

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 05 // OCT 4

A night

of wonder

NUIT BLANCHE IN WINNIPEG

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* ON THE COVER

Supplies for art-making at Nuit Blanche - see page 11 for more.

WHO COULD USE A BREAK?

Just as autumn snuck up on everyone this year (who forgot to tell the atmosphere about normal seasonal temperatures?), we've somehow suddenly landed in October. And also, now that it's a few weeks into fall, it's time for our still-kinda-new-and-novel fall reading week.

Next week, we will not publish a regular issue of *The Uniter*. We've got some projects to work on instead (which could possibly include some reading), so when we come back after the break we're in great shape to tackle the rest of the semester.

Luckily, although we're leaving this issue on stands for you until Oct. 18, it's full of exciting content and food for thought to tide you over. In the city section, we're looking at lead contamination and affordable housing - two important topics that deserve our attention at the moment. On campus, we have some tips for halloween costumes (and parties to attend) and a bit of history behind this year's new university Wi-Fi password.

In the arts section, get to know the new Rind pop-up, learn about how voice and art interact in *Contralto* and check out a new kind of queer orchestra. We've also got the debut column from Christina Hajjar, *Feeding Diaspora*, so you can read a bit about the topics she'll examine over the course of the year.

However you spend the next week - reading or not - I hope this issue can offer you some good company, new ideas and fodder for interesting discussions.

-Anastasia Chipelski

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A bank of windows from one of True North Square's high-rises

PHOTO BY DANIEL CRUMP

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Greg Klymkiw at his home in Winnipeg

SARAH JO KIRSCH

FEATURES REPORTER



"I've got unfinished business here."

After a quarter-century in Ontario, Greg Klymkiw returned home last year to take on the executive directorship of the Winnipeg Film Group.

"There isn't a single place like it in the world. There are many artist-run media arts centres all over the place, but what's astonishing about it is that it's devoted to production, training, distribution and exhibition. All under one roof."

Klymkiw started his career there producing (and acting in) Guy Maddin's early features and achieving local notoriety with his apocalyptic public access show *Survival* in the 1980s.

He grew up in Winnipeg when The Park Theatre was the city's centre of art house cinema. The Metropolitan and the Odeon (now the Burton Cummings) theatres were where Klymkiw's love for film was sparked.

For Klymkiw, Winnipeg has become a city of ghosts: of people dead and gone, of venues bulldozed or redeveloped and of a domesticated social culture. Speaking fondly of charismatic long-time mayor Stephen Juba, he mourns the implementation of the tripartite Core Area Initiative set in motion in 1981.

"There were a lot of really dull-witted boring people who were more interested in putting



money in the pockets of their rich friends. It destroyed the heart of the city somehow."

But there's hope for the future.

The WFG continues to invest in initiatives for female and Indigenous filmmakers, to represent a broad spectrum of content and to foster a diverse and inclusive cinematic community.

"There was a real magic about Winnipeg that inspired a certain magic in the filmmaking, and I think it continues clearly to inspire that magic."

1) KIN'S COMFORT

"(My daughter) wanted them to be safe and taken care of, but she also wanted something for Daddy to remind him of her."

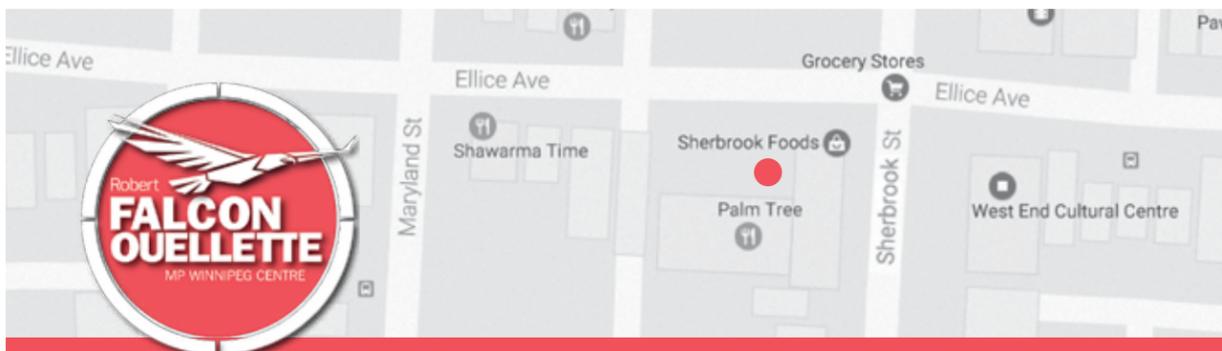
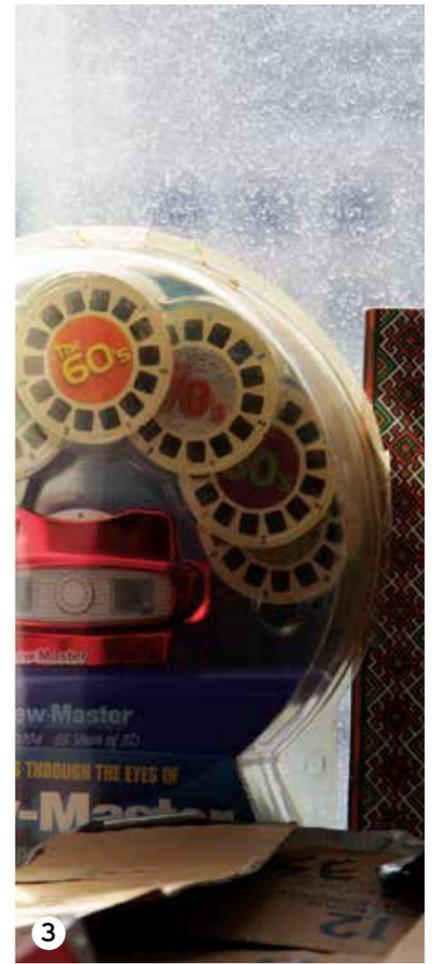


2) CULTURAL LEGACY

"That's my uncle, Walter Klymkiw. At (the Toronto International Film Festival) this year, I met the head of the big state film agency in Ukraine, and he had actually heard of my uncle, because he's the only non-Ukrainian to ever win the equivalent of the Governor General's Award for his work in rediscovering all this Ukrainian musical tradition ... resurrecting music that had been thought to have been wiped out by Stalin."

3) MOMENTUS MEMENTOS

"I love View-Masters. It's a magical world to dive into."

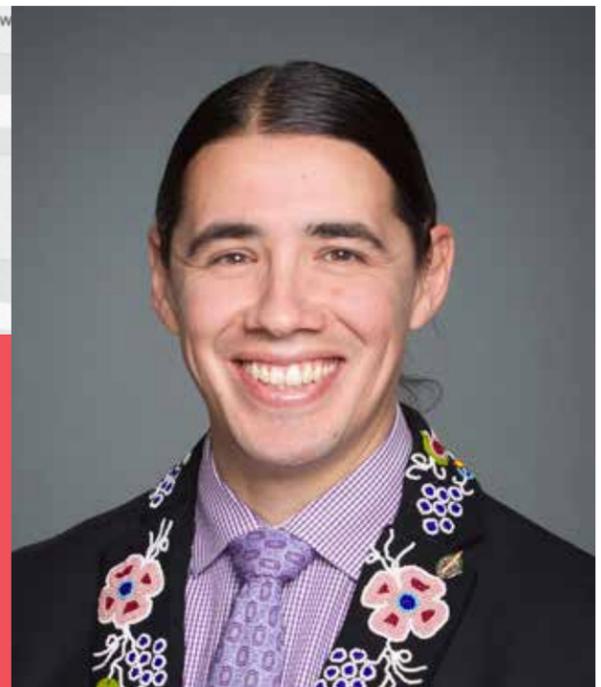


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QUEER MEMORIES AND CHAMBER POP

Queer Songbook Orchestra coming to West End Cultural Centre

DAVIS PLETT

 @UNKNOWNING_CLOUD

ARTS AND CULTURE REPORTER



Toronto's Queer Songbook Orchestra play the West End Cultural Centre on Oct. 6

The Queer Songbook Orchestra is about set to embark on a major cross-country tour. Founded in 2014 by artistic director Shaun Brodie, the Toronto-based collective takes lush chamber pop on an orchestrated journey into the beating heart of the queer archives.

