

THE **U** NITER

FREE. WEEKLY.
VOLUME 68 // ISSUE 17 // JANUARY 23

THE **COLD WON'T KILL US** ISSUE

URBAN EXPLORATION

PART II

With Kevin Legge

**RAW: ALMOND
RESTAURANT**

returns to the ice

BIG FUN

J. WILLIAMEZ

POP NUIT

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* ON THE COVER

Kevin Legge is our staff photographer. He likes to lace up his boots and get into it.



KEVIN LEGGE

MUSIC IS AWESOME.

Not just the title of *Yo Gabba Gabba's* compilation albums, it's a true statement, especially in cold-as-fuck Winnipeg in the middle of January. We had a really great time at our Uniter Fiver event last week - a bunch of brand new bands got to play for people that might not have heard them before, and that is a success. The Park Theatre was almost at capacity, which for five unknown bands, has to be unheard of. You can check out some images of the event on page 9 of this issue by our favourite volunteer photog Mike Sudoma.

We've also got a pretty solid preview of the New Music Festival's Pop Nuit shows, in addition to a rambling piece about Jim Jarmusch (who was unavailable for interview, probably because he was riding a bicycle around a room while Jason Schwartzman panicked). We've also got a preview of the best shows to check out at the third annual Big Fun Festival.

In addition to all this, there's a great column from Laina Hughes about making it through this winter, a look inside the home of musical comedian/former Uniter columnist J. Williams, film reviews from our new critic Thomas Pashko, the return of the Streeter in the City section, a look at the RAW: Almond pop-up restaurant and the locked down Cibo Waterfront Cafe, a couple CD reviews and even a few tips about anal sex for beginners.

I can't think of a good butt pun to end on.

ONLINE EXCLUSIVES

ATLAAS IS A NEW DUO FEATURING RICARDO LOPEZ-AGUILAR (OLDFOLKS HOME) AND SINGER/SONGWRITER HEATHER THOMAS. VISIT UNITER.CA TO GRAB THE DREAMY "LOVE SONG".



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WHOSE

HOUSE?

J.WILLIAMEZ'S HOUSE.

52 WEEKS, 52 SONGS

Musical comedian J. Williamez vows to write and release a tune every week in 2014

KAITLYN EMSLIE FARRELL

@KEMSLIEFARRELL

ARTS REPORTER

Jeremy Williams, better known as J. Williamez, is a Winnipeg musical comedian.

"I'm not a traditional comedian," Williams says. "I don't do stand up, I do musical comedy, so I write pretty songs about silly things."

Aside from the musical aspect, what sets a J. Williamez show apart from other comedians, is that he actually encourages heckling.

"What I do is I get the crowd to heckle and yell mean shit at me, so it gets them involved in the show too," Williams says. "There are people that come to see me every single week without fail, because they just love coming and yelling mean shit at me when I'm playing."

Although usually afraid of commitment, Williams has started up a yearlong project titled 52 Songs, in where he plans to release a new song every week of 2014 on his blog jwilliamez52songs.blogspot.ca.

"Currently I'm terrified," Williams says. "I don't think I'm going to be able to do it, but I'm going to force myself to do it. I've got a lot of feedback from friends and family and not one of my friends or family thinks I'm going to be able to do this and that's exactly why I'm going to do it."

You can catch J. Williamez on Monday nights at Shannon's Irish Pub.

1) LITTLE MURRAY

"He's my partner in crime fighting. He's helping me out on 52 Songs. He's going to have his own song but for now he's just my partner in crime fighting."

2) PERSONAL SHRINE

"Somehow I have a massive shrine to myself which I think is pretty funny. My favorite thing about that picture of me and Fred Penner is that he signed it and then put arrows from his name to him and my name to me like I wouldn't know which one was which. So awesome."

3) BEAN BOGGLER

"A product I marketed. It was for a comedy show I did. I made this fake infomercial for this thing called the Bean Boggler. You pour beans through the top and they come out the bottom and they're all of a sudden magically boggled. It doesn't make any sense at all."

4) LIFE INFLUENCES

"My two biggest influences, obviously the Blue Demon, the Mexican wrestler, and Matthew McConaughey."

