

UNIVERSITY OF WINNIPEG'S WEEKLY URBAN JOURNAL

# THE UNITER

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ISSUE  
**JN**  
VOLUME 65



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## News

# Crumbling infrastructure could bring more revenue

Federal government looking for long-term solutions to infrastructure deficit



DYLAN HEWLETT

Municipalities should play a lead role in fixing crumbling streets and old infrastructure, but right now they do not have the powers and revenues to adequately do so, says transit activist and Manitoba Liberal candidate Paul Hesse.

**ETHAN CABEL**  
VOLUNTEER STAFF

After a federal election campaign noticeably silent on urban issues, the newly elected majority Conservative government may be getting ready to heed the demands of struggling municipalities across Canada.

"If we have vital communities, that's what makes a vital country," said Hans Cunningham, president of the Federation of Canadian Municipalities (FCM), a federal lobby group that works on behalf of Canadian cities.

"And we think the federal government is starting to see things that way."

In the 2011 federal budget tabled shortly before the government fell, the Conservatives pledged to work with provinces, territories and the FCM to "develop a long-term plan for public infrastructure."

That long-term strategy will likely involve negotiating an extension to some of the revenue transfers found in the \$33 billion Building Canada Plan (BCP), established in 2007.

During the campaign, the FCM released an urban election platform calling for an extension of those funds past their current 2014 expiry date.

"As communities, we will grasp at almost any straws because we are in a really difficult position," said Cunningham, referring to shrinking resources for cities that must rely on limited property tax revenues in the absence of income or consumption-based taxes.

The BCP created several new funds for municipalities, including a Gas Tax Fund and GST rebate.

The Conservative government has already

committed to permanently extend the Gas Tax Fund, which transfers about five cents per litre to provinces for their cities, beyond the 2014 expiry date.

However, a significant chunk of the BCP funds are set to run dry, including \$1.2 billion per year in infrastructure funding through the Building Canada Fund, according to the FCM.

Couple this with \$20 billion in municipal costs associated with new federal waste water regulations and the future is looking pretty grim unless other levels of government step up to the plate, according to Paul Hesse, transit activist and Manitoba Liberal candidate in Fort Rouge.

"We're talking about crumbling streets, old infrastructure and a dysfunctional transit system," said Hesse.

"Municipalities should play a lead (role) but right now they don't have the powers and revenues to truly be able to solve that on their own."

Others are more cynical about extending BCP funds, claiming that municipalities have consistently squandered revenues meant for infrastructure maintenance on politically expedient new projects.

"The problem with infrastructure in this country is that there is sexy infrastructure and there is ugly infrastructure," said Brian Kelcey, former budget advisor to Winnipeg mayor Sam Katz.

"And Canada's mayors tend to use the need to fix up the ugly infrastructure as a way of leveraging money from the federal government to pay for the sexy infrastructure."

Although Kelcey believes federal support is necessary, he cited a series of Winni-

peg "wish-list projects" that received federal cash, including the Southwest bus rapid transit (BRT) line.

He added that the federal government needs to put stricter conditions on measures in the BCP if it is to extend the plan past 2014.

"You can't really have an effective BRT network if buses coming off the BRT corridor suddenly slam into a pothole," he said.

What an extension of federal support will look like in the coming years, and what conditions will be placed on the funds, remains to be seen.

Communications staff for Denis Lebel, the new federal minister of Transport, Infrastructure and Communities, would not comment on any future plans.

"At this time, we cannot speculate on the future of federal support for municipal infrastructure," wrote communications officer Dominique Langlais in an e-mail after *The Uniter* made several attempts to reach the minister by phone.

## RENEWAL IN WINNIPEG?

Although \$62.9 million of Winnipeg's 2011 capital budget was made up of federal funding, a significant portion of that money was one-time revenue for an extension of the Chief Peguis Trail.

The remainder, which came mainly from the Gas Tax Fund, is not nearly enough to bring down Winnipeg's staggering infrastructure deficit, according to St. James-Brooklands councillor Scott Fielding, who chairs Winnipeg's standing policy committee on finance.

"We need to invest more in infrastructure,

there's no doubt about it," he said, adding that the province, more so than the federal government, is obligated to assist the city.

Fielding wants to receive one per cent of Manitoba's provincial sales tax, which would amount to about \$270 million in annual revenue.

He added that the city has done its share to moderate spending by using public-private partnerships to bring down construction costs and by strategically reviewing its spending.

**"If we have vital communities, that's what makes a vital country. And we think the federal government is starting to see things that way."**

- HANS CUNNINGHAM, PRESIDENT, FEDERATION OF CANADIAN MUNICIPALITIES

"The province has shirked their responsibilities," said Fielding. "We think it (one per cent of PST) is a reasonable proposal."

However, Brian Kelcey insists that receiving the one per cent is only feasible if the city adjusts its attitude toward the province.

"They (the city) haven't offered anything except for the vague assurance that the money might be spent on infrastructure," he said.

"They have also done nothing to bring the province into that transaction or to acknowledge that the Manitoba government is in a financial deficit position of its own."

## Smartphone text harder to comprehend: study

**MATT MEUSE**  
THE GATEWAY (UNIVERSITY OF ALBERTA)

EDMONTON (CUP) — Reading comprehension from a smartphone screen is as low as half of that when reading from a standard desktop monitor, according to a recent study by a University of Alberta research team.

James Miller, professor of electrical and computer engineering and a member of the team that conducted the study, said that quirks inherent to smartphones and how people read from them means that mobile content providers need to develop smartphone-specific versions of their material if they want

to have it properly understood by users.

"People tend to read better on [paper] than on [desktop computers], and when you just drop down again, you're making much more visual demands," Miller said.

The study focused specifically on privacy policies used by websites such as Facebook and Google. Using a Cloze test — a standard test of comprehension that omits words from a document at regular intervals and asks subjects to reinsert the correct word — Miller and his team found that comprehension of a privacy policy when read on an iPhone-sized screen was rated at 48 per cent when compared to the same policy read on a desktop monitor.

Privacy policies are often problematic in

their construction to begin with. According to Jakob Nielsen, a researcher in web usability, as of March 2011, Facebook's privacy policy is rated at a 13th grade reading level, meaning that people with less than a year of university experience already find it difficult to understand.

"As far as we can tell, privacy policies are, as a protection mechanism for people who are using the Internet on smartphones ... basically completely useless. They are completely unreadable," Miller said. "In reality, the user will be getting no real information when they enter details. They will have no idea what's really going to happen to them."

These results, combined with the rapid increase in popularity of smartphones, sug-

gested to Miller and his team that a complete revolution in writing styles is needed to balance deficits in understanding.

"What we've been doing recently is trying to characterize what the differences are between the text that you see on your printed version of a newspaper and the text that you would see on a version of a newspaper viewed in a browser," he said.

"We're trying to look at and characterize how the writing style in the newspaper changes between the two media, and whether there is then some way to extrapolate further down onto smaller devices or whether in reality it needs a complete shift in thought to accommodate them."



New column!  
Sex, Stories & Secrets

CULTURE ➞ page 15

The complex nature of  
city planning  
Robert Galston on Earl Levin

COMMENTS ➞ page 7

"How much would it suck  
to get summoned up to  
heaven right when we're  
getting **the Jets back?**"

CULTURE ➞ page 15

\*COVER IMAGE

BY RANDY ORTIZ  
See story on page 13.  
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This is the first of two great  
summer issues *The Uniter* is  
publishing between April and  
September.

Look out for the second  
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in time for the Winnipeg Folk  
Festival, Winnipeg Fringe  
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### PEOPLE WORTH READING ABOUT

# Joshua McNeil: The future of the Green Party



TIMOTHY DYCK

Twenty-three-year-old Joshua McNeil ran in the federal election last month.

### ZACH FLEISHER VOLUNTEER

Over the last several years, Canada has seen a downward trend in the participation of young people in the federal political process. This is reflected in voter turnout as well as the number of younger people running as candidates for public office.

Joshua McNeil is an exception to the rule. As the Green Party candidate in Winnipeg South Centre in last month's federal election, McNeil worked hard to connect with voters and get young people involved in the political process by volunteering with him.

Although the 23-year-old, first-time candidate didn't win the election (he garnered 1,384 votes), he says the process was a great learning experience.

"I think ultimately it was one of the best

experiences I've ever had," McNeil said about his first campaign, in which he came in fourth behind the Conservative, Liberal and NDP candidates, respectively.

McNeil had been involved with the Campus Greens at the University of Manitoba for over a year when the chance to run for office arose.

He jumped at the opportunity when Robert Johnson, prairie coordinator for the Green Party of Canada, contacted him about it when the election writ dropped.

McNeil hasn't regretted it since. His hard work and involvement has garnered respect and admiration from other prominent Green Party of Canada activists.

"I was really encouraged that Joshua had a lot of drive and energy, and [I] was really impressed with his campaign," said James Beddome, leader of the Green Party of Manitoba.

McNeil certainly encountered several challenges during the campaign. First off, he ran a

campaign while still working at his job at Starbucks.

The biggest challenge was simply getting enough sleep and rest during the campaign.

The Green Party is sometimes viewed as having two wings within the party. One is a more left-leaning environmentalist wing and the other is a more centrist wing that advocates for ecologically friendly capitalism.

**"I think ultimately it was one of the best experiences I've ever had."**

-JOSHUA MCNEIL ON RUNNING AS THE GREEN PARTY CANDIDATE IN WINNIPEG SOUTH CENTRE IN LAST MONTH'S FEDERAL ELECTION

McNeil saw himself as a centre-left candidate with strong centrist and business-friendly leanings.

McNeil has also expressed his frustration with the direction of the Government of Canada under Stephen Harper and the Conservative Party of Canada, especially over what he views as a regressive environmental policy.

However, he concedes that a majority government for the Conservatives might be a good thing for progressives like himself and other Greens, as the public will now be able to see what he believes will be the shortcomings and mistakes of the Conservatives in the next four years.

McNeil undoubtedly has political ambitions for the future. After taking last semester off from school and working hard on his campaign, he realized just how much work it will take to build the Green Party across Canada.

McNeil confirmed that he is interested in running in 2015 and will continue to dedicate his time and energy to building and growing the Green Party.

"Candidate retention" is a strong method to help build up the party, McNeil says. "Faces that we had in this election are recognizable in the next election, which only leads to greater optics."

Visit [www.votejoshua.ca](http://www.votejoshua.ca).

# St. Francis Xavier University linebacker headed to Winnipeg

Henoc Muamba becomes fifth-straight CIS player to be taken first overall in CFL draft

### JUSTIN FAUTEUX CUP SPORTS BUREAU CHIEF

WATERLOO, Ont. (CUP) — For Henoc Muamba, the idea of doing daily interviews, making radio appearances and seeing his face on TV is still relatively new. But it might be something he gets used to.

Muamba was chosen first overall in the May 8 CFL draft by the Winnipeg Blue Bombers and for the former star St. Francis Xavier University (StFX) linebacker, the experience is still somewhat surreal.

"It feels more and more real every day," said Muamba. "I still don't feel like it's completely sunk in, but maybe when we hit camp it'll finally sink in completely."

Born in the Congo, Muamba and his family moved to Montreal early in his childhood. From there, they moved to Mississauga, where Muamba would go on to star at Father Michael Goetz Secondary School before moving on to

play for the X-Men at StFX.

Prior to the 2010 Canadian Interuniversity Sport (CIS) season, most considered Muamba a late first, or early second round pick. However, after the two-time Atlantic University Sport (AUS) defensive player of the year became the X-Men's all-time leading tackler and won the President's Award as the CIS's top defensive player this past season, Muamba rocketed up the pre-draft rankings.

