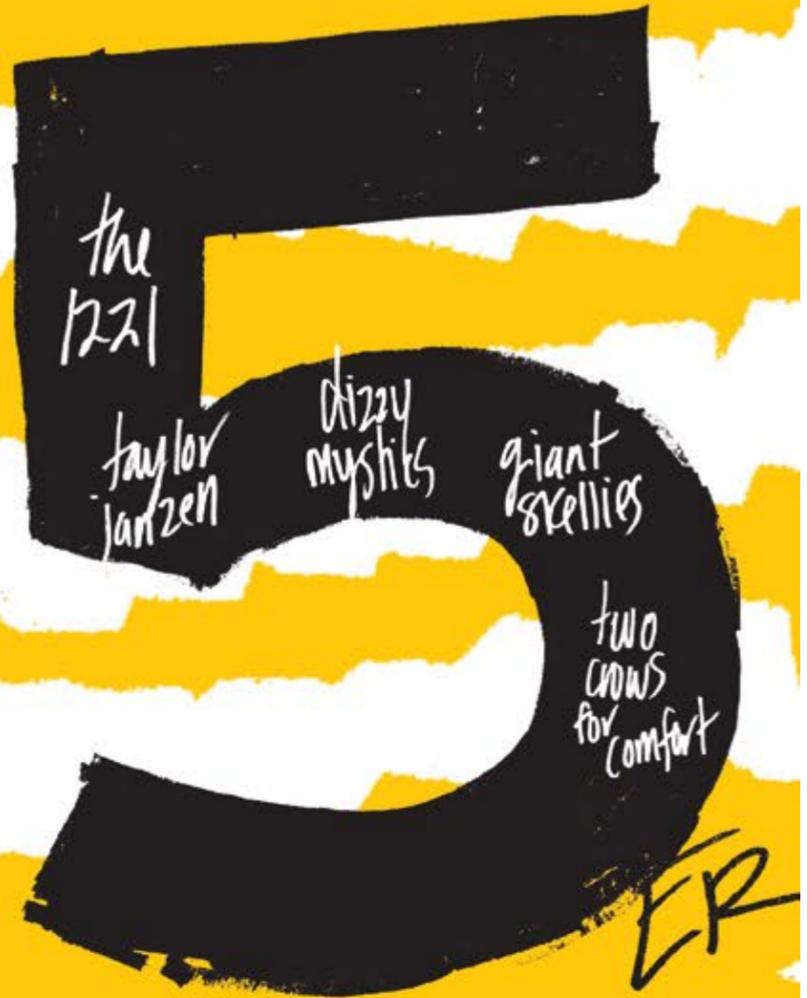
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# THE UNITER



For this year's Uniter Fiver, we switched up the order of things a bit and had readers vote on the grand winner of the top five rather than all of the submissions. And whoa, there were a lot of votes, so thank you to everyone who took a moment to check out these new local talents and choose your favourites.

This year's grand winners prove that punk isn't dead - pop punk, at least, has found a new voice in the dynamic trio of brothers performing as The 1221. And our four other finalists span many genres, reflecting how Winnipeg's music scene has room for artists of many styles to hone their crafts.

Taylor Janzen's take on vulnerability has let her out of the basement, where she's discovered many new (and known) listeners resonating with her singer-songwriter style. Giant Skellies could loosely land in the indie corner, though they sway both heavier and poppier, and report that they haven't yet ruined any birthdays.

Two Crows For Comfort promise to supplement their folkie sound with dry, sarcastic humour at live shows, so be sure to pipe down to catch the best of both. And Dizzy Mystics spin a tale that mixes mandolin into funk and jazz styles - and that's just getting them started.

These five bands will be playing a special showcase on Feb. 15 at The Good Will Social Club, so be sure to check them out on stage as well as on the page.

-Anastasia Chipelski // [@Anachips](#)

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## GETTING ALL THE SMALL THINGS RIGHT

Pop-punk brothers' bond goes beyond three chords

ANASTASIA CHIPLESKI

MANAGING EDITOR  @ANACHIPS

Pop-punk trio The 1221 take being close with your bandmates to a whole new level. Roman Maceda (25) and his younger twin brothers Rico and Roque Maceda (21) have been living and playing together on both sides of the Pacific Ocean and over 12 years.

When the Macedas were eight, eight and 12, they started playing cover songs in a jam space behind their grandparents' house in Manila, Philippines.

They played their first cover, "All My Loving" by The Beatles, in that house. Their grandparents also loved Frank Sinatra and Elvis Presley, but "they liked our music at first. They're very supportive," Roman Maceda says.

Their grandparents' house number — 22 — forms the middle of their name, while the 12 and 21 are a shout-out to the elder and younger brothers' birthdays.

In 2008, the Macedas moved to Winnipeg, and the brothers discovered punk. "(L)ike every punk band, (we) learned 'All the Small Things' by Blink 182 ... (a) three-chord progression," Roman Maceda says.

The Macedas live in their parents' home, and work day jobs between practising in their basement, partially sound-

proofed with their mom's old curtains. For some, this might be a lot of time to spend with family.

"We argue but we don't really fight. We're still brothers so we can't hate each other," Rico Maceda (who plays bass and sings) says.

Roman Maceda recorded their first single, "Kiss," in their basement. Along with his guitar and lead vocal duties, Roman Maceda graduated from Mid-Ocean School of Media Arts in 2013, and did the band's recording himself.

"We're gonna be releasing an EP late this year. We're in the process of recording demos and writing more new songs," he says. He hopes to record others too.

"I think that's one of my goals — get to know more bands, and record their music and bring it out there, supporting local music in Winnipeg," Roman Maceda says.

They'd also like to follow up last year's month-long tour across Japan and the Philippines. Roque Maceda, the group's drummer, says that audiences there danced along to The 1221's energetic offerings, despite the language barrier.

"Even though we're singing English, they're still jamming along with us," Roman Maceda says.

Back in Winnipeg, they've been picking up steam, playing at venues from The Good Will Social Club to The Pyramid.