5) MOTIVATIONAL WALL

"These fans of mine, after I put my album out, they gave me that the next week and instead of it going platinum they said it went brown. So my album came out and went brown in the first week. I was pretty pumped about that."

6) BROWN ALBUM





STILL BREATHING BUT BARELY

WITH LAINA HUGHES  @LAINAHUGHES

SUPPLIED

IF I MAKE IT THROUGH THIS WINTER

When I first had the idea to write a column celebrating Winnipeg, I knew a certain challenge would strike come wintertime. The time of year when it's least possible to be a cheerleader for the Heart of the Continent.

This winter has been particularly tough. Engulfed in a polar vortex, we Winnipeggers got our collective knickers in a twist with the news that our fair city was colder than Mars.

I can't defend the cold, though I can make a pathetic attempt to put a positive spin on it. Winter in Winnipeg is a time to embrace clichés. We make the best of a bad situation and thrive as best we can. Though it can be tough.

As a bus rider, I too often scoffed and shook my frozen head as I waited for a bus

for 30 minutes or longer this winter. My extremities slowly lost feeling as the minutes would tick by with no bus in sight. I'd play the joyless bus-waiting game of "Is that a bus off in the distance, or just a semi/UPS/Canada Post truck, or a building that hasn't actually moved because oh geez I'm hallucinating."

When the bus would finally peel into view it's inevitably followed by no less than two other buses, and my freezing brethren and I would breathe a collective, icy sigh of relief as we piled on, our scowls slowly defrosting.

Yet instead of cry foul and curse the driver for being late, we smile. We thank him or her. We're in this together.

The bus is like a scorned lover. It's done you wrong too many times, left you out in the dark and the cold. Yet when it finally

rolls into view you welcome it back with open arms – its warm embrace so familiar. "I forgive you, baby," you say. "Transfer, please."

Winnipeg in winter is when I've had some of my wildest times. Finding heat in packed bars or parties, rubbing elbows with strangers and regaining life through the power of live music. You find relief in fun and camaraderie and know it was worth it to leave your cosy house for one night of mischief.

This year I've done all the wintery Winnipeg things I could muster. I curled for the first-time. I cross-country skied. I stayed in and went mad.

Creative types have been lauding Winnipeg winters for years, as the harsh cold fuels creativity and forces them to stay inside and create masterpieces. I, for one,

wrote and produced a one-man play starring a promising young Winnipeg upstart (my cat). It played for one night only (in my apartment) and earned rave reviews.

(I went mad.)

The Paperbacks, another Winnipeg band who played a seminal role in my youth, say, "If I make it through this winter, I think I'll be okay." We'll all be okay, Winnipeg. We've done it before, and we'll do it again, and we get a little stronger with every winter. These awful times end, time and again, and while they leave their scars we come through them. We survive. We're okay.

Laina Hughes is a writer from Winnipeg. Pick up a copy of her book Wolseley Stories at McNally Robinson.

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FUN IN THE (LACK OF) SUN

The Big Fun Festival aims to brighten the darkest month

MELANIE DAHLING

@SUGARDAHLING

BEAT REPORTER

Hey Winnipeg, it's time to come out of hibernation mode.

The Big Fun Festival, running Jan. 22 to 26 at various downtown Winnipeg venues, wants to "give the people of Winnipeg a reprieve to the brutal winter by organizing a unique and exciting weekend of events in the bitterly cold stretch of our darkest month", according to its website, bigfun-festival.com.

At Big Fun, you can bar hop on a \$60 pass and check out a diverse range of artists from sludge metal band Dead Ranch to electronic music maniac Venetian Snares. Looking for ideas? Check out these acts.

ATLAAS

WINDSOR HOTEL, JAN. 24, 8 PM

ATLAAS is what happened when singer/songwriter Heather Thomas went on tour with Ricardo Lopez-Aguilar of Oldfolks Home.

"He was helping me on my EP and it eventually became more of a collaboration," Thomas says. "The vocal was always the most important part of a song for me, and he brought complexity to the music. I don't know how to describe it, it's just great."

ATLAAS's show will be varied in tone, making it a great sampler platter of local talent, including alt-country band The Bros. Landreth and indie-pop band Indicator Indicator.

"It should be really interesting. We're still developing our sound, I would say we're weird indie pop, but that's what all pop is now so I don't know," Thomas says.