The StFX star would then gain further exposure with an exceptional performance at the CFL draft evaluation camp in early March. Muamba tied for fourth in the bench press, had the fastest time in the three cone drill and was tops amongst linebackers in the 40-yard dash, shuttle run, vertical jump and broad jump.

But despite all the hype, the humble Muamba never let expectations go to his head.

Muamba's humility shone through when he described what was most special to him about being drafted.

"Going out to Winnipeg, doing the announcement, to be able to share it with my family and see them smiling was amazing," he said. "To see them there as I was being handed the jersey was really special."

This marked the first time in the draft's history that a player from StFX has been taken with the number one pick — though it also marks the continuation of an encouraging trend in university football in Canada.



COURTESY CUP

Former St. Francis Xavier University linebacker Henoc Muamba is pictured on the field during the 2010 CIS season.

Muamaba is the fifth consecutive CIS player to be taken with the first overall pick, which marks the longest streak in 26 years. Of the 47 total players taken in this year's draft, 34 came from CIS teams, marking the fourth-highest total since 1970 (the year CFL archives go back to).

Muamba will get his first taste of professional football when the Blue Bombers open training camp on June 5.



## Campus News

# High school homophobia and harassment

UW researchers discuss sexual discrimination in Canadian schools and potential solutions



COURTESY UW

Catherine Taylor is an associate professor in the faculty of education at the University of Winnipeg.

**CHRIS HUNTER**  
VOLUNTEER STAFF

A large-scale statistical study conducted by Winnipeg researchers indicates that homophobia is a profound problem in public schools throughout Canada.

As statistics for this did not previously exist, the publication marks a historical first for Canada. It was published May 12.

Catherine Taylor, the principal investigator for the project and a University of Winnipeg professor, is glad to have filled the gap.

"There was no Canadian evidence to show

that LGBTQ (lesbian, gay, bisexual, transgender, queer) students were indeed being bullied in high numbers," said Taylor. "We needed a large scale study to provide that evidence."

TL McMinn, another project research assistant, is also relieved that the country finally has data on homophobia in public schools.

"Up until a few years ago, there really has not been any Canadian data available," said McMinn. "[That made] officials hesitant to believe."

University of Winnipeg student and project research assistant Allison Ferry believes

high schools are excellent spaces to begin discussing and preventing sexual prejudice.

"Starting out in high schools, in places where kids are learning and shaping their ideas . . . would be ideal," said Ferry.

The study, which involved 3,607 Canadian teenagers, confirmed a number of long-suspected problems.

It states that LGBTQ students are exposed to higher levels of verbal, physical and sexual harassment when compared to other students. Teachers often look the other way in the face of verbal discrimination, the study confirmed.

Furthermore, the study found that most LGBTQ students feel unsafe at school and are unable to confide in anyone.

Taylor believes over-generalized human rights policies are ineffective and that schools should begin adopting policies that address specific problems head on.

For example, many schools have zero tolerance bullying policies that fail to describe explicit instances and different types of bullying.

"The ones that are not effective are generic policies that don't take it as an individual problem," said Taylor. "Unless we make it explicit for LGBTQ students, students will not come out and report to teachers."

In September 2007, Taylor and her team launched a 54-item online survey that served as the main source for their data.

For Ferry, the most difficult and surprising part of organizing this data was being exposed to prejudice first hand. She added that often, students answered survey questions to be deliberately hateful towards LGBTQ students.

"The hardest part was going through the verbatim and hearing some of the things that kids were saying," said Ferry. "I was part of the population that never had to deal with those issues and to realize that so many people were saying such hateful things was upset-

ting."

Despite many schools having a human rights curriculum, LGBTQ people often go unmentioned in classrooms and educational environments. Ferry believes this is a key aspect of the widespread prejudice.

"It's as though we are hiding the fact that we have homophobia," said Ferry. "We [Canadians] say we are multicultural and diverse but we don't say anything more detailed."

Although LGBTQ prejudice is widespread, it can certainly be improved, Taylor contends.

"We can improve things with quite modest interventions like having good policy, establishing gay-straight alliances and, above all, changing curriculum," said Taylor. "Every other form of diversity is talked about in schools except LGBTQ people. This is unfair."

To read the entire report, visit [www.tinyurl.com/EveryClassStudy](http://www.tinyurl.com/EveryClassStudy).

### THE FINDINGS

Here is some of the data included in Every Class in Every School, The Final Report of the First National Climate Survey on Homophobia in Canadian Schools.

⇒ 64 per cent of LGBTQ students feel unsafe at school.

⇒ 21 per cent of LGBTQ students were physically harassed or assaulted in school.

⇒ Almost 10 per cent of LGBTQ students heard homophobic comments from teachers daily or weekly.

⇒ Students whose schools have gay-straight alliances are more likely to be open with fellow students about their sexual orientation.

Sources: University of Winnipeg, Winnipeg Free Press

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## Comments

# More than just Harper's hypocrisy

A look at the recently-appointed, second largest cabinet in Canadian history



**ETHAN CABEL**  
VOLUNTEER STAFF

After a cynical campaign that invested more time in fear mongering over a “reckless coalition” than communicating bold policy, Prime Minister Stephen Harper's Conservatives won a commanding majority of 166 seats in the House of Commons.

**Despite Harper's conciliatory victory speech, the huge swings in the electoral tide and Rick Mercer's weak slogans about change through the youth vote, things remain largely the same in Ottawa at the executive level. If anything, they are worse.**

In the aftermath of the May 2 election, there was a hopeful note in many newspaper op-eds and editorials that, given a strong majority mandate, perhaps Harper would temper his autocratic approach to government.

However, within weeks of pledging to be “the government of all Canadians, including those who did not vote for us,” Harper turned the conciliatory sentiment of his election night speech into a cruel farce.

On May 18, Harper appointed the second largest cabinet in Canadian history, with 39 members and an estimated annual cost of \$9 million in salaries and perks, despite his commitment to small government.

After the appointment ceremony at Rideau Hall, Harper answered a few media questions and promptly walked away. Within minutes, the prime minister's office released a statement saying that three defeated Conservative candidates in the election had been appointed to the unelected Senate.

With Harper in hiding, Conservative lackey John Baird and Marjory LeBreton, government leader in the Senate, were forced to spin the bizarre move for the media.

It was a clear sign that the young reformer who once wrote of Canada's “benign dictatorship” and advocated for governing coalitions, fiscal restraint, small government, accountability and Senate reform had truly, and irrevocably, lost his way.

However, there is more to the cabinet controversy than Harper's blatant hypocrisy. Some of the new appointments seemed deliberately contrived to thumb the party's nose at the public and the press.

Take, for example, the appointment of Tony Clement as president of the federal Treasury Board.

In a report by the Auditor General, Clement was implicated in deceiving parliament to create a \$50 million slush fund for infrastructure projects in his Muskoka riding. Ironically, he is now responsible for trimming

departmental spending fat in order to help balance the federal budget.

As Industry minister, Clement also led the charge in axing the long-form census and lying about the position of Statistics Canada on a voluntary long-form.

Another example is John Baird who, as government House leader in the last parliament, was fiercely partisan—a quality that the majority of Canadians, when surveyed, disdain. Baird, of course, was given a promotion to Foreign Affairs.

How will a vindictive party stalwart successfully engage in diplomacy with foreign nations and improve Canada's international standing? Surely there must be a few Conservative MPs, equally qualified but more even-tempered, who could tackle this increasingly important portfolio.

Harper also kept some old faces in the same portfolios.

Bev Oda, who brazenly altered a Canadian International Development Agency document to deprive an aid group of \$7 million against the recommendation of the public service, remains the International Co-operation minister.

Board's monopoly power, as the *Vancouver Sun* reported.

Other pursuits the Conservatives could include: privatize the Canadian Broadcasting Corporation, one of the few places that still does some of the best journalism work in Canada; and expand oil sands production in Alberta, which may lower gas prices in the short term but would have even more environmental effects in the area.

On the other end of the political spectrum, the New Democrats as the official opposition will bring their own concerns to the table, including increased arts funding, more health care funding and more funding to protect wildlife.

To get a sense of how polarized the next four years in federal Canadian politics will get, the NDP is requesting a funding increase to Canadian artists, according to the CBC. The article pointed out that when the Conservatives bring in their budget, they will likely cut arts funding.

Do you get a sense of the polarization



ARANDA ADAMS

I lack the space to go into the reappointment of Maxime Bernier, the rather gruesome twosome of Vic Toews (public safety) and Rob Nicholson (justice), or the move to retain a superfluous associate defence minister position for Julian Fantino.

Despite Harper's conciliatory victory speech, the huge swings in the electoral tide and Rick Mercer's weak slogans about change through the youth vote, things remain largely the same in Ottawa at the executive level. If anything, they are worse.

A majority mandate means that the Conservatives are no longer accountable to the House of Commons in any way that would jeopardize their narrow legislative agenda.

As outgoing Auditor General Sheila Fraser

stated in a speech shortly before her departure from public life, the federal government needs to address climate change, the costs of an aging population and the plight of aboriginal peoples. In short, the government needs to widen its agenda.

That is unlikely to happen over the next four or five years. However, it will be impossible unless the national media and the public stop condescending to the NDP's young caucus and obsessing over the Liberal leadership and start holding the prime minister, and his cabinet, to account.

*Ethan Cabel is a University of Winnipeg student and The Uniter's incoming news assignment editor.*

## Recent Canadian election shows opportunity to have a centrist voice



**ADAM JOHNSTON**  
VOLUNTEER STAFF

The May 2 federal election shook the political landscape. For the first time in a while, Canada is going to see a very polarized parliament. The Conservative Party won a majority, while the New Democratic Party is now the official opposition. The Liberals and Bloc Quebecois have been left in ruins.

While both hardcore conservatives and left wing ideologues are no doubt basking in the gains, centrism does have a future. Canada needs centrism to regain itself as a leader on many progressive issues.

The election result for many progressive thinking Canadians who want a high-tech, low-carbon economy did not work out. We have Harper now with a majority government that will advocate for supporting the oil industry. A Harper government could drastically decrease the Canadian Wheat

coming up? I sure do!

You can forget about clean environment policies through strong green technology policies, promoting high tech research and development, and allowing universities to provide the highest quality of education to prepare young people for the global market place.

But activists will sure as heck be proud to chant protest slogans, raise awareness, and put out protest signs at what I am sure will be a protest every month coming soon to a legislative building near you.

There will be no talking about solutions to our problems.

Get ready for a Parliament Hill that will look like a sandbox fight at the elementary school yard for the next few years.

What Canada needs now is a centrist vision for where our country is going, not a sandbox fight.

We need to have clear engagement between both left and right on how to solve many of the issues that concerns us as Canadians.

We need to look at our friends down south who have numerous groups like No Labels and Third Way, who are discussing about breaking out of the traditional left/right spectrum to provide concrete solutions to such problems like providing affordable education, strong clean energy policies that would wilt our way off of fossil fuels without killing the economy.

Would it kill this next Parliament to not act like little children and realize Canada could do much better than what it is now?

I am hopeful that a centrist movement will arise out of the ashes from the recent federal election. Canada is in need of a balanced voice more than ever.

*Adam Johnston is an economics and rhetoric and communications student at the University of Winnipeg who focuses on environmental, economic and technology issues at <http://moderneconomicstechnologyenvironment.wordpress.com>.*

## THE UNITER AT NORTH BY NORTHEAST

THE UNITER'S NEXT ISSUE HITS NEWSSTANDS ON WEDNESDAY, JUNE 29.