The ambitious project began during a crisis in Brodie's professional career. He'd been a freelance musician for years but was burning out.

"I wanted to be involved with something where I wasn't just waiting for the phone to ring to know when (I'd) be working next," he says. "So I decided I wanted to be a journalist, and I applied to journalism school, and I got rejected."

In the months following his rejection, Brodie came up with the idea of the Queer Songbook Orchestra.

I had "this idea that intersected music and my past in that world with this new interest in storytelling and pop history (and) queer history."

For Queer Songbook Orchestra, history isn't just something people remember, it's something people do. Concerts on their upcoming tour will feature a mix of historical pop-culture gems written or famously performed by members of the LGBTQ2S community, as well as songs and stories submitted by fans that are connected to their own personal queer histories.

"This project is all about the community and telling the community's stories, and also enriching the community by digging into these stories of influential performers, artists, writers (and) songwriters who were part of the community as well," says Brodie.

"We're at a point now where we can talk about these narratives. We can look back and see what influence the (LGBTQ2S) community has had in this greater pop-culture sphere."

On tour, the Queer Songbook Orchestra

finds members of local queer communities to read the stories accompanying the songs on stage as introductions.

"I've found in a lot of our performances that there's a sort of intimacy and vulnerability to the shows," Brodie says. "I think there's something healing about gathering in a room and hearing these stories of lived experience from other queer individuals."

Angela Failler, an associate professor of women's and gender studies at the University of Winnipeg and Canada Research Chair in Culture and Public Memory, believes the QSO's work powerfully brings the past into the present.

"This is much more than a nostalgia project," Failler says. "I mean, yes, it trades in part on nostalgic feelings and thrill of recognizing familiar melodies and lyrics, but it also strikes me as an important reworking of 'old tunes' through the lens

of the political present – reflected in their decision to collaborate with notable Two-Spirit, trans and queer writers, academics, artists and activists who work on various social justice movements.

"They've honed in on a means of breathing queer life into one of the most popular archives of everyday history (pop music)."

For Brodie, sharing experiences of queer becoming through music and story creates a space of new personal possibility.

"There's something emboldening about ... hearing someone else's story and remembering your own and thinking about who you were at that time and who you are now," he says.

Queer Songbook Orchestra will appear at the West End Cultural Centre on Oct. 6. Regular advance tickets are \$20 and \$15 with a student ID.

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Scattered Seeds Craft Market

From Oct. 12 to 14 at Red River Exhibition Plaza, Scattered Seeds will hold their annual craft market. More than 170 crafters and artists will be selling their wares, with accompanying live music. Tickets range from \$6 to \$10. See scatteredseeds.com for more info.

Soles on Fire

The first annual Soles on Fire walk/run to honour Murdered and Missing Indigenous Women, Girls and Two-Spirit people will occur today. The 1K Family Run Event will take place from 3 to 4:30 p.m., while the 5K Soles on Fire walk/run will occur from 5 to 7 p.m. Both runs begin at The Forks. Adult registration is \$20 for the 1K event and \$30 for the 5K.

Creepy Winnipeg

It's October, which means events exploring Winnipeg's spooky past and present are in full swing. Dr. Frank Albo's Hermetic Code Tour will once again dive into the masonic symbolism of the Manitoba Legislative Building, every Wednesday from Oct. 3 to 24. The Dalnavert Museum Ghost Investigation on Oct. 13 will take participants on a ghost-hunting expedition through the famously haunted building. Ticket prices vary.

Jakob Bro at The Good Will

Presented by Jazz Winnipeg, the Jakob Bro Trio will take the stage at The Good Will Social Club on Oct. 14. The award-winning Danish jazz guitarist leads a band with veteran avant-garde drummer Joey Baron and bassist Thomas Morgan. Bro has released a staggering 14 albums as bandleader since 2003 and still found time to play on albums by jazz legends like Paul Motian and Palle Mikkelborg. Tickets are \$20.

Aisslinn Nosky with the Manitoba Chamber Orchestra

Toronto-based violinist Aisslinn Nosky, dubbed the "Eric Clapton of the violin" by the *Toronto Star*, will perform *Baroque 'n' Roll* with the MCO on Oct. 10 at Westminster United Church. The performance will include works by Handel, Vivaldi and other superstars of the Baroque period. Concert starts at 7:30 p.m., and tickets range from \$15 (students) to \$35.

Attention | Intention | Emergence

A collaboration between Winnipeg-based artist Monique Fillion and Regina painter Carl Schlademan, *Attention | Intention | Emergence* creates a conversation between two painters using similar approaches to create wildly different artwork. While both stress visible, painterly brushstrokes, Fillion's abstractions are in sharp contrast to Schlademan's lush depictions of nature. Admission is free.

UWSA BY-ELECTION



The By-Election is where students can run for vacant positions that were not filled during the General Election. **2018**

Thinking of running? Submit your nomination forms to the Chief Election Commissioner by Oct 4!

- NOMINATION PERIOD** Sep. 24 - Oct. 4
- ALL CANDIDATES' MEETING** Oct 5 | 12.30 p.m.
- CAMPAIGN PERIOD** Oct. 15-19
- CANDIDATE SPEECHES** Oct. 15 | 12.30 | The Hive
- VOTING PERIOD** Oct. 22, 23 and 24

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- Student Living Director
- Racialized Students' Director

For more information, e-mail us at cec@theuwsa.ca or visit theuwsa.ca/elections

CKUW TOP 30

September 24–30, 2018

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Madeline Roger	Cottonwood	Self-Released
2	2	!	The Lytics	Float On	LHM
3	16	!	Bartley Knives	Lone Goose	New Wild
4	3	*	The Pink Noise	House Of Cards	Sounds Escaping
5	9		Red Baraat	Sound The People	Rhyme & Reason
6	10	!	ADiethylamide	This Is A Secret	Self-Released
7	12	*	The Faps	Grimelda	Self-Released
8	11	*	Bison	Earthbound	No List
9	28	!	Ken Mode	Loved	New Damage
10	17	*	Rae Spoon	Bodies Of Water	Coax
11	5	*	Not Of	Hypocritic Oath	No List
12	13		Black Moth Super Rainbow	Panic Blooms	Rad Cult
13	8	*	Glen Hall Bernie Koenig & M.J. Idzerda	Three Way Conversations	Slam
14	NE	*	Colin James	Miles To Go	Stoney Plain
15	21	*	Sue Foley	The Ice Queen	Stoney Plain
16	22		Gurumul	Djarimirri	Skinnyfish
17	6	*	Cub	Brave New Waves Session	Artobject
18	RE	!	Dave Quanbury	Still Life With Canadian	Head In The Sand
19	18	*	Dennis Ellsworth	Things Change	Self Released
20	RE	*	Church Of Aquarius	Obliged With Tact And Etiquette	Self-Released
21	29	*	Jeremy Dutcher	Wolastoqiyik Lintuwakonawa	Self-Released
22	NE	*	Myriad3	Vera	ALMA
23	19		Spiritualized	And Nothing Hurt	Fat Possum
24	20	!	SC Mira	Keep Crawling	Sugar Gator
25	7		Johnny Marr	Call The Comet	Sire/Voodoo
26	NE	*	Grounders	Coffee And Jam	Nevado
27	30		Capital Punishment	Roadkill	Captured Tracks
28	27		The Dirtiest	Cento Shot EP	Mondo Mongo
29	14	!	Housepanther	Club Soda Lows	Self Released
30	RE	!	Boniface	Phantom Limbs	Self-Released



Nipsey Hussle

Victory Lap
Atlantic

On Feb. 16 2018, Nipsey Hussle released his first studio album *Victory Lap*. The album debuted at number four on the *Billboard* charts and sold 53,000 units.