WARSAW

UNION SOUND HALL, JAN. 23 AT 10 PM

Returning champs Warsaw are excited to play their second show at the Big Fun Festival.

"I didn't think we were going to play this year," says Warsaw guitarist Josh Bedry. "The guys in KEN mode [Winnipeg noise rock band] threw our name out to METZ [the Toronto buzz band that headlines that night]. We're big fans, so it didn't matter what we were doing that night, we had to play this show."

As it turns out, Warsaw has a lot in common with METZ.

"We discovered this huge mutual history," says bassist Ethan Osland. "If you've been touring, you're engrossed enough in the scene that you cross paths. There's nothing like it and those connections will stay solid."

Of the demographic expected for its show, Bedry says it's "easier to say who shouldn't go. If you don't like fun, rock 'n' roll or loud abrasive guitars under dreamy pop vocals, stay away!"

B.A. JOHNSTON

WINDSOR HOTEL, JAN. 25 AT 10 PM

"They bought me a plane ticket!" says oddball pop superhero B.A. Johnston, who will be making a special appearance at Big Fun, flying in from Hamilton, Ont. specifically for the show.

Johnston exemplifies the D.I.Y approach to music that many local bands cherish.

"No one helps me with anything," he says. "My mom might drive me to the airport, that's about it."

A cult success, Johnston is used to people having mixed reactions to his unique stage presence, with shows that usually end in the bathroom, but he welcomes audience members from all walks of life.

"Everyone should come to this show. Old people, young people, Juggalos, astronauts. What else do they have to do? Nothing bad will happen."



B.A. JOHNSTON

"AT BIG FUN, YOU CAN BAR HOP ON A \$60 PASS AND CHECK OUT A DIVERSE RANGE OF ARTISTS FROM SLUDGE METAL BAND DEAD RANCH TO ELECTRONIC MUSIC MANIAC VENETIAN SNARES."



VENETIAN SNARES



Big Fun Festival runs from Jan. 22 to 26 at various downtown Winnipeg venues.

For a full lineup, schedule and ticket information, go to bigfunfestival.com.



Sibyl
Basement Sounds
Independent

★★★★☆

This five song EP from local ethereal five-piece folksters Sibyl is masterful in its simplicity, instrumentation, songwriting and subtle diversity. Opening with the comforting pair of "Dream" and "Half Moon", vocals swap between males (charming) and females (powerful), banjos and pianos compliment gentle percussion while everybody plays nice on the title track. Consisting of three siblings and two friends, there's a natural cohesion to the sounds this relatively new group makes together, a sense that this is just what comes naturally - it's not contrived, just genuine. It takes a lot for a folk act to stick out in Winnipeg and Sibyl does.

- Nicholas Friesen



C.C. Trubiak
Tiny Army: The D. Holmes Sessions
Independent

★★★★☆

Clocking in at almost an hour and with 16 tracks, the latest from Flin Flon born/Ottawa resident C.C. Trubiak is precious ("Blue"), gentle ("Broken Morning") and hopeful ("All I Need") but it holds too many rough ideas, with many of the songs sitting around the one minute mark. Other songs (the catchy as heck "Illusions") just go on too long, especially sitting at the end. With mostly acoustic guitars and banjos, the disc is fleshed out by the odd accordion and harmonium, but the songs do blur together, creating a folk blast that the Folk Fest crowd might adore, but on disc the songs suffer from their preciousness. Something tells me these compositions are meant to be experienced in person, not through earbuds.

- Nicholas Friesen



Chris Velan
The Long Goodbye
New Song Recordings

★★★★☆

Don't judge an album by its cover - this collection of eight songs from Montreal singer/songwriter Chris Velan is represented by a simple screenprint of a Mexican wrestling mask, but the acoustic tunes with peppers of electronics and haunting back ups is endearing and not the party record I thought when I first picked it up (yeah, rookie mistake, but TBH it kept me from listening to the record for months). "Waking Heart" is a sparse chant with echos to spare, while "Hang On Tightly" is a ukulele-lead jammer with thunderous stomps down an invisible hallway. Yeah, ambiance plays a big part on this one, but closer "Did We Ever Have a Chance" is beautifully fleshed out and the definite stand out of the disc, featuring beautiful female back ups and a little percussion and organ to kick things into old-timey rock territory. It's a solid effort, seek it out.