In the meantime, be sure to visit us online for our coverage of North by Northeast (NXNE). The annual music festival and conference is happening in Toronto from June 13 to 19, and we'll have someone there to tell you all about it.

Keep your eyes on [www.uniter.ca](http://www.uniter.ca) for more information. You can also visit us here:

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# A good plan is hard to find

The man who was perhaps Winnipeg's greatest planner continually sought to understand the complex nature of city planning



ROBERT GALSTON  
VOLUNTEER STAFF

The University of Winnipeg's Institute of Urban Studies will soon publish a collection of speeches made by the Winnipeg-born city planner Earl Levin. Entitled *City Planning as Ideology and Practice: Ten Speeches by Dr. Earl A. Levin*, this book will include 10 of Levin's lengthy speeches, which span the years 1965 and 1984.

Levin's speeches read like thoughtful but fairly informal essays. It's remarkable, as effectively delivering speeches of this magnitude is something of a lost art today.

It seems unlikely that today's Power Point presentations by planners (or the stunted, Power Point-like speeches made by politicians) will be published decades from now. Usually deprived of context, they will prove to be rather useless artifacts to tomorrow's historians and biographers.

Levin's speeches, on the other hand, provide great insight into the man and his time—when city planning would transition from big, top-down plans that focused on physical transformation and strong land use control, to the more mixed use, ostensibly ground-up and socially-oriented planning that took hold in North America by the end of the 1970s.

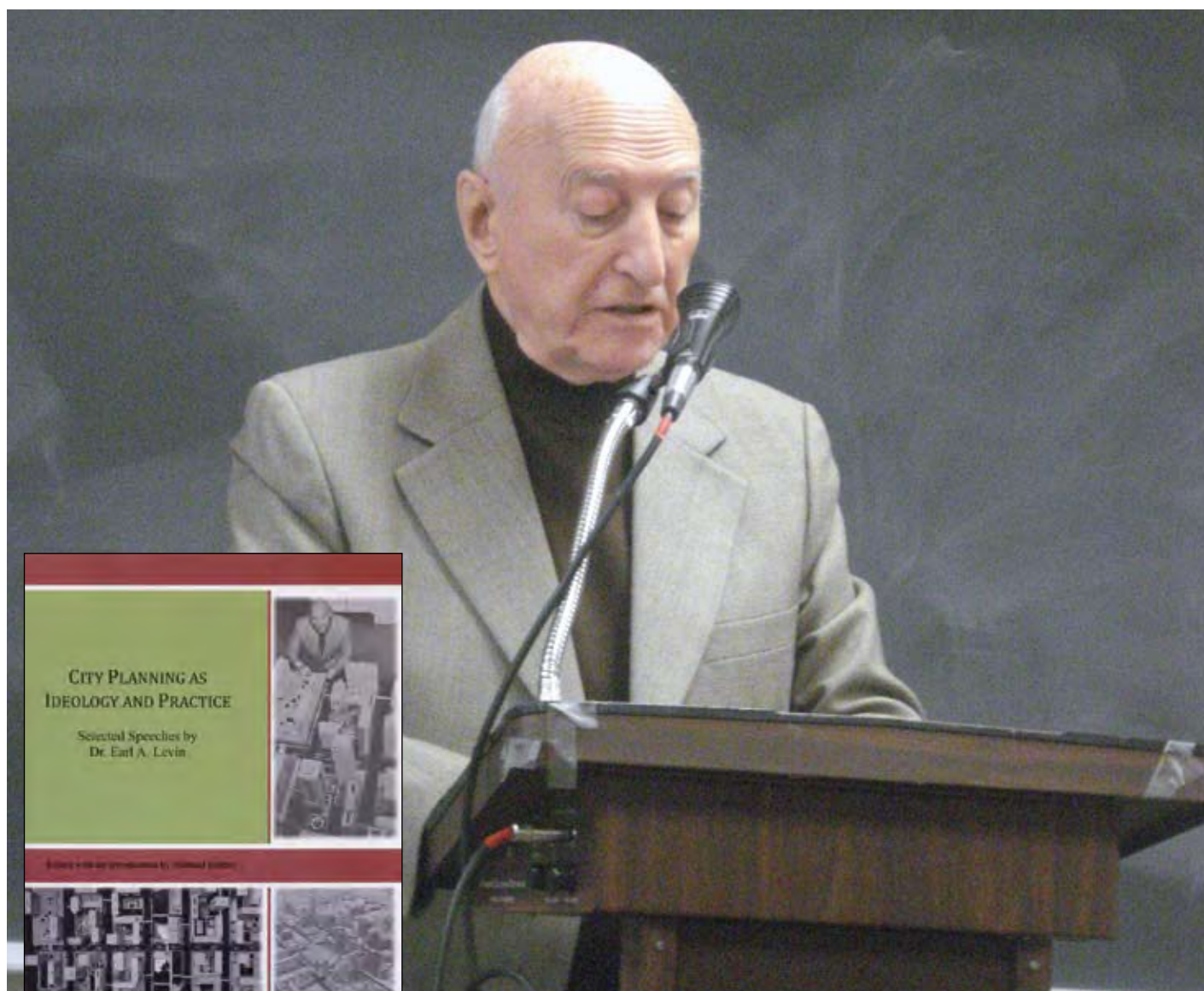
It was Jane Jacobs' 1961 book *The Death and Life of Great American Cities* that would do more than any other work to signal the beginning of this transition. More than an attack on the look and function of new projects—large, Modernist developments that

**While a city must plan, as any household, business or organization must, it cannot plan the marketplace and individual action—which is the complex set of interests of many people who are doing many different things.**

made no room for mixed uses and street life—*Death and Life* went after the pseudo-scientific approach to post-war city planning it.

Underlying Jacobs' criticism was the belief that the life of a city is far too complex for any one mind—or one central group of minds—to comprehend and determine outcomes for.

In downtown Winnipeg, where Levin



COURTESY MICHAEL DUDLEY

Dr. Earl Levin speaks at the University of Winnipeg in 2008.

devotes significant attention to in this book, much of the revitalization effort has been based on this simplified belief that a certain building project will revitalize the surrounding neighborhood, and the bigger the project, the greater its effectiveness.

tive and efficient places, “our cities continue to grow more ugly and function less efficiently.”

So while a city must plan, as any household, business or organization must, it cannot plan the marketplace and individual action—which is the complex set of interests of many people who are doing many different things.

A city can plan *for* outcomes, but it can't successfully plan those outcomes themselves. People act on different sets of incentives, and a project intended by planners as a “tipping point” for private investment downtown can end up inhibiting further investment.

Occasionally in these speeches, Levin's practicality would venture into starry-eyed territory, such as in a 1980 speech before the University of Manitoba's Faculty of Architecture, where he idealized city planners as stewards of every citizen's needs and aspirations.

Later in the same speech, Levin correctly observed that planning can only be as effective

as government's willingness to follow its own policies. And in a city like Winnipeg, where cutting red ribbons is more important than cutting red tape (or introducing new red tape where necessary), focus on policy and planning quickly gets tossed aside at the first opportunity.

City planning is a complex business, and even the man who was perhaps Winnipeg's greatest planner continually sought to understand the nature of it.

While he correctly pointed out that good plans can get hampered by the insularity of local business and political culture, he seemed unwilling to accept the limits of planning to fully comprehend and control the vastly complex, continually changing system of actions and connections that are the essence of cities.

*Robert Galston is a University of Winnipeg student who writes about urban issues. Visit his blog at <http://riseandspawl.tumblr.com>.*

## Lack of water crisis on First Nations reserves needs addressing

Concerned citizens must ensure that the right to water for all Canadians is upheld by the government



BRITTANY THIESSEN  
VOLUNTEER STAFF

Imagine that you and your family are living in a northern First Nation community. In addition to the harsh living environment, you lack a necessity that most people take for granted — access to running water.

This mental image is the type of condition that you might expect in an underdeveloped country, not in the wealthy country of Canada. These living conditions, however, are a reality in many northern First Nations communities and sadly, this description represents how many aboriginals are living today.

Canada is a country that prides itself on values such as commitment to social justice, fairness and equality. Considering these

values, it is unjust that in the 21st century, clean and accessible running water remains unavailable to so many Canadian citizens.

Amnesty International has estimated that 20,000 First Nations people living on reserves across Canada have no access to running water or proper sewage systems. To make the situation even worse, the federal government reported earlier this year that tap water in 116 First Nations communities was not safe to drink.

In 2010, the *Winnipeg Free Press* published an award-winning investigative series, which included articles, photos and videos, exploring and detailing the lack of clean water and inadequate sewage systems in the Island Lake region of Manitoba.

According to the Assembly of Manitoba Chiefs, the Island Lake region consists of four reserves with a population of around 10,000. Half of its homes do not have running water.

The United Nations recommends that 50 litres of clean water are needed each day to meet the minimum standards of living. As *Winnipeg Free Press* reporters discovered, many people in this region survive on a mere 10 litres per day, often coming from untreated

lakes and contaminated rivers.

When this issue is examined nationwide, it gets worse.

According to a report published by the Polaris Institute and Assembly of First Nations, at least 85 First Nations water systems are considered to be high risk, and there are close to 100 boil water advisories in effect in various communities, meaning they have little or no access to clean water for drinking and sanitation.

**An estimated 20,000 First Nations people living on reserves across Canada do not have access to running water or proper sewage systems.**

Access to water is considered to be a basic human right, you can find it in several international human rights conventions. Our federal government is ignoring this pressing social health issue and they have yet to take meaningful action in addressing the water

crisis on First Nations reserves. Social justice and equality can only be advanced when we choose to make the investment in improving the quality of life for our fellow citizens.

These living conditions are simply unacceptable and all levels of government must partner and demonstrate leadership and commitment to addressing this overlooked injustice.

Every human being deserves access to water — a basic human right essential to sustaining life.

There is a disaster taking place in many of Canada's First Nations communities. The lack of political discussion surrounding this issue is shameful.

Our government must recognize that the right to accessible clean water and adequate sanitation is a human right for all people and is essential to our health and well-being. As concerned citizens, we must ensure that the right to water for all Canadians is upheld by the government.

*Brittany Thiessen is a student at the University of Winnipeg.*



# Arts & Culture

## Popular jazz musician, hip-hop collaborator appeals to a wide audience



Laying down tracks with Jay-Z? Partying with Beyonce? Where Robert Glasper was before he got in this cab is anybody's guess.

COURTESY JAZZ WINNIPEG

AARON EPP  
MANAGING EDITOR

Even if you’ve never heard of jazz pianist Robert Glasper before, the list of acts he’s associated with might be enough to pique your interest and get you to come to his first-ever Winnipeg concert at the end of this month. Glasper went to high school with Beyonce, attended jazz camp with Norah Jones, and has collaborated with Kanye West, Jay-Z, Talib Kweli, Common and many others.