Throughout this album, you can hear his growth and ability to move through variations of sounds that make you want to hear more. Each song is a bona fide hit. Nipsey continues to prove he is truly like no other rapper.

True to who he is and representing Cali to the fullest, "Hustle and Motivate" expresses the importance of securing that bag and motivating yourself and others through your hustle, much like how Nipsey has done by partnering up with Atlantic Records. This is a good move for him, as Atlantic has an outstanding record in music history.

Nipsey has now solidified himself in a power position that further motivates his listeners



SUPPLIED PHOTO

to go to a higher level of success.

This album has features from big-name artists, such as Kendrick Lamar, CeeLo Green, YG, Marsha Ambrosius and others. This album is one that no one should turn a blind eye to. This is only the beginning of what we have yet to see from the infamous Nipsey Hussle.

By Tristen Davis

CRIT PEG

FIRST FRIDAY DOUBLE FEATURE: OUTWARD ART



PHOTO BY CALLIE LUGOSI

Therapeutic testimony from two local artists showing on home turf

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEPG

There is an incredible concentration of artists in Winnipeg. Last week's Nuit Blanche celebrations revealed the city's voracious appetite for art.

But Winnipeg's visual and performance art community opens its doors the first Friday of every month. First Fridays offers the opportunity to engage with artists and their art in the myriad of galleries and studios dotting the Exchange District and beyond.

This month's First Friday Double Feature profiles two deeply personal collections in deeply personal spaces – each taking comfort in showing on their home turf. On their own terms.

Painter Jordan Miller founded the cre8ery nearly 12 years ago. In collaboration with her partner, filmmaker and musician Dave Swiecicki, she's amassed an intensely autobiographical multimedia experience titled *Under the Influence*.

Transferred onto birch panels, a set of Swiecicki's high-contrast, saturated photographs and composite images ooze Manitoba rural-gothic. A set of collaborative, collage-style image transfers follow. The sepia cycle plays out a duet between Miller and her grandmother's doll. Miller's accompanying statement revolves around maternity in boldly vulnerable strokes.

This demonstrative journey is tied together by a short, chaptered film permeated with the same aesthetic. Miller performs a series of symbolic rituals in search of catharsis for Swiecicki's cameras.

Captured in fragmented and crisply focused slow motion, she buries herself on a beach to be reborn, she embraces new light she discovers hidden in a dark wood, she is nearly drowned in a body of water. Swiecicki's score is full of nature-film drama—a histrionic sonic frame of primal percussion and orchestral grandeur.

Miller's paintings offer a counter-balance

in their abstract impressionistic lyricism, leaving more to the imagination. With broad, large-scale acrylic works and more concentrated etudes on YUPO paper, her experiments in vivid spectra bulge and bubble with colour.

Fundamentally, *Under the Influence* is a conceptual representation of Miller's life. She, like many artists, processes her own struggle through creative externalization. Though this body of work begins in that struggle, it's certainly not where it ends.

Painter David Kehrer moved his work into a top-floor studio at 75 Albert St. about three years ago. Though he's not one to explain himself, Kehrer's titles offer a modicum of insight into the artist's expressionist, (largely) nonrepresentational process. He offers First Fridays audiences an opportunity to experience his works in the space they're created.

One of the largest works in the studio is a cotton-candy coma up close. A whimsical impression of the polychromatic life-sized *ice bear* emerges as perspective retreats. *turn walk spring cold last air with Jane turn* is immediately sentimental. The girlish pink core framed in glowing yellow radiates youth and nostalgia.

Other works linger in a darker world. A tall and slender strip of burlap titled *never the less* hangs from a pipe easel. The displayed surface is dark, nebulous and studded with light, while concentrated vertical strokes of black and blue brightly lash its splotchy backside.

Another double-sided work on canvas is suspended unstretched from the ceiling. *Heart beat* is strung on one side with pangs of red atop a galaxy of faded splatter. The other side is fully saturated with bloody colour and weighed down by a congealed figure.

There is no obvious narrative, only glimpses into Kehrer's stream of consciousness. Each piece, single- or double-sided, carries an outsider's compulsion. His technical language is instinctive and its evolution its own.

Under the Influence runs until Oct. 9 at the cre8ery (125 Adelaide St., 2nd floor). David Kehrer's studio is open to the public First Fridays (75 Albert St., unit 504). Visit firstfridayswinnipeg.org for more listings.

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Contralto to screen at send + receive sound art festival

DAVIS PLETT

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ARTS AND CULTURE REPORTER

Contralto, American composer Sarah Hennies' 2017 docu-symphony about trans women's voices, takes its name from the musical term for "the lowest female singing voice." The film features fleeting head-and-shoulders video clips of trans women performing vocal exercises, saying simple phrases and simply breathing, set to a densely complex composition for percussion and strings.

Contralto will be screening at Cinematheque on Oct. 6, followed by a Q-and-A with Hennies herself, as part of the 20th annual send + receive festival.

Festival director and curator crys cole describes send + receive as an opportunity to expand Winnipeggers' ideas about what sound is.

"send + receive is a festival that basically is

all about celebrating and giving a platform to sound art and experimental music practices," she says.

For cole, *Contralto* is part of a larger theme she sees running through this year's festival.

"This year, there's a lot of artists I've invited who have really personal connections to their work, and that was something I felt very strongly with Sarah (Hennies)," she says.

Contralto offers snapshots and sound-bites, fragments of speech and song. Even in a section of the piece where the participants are clearly speaking about how they experience their voices as trans people, the film is edited so that we are never shown a complete thought or idea, and so are left with only the sound of the voice itself.

"You're just getting a little peek into (these individuals)," cole says. "You feel this sincerity and this feeling of exposure, but you're not getting all that emotion. I find it really moving, and I find it really funny, and I

find it really awkward. It does all these really beautiful things."

There is no medical or hormonal procedures that can raise trans women's voices to the range of a cis woman. Mieke Ruth, a University of Winnipeg student and community organizer, says that this makes music an especially potent and exciting space for trans women to assert identity.

"A lot of trans women in music are very unapologetic about singing the way they sound and still asserting themselves as women," Ruth says. "Even though they haven't done much to (alter) their voice, they still don't sound like a male singer would, and you can sort of hear your own struggles in what they sound like in their act of not conforming to expectations of what our voices should sound like."

For Ruth, music is a way to move the conversation about trans identities beyond rigidly binary understandings of gender.

"I think music is a really powerful space

for us to express ourselves that def(ies) mainstream expectations... that are built up for us in mainstream forms of representation," they say. "It's never a trans woman who's mostly pre-transition who you see in a popular TV show."

Cole says that within the experimental music community, there have always been trans and gender-nonconforming artists. Programming artists like Hennies is a way of acknowledging this frequently forgotten legacy of underground art movements, revealing what has always been here and creating a space for the work to flourish.

"This is not new. This is our history, this is what this form is all about," she says. "These are the people who were treading the way for us."

send + receive runs from Oct. 4 to 7. Tickets to Contralto are \$10. For more information about the film and festival, visit sendandreceive.org.



Sarah Hennies, an American composer, created the docu-symphony *Contralto*.

CREATING A SPACE FOR PEOPLE OF COLOUR IN WINNIPEG

Rind reinvents what a pop-up bar should look like

MAHLET CUFF

VOLUNTEER

The ability to go into any space and feel completely comfortable is a privilege many people don't have. For People of Colour (POC), it is not rare to feel like an outsider in a room full of people.

In a city filled with POC from all different lived experiences and different interests, it can be hard to find a middle ground when it comes to Winnipeg events. Rind is a local initiative described as a "nomadic pop-up bar featuring a rotation of talents from Winnipeg's POC community through boozy drinks, food and music."

Audrey Mercado is the co-lead organizer of the pop-up.

"We have noticed that pop-ups that do happen around the city are very white and mainly made by white people, and it can be inaccessible for POCs," Mercado says.