- Nicholas Friesen

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THE AFTERPARTY

Pop Nuit invites the cool kids out to play

LUKAS THIESSEN



@LUKASBENJAMINT

BEAT REPORTER

The brains behind the long running New Music Festival and its indie-laden component, Pop Nuit, have set the bar high. Royal Canoe's Matt Shellenberg and the Winnipeg Symphony Orchestra's Alexander Mickelthwate, armed with keyboards and baton, deliver a line up that will cause even the most apathetic to suit up, brave the cold and enjoy the experimental pop majesty that awaits.

Winnipeg's veterans of the musical vanguard, Venetian Snares and Mahogany Frog, lead the Pop Nuit pack with a January 25 set at Union Sound Hall, followed by two beasts of musical innovation - Colin Stetson, armed with an array of saxophones, and Hannah Epperson, wielding a violin and loop pedal, at the Millennium Centre on January 31.

"I'm hoping people make it the party to go to that night in Winnipeg," Shellenberg says. "It's definitely something that pushes at your ears."

Stetson's goal is not to cut you down with his sax. "I don't go into a concert trying to reinvent anything," the Michigan-born Quebec resident says. "I'm performing the music that I've written, in the way I perform it. I approach every show as a pretty serious endeavour. I think it's unhealthy to look at things and go out in front of particular audiences and try to prove something."

"I'm thinking about embodying a bunch of different sounds, but I wouldn't use the term orchestrally, I hate to give a false impression of mimicry. I am thinking about it in terms of multiplicity of sound."

The Polaris Music Prize nominee says he uses every sound at his disposal.

"All the bits of sounds in the classical world, where people are often trying to mute those sounds, get rid of those extraneous noise, reduce it to pure tone, I decided to focus on that minutiae and enhance it."

Epperson agrees with and expands upon her showmate's philosophies.

"A repeated phrase is like a repeated theme in your life, whenever it comes back around, you're



COLIN STETSON

SUPPLIED

engaging with repetition in a different way, there's so much human error that gets locked in a loop," the Vancouverite says. "You have to yield to your own imperfections."

She trained in classical Suzuki violin theory until she met folk musician Meghan Merker who taught her to play by ear. Finding an unused BOSS RC20XL loop pedal catapulted her into the ranks of Andrew Bird and Owen Pallett.

"My network of colleagues ranges from bluegrass masters to hip hop music producers. The compositions I compose are a true expression of this diversity," she says. "Purely on a compositional level I'm ready to move onto a new piece of technology. Boundaries are so important for creativity. In that way, the pedal I use has given me such rigid boundaries, I've been able to experience this flourishing of creativity I might not be able to with more complex options."

To the dear people of Winnipeg awaiting these towering saviours, the only blemishes in the tones of Stetson and Epperson are swatches of blood from eardrums that burst as they filled with dreams.



Salute Stetson and Epperson as they perform during the Pop Nuit portion of the New Music Festival on Fri. Jan. 31 at 10pm at the Millennium Centre, 389 Main Street. Tickets available through the Winnipeg Symphony Orchestra and all Ticketmaster outlets.

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CHARTS AS OF TUESDAY, JANUARY 21, 2014

BANDCAMP

1. Alec Holowka	Aquaria	Independent
2. KEN mode	Entrench	New Damage
3. KaiClavier	Chips	Independent
4. Parfumerie	Transmundane...	Independent
5. Dead Ranch	Antler Royal	No List
6. Sibyl	Basement Sounds	Independent
7. Various	Big Fun 2014	Independent
8. KEN mode	Venerable	Profound Lore
9. A.M. Overcast	Pellow	Independent
10. Cara Luft	Darlingford	Independent

CKUW

1. Greg MacPherson	Fireball	Disintegration
2. Greg Rekus	Punkoustic	Independent
3. Hana Lulu	Keepsake	Independent
4. Amber Epp	Inside Out	Independent
5. S. Nolan/J. Miller	North/South	Transistor 66
6. Nashaz	Nashaz	Ziryab
7. Hey Pilgrim	The Big Z	NLC
8. Royal Canoe	Today We're Believers	Nevalo
9. Hag Face	Hag Face	Independent
10. Cowpuncher	Ghost Notes	Independent