But Glasper has also impressed critics and jazz fans alike with his own recordings, which include three albums released on the famed Blue Note label. The most recent, 2009’s *Double Booked*, features six songs by The Robert Glasper Trio, an acoustic jazz band; and six songs by The Robert Glasper Experiment, a hip hop-influenced jazz project that incorporates saxophone, vocoder and rhymes by guests like Mos Def. “My biggest accomplishment has been gaining the ear of non-jazz lovers, just regular people,” the 32-year-old husband and

father writes in an email to *The Uniter* from a recent tour stop in Amsterdam. “That’s that thing Stevie Wonder has—EVERYBODY has some Stevie in their collection. He gives everyone something they need.” Indeed, as jazz critic Peter Culshaw points out, Glasper’s audiences are a mix of jazz fans impressed by his reworking of the jazz piano tradition of Thelonius Monk, and younger hip-hop fans who have heard him play on albums like Kanye West’s *Late Registration*. There’s also the occasional indie rock fan who’s heard Glasper’s breathtaking medley of Herbie Hancock’s *Maiden Voyage* and Radio-

head’s *Everything In Its Right Place*. “I can definitely say that my audience has gotten very diverse—many old and young people from all walks of life,” Glasper says. “I feel good when I see that.” Glasper first began playing the piano in church, performing during services at three separate churches: Baptist, Catholic and Seventh-day Adventist. During that time, Glasper developed his sound, learned to hear harmony and was inspired to mix church and gospel harmonies with jazz harmonies.

**“My biggest accomplishment has been gaining the ear of non-jazz lovers, just regular people.”**  
-ROBERT GLASPER

“Study the history, but always look forward with your own ideas,” Glasper tells aspiring jazz musicians. “Some ideas God gave to only one person to share.” Glasper will share his own ideas with Winnipeggers when he performs at the West End Cultural Centre on Friday, June 24 as part of the TD Winnipeg International Jazz Festival. In July, Glasper will enter a Los Angeles studio to record his next album, which will be the first full-length Robert Glasper Experiment release. Erykah Badu, Mos Def and Bilal are just a few of the people scheduled to make guest appearances on the disc. So what kind of music has Glasper been listening to lately? “Bootlegs of my band, without sounding cocky!” Glasper says. “I’m about to record, so I’m listening for ideas!”

- ⇒ See the Robert Glasper Trio Friday, June 24 at 8 p.m. at the West End Cultural Centre
- ⇒ Advance tickets are \$28 at the Jazz Winnipeg office (007-100 Arthur St.), or visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com) or call 989-4656
- ⇒ Glasper will also host a free jazz lab on Friday, June 24 at 5:30 p.m. at Aqua Books
- ⇒ Visit [www.robertglasper.com](http://www.robertglasper.com)

## Better after all these years

Blonde Redhead’s Kazu Makino on making music and what it’s like hearing it on TV and in the movies

LAUREN PARSONS  
VOLUNTEER STAFF

After eight albums and performing together for over 18 years, Blonde Redhead’s lead vocalist Kazu Makino describes the progression to what the band is now in one word: “Better.” The Japanese songstress first met Italian-born twins Amedeo and Simone Pace in New York in 1993 and after losing, regaining and losing a fourth band member, the three have remained together for almost two decades.

**“I always hope the audience to be open minded. Playing the new songs live is a good way to test the songs - [to] find out what they are made of.”**  
-KAZU MAKINO, BLONDE REDHEAD

The trio are currently on a break from their world tour promoting their latest album, last year’s *Penny Sparkle*. They perform Monday, June 20 at the Pyramid Cabaret as part of the TD Winnipeg International Jazz Festival. The music produced by the band is often described as innovative with every album,

bringing together uncommon instruments with alternate tunings and soft lyrics. During a recent email interview, Makino said that she is not the right person to describe Blonde Redhead’s music. “I always hope the audience to be open minded,” she says. “Playing the new songs live is a good way to test the songs - [to] find out what they are made of. I’m enjoying playing the songs from *Penny Sparkle*.” Since signing with independent British record label 4AD in 2004, the band has seen more success. “You know when it is time to change,” Makino says about making the switch from Touch and Go to 4AD. All three albums released on 4AD have placed on the US Billboard 200 charts, with 2007’s *23* and *Penny Sparkle* ranking in the top 100. Music from the last three albums has gained attention from the audiences of television, film and commercials after being used in network television shows *Numb3rs* and *Grey’s Anatomy*, the David Slade film *Hard Candy*, and a commercial for Pontiac. “I like the concept very much,” Makino says about Blonde Redhead’s music being used, “but in fact, I have never actually seen any of these shows or films. I have been wanting to see *Hard Candy*. I think I will be very excited if our music gets used in something I watch or like.” The world tour for *Penny Sparkle* was Blonde Redhead’s first time performing through Asia. Makino says the experience was exciting. “Traveling comes with our territory. No matter where we go, we look for power and we play our music. It is not exactly like we go sightseeing, but it can be quite memorable when you go to places that are hard to



COURTESY JAZZ WINNIPEG

Fuenfzehn Luftballons: The members of Blonde Redhead are ready to party.

get to.” The North American portion of the tour concludes in Chicago, Illinois on July 19. Afterwards, the only immediate plan in the band’s future is to go to Europe.

- ⇒ See Blonde Redhead Monday, June 20 at 10 p.m. at

- the Pyramid Cabaret
- ⇒ The Luyas will also perform
- ⇒ Advance tickets are \$20 at the Jazz Winnipeg office (007-100 Arthur St.), or visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com) or call 989-4656
- ⇒ This venue is included with the club pass and one-day wristbands
- ⇒ Visit [www.blonde-redhead.com](http://www.blonde-redhead.com)



# Ten days and nights of jazz set to get the downtown swinging

22nd annual TD Winnipeg International Jazz Festival has something for everyone

AARON SNIDER  
VOLUNTEER STAFF

Winnipeg’s music festival season will start with a bang later this month as the TD Winnipeg International Jazz Festival welcomes a star-studded lineup of artists to join with local talent.

The 10-day festival, happening June 16 to 25, will offer a wide variety of concerts at a number of downtown venues, as well as some free outdoor shows at Old Market Square.

Paul Nolin, the executive producer for Jazz Winnipeg Inc., said this year’s festival will differ slightly from last year’s.

“This year we decided to move things back to the older model, so we’re a week earlier in June,” he said.

“The biggest change is that the free weekend has reverted back to the opening weekend, as opposed to the end of the festival as it has been for the past few years.”

While some may write the festival off as not their style of music, Nolin believes a loose definition of jazz music allows the festival to appeal to many who wouldn’t consider themselves fans of the genre.

“The reality of the festival is that it’s not just jazz,” Nolin said. “Jazz is what defines us, no doubt, but there are also many offshoots to our program that are designed to appeal to and attract as broad an audience as possible.”

Nolin points to the shows being held at the Pyramid Cabaret, as well as the “Blues and Grooves” series being held at the King’s Head Pub and Times Change(d).

“There’s so much to discover at the festival that taking the ‘I don’t like jazz’ position is wrongheaded,” said Nolin.

**“There’s so much to discover at the festival that taking the ‘I don’t like jazz’ position is wrongheaded.”**

- PAUL NOLIN, EXECUTIVE PRODUCER, JAZZ WINNIPEG

Chris Smith, jazz columnist for the *Winnipeg Free Press*, said that ideally he would like to see more traditional jazz acts on the main



New Orleans native Trombone Shorty (above) and New York's Jazz at Lincoln Center Orchestra (below) will perform at this year's jazz festival.

stage, but understands that the festival needs to embrace crowd-drawing artists to remain financially viable.

“Robert Plant is not a jazz musician by any stretch of the imagination, but he’s a popular act and he draws in people and makes money for the festival, which helps pay for Gary Burton or Trombone Shorty or even the Lincoln Center (Jazz Orchestra),” Smith said.

The summer festival is only the most visible part of a jazz scene in Winnipeg that continues to run strong.

“The festival is a celebration of the local scene,” said Nolin. “And also, by attracting world-class talent to the festival, like Winton Marsalis or Robert Glasper, you bring them out and they connect to that scene; and that

can only serve both parties, and audiences as well.”

Those who aren’t willing to pay big money for the shows at the Centennial Concert Hall should consider the nightly club wristbands, which allow unlimited access to all the smaller venues for one night.

“You slap one on and if you’re not feeling what you’re hearing on one stage, you’re five minutes away from finding something that’s bound to be up your alley, just down the street,” Nolin said.

*For more information, including the full festival lineup and ticket prices, visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com).*

## A FREEBIE, BUT A GOODIE

Summer can be expensive, but thankfully, the TD Winnipeg International Jazz Festival offers plenty of free shows. All of them are at Old Market Square (OMS), unless otherwise noted.



### Thursday, June 16

Trio Bembe, 7 p.m.; De La Rose, 8 p.m.; Marco Castillo & Brazilian Beats, 9:20 p.m.; Papa Mambo, 10:40 p.m.



### Friday, June 17

Paul DeGurse Quartet, 6 p.m.; Larry Roy & Friends, 7:20 p.m.; Ministers of Cool, 8:40 p.m.; Brent Parkin, 10:10 p.m.; Sheena, 11:45 p.m.

### Saturday, June 18

This Hisses, 4 p.m.; Les Jupes, 5:30 p.m.; Nova, 7:05 p.m.; The Liptonians, 8:35 p.m.; Royal Canoe, 10:10 p.m.; Born Ruffians, 11:45 p.m.

### Sunday, June 19

Paradigm Brass, 3 p.m.; The Tight Fits, 4:20 p.m.; The Blue Fisher Band, 5:50 p.m.; The Noble Thiefs, 7:20 p.m. The Lytics, 8:55 p.m.; Moses Mayes, 10:30 p.m.

### Monday, June 20

Big Jay’s Jump Blues Revue, 12 noon at OMS; Glenn Patscha, 5:30 p.m. at Aqua Books (AB)

### Tuesday, June 21

Son of Dave, 12 noon at OMS; The Lost Fingers, 5:30 p.m. at AB

### Wednesday, June 22

Mark McLean’s Playground, 12 noon at OMS; Mark McLean, 5:30 p.m. at AB

### Thursday, June 23

Kellylee Evans, 12 noon at OMS; Jack Semple and Greg Lowe, 5:30 p.m. at AB

### Friday, June 24

Air Command Band Big Band, 12 noon at OMS; Robert Glasper, 5:30 p.m. at AB



### Saturday, June 25

Colin Linden, 5:30 p.m. at AB  
*For more info, visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com).*





MUSIC LISTINGS

THURSDAY, JUNE 2 until WEDNESDAY, JUNE 8



THE CLASSY CHASSEYS and THE FARRELL BROTHERS are at the Royal Albert on Thursday, June 2.

Over at the West End Cultural Centre on June 2, it's BANDS VS. FILMMAKERS. See story on page 11.

THE THRASHERS, LES SEXY, GREG ARCADE & HIS ELECTRICS and MICRODOT are at the Royal Albert on Friday, June 3.

MARGUERITE performs some jazz/pop with JAN SMITH at McNally Robinson on June 3.

CHRIS PALMER & FRIENDS perform at the Ellice Café on June 3.

SWEATBOX at the Royal Albert on Saturday, June 4.

BILL HAMILTON is at McNally Robinson on June 4.

DERRICK MCCANDLESS is at the Ellice Café on June 4.

Get your ass to Morden Park in Morden, Man. on Sunday, June 5 for the BACK 40 FOLK FEST featuring WOODY HOLLER AND HIS ORCHESTRA, LINK & THE MOUSTACHES, KERI LATIMER, CARA LUFT, BILL DOWLING, 3 MOL PLAUT (that's right, folks—3 MOL PLAUT), JENESSA FREEHEART WITH BROKEN BRANCHES, JAYME GIESBRECHT, RACHEL ASHLEY, STEVE WIEBE and RAVAE MCDONALD. More info at [www.back40folkfest.com](http://www.back40folkfest.com).