"We just go all the way during live shows. Lots of headbanging I guess," Roman Maceda says. "(It's) pretty energetic music when we play, so we move around the stage, give energy to the audience."

The 1221 hope to someday play with their heroes, who would be Green Day (for Rico Maceda), Blink 182 (for Roque Maceda) and The Police (for Roman Maceda) — though they happily agree, as a tight-knit group of brothers would, that any of them would be awesome.



PHOTO BY CALLIE LUGOSI

## OVERCOMING FEAR WITH HONESTY

Singer-songwriter finds a new way to be herself

CALLIE LUGOSI

LUGOSI\_CALLIE

STAFF PHOTOGRAPHER AND

ONLINE CONTENT CO-ORDINATOR

Singer-songwriter Taylor Janzen is a self-proclaimed Julien Baker Evangelist, crediting the artist with inspiring her to open up emotionally within her own writing.

“When I first heard her music, I was sitting by myself in my room listening to her song ‘Rejoice.’ I emotionally shit my pants,” Janzen says. “I just couldn’t believe that someone could be that honest and get away with it. The moment I heard her be that honest, it changed the way that I wrote, because I felt inspired to be more honest in my writing.”

While she began to feel validated in her experiences, Janzen needed to grow comfortable with putting her music out into the world due to the vulnerable nature of her confessional style of songwriting.

Janzen had been secretly writing songs for years before releasing her debut acoustic EP *Fear & Faith* in June 2017.

“When I started writing, I didn’t even wanna show my friends my stuff. I had like, one friend I would show my songs to. Most of my friends are music snobs, so I didn’t wanna show them anything.”

She mustered up the courage to start being vulnerable with an audience by showing her work to friends whose opinions she respected.

“I thought if they liked my songs, then they must be okay, and if they didn’t like it, they’d tell me. I was very scared about it, but they ended up liking my songs. I was shook,” Janzen says.

“I recorded *Fear & Faith* EP in my basement. I didn’t have a microphone stand yet, so I squatted, playing my guitar with the mic wedged between my knees,” Janzen says. “(M)y cat would try to jump up into my lap. I’m pretty sure a few meows made it into the recordings.”

Janzen is a lover and writer of sad songs that serve as catharsis.

“I think that it’s important to acknowledge your sad feelings and honour them,” Janzen says. “When I express myself through my music, those feelings don’t manifest as much in other parts of my life. I feel more able to be myself day to day because I have an outlet.”

Literally, the songs on *Fear & Faith* touch on themes such as living with mental illness, going to therapy and grappling with questioning her faith.

“I was scared of both the people that I know and don’t know, knowing so much about me. They knew me as this random person who walks around their community in plaid pants with blue hair, not as a person who feels all these things and goes through so much,” Janzen says. “When I did release my music, it was really exciting, because I felt like I could be myself in a new way.”

Janzen says she feels blessed to be coming up in the Winnipeg music scene, due to it being so vibrant and welcoming.

“The more I immerse myself in the music scene, the more I realize how nice everyone is and how talented they all are,” she says. “People don’t step over each other here. Everyone who is doing well in their musical endeavours here wants others to succeed with them.”



PHOTO BY DANIEL CRUMP

## GIANT SKELLIES RATTLING BONES WITH UPCOMING EP

Indie group in no rush to make their mark

ALANA TRACHENKO

VOLUNTEER

Their name might suggest otherwise, but the Giant Skellies are anything but bare bones.

The Winnipeg-grown five piece is busy releasing singles in preparation for their EP, to be released in May or June of this year, which the group says can safely be categorized under the indie umbrella. Try to get any more specific, however, and it gets easier just to listen to the tracks.

“I feel like it’s a good struggle to have, because we aren’t aiming to be a certain band or have a certain sound,” drummer Lucas Sader says.

“If you get where we all come from - Ryan (Roberts) has a lot of background in pop punk from the 2000s, and Korbin (Potosky) was in a synth pop band, and I come from a jazz stream... so even just those three snapshots, if you look at jazz and synth and pop punk and try to figure out how those might go together, that’s why it’s tough to put a certain name on it.”

Roberts, on vocals and guitar, says one thing that does come up for the group is a certain balance between sugary pop and something grungier and heavier.

“That juxtaposition has been really interesting. If you hear a happy song with

dark lyrics, it’s something you don’t catch at first,” Roberts says. “But you listen a little deeper and it starts to resonate more.”

“Valhalla’ is our most extreme moment in all our songs. That’s probably the heaviest section, so that’s the outer range, but we do go there ... during the writing process, nothing is off the table.”

The group collaborates on all their pieces rather than delegating a writer. Even among the three vocalists in the group, including Potosky, Roberts and Damien Hardwater (as well as guitar), there’s no clear lead, which adds to the complexity of their sound.

The group hopes to get their EP out this summer, play a few local festivals, and look ahead to recording a full-length album in the next year and a half. Potosky says they’re in no rush to go out and tour for the sake of it.

“We would all be on board with a real opportunity, but to just play bars to 10 people across Canada, we’ve all done that,” he says. “It has to make sense. Three of the five of us have kids, we’re not looking to jump into a van.”

What audiences they have played for have been receptive so far.

“I don’t think a lot of people have come to our show and said ‘you’re making a mistake,’ or ‘you ruined my birthday,’” bass player Richard McCrae says with a laugh. “There’s a wide breadth of musicality and influence going into it, which people like.”

For now, they’re focusing on the basics. “You always want to have people be receptive and have people that can relate to what you’re doing, which is why you keep doing it,” Hardwater says. “There’s so much music out there, you gotta do it just ‘cause you love it.”



PHOTO BY DANIEL CRUMP

## A CAWNVERSATION WITH TWO CROWS FOR COMFORT

Musical duo draw inspiration from folkies and books

STEPHANIE BERRINGTON

VOLUNTEER STAFF @BEPHSTERR

Cory Sulyma, one-half of local folk duo Two Crows For Comfort, shies away from categorizing the band's music.