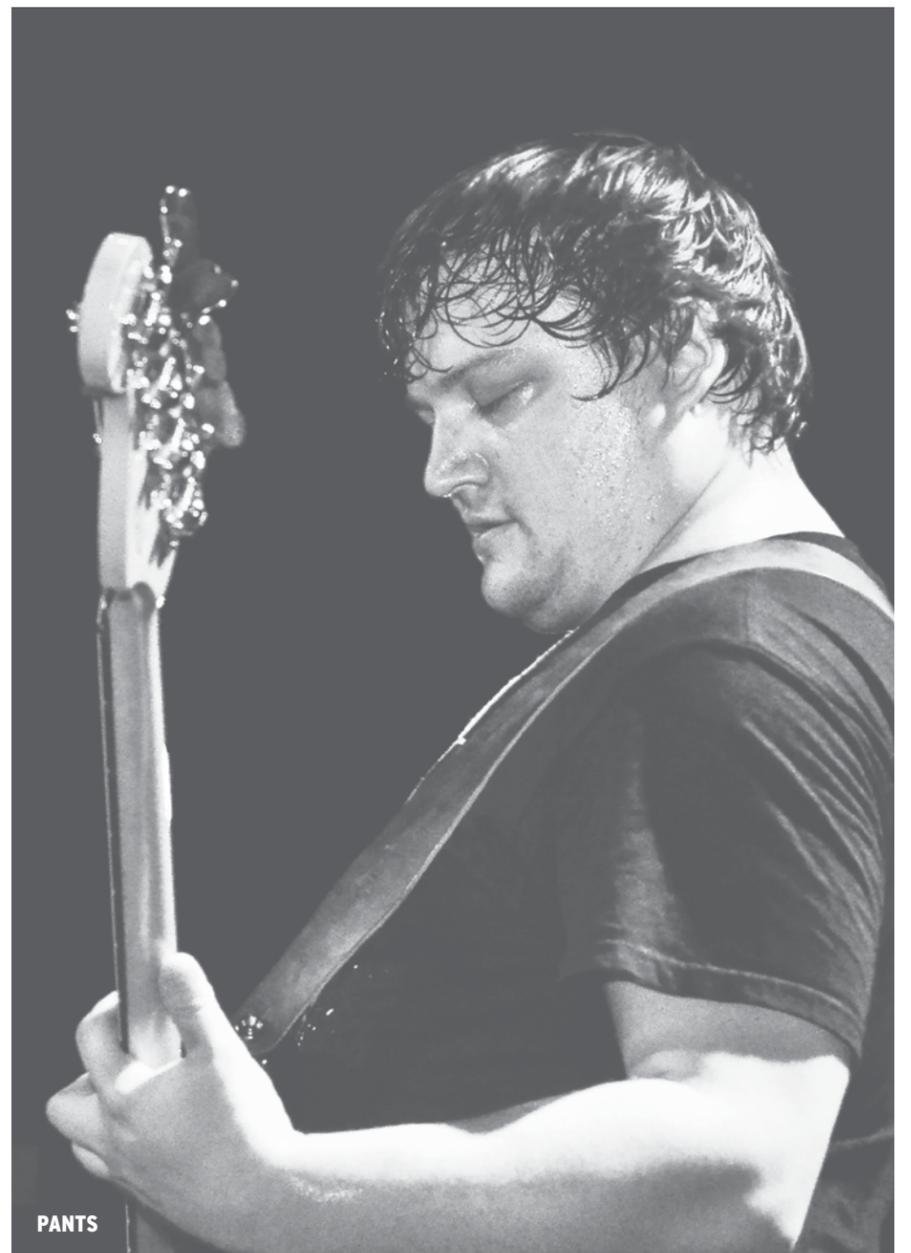
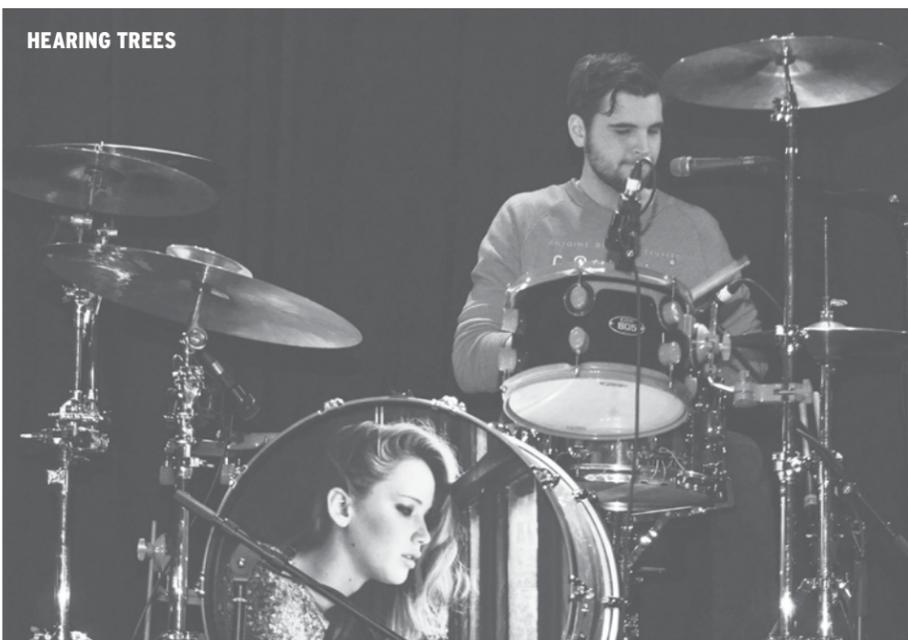
UMFM