Dance diva MARTHA WASH gives a free performance at the Forks June 5 as part of the PRIDE WINNIPEG FESTIVAL 2011. Also on the bill are RAE SPOON, SONS OF YORK, TYRELL WITHERSPOON, LITTLE BUTTERFLY DRUMMERS, TECHPARA, LESBIAN POTLUCK, WOMYN OF PRIDE and QUEENS & KINGS OF MANITOBA. More info at [www.pridewinnipeg.com](http://www.pridewinnipeg.com).

MATTHEW BARBER and OH SUSANNA bring their “He Said She Said” tour to the Park Theatre on Monday, June 6.



THE PROVINCIAL ARCHIVE and IAN LA RUE & THE HEARTBEAT CITY are at the Lo Pub on June 6.

MAN YOUR HORSE, THE ROOT IN FLUENTS and THE MORLORDS are at the Royal Albert on June 6.

TONY SLY, DAVE HAUSE and MIKEY ERG bring the spirit of punk to the Pyramid Cabaret on June 6.

VAMPIRES, Montreal's PLAY GUITAR and THE HOOTS are at the Lo Pub on Wednesday, June 8.

The Downtown BIZ's free Out to Lunch concert series continues on June 8 with a noon-hour performance by SOL JAMES BAND at AC Park. Rain site is Portage Place.

THURSDAY, JUNE 9 until WEDNESDAY, JUNE 15

DEL BARBER comes home to Manitoba with MEAGHAN SMITH at the West End Cultural Centre on Thursday, June 9.

Help War on Music celebrate its fourth birthday with TU SUFRES, THE REPUBLIC OF CHAMPIONS, ARCTIC CIRCLE and ROCK LAKE at the Royal Albert Friday, June 10.

The holy triumvirate the ROBERT BURTON TRIO is at McNally Robinson June 10.

EVA KLASSEN and DEUXIEME TAKE perform at the Ellice Café on June 10.



THE DETAILS release their new album, *Lost Art*, at the West End Cultural Centre on Saturday, June 11. ROYAL CANOE open up.

The SKATE4CANCER PRE-PARTY on June 11 at the Pyramid Cabaret features DJ CO-OP, DJ HUNNICUTT, JOSH MARTINEZ, EVIL EBENEZER and PIP SKID.

FLYING FOX AND THE HUNTER GATHERERS unleash their inner lions at the Times Change(d) with PATRICK KEENAN on June 11.

JICAH and MISE EN SCENE tear the Academy a new one on June 11.

Menno invasion at the Lo Pub on June 11 with KONGRESS, SALINAS and THE BLISTERS.

There's a night of acoustic music called CHIWALLABOGAFEST happening June 11 at Crescent Fort Rough United Church, featuring THE CHIWALLABOGA TUNES CREW, JOSH ROWSON, ONE BLUE DOOR, RORY VERBRUGGE, JAMIE LAW BAND and (I shit you not) SATAN'S PANTIES. Be there.

BOB WATTS TRIO is at McNally Robinson June 11.

ROBERT ALLEN is at the Ellice Café on June 11.

SKATE4CANCER takes over the Plaza Skatepark at the Forks on Sunday, June 12 for a free event featuring THE RIPPERZ, WASTER, TAKE ME TO THE PILOT, THE ALL NIGHT, A BROKEN SUMMER, LIVING IN RED, DANGER CAT, THE VIBRATING BEDS, THE ANGRY DRAGONS, FOREVER I, A WASTE ODYSSEY, ADAM HANNEY, JON SMITH, GREG REKUS, JARED KIST, DEREK ZACHARIAS and DAN COLLINS.

D12 is at the Pyramid on June 12. D12 on 6/12. Bam! YOUNG BUCK and TRICK TRICK round out the bill.

SHARKS perform at the Royal Albert on Tuesday, June 14 with guests MOCKINGBIRD WISH ME LUCK.

JD EDWARDS and THE SOLUTIONS are at the Pyramid Cabaret on Wednesday, June 15.

The Downtown BIZ's free Out to Lunch concert series continues on June 15 with a noon-hour performance by TWO DOLLAR PISTOL at AC Park. Rain site is Portage Place.

THURSDAY, JUNE 16 until WEDNESDAY, JUNE 22

Get mutilated by gore-blasting grindcore, thrash and crust with PUTRESCENCE, BESIEGED, TU SUFRES and FLASH OUT at the Park Theatre on Thursday, June 16.

KERI LATIMER, JESS REIMER and RIGHTEOUS IKE raise funds for Marymount at the Pyramid on June 16.

Free show! PAPA MAMBO, MARCO CASTILLO & BRAZILIAN BEATS, DE LA ROSA and TRIO BEMBE are at Old Market Square on June 16.

Did somebody say “Road trip to Winkler?” THE BEACH BOYS featuring JOHN STAMOS play the Parkland Stage in Winkler, Man. on June 16. I am not making this up, and I repeat: THE BEACH BOYS featuring UNCLE JESSE. Crazy.

SHEENA, BRENT PARKIN, MINISTERS OF COOL, LARRY ROY and PAUL DEGURSE QUARTET play for free at Old Market Square on Friday, June 17.

IAN HODGES DUO jazz it up at McNally Robinson on June 17.

CHRIS PALMER & FRIENDS are at the Ellice Café on June 17.

You are permitted to check out FORBIDDEN at the Royal Albert on Saturday, June 18.

BORN RUFFIANS, ROYAL CANOE, THE LIPTONIANS, NOVA, LES JUPES and THIS HISSES play a free show at Old Market Square on June 18.

Enjoy the jazz of VINCE ANDRUSHKO at McNally Robinson on June 18.

HAILEY PRIMROSE and ROSANNE CATELLIER are at the Ellice Café on June 18.

LIL PAPPLE and THE NEW ADDICTION are at the Pyramid on Sunday, June 19.

MOSES MAYES, THE LYTICS, THE NOBLE THIEFS, THE BLUE FISHER BAND, THE TIGHT FITS and PARADIGM BRASS play Old Market Square for free on June 19.

The TD WINNIPEG INTERNATIONAL JAZZ FESTIVAL continues all week. Visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com) for details, and see the stories on pages 8 and 9 of this issue.

BIG JAY'S JUMP BLUES REVUE performs at noon at Old Mar-

ket Square on Monday, June 20.

GLENN PATSCHA performs at Aqua Books on June 20.

DAM-FUNK and PUJOL are at the Pyramid Cabaret Tuesday, June 21.

SON OF DAVE is at Old Market Square at noon on June 21.

THE LOST FINGERS are at Aqua Books on June 21.

America's funnyman NEIL HAMBURGER is at the Royal Albert on Wednesday, June 22.

The Downtown BIZ's free Out to Lunch concert series continues on June 22 with a noon-hour performance by ROLIN PENNER AND THE TRAVELING MEDICINE SHOW at AC Park. Rain site is Portage Place.

MARK MCLEAN'S PLAYGROUND is at Old Market Square at noon and then at Aqua Books at 5:30 p.m.

The legendary GARY BURTON brings his NEW QUARTET to the Winnipeg Art Gallery for a performance on June 22.

THURSDAY, JUNE 23 until WEDNESDAY, JUNE 29

The TD WINNIPEG INTERNATIONAL JAZZ FESTIVAL continues until June 25. Visit [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com) for details, and see the stories on pages 8 and 9 of this issue.

MEME FESTIVAL kicks off Thursday, June 23 at Whiskey Dix with a patio party featuring music by THE SHAKE, DAN GILSON, ENCODE, DUBBZ, DAVE RAD, FREAKY ALIEN (is there any other kind?), JAMAL KNIGHT, DJ JFK, OWEN REYNOLDS, FRANKIE WILDE and visuals by MRGHOSTY, ONION UNION, RYLAAN GIMBY and JAYMEZ.

MEME continues in Old Market Square on Friday, June 24 with TORQUE, RICK LOGIC, KELLY MONEY, MIKHAIL, JEREMY OLIVER and ALI KHAN.

More MEME madness on June 24 at The Zoo and Ozzy's — two floors of dubstep and bass 'n' drum, including PROCESS REBEL from Amsterdam, HITORI TORI from Vancouver and a host of locals like BILLY ROCKWELL, ILL TYPE, CODA with PUCONA, GUMBY, REDWORM, THEO TZU, TURTLE, KRISCO, EXPIDITE, THE SILVER FOX, SEED ORGANIZATION and BEEZWAX. Visuals by MRGHOSTY and JAYMEZ.

Even more MEME mayhem on June 24 over at Alive with Vancouver's JAY TRIPWIRE and locals JOE SILVA and BRENT PHILIPS. Visuals by ONION UNION.

KATHY KENNEDY is at McNally Robinson on June 24.

THE DIRTY DOZEN BRASS BAND and ISMAILA ALFA are at the Pyramid Cabaret on Saturday, June 25.

MEME continues in Old Market Square on June 25 with a free show featuring THOMAS FEHLMANN from Berlin, NATHAN ZAHN, SOLIDAZE, LEBEATO, PHAZE-M, F64, SHAEL, LSDAVE, UFO, CYCLIST, JNL and SISK. Visuals by MRGHOSTY. Will Mrs. Ghosty be there? You never know.

THE ROCKDORAS rock the Lo Pub with BIBLE BELT BADLANDS and SLATTERN on June 25.

JENNILEE MARTINEAU is at McNally Robinson on June 25.

Get your MEME on at Old Market Square on Sunday, June

26 with performances by ADHAM SHAIKH, BLUETECH, TONE-PUSHERS, LABYRINTH EXPERIENCE, CHRIS KOMUS LIVE and CODA with PUCONA.

NOFX, TEENAGE BOTTLEROCKET and OLD MAN MARKLEY hit the Walker, er, I mean the Burton Cummings Theatre on Monday, June 27.

The Downtown BIZ's free Out to Lunch concert series continues on June 29 with a noon-hour performance by BLATANT LIARS at AC Park. Rain site is Portage Place.

UPCOMING EVENTS

THE BLACK KEYS turn the MTS Centre into a garage on Saturday, July 2.

Celebrate Independence Day on Monday, July 4 at the Centennial Concert Hall with A PERFECT CIRCLE.

From July 6 to July 10, the WINNIPEG FOLK FESTIVAL at Birds Hill Park will have performances by BLUE RODEO, TEGAN & SARA, TOOTS & THE MAYTALS, LITTLE FEET, K.D. LANG & THE SISS BOOM BANG, THE JAYHAWKS, M. WARD, THE DEL MCCOURY BAND with THE PRESERVATION HALL JAZZ BAND, CARACOL, THE TOM FUN ORCHESTRA, TRAMPLED BY TURTLES, THE BE GOOD TANYAS, THE FUNKY METERS, CARAVAN PALACE, a special TRIBUTE TO BILL MONROE and locals OH MY DARLING, SCOTT NOLAN, DJs HUNNICUTT and MAMA CUTSWORTH, TWILIGHT HOTEL, CROOKED BROTHERS, IMAGINARY CITIES and much, much more.

THE TRAGICALLY HIP rock Shaw Park with BROKEN SOCIAL SCENE and HEY ROSETTA! On Thursday, July 7.

LIBRARY VOICES are at the West End Cultural Centre on Thursday, July 14.

Concert? Art show?  
Community event?  
Volunteer opportunity?

Want to see  
your event in  
*The Uniter*?

Email your listing for our June 29 issue to [editor@uniter.ca](mailto:editor@uniter.ca) by Wednesday, June 22.

It's free. It's easy.

HAVE YOU  
GOT SOMETHING  
TO SAY?