"I just like to write stories – some true, some not true. Some are a little of both," he says. "So however it ends up coming out, whether it be an upbeat, happy folk song or a sad, melancholy tune about someone who died, we hope it can be relatable for most people."

The "two crows" of Two Crows is Sulyma and his partner, musical and otherwise, Erin Corbin.

Sulyma's creative pursuits can be traced back to a childhood love of drawing.

"As I got older, I really enjoyed writing stories and essays and that seems to have carried over into songwriting," he reflects. "When I asked Erin what her creative background was, she said, 'Me? I don't have one, I just sing.'"

While Sulyma does most of the initial songwriting, he stresses that Two Crows is a collaboration between him and Corbin.

"I bring the ideas to Erin, and she helps to solidify everything else: structure, lyrics, vocal arrangements, harmonies, etc." he explains. "She really is the vocal expert."

The pair is regularly joined on stage by

their friends and fellow musicians, Ben Mak-Wiebe and Lachlan McLean, who offer their creative advice and contribute to the group's song arrangements as well.

Beyond these active collaborators, Sulyma cites Woody Guthrie and Bob Dylan as influential to the group's music, although he insists, "our artistic influences, like most musicians' I'm sure, are vast."

"(Corbin and I are) both fairly avid readers, which I think has an influence on our writing and our ability to create a song," he says. "I'm a bit of a Stephen King junkie, so you may catch the odd reference or two in our songs."

Besides keeping busy reading and songwriting, Corbin and Sulyma both maintain regular day jobs.

"At night and on the weekends, we come out of our shells to be Two Crows," Sulyma explains. "We're fairly introverted, anxious folks, so people who truly know us are often surprised to hear we're actually comfortable enough to go on stage in front of a crowd."

Although the group is only a year old, they've participated in the Winnipeg Folk Festival's Stingray Young Performers Program, and they played at the first annual Winnipeg Tattoo Convention last year.

"Those (shows) were both a blast," Sulyma says.

Two Crows will take the stage again on Feb. 15 for The Uniter Fiver showcase. They are also working toward the completion of their first full-length album, which is forthcoming in mid-2018.

"If any Uniter readers are ever at one of our shows, please, please laugh at our jokes," Sulyma urges. "They're often extremely dry and sarcastic, and I'm the only one who finds them funny, but we pride ourselves on those."

"Oh yeah, and the music," he adds. "We hope you like the music, too!"



PHOTO BY DANIEL CRUMP

## A RECIPE FOR GROOVING

Dizzy Mystics stirs up a melting pot of genres

CHARLS MORIN

ARTS REPORTER @CHRLSMORIN

Dizzy Mystics is a local rock-inspired band with funk, jazz, folk and '70s metal influences.

The band played their first show in September of 2017, after jamming together for a year to refine their style.

Kyle Halldorson, vocalist, guitarist and mandolin player, wrote the songs for their first album years prior to banding forces with Jeff Laird, Alexandre Joyal and Aaron Bacon.

"I had songs in my head, and I didn't want them to get old, so I got them down," he says. The band has been working on a more democratic process for songwriting for future music. Halldorson says they have good chemistry.

"The future is going to be more like a mixed bag of writing," he says.

The band is influenced by Led Zeppelin, Soundgarden, Mastodon, White Denim and Crosby, Stills, Nash & Young, to name a few. Their Manitoba Music profile reads as follows: "2 cups Psychedelic, 2 cups Progressive, 1 cup Hearty 70's Metal, 3 tbsp. Jazz, 3 tbsp. Funk, 2 tbsp. Folk, 1 tbsp. Soul, A pinch of Celtic Pepper is optional (Measurements of each ingredient are subject to change for each batch made)."

Halldorson explains that the Celtic influence doesn't stem from anything in particular.

"I love Celtic music and just the joy that it brings when you see it live and the fun that it invokes," he says.

He explains that he has always been interested in transposing his guitar technique to a mandolin to experiment.

"I guess if you write any lick and it's played on a mandolin, it just sounds Celtic," he says. "It's really all just like the feel-good, Canadian rock influences in psychedelic music applied to a mandolin that sounds Celtic!"

The band draws strength from the act of blending. "(R)ock music is the spoon that stirs the soup, and no genre (or spice) is out of the question," they write on their Manitoba Music profile.

Although Halldorson wrote and recorded the songs on his own with the help of drummer Aaron Edgar, he explains that the music has evolved with the style of the band's other members.

"All those songs (have) moulded to their own live entities now with the new guys," he says.

The band aims to play at many festivals this summer and continue gaining an audience as they prepare to tour.

"It's all about putting as much work in in the present and then whatever comes at you, comes at you," Halldorson says.

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The board usually meets once a month from September to April, and board members may sit on additional committees as well.

If this interests you, email [board@uniter.ca](mailto:board@uniter.ca).

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# TALK ABOUT SEXUAL AWARENESS AND HEALTH

Respect, positivity are key elements

BRAIDEN PERGIS

CITY REPORTER

@BRAIDENPERGIS

Between Feb. 12 and 16, the Sexuality Education Resource Centre Manitoba (SERC) will host Sexual and Reproductive Health Awareness Week on the topic of “Minding Our Business”: Sexual Health & Mental Wellness. They chose this theme to emphasize the interdependent relationship of mental and sexual health in one’s body as well as within the community.

“Sexual health is complex and includes mental, spiritual, emotional and physical components. Mental health plays a large role in how we understand ourselves and our relationships,” Bre Woligroski, the sexual and reproductive health facilitator at SERC, says.

The World Health Organization reports that sexual health includes taking a positive and respectful approach to sexuality and relationships. In relationships, the organization says that sexual experiences should be pleasurable, safe and free of force. This

means that the rights of equality, non-discrimination, the right to one’s privacy and the right to information and education should be respected.

“Sex and intimacy are important for individuals whether they are in a relationship or not. Knowing your sexual identity, values, and principles will help shape the quality and wellness between that individual and their partners,” Dr. Reece Malone, the CEO of Sexuality Consultants and Support Services Manitoba, Inc. says.