1. Hana Lulu	Keepsake	Independent
2. Greg MacPherson	Fireball	Disintegration
3. Ryan Hemsworth	Guilt Trips	Last Gang
4. Various	Transmissions	UMFM
5. Arcade Fire	Reflektor	Merge
6. The Perpetrators	Stick 'Em Up	Independent
7. Dog Day	Fade Out	Fundog
8. Gruf the Druid	2 Sense Squared	Marathon of Dope
9. The Fugitives	Everything Will Happen	Light Organ
10. Sharon Jones	Give The People ...	Daptone

VISUAL

UNITER FIVER

PHOTOS BY MIKE SUDOMA





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MASTERPIECE THEATRE

Russian writer Anton Chekhov is the focus of the 2014 Master Playwright Festival

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ARTS REPORTER

Since 2001, the Royal Manitoba Theatre Centre has been staging the Master Playwright Festival, and this year the spotlight is shining on Anton Chekhov, a 19th century Russian writer known for his short stories and plays.

"It's always a tough choice to narrow down who we want to celebrate and recognize, but this year it really was Chekhov's turn," says Chuck McEwen, Master Playwright Festival executive producer.

"Last year we did something different with a musical theatre writer named Stephen Sondheim and I think with Chekhov we're going back to something more traditional.

"He was sort of known for initiating the tragic comedy play style which I think was fairly unique at the time. The other thing with Chekhov is the fact that he was more well-known as a short story writer and a lot of the theatre companies are dramatizing the short stories he wrote."

Overall, ChekhovFest will feature 24 different productions staged at a variety of different venues, sort of like what goes on at the Winnipeg Fringe Festival each summer.

"The biggest job is getting different members of the community together, whether they're university theatre programs, professional independent theatre programs, community theatre groups, to create the festival and celebrate just one master playwright," McEwen says.

Fancy Bred Theatre is one of the participating companies. It will be staging an original monologue called *About Love & Champagne*, which is adapted from two short stories Chekhov wrote.

"I'm taking one short story he wrote called *About Love* and another called *Champagne* and I'm adding large chunks of my own writing in there too," says Rodrigo Beilfuss, who's acting in the play and did his first Master Playwright pro-

duction in 2007.

"There really is nothing more Chekhovian than the idea of being stuck in a place and wanting to get out, he's the perfect playwright for Winnipeg because so many Winnipeggers moan about being stuck here. My play is basically about being stuck in Winnipeg after returning from London [England, where he was completing an M.A. in Classical Acting] with parts from the short stories and the Chekhov dark comedic touch."

Adhere and Deny Theatre of Objects and Puppets will be tackling *Swan Song*, a one-act play which Chekhov wrote early in his career.