Rind organizers are aiming to create more spaces for POC to be able to gather without feeling like the exception.

For co-lead organizer Brenden Gali, the name Rind felt a perfect fit.

"The name Rind came out of an idea that, oftentimes in music and poetry, metaphors of People of Colour are related to fruit and how to get the good part of that fruit, you have to get through that built-up, tough exterior.

"Like fruit, our skin is thick and bitter. Our sweetness earned, not exposed"

Along with Gali and Mercado, the organizers are Ally Gonzalo, Shaneela Boodoo and Noelle Madison Sagher. All play an important role within the collective, working on photography, designing logos and social media.

The organizers want to make sure that local POC talent and attendees feel comfortable and have fun.

"It feels good to know and go to a

pop-up where it feels like you're not the token Person of Colour in a sea of white people," photographer Gonzalo explains.

University of Winnipeg student Taylor Grant understands how it feels to stand out in a bad way.

"It can be a little uncomfortable," Grant says. "But at the same time, I've gotten used to it, because that's how I grew up. At all my schools, it was predominately white kids with three to five POC, including myself. There is a feeling of isolation, and it can be unsettling knowing you stand out whether you want to or not."

Local drag queen Alex Nguyen, who performs under the name Ruby Chopstix, has experienced the discomfort that comes with being a POC in public spaces.

"I'm not as scared with being in those public places and events, because I'm more

comfortable in my skin and who I am as a person," Nguyen says. "I've embraced me being a POC. But definitely a couple years ago, basically last year, I definitely didn't enjoy being out in public events, especially clubs. It just feels like people judge you and eyes are always on you when it's not the case at all."

The first Rind pop-up takes place on Saturday, Oct. 13 at Fools and Horses (379 Broadway). Doors open at 8 p.m. Admission is \$5. To learn more and to stay up to date with the future of Rind, follow them on Instagram @rind_wpg.



Ally Gonzalo, Audrey Mercado, Shaneela Boodoo, Noelle Madison Sagher and Brenden Gali created the Rind pop-up.



FEEDING DIASPORA

Food culture, diaspora and queerness as sites of reckoning

CHRISTINA HAJJAR

COLUMNIST  @GARBAGEBAGPRINCESS

I used to think that to know home was to learn my mother's hands - her repertoire of creation forever connected to homeland. While I still believe that learning how to make Lebanese food from my mom is a reclamation, I know there is an irreconcilable distance between her and I, here and there.

But what is diaspora outside of failure? As I came into my diasporic artist self, my longing turned into romanticizing. I quickly became paranoid about being a first-generation cliché, but I remain insistent on failure as a marker of transcultural experience.

On my food journey, recent food failures have looked like a poorly recreated cultural dish, or settling for a less potent spice because of geographic access. They've looked like experiencing the limits of my ability to relate with my mother's nostalgia, or becoming frustrated with my mother's intuitive kitchen process as I sought precision in recording her recipe. They've looked like accepting the mere impossibility of striving for authenticity.

Diaspora is held within those slippages. Diaspora, like memory, cannot be contained - just represented in fragments. Diaspora is the effort; the reaching toward. Like queerness, it is imagination, recreation, resistance.

As I explore what it means for me to identify as an Arab femme, focusing on food has created an excellent point of departure.

Food creates space for intergenerational

knowledge to be shared. Food provides room for specificity and room for play. The infamous phrase "you are what you eat," coined by Jean-Anthelme Brillat-Savarin, holds true on a different level for diasporic peoples.

In Paula Torreira Pazo's *Diasporic Tastes: Intersections of Food and Identity in Asian American Literature*, she theorizes on the experience of Winberg Chai, a Chinese father's harmful obsessive consumption as "eating in order to become."

"As if metabolizing those enormous quantities of roug sung would help him overcome his identity crises, and find - and silently intensify - his Chineseness," she adds.

Alongside the experience of pleasure, catharsis, compassion and joy, food can also involve a reckoning or reconciling of trauma, shame, imposter syndrome, eating disorders and other toxic forces.

To feed diaspora is to be connected to identity and place. Aside from sustenance, food provides intimacy, ritual and ties to ancestry and land.



ILLUSTRATION BY GABRIELLE FUNK

Within a Palestinian context, Leila Abdelrazaq writes about exile in her beautiful illustrated zine, *The Fig Tree*, as she ponders how to connect with homeland.

"One way is the passing on of traditions. The ones that last are often the ones we need most to survive ... traditions that hold us together while everything else is falling apart," she writes.

Food holds biographical, geographic and performative qualities at once. It is a highly raced, classed and gendered material - a foundational concept in the beloved podcast, *The Racist Sandwich*.

"Both food and the ways we consume, create, and interpret it can be political," the description reads.

While I am intrigued by sites of food preparation and consumption - kitchens, grocery stores, gardens, homes, restaurants and parks - I am also fixated on experiencing food through art, writing and media.

Both food culture and diaspora are abundant genres with great potential for experiencing, relating and theorizing.

As a displaced first-generation Leba-

nese-Canadian femme-nist and guest on stolen Indigenous territory, it is the fruitful intersection of food, queerness and diaspora that I choose.

Here I may interrogate land, labour, lineage, nationhood, borders, assimilation and home. Here I complicate my understanding of identity politics and power, gain a better sense of responsibility, find pleasure, build relationships and grow.

Christina Hajjar is a first-generation Lebanese-Canadian pisces dyke ghanouj with a splash of tender-loving rose water and a spritz of existential lemon, served on ice, baby. Catch her art, writing and organizing at christinahajjar.com or @garbagebagprincess.



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A night

of wonder

WORDS AND PHOTOS BY KEELEY BRAUNSTEIN-BLACK // STAFF PHOTOGRAPHER

@KEELEY_IMAGE

Nuit Blanche is a night of discovery, wonder and wondering. People from all over the city head to the downtown streets in droves. There is art and more than art during Nuit Blanche, including music, crafts, bike jams, night markets, performance art and interactive installations. Anyone can unofficially participate by dressing up, or through engaging with some of the works.

So how does one end up participating in Nuit Blanche? For people like Rob Knaggs, it is about who you know. Knaggs is an Australian cellist with a passion for Churchill. Artist Kal Barteski invited him to play a concert as part of her Back Alley Arctic project.

"I met Kal years and years ago, and we were spinning ideas on how to create art for Churchill," Knaggs says. "She started creating this community event called Back Alley Arctic ... she wanted to paint a polar bear on this garage, and she just kept going, and now she has

about 110 animals. She invited me to participate in Nuit Blanche this year, because my music is very Churchill-centric."

After studying in Australia, Knaggs ended up in Churchill, where he found inspiration for his music. This was Knaggs' first-ever Nuit Blanche, and it may be his last one in Winnipeg for a while.

"I am leaving Canada, unfortunately. My visa is expiring in November. I'm organizing an EP launch and farewell party," Knaggs says. But this one night will leave him with some lasting memories. He appreciates that Barteski's event was "very DIY and community-based."

"It was awesome, being able to play on a rooftop and look down ... it was the largest stage I've ever been on," Knaggs says.

"At the end when I was doing my whale song, Kal ran upstairs behind me and set off a smoke bomb," Knaggs says. "I heard someone running up the stairs behind me and thought this could be bad ... it was magical."

One of Kal Barteski's works as part of Back Alley Arctic

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Cellist Rob Knaggs at his 7 p.m. rooftop performance as part of Back Alley Arctic



A spraypainted label marks Kal Barteski's work.



Work by Kal Barteski



Rob Knaggs' cello show atop a garage embellished with Barteski's whale



As part of Synonym Art Consultation's finale of their Wall-to-Wall mural fest, Toronto artist bird0 painted this mural in The Forks parkade.



Nuit Blanche explorers interact with architectural installations in The Forks parkade.



Out after dark on the streets of Winnipeg for Nuit Blanche



Visitors are interacting with architectural pieces provided by the Winnipeg Design Festival at The Forks parkade.