SERC is a non-profit dedicated to promoting sexual health through education. They work with people from all walks of life and try to be inclusive of every sexual orientation and gender.

During their Sexual and Reproduction Health Awareness Week, activities will range from digital valentines, talks related to youth mental and sexual health and online self-care tips.



ILLUSTRATION BY KELLY CAMPBELL

Besides SERC’s work, festivities relating to sexual awareness will continue through the Ultimate Pleasure Party at the Radisson Hotel downtown on Feb. 24. This event will be about sexual empowerment, sexual enrichment and sexual education.

“Sexual empowerment and sexual enrichment is part of (SERC’s belief around sex-positivity); every person is different and has the ability and right to define what this means to them. Everybody needs the correct information about consent, sexual rights, STIs and birth control prevention in order to truly be sexually empowered,” Woligroski says.

Malone says that both intimacy and sex are important for people whether they are in a relationship or not. Knowing one’s values, principles and sexual identity will aid in shaping the quality of the relationship and improves the health of partners.

He notes that couples may face issues with porn use, low desire and performance anxiety. Other couples struggle with new changes to their partnership like transitioning to a long-distance relationship or to a child.

“You don’t need to have a problem before you see a sex therapist or consultant. I see couples for ‘tune-ups’ on their communication skills as well as provide them with skills to enhance their pleasure,” Malone says.

Single people can also speak with consultants about their sexual life. Malone consults single people with matters about rapid ejaculation or erectile dysfunction concerns, sexual and gender identity issues, specific dating situations they are encountering and how to communicate boundaries or needs.

# CALLING ALL ANIME FANS

Ai-Kon promotes anime in Winnipeg

BRAIDEN PERGIS

CITY REPORTER

@BRAIDENPERGIS

Ai-Kon is a non-profit organization that holds an annual Japanese and pop culture convention in Winnipeg.

This convention, holding the same name as the organization, is held at the RBC Convention Centre and lasts for three days. It includes all kinds of events, from costume contests to video game tournaments, as well as a marketplace.

On Feb. 24, Ai-Kon will hold Winterfest, a shorter, single-day event focusing on the celebration of animation, to allow all attendees to explore and celebrate Japanese culture, animation and costume play, also known as “cosplay.”

“We have anime on display in our showing rooms, fan-run panels that offer information or discussion on a variety of topics and an amazing Maid Café (where) patrons can sit back and enjoy a break,” Tracy Nauss-Laurie, Ai-Kon’s communications officer and promotions co-ordinator, says.

Anime, an abbreviation for “animation” is an artistic style widely known to the world as a practice by Japanese ani-



SUPPLIED IMAGE

Some attendees from a past convention

mators, creating works like Pokémon and Dragon Ball Z.

“Outside of the types of stories, Japanese culture is very different from North American culture. So their stories are different from what (North Americans) are used to,” she says.

Besides culture, there is also a difference between the styles of animations that North Americans use compared to their Japanese counterparts.

Anime characters are known for their large eyes, small noses and mouths, with the minimal use of lines that animators need to use when planning and drawing their animations.

In contrast, American animation shines in the amount of original animated motion they create, in a frame-by-frame sequence.

In anime, however, only specific portions of scenes change, such as a character’s mouth, rather than their entire body.

“Personally, I prefer Western comics more, because the characters and art style are more appealing to me,” Gabriel Frias, a local cosplayer says.

Ai-Kon and Comic-Con, another convention that recognizes popular culture through film, comic books, science fiction and fantasy literature, have similar traits, as well as different aspects.

“Ai-Kon is a more focused, programming-orientated convention. Our mandate requires that we focus specifically on Japanese pop-culture and, by extension, Japanese culture, whereas Comic-Con covers pop-culture more generally,” Nauss-Laurie says.

Anime can be seen not only as a genre of animation but also as a medium for people with the same interests and those who wish to explore anime and popular culture regardless of their age, she says.

To some, both Ai-Kon and Comic-Con conventions can be considered the same in a way that brings like-minded individuals together to celebrate their interests.

“I believe the two fandoms are two sides of the same coin. Groups of people that wear their passion towards a medium like a badge and coming together to socialize and enjoy the environment,” Kade Hare, an attendee of both Ai-Kon and Comic-Con, says.

See [ai-kon.org](http://ai-kon.org) for more about the convention.



## FOR THE LOVE OF RADIO

Campus radio and the role it plays

SKYLAR SMALLACOMBE

CAMPUS REPORTER

@SKYSMALLACOMBE1

Campus radio gives students the opportunity to strengthen their own communication skills and have a boost of confidence overall.

As of 2012, Canada has added 11 new FM radio stations, bringing the total up to 546 stations across the country. For AM stations, the number declined in 2012 from 134 to 129. In Manitoba, there are four campus radio stations at the University of Brandon, University of Winnipeg, University of Manitoba and Red River College.

Jared McKetiak, station manager at CJUM-FM 101.5, the University of Manitoba radio station, says that the basic idea of radio has changed since its invention.

"It's (the radio) got the ability to unite and share a message with a large group of people in a very short period of time. I feel like that we have an extremely important

role to play in the day and age that we live in," McKetiak says.

Victoria King, program director at CKUW 95.5 FM, the University of Winnipeg station, says radio isn't dying at all. It's still an important method of communication all over the world.

"As campus and community radio is concerned, it maintains a mandate to be an alternative spot on the dial for artists, genres, and topics not covered in depth in the mainstream. Campus and community radio helps connect our community with local grassroots initiatives and events in a personal and in-depth way," King says.

McKetiaak says people have been saying that the idea of traditional radio is dying for decades, but he doesn't think that's true. McKetiak feels that people listen to the radio for the nostalgia factor.

"They (listeners) grew up listening to the radio in their homes and their cars, and it's a format that has always been there for them. For other listeners, they appreciate radio because it's the love of the format has been passed on to them - maybe by a friend or relative," McKetiak says.

"I think the very concept of radio is romantic, the idea that the signal can be beamed out and can reach so many people in a very easy fashion - plus it's free!"

King says university radio offers students and faculty members opportunities to share content with an academic focus.