Graham Ashmore plays the role of an actor named Svietlovidoff who looks back on his career as it winds down while a puppet named Nikitushka portrays the prompter Ivanitch.

"The playwright that they [the Master Playwright Festival] choose needs to have work we can perform with puppets and some years that doesn't work very well, but Chekhov is one of my favourite writers and we've performed his work in the past. We actually did *Swan Song* a few years ago and now we're trying it again a little differently," says Grant Guy, Adhere and Deny artistic director.

"I like *Swan Song* because it's full of pathos and full of humour. It's a beautiful piece that will truly make you laugh and make you cry at the same time."



ChekhovFest runs from Jan.22 to Feb. 9.

Head to www.masterplaywright-fest.com for the full schedule and ticket information.



The city that always sleeps

A winnipeg photo essay

WORDS + IMAGES BY KEVIN LEGGE

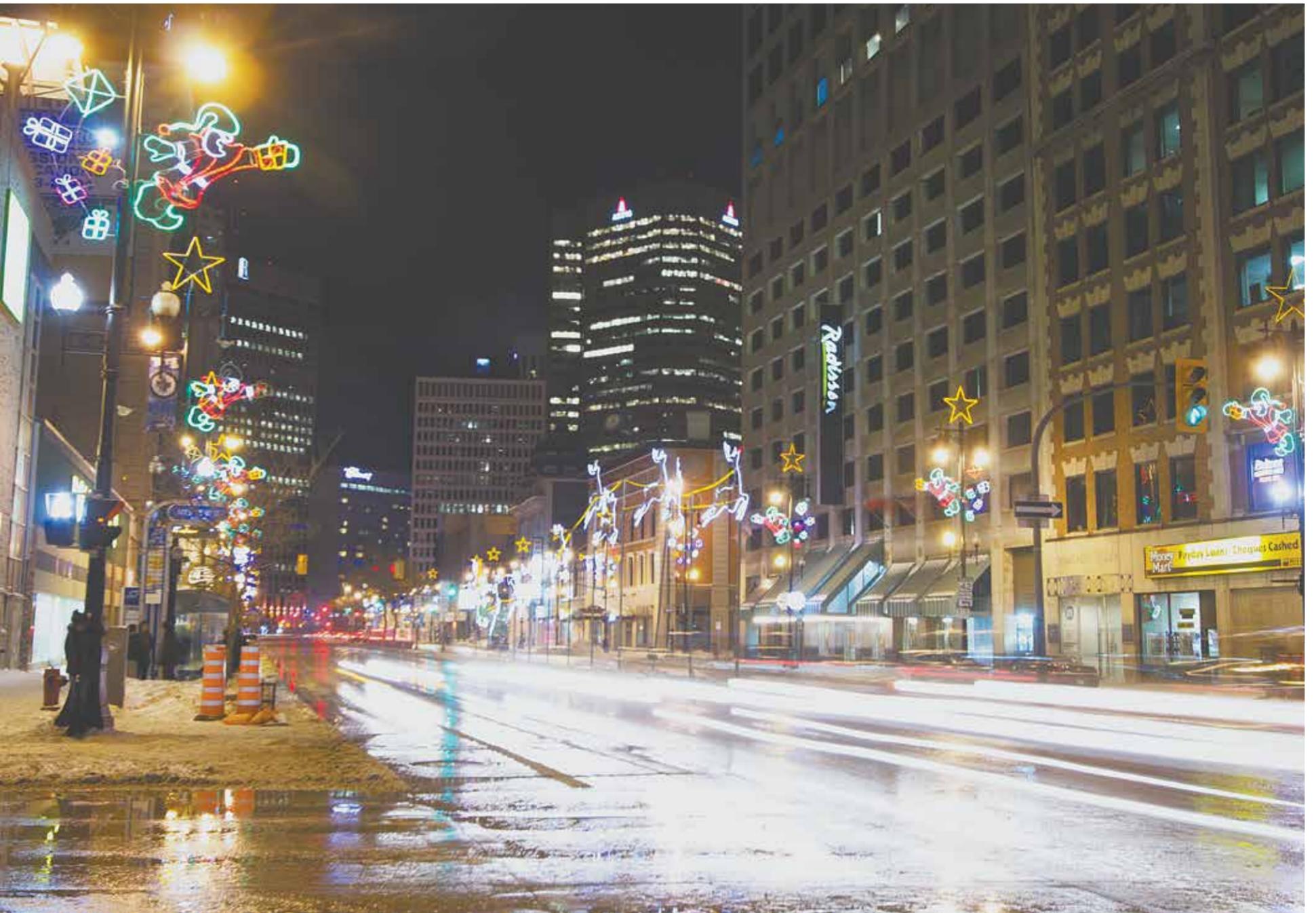
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STAFF PHOTOGRAPHER