Architectural pieces at The Forks parkade



Run for Your Life is a human-sized wheel that participants could turn in order to power a blacksmith's forge.



An art installation at the Forks parkade



Lit balloon-type objects at The Forks



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THE TRUTH BELOW US

Coming to terms with lead contamination and government neglect

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT



Weston School is a site of concern with lead contamination.

Residents in Point Douglas are reeling as the revelation of a decade-old lead contamination report came to light on Sept. 13.

Kate Sjoberg, who is running for city council in Point Douglas, says “the neighbourhood you live in, the schoolyard that you play at, the neighbourhood park, all (of a) sudden your sense of that place changes a bit when you get information like this.”

Sjoberg says her biggest takeaway from the contamination reports is that the City needs to consider “the way that we plan neighbourhoods, the interfaces between industry and residential neighbourhoods.

“We need to be really careful about these interfaces because of the potential for contaminants to impact all of our health. And so we need to talk about short-term plans, medium-term plans and long-term plans.”

Sjoberg says in the short term, Weston

School is putting uncontaminated soil over the area where children play, and that long term, the City may need to revisit the issue of moving the railroad tracks.

“I know that’s a non-starter with the Province at this point in time. The Province hasn’t been interested in that conversation, but I think as a city we need to revisit it and drive it again,” she says.

While there is room for municipal governments to act on environmental problems like lead, Alan Diduck, an environmental studies professor at the University of Winnipeg who teaches environmental law, says that lead contamination falls squarely under provincial jurisdiction.

“On the face of it, it does seem to be an abrogation of the responsibility of the provincial government to act in the best interests of the citizens and the environment, and it seems to me that the lack of a health risk assessment as soon as the test results were known is inexplicable,” Diduck says.

But Diduck says as is, there’s rela-

tively little to prevent something like this from happening.

“I’m not sure what could have prevented this, other than a firm commitment on behalf of the NDP government when they found the final results came to light to act on it,” Diduck says.

“Maybe if we had stronger whistleblower legislation, maybe if we had better freedom of information laws or a comprehensive environmental bill of rights, which quite often includes both of those components, (that) may have offered further protection than we had in place when the tests came to light,” Diduck says.

Diduck says at this point, the Province should retest the areas to see if anything has changed since the original tests. If they confirm that there is still unsafe levels of lead, which Diduck says seems likely, they should be followed by a health risk assessment and remediation of the soil.

He also suggested that the Province should consider “establish(ing) terms of reference for the clean environment com-

mission to do an investigation and provide some recommendations.”

“I guess the big question is: who should bear the responsibility and the cost to remediate that soil?” Diduck says. “I would imagine that the polluters in this case are probably not in existence anymore, so we don’t know exactly which firms could be linked to the contamination, but you know if there’s a good chance they’re not around, then it’s the taxpayers that should and would bear the costs.”

The NDP and Progressive Conservatives use the Point Douglas contamination and potential contamination in St. Boniface against each other in the legislature.

Diduck says, “it doesn’t come as a big surprise that at this stage the parties seem to be more interested in making political points and holding fast to a partisan point of view than taking action right now to do further tests. Although, I understand that the current provincial government is committed to doing further tests and finding out the state of the health of the soil.”

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

Climate change conversation

Manitoba Energy Justice Coalition and Solidarity Winnipeg are co-hosting an event, Climate Change, Colonialism and Capitalism, on Thursday, Oct. 4 at 7 p.m. that will focus on a conversation to deepen understandings of climate change and how people can get involved in organizing for climate justice. Event speakers are not yet announced. The event will take place in room 1M28 at the University of Winnipeg and is wheelchair accessible.

Got Citizenship? Go Vote! – mayoral forum

Got Citizenship? Go Vote will host a mayoral forum focused on issues of concern to Winnipeg’s immigrant and refugee communities. All mayoral candidates have been invited to participate in this unique forum, so that newcomers are given the opportunity to directly ask questions on the issues that matter to them most. All are welcome to this free event at Hugh John Macdonald School.

Make Poverty History

Make Poverty History Manitoba is hosting a rally at City Hall on Thursday, Oct. 11 from 12 to 1:30 p.m. to call on both levels of government to take action on poverty. The participants will march from City Hall to the Manitoba Legislature. Following the march at 1:30 p.m., interested community members can attend question period at the Manitoba Legislature. For more information or to endorse, email chair@makepovertyhistorymb.com.

Don’s Photo fall walk

Don’s Photo is taking the classroom to a scenic walk through Kildonan Park on Saturday, Oct. 6 from 1 to 3 p.m. Meet at Don’s Photo at 1839 Main St. then head over to the park. There is no registration required for the event, and participants are encouraged to bring their cameras or smartphones. Don’s Photo staff will be available during the walk for technical assistance.

Red Ribbon Walk for MMIWG2S

All are invited to join a walk to tie red ribbons to trees and poles, connecting both UWinnipeg campuses in a sign of solidarity and support for Missing Murdered Indigenous Women, Girls and Two-Spirit people – both victims and survivors. The group will depart from the main campus and from Merchant’s Corner at 1:15 p.m. and will meet at the corner of Logan Avenue and Isabel Street at 2 p.m.

Natural Cycleworks end of season sale

Natural Cycleworks, located in The Exchange District, is having an end-of-season sale. The sale started on Sept. 21 and will continue until Oct. 13. They will have 15 per cent off all components, 20 per cent off all accessories, 20 per cent off custom builds, 25 per cent off bikes already on display and 30 per cent and up on the clearance table.

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SHAKY POLICY FOUNDATIONS

The City's response to True North Square affordable housing concerns

ALEXANDRA NEUFELDT

CITY REPORTER  @ALEXEJNEUFELDT

In response to rising concern that the True North Square (TNS) project, one of the largest property development projects in the history of Winnipeg's downtown, doesn't include an affordable housing component (despite being subsidized by the municipal and provincial governments), the City of Winnipeg has now included an amendment that attempts to address the issue.

Cindy Gilroy, city councillor for Daniel McIntyre and one of the creators of the amendment, says for the kind of support that TNS would be looking for, "the city has never had an affordable housing component. It's always been part of the provincial program and the provincial ask."

The Province of Manitoba and City of Winnipeg can use the Tax Incremental Financing (TIF) mechanism to stimulate investment or certain kinds of property development in a specific area by using the increase in taxes generated by the development to support property developers or other social programs.

The Province has been historically responsible for integrating a component that prioritizes affordable housing into

their TIF program, but the Pallister government is not applying that component to TNS, because the project was not originally the right size for TIF. The project applied to expand to a size large enough for TIF funding, but still did not have an affordable housing component, and the Province chose not to enforce the requirement.

"So when this came forward from the province, there was no (affordable housing component in the) ask, because there's no program available (for this size of project)," Gilroy says. "There are things that are in the works (municipally), but as of today, we don't necessarily have a program."

Councillors Gilroy and Jenny Gebasi put forward an amendment that requires "that 10 per cent of the incremental taxes that we would get on the project if it's developed would go back into affordable housing," Gilroy says.

This means that the taxes from the project would go into a fund for the City to use for its own affordable housing

projects, which Gilroy says are "coming down the pipe." Historically, housing in Manitoba has been the domain of the Province rather than municipalities, so at this time, there isn't an affordable housing requirement that would be applicable to TNS.

"Would we have liked to see more? Absolutely, you know, we always want to see more, but I think this is moving, pushing the agenda forward, and we're starting to have that critical debate that we need to have at council."

Dr. Jino Distasio, director of the Institute for Urban Studies at the University of Winnipeg, says "what the True North project has brought to light is that in 2018, in Winnipeg, we would like to see development occur in (particular) phases with (particular) kinds of parameters," though he questions the usefulness of the public callout of the project.

When it comes to pushing for more affordable housing, Distasio says "the missing thing here is not calling (devel-

opers) out to say do the right thing, but having the teeth behind it," which could mean any number of municipal or provincial programs that reward property developers for providing affordable housing or mixed-use space.