"We exist as a resource on campus for students and community members to learn experientially. Students can come to CKUW and complete coursework - create a radio show, perform interviews or



Station manager Jared McKetiak at UMF

explore experimental audio," King says.

King says speaking on radio is empowering, especially when you get to hear your voice and the voices of community, which can be reaffirming and boost confidence.

"Radio helps people practise their public speaking and presentation skills, make friends and connect with like-minded folks," King says.

Some examples of shows on CKUW are: *Morning Breath*, a two-hour long pop/rock show held Mondays at 6 a.m.; *Destination Moon*, which is a roots-fo-

cused show on at 10:30 a.m. every Tuesday; *WINGS*, a spoken-word show that airs Sundays at 6:30 p.m.; and *C.A.R.P.*, a show that has many different themes for the people who like variety.

Check out the full broadcast schedules at [ckuw.ca/schedule](http://ckuw.ca/schedule) or [umfm.com/programming/programgrid/](http://umfm.com/programming/programgrid/), or tune in at 95.9 FM and 101.5 FM.

## PROFILE



SUPPLIED STILL FROM BEFORE ANYTHING YOU SAY

## SHELAGH CARTER

PROFESSOR OF THEATRE AND FILM

DANELLE GRANGER

CITY EDITOR

@DANELLEGRANGER

Before becoming a professor, Shelagh Carter studied in New York and Los Angeles as an actress and graduated from the Canadian Film Centre's Directors Lab in Toronto.

She's been working at the University of Winnipeg for 20 years as a professor of the theatre and film department. Carter says she never planned to be a professor, and that it just happened to her.

"What it did do was always put me in the position where I have to work on craft myself. Whether it's with an older actor or a student," she says. "And in directing, you get a lot of practice in terms of how people might handle material."

Having the background and training as an actress is what urged her to become a director.

"I discovered a lot of directors didn't know how to talk to actors. They were much more technically minded and they would talk to an actor ... and I knew from my training as an actor that doesn't help an actor. It's a process," she says. "You have to be able to help them get into character and not tell them 'cry here.'"

Carter was nominated and awarded Best Director at the 2017 Milan Film Festival in November for directing *Before Anything You Say*.

Carter was able to go to Milan to attend the festival, and she says being there was full of camaraderie with other filmmakers she had met previously, as well as the cinematographer of the movie and her husband.

"There we are in Milan, in this wonderful hotel, talking about film all the time or going sightseeing together. It was just terrific," she says.

She says she was thrilled to just be nominated in the Best Director category, and the competitors' films were superb.

"They announced for Best Director, and they showed the clips, and I'm looking there. And then they announce my name. And I was like 'what?'" she says. "I got quite emotional, got up, and everyone was cheering. It was really, very moving. I'll never forget it. I'm very grateful."

"I came back to the table, and the trophies are very heavy, and my husband hugged me, and everyone at the table was great," Carter says. "And after that, my husband took me outside to get some fresh air, and was like 'look there's this gorgeous moon, and we're in Milan, and you just won Best Director.' It was quite romantic. It was a perfect night."

**WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF?** I always like to look on the bright side. I'm hardworking. I'm a worker bee. I always know there's going to be another bus, so I try not to rush. I like to look at the bright side of things.

**WHAT DO YOU DO IN YOUR SPARE TIME?** I love being in bookstores. It's terrible. McNally's is our main one here, but if I was back in the States, there's really good book stores: Rizzoli and museum bookstores - I'm always at those.



## STUDYING TUNES

The theories behind the music students listen to while studying

SKYLAR SMALLACOMBE

CAMPUS REPORTER

@SKYSMALLACOMBE1

Students are often trying to find the best way to study all of the time, and some students use music as their go-to studying aid. Finding the best tunes can be hard, especially at high-stress times like midterms week.

An idea that gained popular theory in the 1990s is the Mozart effect. This idea is linked to spatial temporal reasoning - the idea that listening to Mozart can aid in short-term improvement of performances of mental tasks. Research has tested the exposure of listening to 10 minutes of Mozart's sonatas and improvement on test taking. These studies have come up with mixed results.

Claire Templin, a recent graduate from the University of Winnipeg with a BA in psychology, says she doesn't think it has

to be Mozart to be more effective, but she does think classical music is more effective than music with lyrics.

Templin doesn't think that someone who listens to classical music while studying will do better on a test or quiz than someone who doesn't listen to music at all.

The Florida National University says music helps people in high-stress situations, like finals week.

Templin says, most of the time, she wasn't listening to music while she studied.

"I found it (music) distracting. I would be more prone to listening to classical music or music that didn't have lyrics," Templin says. "As a psych student, there's quite a bit of research that shows music is a distraction if you're trying to memorize things. If I was cramming for an exam or something, I probably wouldn't listen to music."

Elizabeth Byron, a former instructor at the University of Minnesota, says combining music and studying is tricky, and you can't just say yes or no to listening or not.

"Ideally, you study or work in silence with no distractions. Music is a distraction. Studies have shown that people focus better without any background noise, including music. But that's assuming you can find a completely silent space," Byron says.

Templin says although music hinders her ability to study, it can be helpful in other ways.

"I think music can be helpful if you feel overwhelmed while studying. It can sort of be a destresser. If you take a 15-minute break in the middle of studying to listen to music, (then) it can be helpful. It could help



ILLUSTRATION BY JUSTIN LADIA

you lower anxiety about school or exams, if you listen to it at other times, not while you're actually studying," Tempin says.

Byron doesn't encourage her students to listen to music, as she finds it can be distracting.

"A lot of people, especially stubborn teenagers, are determined that they work better with music, and I find it's pointless trying to convince them otherwise. So I choose my battles and ask students to ask themselves honestly what sounds they

find calming - don't listen to the same playlist you use for your morning run! - and to turn the volume down," Byron says.

For Byron, the volume is more important than what genre of music is playing. She says that blasting classical music isn't going to be more calming than hip hop. She also stresses the importance of listening to music without interruptions. A playlist should be able to just start playing and blend into the background.