\*

Write your own comments piece  
or send a letter to the editor by  
e-mailing Aaron at [editor@uniter.ca](mailto:editor@uniter.ca).

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Hannah

"Fashion is about what  
comes from within."



FASHION STREETER

The Uniter Fashion Streeter is an ongoing documentation of creative fashion in Winnipeg inspired by the Helsinki fashion blog [www.hel-looks.com](http://www.hel-looks.com). Each issue will feature a new look from our city's streets and bars in an attempt to encourage individual expression and celebrate that you are really, really good looking.



# More than just a party

## Local electronic music festival expands for its second year

KARLENE OOTO-STUBBS  
VOLUNTEER STAFF

"I hate electronic music" is a sentence commonly heard by Nathan Zahn. For the DJ and promoter, this negative perception of his genre fueled him to create the Manitoba Electronic Music Exhibition (MEME).

Showcasing electronic music for the masses, MEME is the first festival of its kind in the prairies.

Now in its second year of operation, MEME has the local electronic scene buzzing with anticipation for its June 23-26 events. Headliners include Thomas Fehlmann (Berlin) and Dandy Jack (Geneva) alongside local acts like Theo and Venetian Snares.

"Last year's show at the Cube [in Old Market Square] was very successful, but the club shows were OK, not packed," says Zahn, who has worked in the scene since the 1990s.

**"It's a high art - super intellectual, serious business that has gone on for years. It's] not just a bunch of young people out for a party. It's a robust artistic kind of event."**

-NATHAN ZAHN, ORGANIZER, MEME

This time around, MEME will be using the Cube three out of the four nights of the festival.

"Because [Old Market Square] is free and a very much professional production, we don't see why there can't be a couple thousand people there," he says. "We hope to see the same

kind of crowd Jazz Fest has on Sunday night ... especially with the new beer tent."

Zahn started MEME with a collection of local music and digital arts groups like Balance Records, who wanted to take DJing beyond the nightclub scene.

Drawing on festivals like Mutek in Montreal, Zahn wants to make MEME a household name in the Canadian electronic music world.

"MEME is filling a void (in Winnipeg), there's a need for this," Zahn says. "But we need to make sure we carefully grow and don't over extend ourselves."

Addressing the lack of quality electronic music in Winnipeg, MEME strives to grow awareness of the genre. This year's festival features DJs and VJs (video jockeys) from all over the world, as well as a few local heroes.

"Like any scene it has problems. Everything has politics, but for my perspective on it, I've had nothing but interest and support from people since I started doing this here," says Skot Deeming a.k.a mrghosty, a prominent local VJ. "And some of the local talent here are some the best I've heard."

Mrghosty is in charge of coordinating the visuals for all eight events, an important component to any good electronic show.

"Vjing is much like free form video jazz,



COURTESY NATHAN ZAHN

Thomas Fehlmann from Berlin will headline local electronic music festival MEME.

"We'd love to grow the scene in Winnipeg," he says. "We have so many bars playing the same music ... we just feel if more people heard this type of [electronic] music they would change their minds about techno music."

In addition to helping out the local scene, MEME is trying to expose electronic music as an intelligent and varied genre.

"It's a high art - super intellectual, serious business that has gone on for years," Zahn says. "[It's] not just a bunch of young people out for a party. It's a robust artistic kind of event."

*MEME starts Thursday, June 23 and ends Sunday, June 26. Visit [www.memetic.ca](http://www.memetic.ca).*



### BANDS VS. FILMMAKERS

THURSDAY, JUNE 2 - THE WEST END CULTURAL CENTRE

On June 2 at the West End Cultural Centre there's going to be a battle, bands versus filmmakers. Who comes out triumphant, which artist reigns supreme, only time will tell.

In reference to this interesting mish-mash of talent, Dave Barber from the Cinematheque confirms that, "This event promises to be one exciting night."

The idea behind Bands vs. Filmmakers is to match local film talent with local music talent, and to see what happens when their mediums mix. Each filmmaker has made visuals to a certain act's music.

On the music end, there are four serious acts to look forward to. The Shallow End (featuring members of Novillero), The Jaxon 3 (featuring former D Ranger Jaxon Haldane), Nathan, and John K. Sampson are all performing to the visuals of a local filmmaker. Besides playing a set, John K. Sampson is also hosting the event.

Drawing from Winnipeg's copious pool of filmmaking talent, four exciting artists are providing visuals for the evening. Clint Enns, Heidi Phillips, Mike Maryniuk and Aaron Zeghers are all seasoned camera wielders, making the prospect of seeing their visuals tailored to a local act's sounds very exciting.

Bands vs. Filmmakers is a fundraiser for the Cinematheque, which like any arts institution in this city, is in need of some financial support. In aid of their cause, the Cinematheque has put together a killer bill.

This exciting event will certainly benefit from the quality of talent involved. As Barber puts it, "These are all amazing artists."

-TREVOR GRAUMANN



### 2011 INTERNATIONAL CELLO FESTIVAL OF CANADA

WEDNESDAY, JUNE 15 TO SUNDAY, JUNE 19 - VARIOUS VENUES

There's always room for cello.

The International Cello Festival of Canada, presented as part of the Winnipeg Cultural Capital of Canada celebrations, will take place from June 15 to 19 in venues throughout the city.

The event will gather approximately 60 cellists to participate in a variety of chamber works for cello, in solo recitals and in performance of concertos with the Manitoba Chamber Orchestra and a gala presentation co-produced with the Winnipeg Symphony Orchestra.

"Cello festivals are growing in popularity throughout the world, but this is the first time such an event has been held in Canada," says Alix Sobler, the marketing and communications coordinator for Winnipeg Cultural Capital of Canada. "We are engaging many local music institutions and musicians, and bringing in many nationally and internationally renowned musicians as well."

The Manitoba Chamber Orchestra will perform the world premiere of the *Concerto for Two Cellos* by the Vancouver-based composer Jocelyn Morlock, and the final gala concert will be with the Winnipeg Symphony Orchestra in Winnipeg's Centennial Concert Hall.

The festival will also include masterclasses with Frans Helmerson (Sweden), Colin Carr (United Kingdom), Natalia Gutman (Russia) and Desmond Hoebig (United States).

Winnipeg's own Minna Rose Chung, Rafael Hoekman and Yuri Hooker are also scheduled to appear at the festival.

A festival pass is \$109 (students \$40, seniors \$99). Prices vary for individual concerts.

For more information and a full schedule, visit [www.arts-forall.ca](http://www.arts-forall.ca) or call 475-1779.

-STAFF



### MORE MUSIC THIS MONTH



### THE PEACHES

WEDNESDAY, JUNE 22 - THE LO PUB

After being in different bands that all fell through, Matt Curry came together with Ben Rissin and Patrick Cheater to form The Peaches in 2006.

"Right after high school we got together ... we didn't play our first show until I guess 2007," Curry says during an interview at Second Cup on Osborne Street.

After almost five years, The Peaches have released their debut, self-titled EP, with what has been described as a Primus/Tool sound, and bizarre song names such as *Broken Magic 8-ball Says Definitely Yes*.

"We are doing new music, I guess," Cheater says. "Like alternative scales and harmonies, and just [making] something that doesn't sound like anything else on the radio."

Curry adds that the band recorded the disc with Rissin's father, which allowed them to spend as much time as they needed on each track.

"[He] is a recording engineer, so luckily for us we were able to do most of the recording in his home," Curry says. "He was very easy to work with."

The Peaches have shared the stage with local acts like Electro Quarterstaff, Velodrome, Illusive Mind Gypsy Crew and L'Viv, as well as out-of-town acts like Toronto's dd/mm/yyyy and Calgary's This City Defects.

The EP is available at Into the Music, Music Trader and War on Music. Hear tracks from the disc at [www.myspace.com/thepeacheswpg](http://www.myspace.com/thepeacheswpg) and [www.thepeaches.bandcamp.com](http://www.thepeaches.bandcamp.com).

-SHANELL DUPRAS

VISIT [UNITER.CA/LISTINGS](http://UNITER.CA/LISTINGS) FOR MORE OF WHAT'S HAPPENING





# A resounding success

Locally-shot unconventional road film is both witty and genuine

NICHOLAS FRIESEN  
VOLUNTEER

**The Year Dolly Parton Was My Mom**  
Directed by Tara Johns, 2011  
95 minutes  
Plays at Cinematheque June 10, 11, 15, 16 (7 and 9 p.m.) and June 12 (7 p.m.)

★★★★☆

*The Year Dolly Parton Was My Mom* is a near flawless film, and quite possibly the best locally produced film in the last decade — and I’m not just saying that because it was shot here. The debut feature from Montreal’s Tara Johns was shot partly in Quebec and Manitoba and was co-produced by Winnipeg’s own Buffalo Gal Pictures. The story is that of two women in a 1976 prairie town: Marion (Macha Grenon), who has a hard time adapting to the forward-thinking world of dishwashers and electric clock radios; and her 11-year-old daughter Elizabeth (newcomer Julia Sarah Stone), who is anxiously awaiting the arrival of her period.

**The film that genuinely tackles the hardships of being a teenage girl in ways that other recent films have only been able to gloss over.**

Both are forced to face reality when Elizabeth accidentally discovers that she is adopted and goes in search of her birth mother who, for various naive reasons, she



COURTESY MONGREL MEDIA

Newcomer Julia Sarah Stone stars in *The Year Dolly Parton Was My Mom*, a new film about a young girl who goes in search of her biological mother.

believes to be Dolly Parton. What follows is an unconventional road film that genuinely tackles the hardships of being a teenage girl in ways that other recent films have only been able to gloss over. Not since the days of *Degrassi Junior High* has anything felt as real or downright genuine, as though one is watching the events unfold firsthand. Comparable to such features as Scott Smith’s *Falling Angels* and Bruce McDon-

ald’s *The Tracey Fragments*, this film has more than a woman’s touch, with 165 females listed on the crew. The style of the film is noticeably subtle: a camera that peers up (putting the audience on the same level as our young heroine) and a hushed, vintage look that recall’s McDonald’s *The Love Crimes of Gillian Guess*. The simplicity of the storytelling is complimented by the incredibly appropriate music of Miss Parton, whose delicate yet

powerful songs provide a welcome drive to the film (and yes, all the hits, from *Jolene* to *I Will Always Love You* are present). Additionally, the dialogue is both witty and genuine, making the film accessible and enjoyable on many levels. As a period film, a Canadian film and simply a film about hardships of growing up, *The Year Dolly Parton Was My Mom* is a resounding success.

# Thanks for the memories?

Documentary explores the reaction of fans and critics to George Lucas’s *Star Wars* films

TIMOTHY PENNER  
VOLUNTEER

**The People vs. George Lucas**  
Directed by Alexandre O. Phillippe, 2010  
93 minutes  
Plays at Cinematheque June 17-19, 22-26, 29 and 30.