"If the province or others are serious about it, and we're in the middle of a civic election, there are municipal tools, and there are certainly provincial tools to require in the downtown, to require projects like this that are attracting all levels of government funding (to prioritize affordable housing). There may even be some federal dollars," Distasio says.

"The one-offs are good," he says of the municipal response to concerns over TNS, "but I would say I'd rather see us focus in on a real, clear, comprehensive interprovincial strategy looking at growing the range of affordable housing units in Winnipeg as a whole, and then to layer in specific programs that may target certain types of area characteristics."



The ins and outs of affordable housing requirements have come to light with the development of True North Square.

PHOTO BY DANIEL CRUMP



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See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Oct 17, 12:30 to 1:30 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.



WHAT'S IN A NAME

Naming and renaming landmarks on university property

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

Students may have noticed the new campus Wi-Fi password, MarshaHanen-Way1819. Rather than being just another network password, this one shares a name with the short stretch of Spence Street that runs through University of Winnipeg (U of W) property - the newly named Marsha Hanen Way.

Teresa Murray, the annual giving and communications manager at the University of Winnipeg Foundation, says six nominators felt it was about time the university honoured Marsha Hanen. The group brought the idea to the president's office, and it was made a reality.

Hanen "was such a good president and has done so much for the university," Murray says. "She was the first female president of our university and one of the first female (university) presidents across Canada."

According to Murray, the reason for the street being named to honour Hanen - and not a building, wing or hall - is attributed to Hanen's contributions to making that block of Spence Street a pedestrian-only pathway.



PHOTO BY DANIEL CRUMP

The short section of Spence Street that forms a drop-off loop outside the University of Winnipeg has been renamed Marsha Hanen Way.

"We've put up a plaque that explains her contributions to campus, we put up banners, and very shortly, there will be an actual street sign with name blades that will say 'Marsha Hanen Way,'" Murray says.

Denzel Membrere, a third-year student at the U of W, was unaware of the meaning behind the new Wi-Fi password and even more unaware that it represented the street naming.

"Something more could be done to spread awareness of her contributions," he says.

As a student, Membrere admits to not knowing much about the U of W's history but feels this is the case for many students.

"Once you spread the word of what (Hanen) contributed to the school, that's when people start to care and get more

involved," he says.

Murray explains the reasons behind naming a university landmark after someone is usually to recognize a donation or to honour someone who has made a contribution to campus.

"When someone gives a very large (monetary) gift ... they might request that a building be named in their honour, and sometimes we offer it, because it's worthy of that," she says. "An example would be the Richardson College or the Buhler Centre."

"When it's not donor-related, things are named to honour a person who has given back to the university or campus," Murray says. "An example of this would be Marsha Hanen - even though she is a generous donor, the naming wasn't related to her gifts, rather to all of the

work she did for campus."

Murray names Douglas Leatherdale, a founding board member at the U of W Foundation, as an example of a donor who was honored by having a hall named for him.

"Dr. Leatherdale remembered Convocation Hall as a vibrant hub of activity, but over the years it started to age and deteriorate," Murray says. "Leatherdale made multiple donations to help in restoring the hall to its former glory."

"We don't have donors that give us millions of dollars just to put a name on a building," Murray says. "They only give money if they care and if they have a connection to campus."

RESPECTFUL COSTUMES ON HALLOWEEN

Avoiding cultural appropriation when dressing up this October

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

October is here, which means Halloween is just around the corner. In past years, a common problem with Halloween has been cultural appropriation in costumes. These depictions of other cultures can be disrespectful and offensive. Cultural appropriation can take many forms on Halloween and throughout the rest of the year.

Karen Froman, University of Winnipeg (U of W) faculty member in the department of history, describes cultural appropriation as "one culture 'borrowing' from another culture - but that's a simple answer.

"In reality, it also has an awful lot to do with power relations, whereby the dominant culture takes elements of another culture that has been systematically oppressed by the dominant one," she adds.

Froman says it is important to distinguish between cultural appropriation and cultural exchange, which is a mutual sharing of culture without the power imbalance.

Nadia Tyborowski, the vice president of events of the U of W's Business and Administration Student Association (BASA), is preparing for Risky Business, the BASA Halloween social. She agrees costumes should not represent any disrespect or hold any harmful connotation.

"People dress in costumes (for the social), and that's a big incentive for them to go - that is, to let loose and have fun, dressing as something other than they are in their average day," Tyborowski says. "It's important to send out the message of respect - in advertising and in posters - to help remind attendees not to choose any cultural (appropriative) costumes."

Froman says during Halloween, avoiding offensive costumes just takes common sense.

"For instance, consider the fact that it was illegal for Indigenous peoples to practice our cultures and ceremonies and to even wear our traditional clothing. We would be tossed in jail for doing so," she says.

"This was all done in an effort to erase, eradicate and eliminate Indigenous people, cultures, identities, language," Froman says. "Yet non-Indigenous peoples took all of that and used it as



ILLUSTRATION BY GABRIELLE FUNK

'play' or 'dress up' while ignoring the history of colonialism, dispossession and genocide."

Tyborowski explains since BASA's Halloween social is not being hosted by the university, it is difficult to place specific regulations on the event. However, she asserts that BASA's value for diversity helps the group to strive for a respectful environment. She feels confident the student body is responsible and aware of what is and isn't offensive.

Froman says that if someone were to wear a culture-appropriating costume, the first thing to know about addressing the problem is that one should make it about the costume and not the person wearing it. Then one can explain why

the costume is inappropriate and offensive.

"Sometimes the response will be that the person was 'just trying to be funny,' but they need to understand that it isn't funny to denigrate or make fun of an entire group of people, especially if that group has been systematically oppressed by a dominant group," Froman says.

BASA's Halloween Social will be held at Upstairs In The Village on Oct. 27 at 10 p.m.

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MY ANGER IS MY LOVE LETTER

A note to activists

MEGAN LINTON

VOLUNTEER STAFF

Being part of social movements seems inherent when your body vehemently resists mainstream society. Becoming part of organizing and activism felt natural, like home, like community. And, as in a family, there are conflicts. As people who strive to embody anti-oppression, we should hope and yearn for critiques and opportunities to grow.

Our love and care is built around statements of anti-oppression, and so I have always trusted our relationships to be places of safety, of warmth and call-ins. I trusted that these relationships would be safe spaces for me to not experience ableism, or if I did, that I would be able to assert my needs, and call people in when necessary.

However, over the past year, I have constantly been let down by people I trusted and have experienced violence, ableism, femmephobia and saneism, which, when questioned, is met with more violence and anger as opposed to being met with gratitude and reflection.

I experience ableism every day, be it from strangers who feel safe to ask me what's wrong or the institution removing my autonomy, and so experiencing it in relationships that I am supposed to feel safe in feels extra violent. On the right end of the political spectrum, I am forcibly sterilized, institutionalized. On the left, I am viewed as a shiny token, to be collected, in order to build the perfect, diverse friend group or political movement.

Unfortunately, neither of these ends of the spectrum allow me to exist as myself. I am rather forced into a caricature of the "good cripple,"

the cripple who is grateful for friendship, who takes their medication, and who does not expect to be able to attend every event, due to inaccessible spaces.

I have never been the good cripple though, because I want my community to grow, to learn and to be as radically un-ableist as they claim to be. This desire for change and learning from community has not been easy, and comes at great cost to my well-being and my energy.

The thing about ableism is that it creates and maintains experiences of betrayal. Once I am left behind, and made to choose between my activism and my disability, it leaves me in a state of conflict in my own body. I am forced to sacrifice my identity, my health and, all too often, my

safety, in order to allow other people to feel safe and politically correct.

It's so hard to understand the rhetoric of "we seek to make spaces accessible to all," with responses of "you can't really expect every event to be accessible." Surely I do though, reading the anti-oppression statements and hoping for more, hoping to be included in events, hoping to have the option to attend.