## NEWS BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

### Local Brews + Global Views

Darcy Ataman, the founder of Make Music Matter - a Winnipeg-based non-profit that uses music to help heal survivors of conflict and trauma in Rwanda and the Democratic Republic of the Congo - will be leading a conversation about global views. The event will take place on Feb. 15 from 7 to 8 p.m. at Forth. It's free to attend.

### Peaceful Protest Against the Plea

There will be a peaceful protest in support of Serena McKay on Saturday, Feb. 17 at 1 p.m. starting at the Manitoba Legislative Building. The peaceful walk, which will go through downtown, is in protest and demonstration of the public demand for resentencing and further investigation into McKay and her case. It's encouraged to bring posters, banners and photos.

### Queer yoga

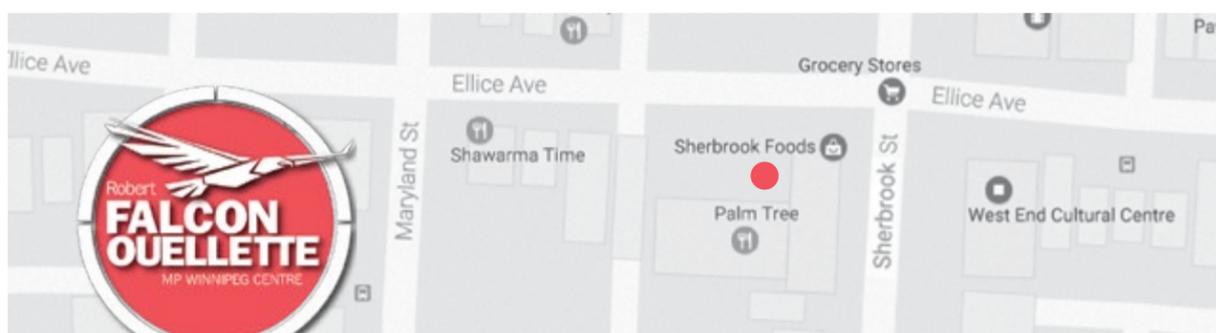
Donnell Dacillo is hosting queer yoga classes for the LGBTQ2S\* community. The classes will be at Prana Yoga (987 Portage Ave.), and they are held weekly on Fridays at 6 p.m. and Saturdays at 4:30 p.m. All levels are welcome, and anyone under 18 needs a letter of consent from a guardian. The suggested class price \$5 to \$15.

### Genderfest Winnipeg

Genderfest Winnipeg is an annual DIY festival celebrating queer identity, history and culture via a multitude of media and community events that takes place in February. Events for Genderfest Winnipeg started on Feb. 13 and go until Feb. 27. All events are in physically accessible spaces and are free or by donation. For a list of events, visit Genderfest Winnipeg on Facebook.

### Bridging Two Worlds book launch

All are welcome to the book launch of *Bridging Two Worlds* written by the University of Winnipeg's Dr. Jan Stewart and Dr. Lorna Martin. The book provides teachers, school administrators and counsellors with practical resources to help students from kindergarten to Grade 12 navigate school. The launch is on Thursday, Feb. 15 from 4:30 to 6:30 p.m. in Convocation Hall.



### Robert-Falcon Ouellette

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## SOMEONE TELL CBC TO STOP PLAYING THIS SONG

Bring back Shad on Q instead

JAZ PAPADOPOULOS

ARTS AND CULTURE EDITOR

@CULTURE\_UNITER

“Gypsy” is a slur.

Yet CBC Radio 2 is slamming this word through the airwaves nonstop via Alice Merton’s new single, “No Roots.”

The word is a derogatory term for people of Roma descent. A recent *Vice* article outlines in detail anecdotes of the threats and violence that continue to besiege Roma people living in the United Kingdom. Still, it is often used in North American culture to reference being free-spirited, spontaneous, bohemian, etc. This is infuriating and needs to stop.

The lyrics to “No Roots” are “I like digging holes and, hiding things inside them/When I grow old, I hope I won’t forget to find them/Cause, I’ve got memories and travel like gypsies in the night.”

“Gypsies” do not dig holes to hide things inside. Perhaps they do travel in the night, but more importantly, the label “gypsy” has been used while tar-

getting the Roma people for things like forced sterilization and Hitler’s genocide.

In this light, “travel(ing) like gypsies in the night” takes on a serious meaning beyond Merton’s flippant hole-digging. (According to Wikipedia, Merton’s ethnic background is German-Irish, with no mention of a Roma connection.)

This is the kind of thing that white people get away with all the time: claiming ownership to things that aren’t theirs. This appropriation, even when it’s as casual as the lyrics in this song, reinforces white centrality and white supremacy.

The lyrics of “No Roots” aren’t the only case of ignorance towards the Roma. Netflix’s *Gypsy* - a show about a voyeuristic white therapist (cancelled after one season) - also follows these missteps. There were multiple petitions online to change the show’s name.

“This is willful ignorance at its best because you cannot tell us that there



ILLUSTRATION BY GABRIELLE FUNK

wasn’t anyone in Netflix who knows that ‘gypsy’ is rapidly turning into a slur for the Romani people,” media website Bleeding Cool reports. “The worst part is the series appears to be playing off of the word ‘gyp’ or the idea to commit fraud or swindle someone.”

(The word, in fact, is a longstanding slur, though perhaps it is only recently entering public consciousness as such.)

Romea.cz, a news outlet based out of the Czech Republic that publishes information about events in the Romani world, reported on this petition.

“Our people have suffered for entire centuries because of defamatory, misguided and negative stereotypes connected with the term ‘gypsy,’” one petition-signer is quoted as saying.

“Because of what people believe the term ‘gypsy’ represents we have been enslaved,

forcibly sterilized (and) murdered during the Holocaust,” they continue. “There is no excuse for using this term, nota bene when referring to a series about the sexual quirks of a non-Romani woman.”