★★★★☆

Without running the risk of slipping into hyperbole, it is safe to say that *Star Wars* has spawned the sort of fanatical devotion generally reserved for cult leaders and teen pop stars. If you have any doubt of this fact, be sure to take in *The People vs. George Lucas*. The film chronicles the rise and fall of Lucas as told by his fiercest fans and critics (oftentimes the same people) and complemented by numerous strange and hilarious fan films. **The film manages to strike a balance between fanaticism and rationality by keeping the whole from being overrun by the craziness of its parts.** Broken into four “episodes,” the film begins during the time when Lucas could



COURTESY WFG

An animated scene from *The People vs. George Lucas*.

do no wrong in the eyes of his followers. He made three successful *Star Wars* movies and created a merchandizing monster which provided everything from action figures to pyjamas. It wasn’t until the mid-90s that Lucas’s credibility started to go south when he released his special edition versions of his treasured trilogy. The film spends a lot of time documenting fans’ disillusionment over seeing Jabba the Hutt digitally inserted into *Episode IV: A New Hope* and the horror over the fact that Greedo shoots first in the cantina on Tatooine. However, all of this re-editing misery becomes merely an overture to the great

tragedy that would be *Episode I: The Phantom Menace*. Judging by the reactions, one might think that Lucas came into these people’s homes and literally raped their childhoods. Of course, that is exactly how many of the interviewees describe the experience of Jar Jar Binks, so it’s an easy enough mistake to make. I won’t even get into the controversy that erupts over Midi-chlorians. If everything you’ve read so far sounds horribly pedantic, that’s because it is. This is a movie for the geeks, the obsessed fans that put on their Darth Vader helmets and pontificate late into the night on message boards about why Chewie didn’t get a medal along with Luke and Han at the end of *A New*

*Hope*. That’s not to say that there aren’t some interesting ideas being examined. For instance: who really owns a piece of art once it has been released? What role should fans have in crafting the legacy of their favourite films? And, is hate the ultimate endpoint for any fervently dedicated fan? In the end, the film manages to strike a balance between fanaticism and rationality by keeping the whole from being overrun by the craziness of its parts. Like any conversation with an obsessed fan, *The People vs. George Lucas* is entertaining, confounding, amusing and always lively.



# 'Inevitable' new exhibit an amalgamation of local talent

## Randy Ortiz talks about *Invasive Species*

ESMA MNEINA  
VOLUNTEER STAFF

"Expect unreasonably elaborate and needlessly complicated illustrations with very recondite visual storytelling," local artist Randy Ortiz says of *Invasive Species*, an upcoming art exhibit featuring his work along with Ben Bonner's and Andrew Lodwick's.

Ortiz has designed everything from gig posters to album covers for bands in the music scene. A self-taught artist with six years of freelance illustration experience under his belt, his portion of the exhibit will consist of his newest obsession – screen printing.

"It's very refreshing to have a new technique to add to my repertoire," Ortiz says. "Even though I've only recently started, I find myself addicted to it."

As for the other talent on the table, Ben

Bonner and Andrew Lodwick have resumes just as impressive.

Andrew Lodwick, an illustrator and the senior studio technician at Martha Street Studio is, as Ortiz puts it, "the screen printing guru of Winnipeg."

"If you know anyone in the city that screen prints, they more than likely have been taught by Andrew. I want to be him when I grow up. He's got a nice beard, too."

Also an illustrator, Ben Bonner is the next of the artists that will be featured in the exhibit. His illustrations and his intricate sculptures are a testament to his skill.

**"It's very refreshing to have a new technique to add to my repertoire. Even though I've only recently started, I find myself addicted to screen printing."**

-RANDY ORTIZ, ARTIST

"Everything that I've ever seen him do is absolutely jaw-dropping," Ortiz says. "It's so difficult for artists to find that unique style, and Ben definitely nails that."

Of the collaboration, Ortiz divulges that an art exhibit between the three of them "was inevitable" and "a long time coming."

"The three of us are very picky, scrupulous and borderline obsessive about what we put out there," Ortiz says. "It's a culmination of everything we've worked hard on to try to perfect, put on display for all to see."

The talent and skill between this creative trio is undeniable, but it's their humour and genuine admiration for each other's work that takes *Invasive Species* to the next level.

"Take a look at the work [Ben Bonner has] done for local band Electro Quarterstaff and I dare you to tell me that you're not blown away," Ortiz says

*Invasive Species opens at the Edge Gallery (611 Main St.) on Friday, June 10 from 7 p.m. to 10 p.m. The exhibit is on display until Thursday, June 23, weekdays from 12:30 p.m. until 4:30 p.m. Visit [www.damnthedesign.com](http://www.damnthedesign.com).*



Left: "northmesopotamianzigguratattackleboxframecadillacmetal" by Ben Bonner and Andrew Lodwick. Above: "Tangled" by Randy Ortiz.



## Artist explores new way of making photographs with large, homemade wooden camera



TIMOTHY DYCK

Local artist Andrew Milne stands with his wooden camera creation.

TIMOTHY DYCK  
VOLUNTEER

Andrew Milne is an artist with a knack for creating the inspiring. With a background in dance and wood sculpture, Milne says that the "dialogue between the two [mediums] came together in the camera."

Using his talents to create an extremely large wooden camera (it's large enough for two people to sit inside it), Milne creates photographic prints that he says "go where digital photography [can't] go."

Since a conventional photograph is made with the photographer outside of the camera, it is experienced differently, Milne explains.

"By pushing beyond the expectations of

size [of a photograph] the viewer interacts with the photographs in a new way."

Milne's process can take up to three hours. He prepares the negative, sets up the camera and exposes the image – a method that fell out of common practice once the 35mm camera was invented in the early 1900s.

Using traditional techniques on a large scale, Milne captures the city's architecture

on 3' x 3' sheets of glass. The process involves coating a sheet of glass with liquid light, a solution that is light sensitive.

It is held in 'dark slide' until ready to be used. The camera is focused from the inside, then the negative is placed in its holder and the dark slide removed.

When ready to expose, the time can be from 10 seconds to two minutes.

"I'm trying to get closer to the physicality [of the image], but I'm not quite there yet," Milne says. "[The negative] becomes a kind of original artifact of the place it represents."

"The process is exciting, it opens new possibilities," he adds. "With this exhibit, I'm scratching the surface of what can be done."

Using acrylic ink and overprinting techniques, Milne's photographs take on a painterly look.

The series he is debuting at Zephaniah Gallery on Thursday, June 9 has to do with a narrative of his own past and the interest in "the technological and philosophical conversation of sacred spaces juxtaposed with modern forms."

"Technology is generating a new sacredness," Milne explains. "Technology exists without us, we interact with the humanness behind that technology."

This is what makes the size of the camera so important. Not only does it allow for a new way of viewing a photograph, it allows for the artist (or anyone) to be inside the machine.

Milne is an artist who is literally in his work.

*Milne's work is featured in Representational Technologies: Images for the End of an Age, an exhibit opening Thursday, June 9 at Zephaniah Gallery (3-374 Donald St.) at 7:30 p.m. The gallery is then open June 11 to 19 from 12 p.m. to 6 p.m. Visit [www.andrewmilne.tumblr.com](http://www.andrewmilne.tumblr.com).*



# Long distance relationships

## Local film collective overcomes geographical barriers to turn a fake trailer into a feature length movie

NICHOLAS FRIESEN  
VOLUNTEER

Last year, local indie film production team Astron-6 inked a deal with B-movie crusaders Troma Entertainment to fund and distribute *Father's Day*, a violent revengesploitation comedy about paternal love gone awry.

Produced by Matt Kennedy, Conor Sweeney, Adam Brooks, Jeremy Gillespie and Steven Kostanski, the fake trailer on which the film is based caught the attention of Troma's Lloyd Kaufman, and the rest is movie history.

Well, not yet.

Before the ink could dry, Astron-6 began splitting up across Canada. Kennedy took a teaching gig in Vancouver, Gillespie split for Toronto to work on Len Wiseman's *Total Recall* remake, while Kostanski was consumed by work on *Wrong Turn 4*.

"It's been very off and on all year," says Kennedy, 25. "We would shoot most of the time when I was back or Steve was back, so it'd be months where we would do nothing and Adam would work on rough-cutting the movie."

With a micro budget of \$10,000, *Father's Day* was shot sporadically in Winnipeg and Kenora, Ont., beginning in August of last year and wrapping just days before our mid-May interview.

The film is currently in the rough-cut stages, with a heavy dose of sound editing and title work to be completed.

"We'd shoot for 21 hours a day," says Sweeney, also 25. "This movie's been our life now for over a year, so until it's absolutely finished, it never feels like we're completely out of the trap."

A tentative release date of June 19 (Father's Day weekend) is planned for select theatres in New York and Los Angeles, and the film will likely tour the country in a road show fashion, though nothing is scheduled yet.

Shot mostly on a Canon 7D, the flick follows Ahab (Brooks), a cycloptic vigilante on a vengeful killing spree. Other characters include male prostitute Twink (Sweeney), Father John Sullivan (Kennedy), more than a few strippers (A6 regular Amy Groening and actual strippers), God and the Devil (Kaufman in dual roles) and Mackenzie Murdock as Chris Fuchman, the evil dad rapist.

The flick is filled to the brim with nudity, four-letter words and more grotesque violence than you can shake a severed limb at – which begs the question, is there anything Astron-6 won't do?

"There's no limit to anything we'll do, as long as it's fun with some humour behind it," Kennedy explains. "Troma did suggest a lot of comedy that we drew the line at."

"Fart jokes make me cringe," Sweeney adds. "I liked *Hobo with a Shotgun* (another film based on a fake trailer), but it did have a mean-spiritedness to it that was hard to stomach."

Astron-6 usually enlists a loyal group of onscreen regulars – Sweeney's sister Meredith appeared in numerous shorts, as well as *Father's Day* – but to fill out the many roles a feature film demands, the group had to venture outside its usual repertoire.

"We put up ads on Kijiji and said we're making a Troma movie, but we can't pay you," Sweeney says. "Guy Maddin basically got us most of our other (principal actors) in the movie."

"We've found that there are a lot of talented artists out there in Winnipeg," Kennedy adds. "They're having fun exploring their characters instead of just asking, 'Where do I stand?'"

While the collective had no problem asking new collabo-



A poster for *Father's Day*, created by Tom Hodge.

rators to join the Astron-6 fold, asking permission to film at a few locations was another story.

"We almost got arrested for shooting without a permit in Kenora," Sweeney says. "It was at the end of a full day, we were losing light and we knew we had to crash this jeep. As we were finishing the scene this guy pulled up and blocked us into the area and revealed that he had called the police."

"My dad eventually showed up and basically brainwashed this guy into apologizing to us for calling the police."

Based on the local cult success of Astron-6's pop-culture-pillaging short films, the collective has earned its fair share of copycat fanboys/girls in the U of W film department.

"What a nightmare," Sweeney groans.

"I'm flattered," Kennedy counters. "But if they get famous, or at least make money – which we're not doing – before us, then I'll be really upset."

### WHAT'S ASTRON-6?

Astron-6 is a local filmmaking collective formed in 2007 by five men who met at the Winnipeg Short Film Massacre. (The sixth member of the collective is you, the viewer.)

The collective includes:

⇒Matthew Kennedy, a comedian and actor

⇒Conor Sweeney, a comedian, actor and film student

⇒Adam Brooks, a painter and filmmaker

⇒Jeremy Gillespie, a graphic designer and musician

⇒Steven Kostanski, a filmmaker, animator and special effects artist

For trailers, short films and more info, visit [www.astron-6.com](http://www.astron-6.com).