My anger is not of violence. My anger, instead, is of hope for more. It is the love that I share. It is not as sharp and hard as it may sound but, rather, of soft, gushy optimism. I believe in utopian futures, in movements that are accessible,

My anger is my love letter. It is my belief in evolution and revolution. My anger is vulnerability, entrusting

you to hold it in your palm gently and use it. My anger is my hope for spaces to grow, to shift and to hold space (accessible space) for all of us, for all our experiences.

Megan Linton is the national Disability Justice Commissioner for the Canadian Federation of Students. She is a mad activist, sometimes seen clutching a cane, other times, clutching a sprinkled doughnut. You probably owe her a doughnut for unpacking your deep-seated ableism.



PHOTO BY JEN DOERKSON

Megan Linton considers her relationship to activism and advocacy.



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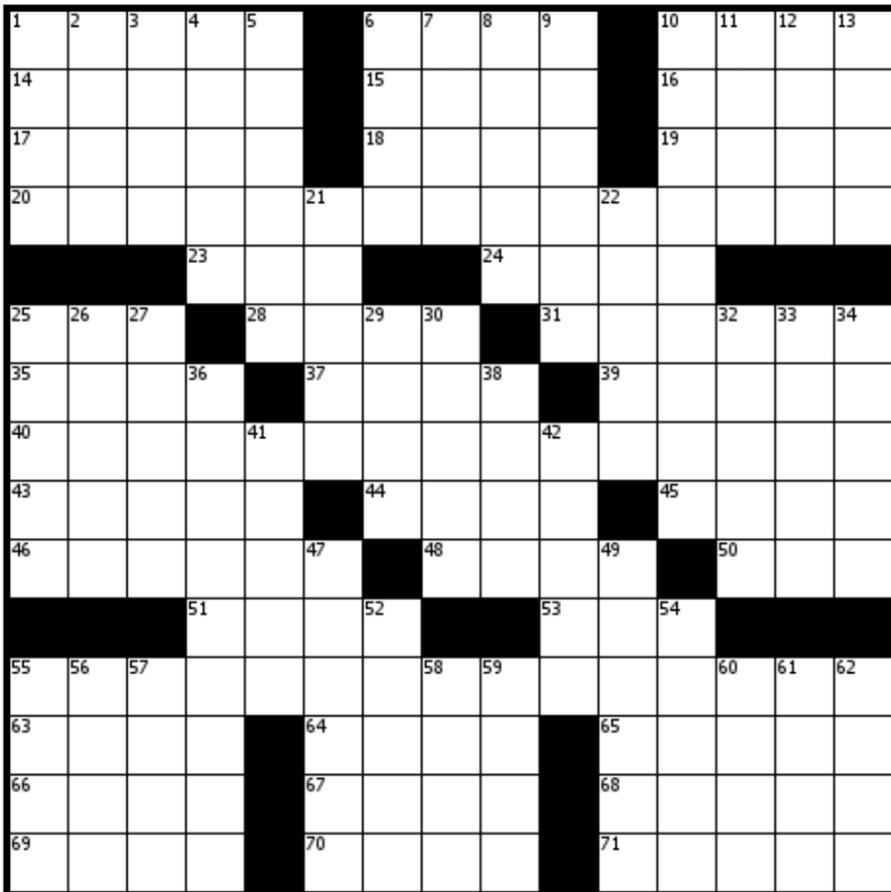
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1. HARD TO CLIMB
6. TYPE OF BEETLE OR PARTY
10. GRASS SKIRT DANCE
14. CERTAIN PITCH
15. GAME SIMILAR TO BINGO
16. COLOSSAL, MOVIEWISE
17. NEGATIVELY CHARGED PARTICLE
18. JOHN FOLLOWER
19. ONE AND ONLY
20. SCORE AT WILL
23. ALLEN WRENCH SHAPE
24. SHIPPED OFF
25. LUXURY LOCALE?
28. SODA-CAN FLAPS
31. ESCORT FROM THE DOOR
35. DESSERTS THAT GIVE CHILLS
37. GREEK VOWEL
39. MAKE REPARATION
40. SING, SO TO SPEAK
43. BUTTINSKY
44. IT'LL FALL TODAY, SOMEWHERE
45. WORD WITH BEAT OR HEAT
46. GIVE ONE'S WORD
48. FASHIONED
50. "MANON" DUET?
51. GO ON A TIRADE
53. BED-AND-BREAKFAST
55. "IT'LL NEVER WORK."
63. TOUCHED DOWN
64. WHAT THE FAT LADY SINGS?
65. WITH NO WARMTH
66. PAID ATTENDEES
67. BIG RIG
68. WHAT WE HAVE HERE
69. APPROACHED 90
70. WIDE-SPOUTED PITCHER
71. WORDS OF APPROVAL

DOWN

1. CAPONE FACIAL FEATURE
2. MELT INGREDIENT, SOMETIMES
3. MUSICAL CLAPTON
4. CONJURE UP
5. NEXT-TO-LAST SYLLABLE
6. GAME WITH 32 CARDS
7. COMPUTER REPAIR PRO
8. PARTS OF POTS
9. KIND OF TRUTH
10. PAUSED
11. FAIRY TALE WORD
12. UPBEAT TUNE
13. TOP-FLIGHT INDIVIDUALS?
21. BRAID
22. BRYANT'S TEAMMATE
25. CHAD'S NORTHERN NEIGHBOR
26. LOTS AND LOTS?
27. HAMMER PARTS
29. NUCLEAR NIELS
30. SOMETHING TO LET OFF
32. BENEFICIARY
33. ANCIENT PERUVIAN
34. REQUISITES
36. SOAKED THROUGH AND THROUGH
38. A LARGE CHUNK OF EARTH
41. GOLD STANDARD
42. WHERE RAJAS RULLED
47. PUT SKIN ON A SAUSAGE
49. BEING
52. PITCHED
54. SUITABLE SPOT
55. SUCCUMBS TO GRAVITY
56. CLEAN, AS ERASERS
57. BAPTISM, E.G.
58. ALL-WOUND HEALER?
59. "AQUARIUS" MUSICAL
60. FIZZLES OUT
61. LAST WORD IN A THREAT
62. PRO VOTES



THE UNIVERSITY OF
WINNIPEG

Student Services

AWARDS & FINANCIAL AID

Wednesday Drop-Ins at ASSC and ISS

Drop by and ask us questions about award opportunities, government student aid and budgeting.

Awards and Financial Aid staff will be in the Aboriginal Student Services Centre lounge on Oct. 17 and Oct. 24 from 12:30-1:30 p.m.

Find us in the International Student Services lounge on Oct. 31 and Nov. 14 from 12:30-1:30 p.m.

CAREER SERVICES

Career Workshops

All sessions will be held 12:30-1:20 p.m. in Room 4C60.

Wed., Oct. 17: Career Exploration workshop
Wed., Oct. 24: Resume workshop
Fri., Oct. 26: Resume Critiques drop-in session
Mon., Oct. 29: Resume Critiques drop-in session
Wed., Oct. 31: Job Searching/Networking workshop
Wed., Nov. 14: Interviews workshop

For more information, visit:
uwinnipeg.ca/career-services

ENGLISH LANGUAGE PROGRAM

One-on-One Tutoring

The English Language Program at UWinnipeg offers one-on-one tutoring in IELTS preparation, speaking, pronunciation, essay writing, reading,

listening, grammar and vocabulary. Please contact t.caryk@uwinnipeg.ca for more information.

Wanted: Volunteer Language Partners

Language partners are fluent English-speaking volunteers who give English as an Additional Language (EAL) students a chance to practice English outside of the classroom and learn more about the Canadian way of life.

This volunteer opportunity is a great way to learn about other cultures, help other students and gain practical experience for careers in teaching, international relations, or tourism.

To volunteer, please call 204.982.1151, email elpstudentlife@uwinnipeg.ca or stop by office 1C18 to apply today.