The racism behind, and persistent cultural ignorance around, this word is well-documented on news outlets ranging from mainstream (the *Guardian* and *Al Jazeera*) to activist (*Bitch Media* and the *European Roma Rights Centre*). Isabel Fonseca’s *Bury Me Standing* has made it on to required readings lists at the University of Winnipeg.

There is no excuse to continue the casual use of the word “gypsy.” CBC should stop playing this song, just like Netflix stopped producing that show.

*Jaz Papadopoulos is an artist, writer and activist. They edit the Arts and Culture section of The Uniter.*

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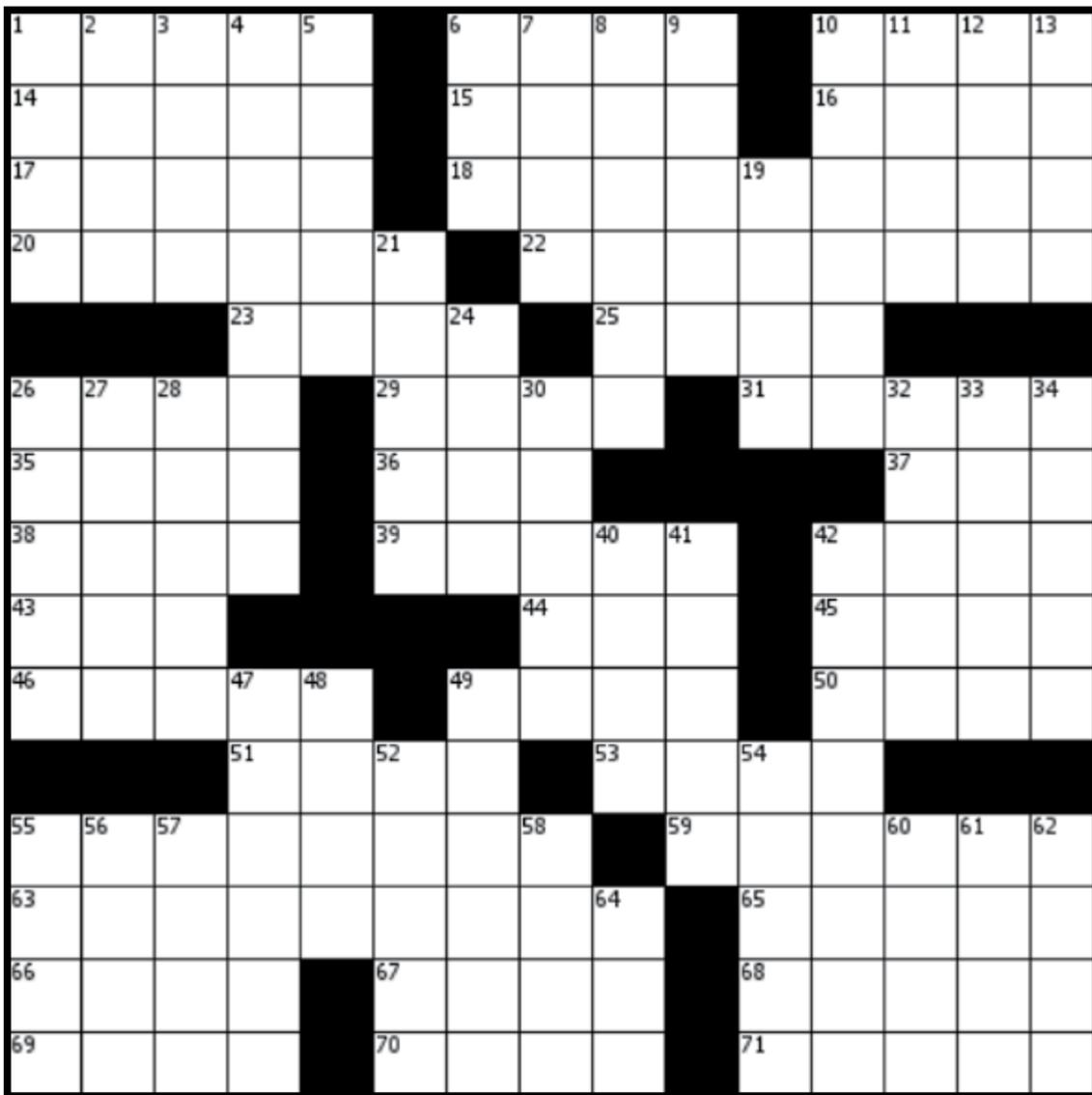
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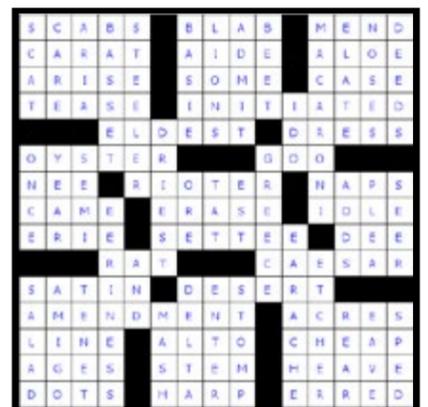
## ACROSS

1. Window blind
6. Remote
10. Stench
14. Fertile desert spot
15. Small rodents
16. \_\_\_\_ model
17. Sanctify
18. Enlarged
20. Scheduled
22. Closeness
23. Office acronym
25. Catch
26. Swiss mountains
29. \_\_\_\_ to riches
31. Spanish title
35. Tempo
36. Conceit
37. Med. group
38. Harvard's rival
39. Author Dr. \_\_\_\_
42. Kiln
43. Compass dir.
44. Quick swim
45. Twinge
46. Shoulder gesture
49. Stuffing herb
50. Differently
51. Infamous emperor
53. Will beneficiary
55. Rubber bands
59. Serious plays
63. Divine
65. Start of a Dickens title (2 wds.)
66. Fixed charge
67. Roof part