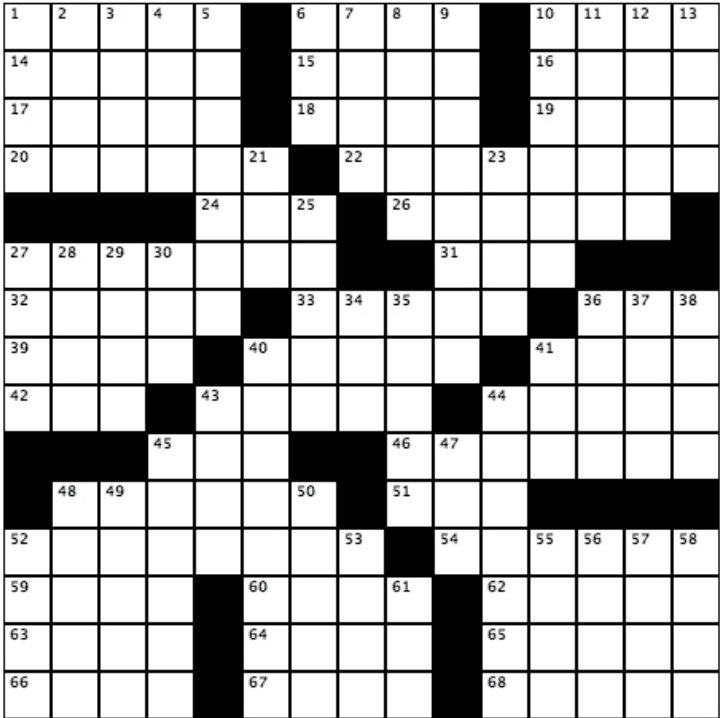


Broken, beat and scarred: Local filmmaking collective Astron-6 is (from left) Matthew Kennedy, Conor Sweeney, Adam Brooks, Jeremy Gillespie and Steven Kostanski.

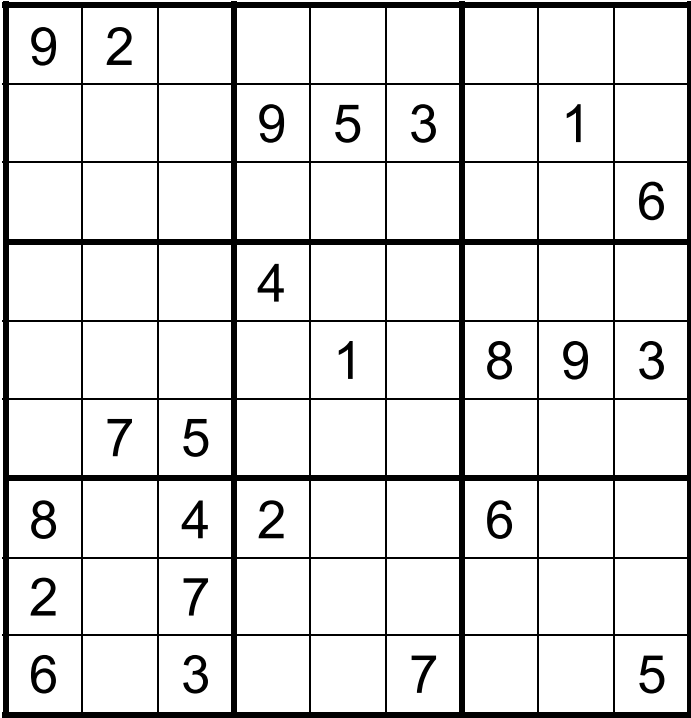


Crossword Puzzle & Sudoku 26

Solutions to this week's sudoku and crossword posted online and in next month's issue.



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SUDOKU SKILL LEVEL: DIFFICULT

WWW.PDFPAD.COM/SUDOKU

Across

- 1 - Garfield's middle name
- 6 - Ancient France
- 10 - School orgs.
- 14 - Hotelier Helmsley
- 15 - Old Dodge model
- 16 - Easy stride
- 17 - Caper
- 18 - Trompe l'\_\_
- 19 - Capital city of Western Samoa
- 20 - "Hogan's Heroes" setting
- 22 - Philosophy of Zeno
- 24 - On the \_\_ vive
- 26 - Add vitamins to flour, e.g.
- 27 - Austrian composer
- 31 - Move about recklessly

- 32 - Apportion
- 33 - Melts
- 36 - Acid
- 39 - Barbershop request
- 40 - Thin glutinous mud
- 41 - Do followers
- 42 - Sky light
- 43 - Classy pancake
- 44 - Birthmark
- 45 - Israeli submachine gun
- 46 - Stone relic
- 48 - Yearly records
- 51 - Bad-mouth
- 52 - Abnormal
- 54 - Takes by theft
- 59 - Sitarist Shankar
- 60 - Emperor of Rome 54-68
- 62 - Pardon

- 63 - Take \_\_ from me
- 64 - Retain
- 65 - Satirical dialogue
- 66 - \_\_ majeste
- 67 - Calculus calculation
- 68 - TV producer Michaels

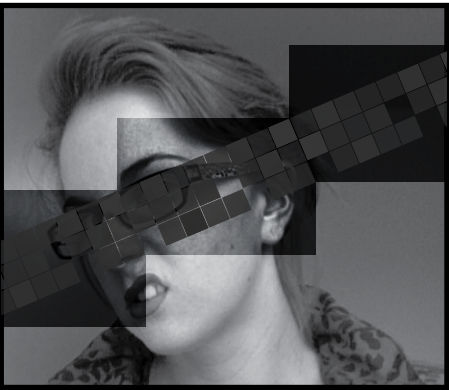
Down

- 1 - Exclamation to express sorrow
- 2 - Crooked
- 3 - Roster
- 4 - Indigo
- 5 - Monkey
- 6 - Sticky stuff
- 7 - Iowa city
- 8 - Bring together
- 9 - Capital of Malawi
- 10 - Tranquil
- 11 - Subject
- 12 - Imitative
- 13 - Thin stratum
- 21 - Astronaut Grissom
- 23 - Some nest eggs
- 25 - Cordage fiber
- 27 - Fast fliers
- 28 - Drive-\_\_
- 29 - Drops from the sky
- 30 - Chair part
- 34 - In
- 35 - Change for the better
- 36 - First name in jeans
- 37 - Brown-bag stuff
- 38 - Course
- 40 - Ceylon, now
- 41 - Fam. member

- 43 - Emperor of Russia
- 44 - Opening of the nose
- 45 - Immature
- 47 - Frozen Wasser
- 48 - Become less intense, die off
- 49 - One of the Leeward Islands
- 50 - Facial expression used by Elvis Presley
- 52 - Asian sea
- 53 - Corner
- 55 - Architect Saarinen
- 56 - Cupid
- 57 - Waterfall
- 58 - Eye sore
- 61 - \_\_-Locka, Florida

Sex, Stories & Secrets

Greetings from your sex columnist in residence



NIKI COLUMBUS  
VOLUNTEER STAFF

Dearest gentle (and rough) readers,  
A golden age is upon us wherein the mistresses and masters, from the Mezzanine Dungeon offices of *The Uniter*, are granting your deepest, and darkest desire. You need no longer wait for that which you have been yearning, desiring and seeking in your life as a devoted reader. Yes, my lovelies: you are getting a sex column.  
Never in the past 10 years has our beloved *Uniter* had a column devoted entirely to talking about sex, gender, sexuality, kissing, fucking, spanking, subs, doms, tops, bottoms, leashes, swinging, squirting, non-monogamy, leather, masturbation, soap-downs, bath houses, whipping, sucking, licking and other general naughty bits of ecstasy.  
Since a fair bit of time is devoted to imagining and seeking out all of the ways in which our bodies find pleasure, certainly there should be a column committed to discovering new ways to be sexual, and, well, help us take up more time thinking about sex.

The timing of this column is especially pertinent as Canada has been rife with instances of blaming survivors in cases of rape and sexual assault.  
Most notable is the recent case involving Judge Robert Dewar, who appeared to partially blame the female survivor of a rape being tried in his jurisdiction because she had sent out signals that “sex was in the air.”  
The reoccurring systemic blaming of women and men for being raped emphasizes the need to talk about the sexuality of all genders and sexes, and goes hand in hand with consent.  
Every being should be empowered with the confidence of the emphatic “Yes!” and the agency to say “No!” Every being should be trusted and respected, and not blamed for their rape because of her/his tube top, gender presentation, or where s/he decides to walk at night.  
I, Niki Columbus, your sex columnist in residence, will not only respond to your questions, and encourage your safe and consensual desires, but will also be writing about my own romps in the sack, shower and bathroom stall (or wherever else I find myself pointing my toes and getting my hair pulled).  
In all honesty, just like me, this column has been a long time coming.  
We are mistaken to shy away from telling sexy stories. However, not everyone has the privilege of telling their stories in a safe place.  
Here, in the land of anonymity, you can tell me anything you wish, and your identity, and safety, will be honoured and preserved.  
It is my hope that in sharing sexy stories we can realize not only the vibrant and diverse ways in which humans fuck, but that, because of such diversity, we need not be afraid to embrace each other—literally.  
*Send your questions to niki@uniter.ca. Niki will respond to as many emails as she can. Look for her next column in the June 29 issue of The Uniter.*

For up-to-the-minute news, previews of upcoming issues and office shenanigans, check us out on [www.twitter.com/TheUniter](http://www.twitter.com/TheUniter)

Your article, photo or illustration could be here.

\*

*The Uniter* is always looking for more people to contribute to the paper.  
Students and community members are welcome to get involved.  
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Why I don't want to go to heaven

For the past few months, American radio minister Harold Camping has been predicting that the Rapture would occur on May 21, 2011. Those of us who live in non-under-rock dwellings have all seen the billboards trumpeting Camping's righteous prediction.  
The Rapture, of course, is the day predicted in the New Testament when Jesus Christ will come back for another crack at the Earth, and will then take all the righteous Christians to heaven, leaving the rest of us here on Earth to suffer in a lake of fire, or a river of blood or an inlet of puss, or something like that.  
Anyway, now that Harold Camping's predicted date of May 21 has come and gone, everyone is laughing at the poor guy and saying that he was wrong.  
I, however, have a different view of the matter. I believe that the Rapture has come and gone and none of us even noticed it.  
Furthermore, I think that all of us left here on Earth can pat ourselves on the back, because we have dodged quite the holy and proverbial bullet: We've survived the Rapture!  
This may sound a little strange at first, so in order to see why I think that surviving the Rapture is actually a good thing, let's do a little thought experiment.  
Imagine two people. The first guy, let's call him Joshua, leads a life of pure goodness. He spends his days praying, building churches for orphans in foreign lands, and even goes door to door on Saturday mornings to try to help his friends and neighbours see the truth about the word of God.  
He never drinks or swears, and never has unmarried or exciting sex.  
The second guy, let's call him Steve, lives a life of complete moral depravity. He spends his days getting high and drinking, never goes to church or prays, and routinely spends his nights being felled by large-breasted women he barely knows.  
Of these two, it's not hard to predict which will go to heaven and which will be left here on Earth with the rest of the sinners. So as Joshua ascends up to be with Jesus and God and all them, he can look down on Steve, who is left down here with the rest of us.  
Christian leaders would have you believe that the real winner in this situation is the heaven-bound Joshua.  
But does this actually make any sense at all? What do you think is waiting for Joshua in heaven? Is he going to party? Is he going to listen to kick-ass music while large-breasted angels are felling him?  
Presumably not. If God allowed these kinds of fun things in heaven, then why would he punish people for them on Earth? No, I think it's more likely that Joshua is in for a lot more of the same: Praying, building churches for orphans, and not having sex.  
Steve, on the other hand, gets to live out his days, full of pleasure and fulfillment, and then gets to go to the same hot nightspot as all his dead friends.  
To me, this is a no-brainer. So, go out and do what you need to in order to dodge the Holy Draft, because trust me, heaven is NOT what it's cracked up to be. This is why I am so happy to have survived the rapture.  
Also, how much would it suck to get summoned up to heaven right when we're getting the Jets back?



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