EXCHANGE OPPORTUNITIES

Information Session on UW Exchange

Learn more about studying abroad on UW Exchange at this upcoming information session:

Wed., Oct. 17
12:30 - 2:10 p.m.
Room 2M70

Please also see our website:
uwinnipeg.ca/study-abroad

And drop by the Resource Area:
Rice building, 2nd floor, Room 2Ri55
Monday-Friday, 9:00 a.m.-4:00 p.m.

INTERNATIONAL STUDENT SERVICES

Donations Needed of Winter Clothing

Please bring any new or gently used winter clothing to International Student Services (475 Portage) by Mon., October 1 at 12:00 noon for our "How to survive a Manitoba winter" workshop. We will be providing these items free of charge for international students as needed after the workshop.

LIBRARY

Library Research Workshops

Learn about the different information sources available in the collections and how to find and use this information to write academic research papers. These practical workshops are designed to help both new and returning students with the research process.

The next workshop is on Wed., Oct. 17. For details, see the Library website: library.uwinnipeg.ca

STUDENT CENTRAL

LOCKER RENTAL

Brrrr...it's getting cool outside! Need a place to put your jacket? Rent a locker!

A locker is a temporary storage area, on a day-to-day basis, for such items as clothing, shoes and books. We strongly advise that you DO NOT store cash, credit cards, wallets, purses, jewelry, watches, electronics or any other valuables in your locker.

To rent a locker:

1. Register for your courses.
2. Choose a locker location & type or specify a couple of locker numbers-- see uwinnipeg.ca/lockers for choices.
3. Choose a rental time frame (Fall, Fall/Winter, Winter).
4. Go in-person to Student Central, OR fill out the form online at uwinnipeg.ca/lockers

CHANGES TO SC'S HOURS

SC will be open 9:00 a.m.-4:15 p.m. on Fri., Sept. 28.

SC will be closed for Thanksgiving on Mon., Oct. 8, but open the rest of Fall Term Reading Week.

SC's regular hours:

8:30 a.m.-5:30 p.m. Monday-Thursday
8:30 a.m.-4:15 p.m. on Fridays

THANKSGIVING AND FALL READING WEEK

Mon., Oct 8 - The campus will be closed for Thanksgiving Day.

Sun., Oct 7 - Sat., Oct 13 - Fall Mid-Term Reading Week - There will be no classes during Reading Week, except for Education students taking 4000-level certification courses who will be required to attend class and practicum during this period. Please consult your course outlines for more information.

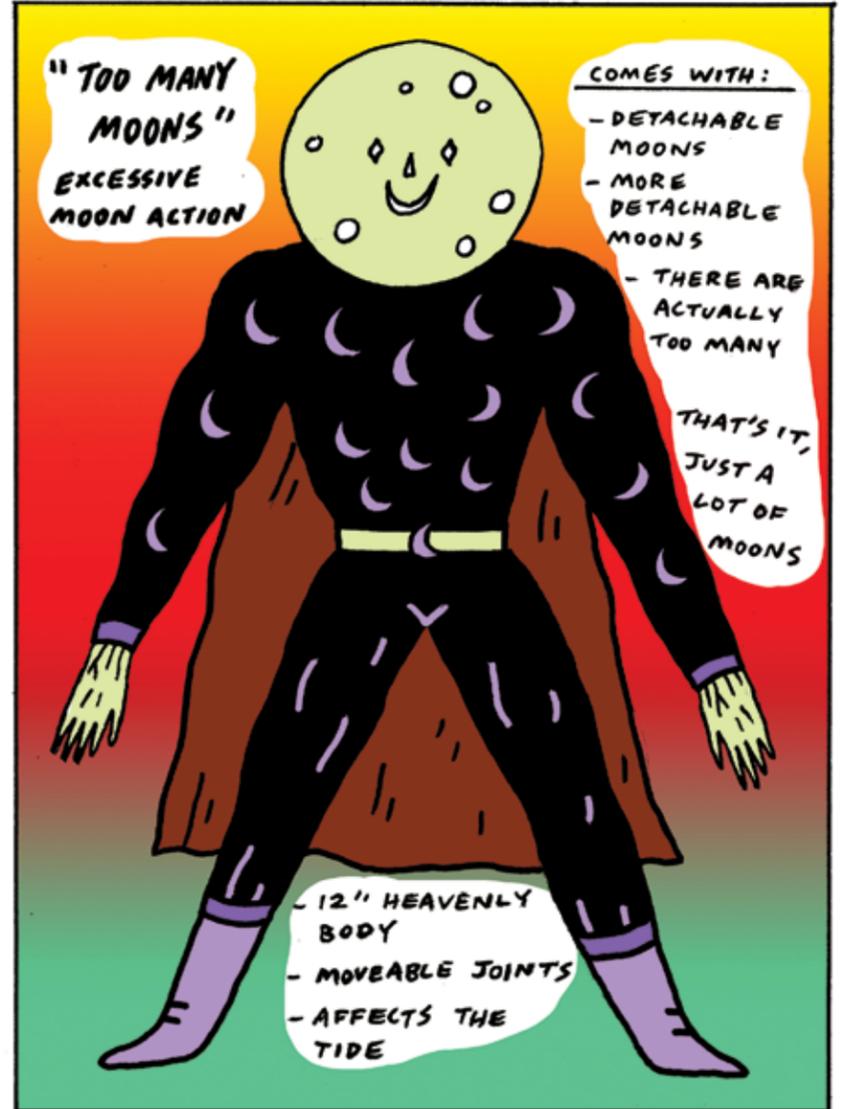


SOLUTION TO 73-03 CROSSWORD

onlinecrosswords.net

B	A	N	D		S	A	S	H		C	A	T	E	R
A	R	E	A		A	C	M	E		O	P	E	R	A
L	I	O	N		R	E	A	R		R	E	P	O	T
M	A	N	I	A	C		R	O	A	D	S	I	D	E
			E	L	A	S	T	I	C			D	E	S
S	T	Y	L	I	S	T		C	H	A	P			
T	O	O		A	M	E	N		E	R	R	O	R	S
A	N	D	E	S		M	E	L		R	O	B	I	N
S	E	A	M	E	N		G	A	L	E		O	N	A
			U	S	E	R		N	E	S	T	E	G	G
O	F	T			M	A	G	E	N	T	A			
O	L	I	V	E	O	I	L		I	S	R	A	E	L
M	O	D	E	L		S	I	T	E		T	I	N	A
P	R	E	S	S		E	D	E	N		A	D	D	S
H	A	S	T	E		S	E	N	T		N	E	S	S

ACTION FIGURE CONCEPT SKETCH #1



PURSUE YOUR PASSION



Now offering a Sports Emphasis!

 **Northwestern Health Sciences University**

Become a Doctor of Chiropractic

Learn More at **Discovery Day**
Saturday, Nov. 3 and receive up to **\$500** in travel reimbursement.

Register today: nwhealth.edu/Canada

THE UNIVERSITY OF WINNIPEG Recreation Services

Fitness & Intramural Programs	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
Beginner Fitness Centre Orientations	X	X	X	X	X	X	X
Beginner Fitness Training - Women & Non-			X				
Drop in Programs - Basketball Pickleball, Racquetball, Rugby (Touch), Soccer, Squash, Ultimate	X		X	X	X		
Fitness Camp with Nigel		X		X			
Lunch Fitness & Yoga Classes	X	X	X	X	X		
Morning Fit Camp		X		X			
Handball Club (Schedule TBA)							
Racquetball League	X	X		X			
Squash Ladder (you book your games!)							

Additional Details Available Online!



Student Log in for Recreation Services Program Registration!

- Step 1** Go to recreationservices.uwinnipeg.ca
- Step 2** Select **Log In** (not Sign Up) and Select => **Click here** (if you're having trouble signing in)
- Step 3** Enter your **UWinnipeg Student** email address; a link will be sent to you to create a password for your account.
- Step 4** Changing your password - your Fusion profile is linked to your web advisor account; please enter your web advisor username and change the password to your Fusion Account.
- Step 5** Log in to the portal and check it out!

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