68. Keepsake
69. "Once \_\_\_\_ a time..."
70. Winter toy
71. Construct

## DOWN

1. Crie s
2. Corridor
3. Floating
4. Aversion
5. 19th letters
6. Friend (Fr.)
7. Helsinki native
8. Entry
9. Televised again
10. Juice fruit
11. Medicinal portion
12. Bullring shouts
13. Nail polish shades
19. Historic times
21. Is bold
24. Senate messenger
26. Chasm
27. Fido's rope
28. More wan
30. Cheese type
32. Marine
33. Foretelling signs
34. Kitchen appliance
40. Express sorrow
41. Swiftmess
42. Phone company employee
47. Concealed
48. Understands
49. Outgoing
52. Ceremonial events
54. Incensed
55. Light tan
56. Bound
57. Female voice
58. Rescue
60. Create
61. A Baldwin brother
62. Transmitted
64. Conducted



Solution to last issue's puzzle



THE UNIVERSITY OF  
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Student Services

### STUDENT SERVICES

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

### AWARDS AND FINANCIAL AID

#### Budgeting for Student Life

Wed., Feb. 28, 2018  
12:30 - 1:30pm  
Room 3M60

Learn how to prepare a budget and manage your finances at this fun and informative group session. Please RSVP at our website: [uwinnipeg.ca/awards](http://uwinnipeg.ca/awards) in the "Events and Resources" section.

### ENGLISH LANGUAGE PROGRAM

#### English Classes

Would you like to improve your English language skills? Take a course -- part-time evening or online -- through our English Language Program. Email [t.caryk@uwinnipeg.ca](mailto:t.caryk@uwinnipeg.ca) for more information.

#### English Tutoring

The English Language Program offers one-on-one tutoring for IELTS preparation, and for speaking, essay-writing, reading, listening, grammar and vocabulary. Email [t.caryk@uwinnipeg.ca](mailto:t.caryk@uwinnipeg.ca) for details.

### SPRING TERM REGISTRATION

The Timetable for Spring Term is now available - go to [uwinnipeg.ca/timetable](http://uwinnipeg.ca/timetable). The courses are also now on WebAdvisor/Student Planning.

Your assigned registration start date and time for Spring Term will be emailed to you at the end

of February. Check your UW Webmail account, or login to WebAdvisor and click "View My Registration Time."

For more information, please visit: [uwinnipeg.ca/registration](http://uwinnipeg.ca/registration)

### STUDENT CENTRAL

#### Reading Week

Reading Week is Feb. 18-24, 2018. The University is closed Mon., Feb. 19 for Louis Riel Day, but will be open for the remainder of the week.

#### Tax Receipts

T2202a tuition tax receipts for 2017 will be posted on WebAdvisor on Feb. 28, 2018

### STUDENT RECRUITMENT

#### Open House 2018

UWinnipeg's Open House will be held on Wed., Feb. 21, 2018.

Day Session: 9:00am - 1:30pm  
Evening Session: 5:30pm - 8:00pm  
Location: Dr. David F. Anderson Gymnasium, Duckworth Centre

The event features an Information Fair, as well as mini-lectures, presentations and campus tours.

### WEBADVISOR

#### New Password

The next time you login to WebAdvisor, you will be prompted to create a new password that meets new specific criteria. For more information, please go to: [uwinnipeg.ca/student-central](http://uwinnipeg.ca/student-central) and select "Username & Password"

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- **Contacts:** Access a directory of campus departments.
- **Websites:** Access UWinnipeg web resources, including the library, Nexus, and more.

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- **Grades:** View your final grades.
- **Notifications:** See any account holds and important messages from the University.
- **Student Finance:** View your overall account balance, including any recent payments.





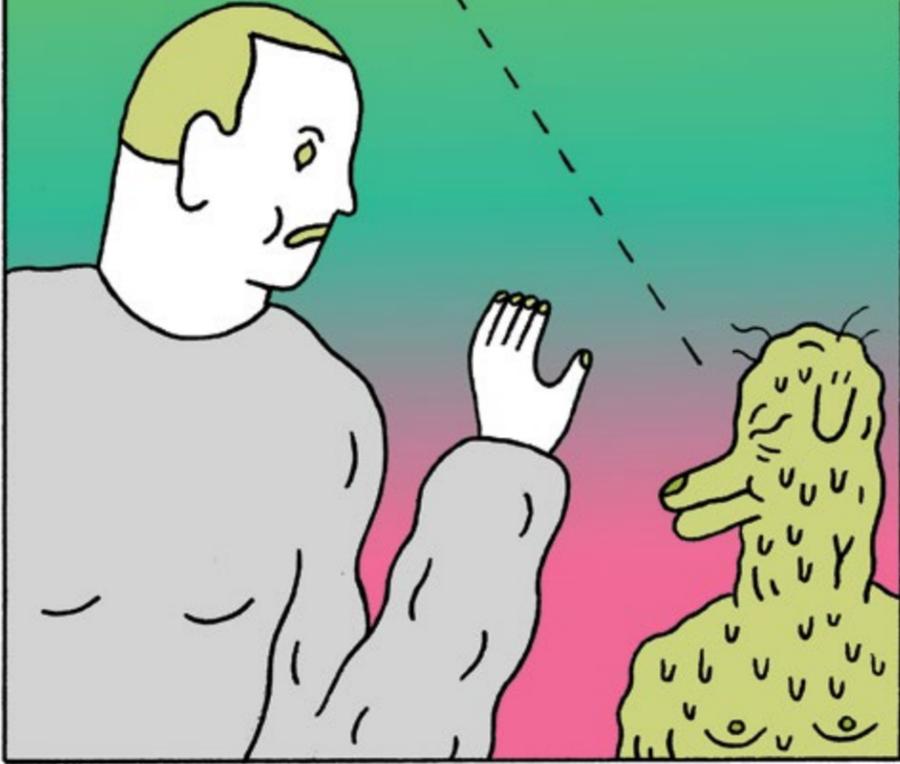
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PHOTO BY MUKUL BHATIA

“Alok Vaid-Menon is a gender non-conforming South Asian-American writer, educator, activist, and community organizer. Their work transcends any one medium; they use everything from fashion to social media to poetry to explore themes like diaspora, loneliness, race, gender, and street harassment.”

- Vice Broadly