Winnipeg becomes a strange place during the winter months. Walking around the city can feel like walking through a ghostly dream. The sidewalks are sparsely populated by strangers forced to look down, to hide from the cold and to make sure of their footing. Cars drive lazily by, camouflaged in snow, dirt and foggy windows. The sky is grey, the ground is white and brown, and all colours are muted. Untouched blankets of snow sit on forgotten areas as proof of their abandonment. On top of everything, the sun's appearances are rare, short lived, and unsubstantial. The surreal feeling continues at night, when the city lights bounce and mix off the ice and snow. All the colours and light give the impression of action, yet the sidewalks remain unoccupied.

While what I'm describing might sound bleak and miserable, it can be quite the opposite when you experience the city in such intimate conditions. Winnipeg is a city of extremes, and it would be unfair to only explore it in the depths of summer. Despite the cold, there is something eerily beautiful to be found when you take the time to walk through the ghost town - just you and Winnipeg.





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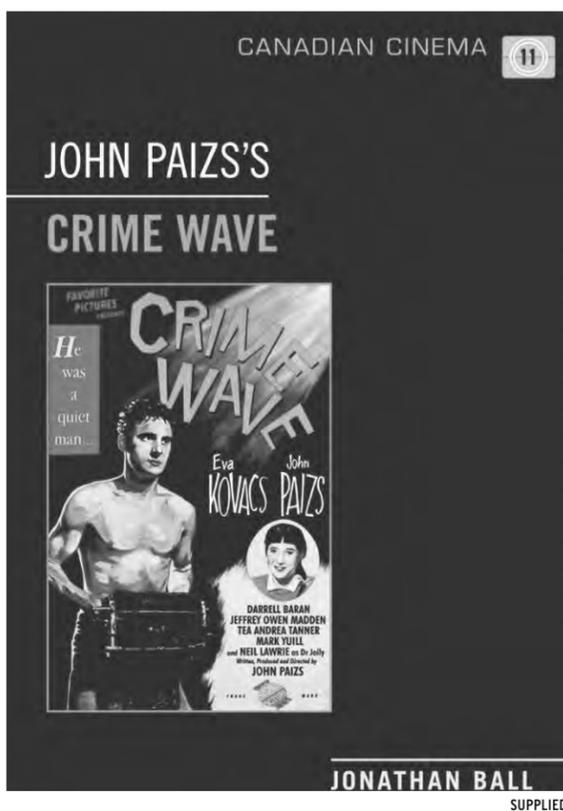
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OFFBEAT POET

Jonathan Ball catches heat for his unconventional views on poetry

ADAM PETRASH

@ADAMPETRASH

VOLUNTEER STAFF

Winnipeg writer Jonathan Ball's work blurs "poetry, prose, fiction and essay" into a voice and form that's only his.

From a choose-your-own-adventure poetry book to a publication of plays that would be impossible to produce, no one is creating the kind of work he is. Ball is so unconventional that some would say (including Ball himself) he's the black sheep of the local literary community.

That said, last year Ball was awarded the Aqua Books Lansdowne Prize for Poetry at the Manitoba Book Awards for his most recent work, *The Politics of Knives*, a book he admits isn't absolute poetry.

"I don't really see myself as a poet primarily, for the simple reason that I think my worst work is in poetry," Ball says. "My best work is in experimental prose that sometimes blurs into poetry, which is how I view [all of my] books."

Although it isn't Ball's chosen medium, he still feels poetry achieves a purpose other mediums don't.

"Poetry makes language strange," he says. "At a base level, it defamiliarizes language, so it allows you to focus on language play and to think about language itself."

"Poetry frees you from the burden of having to use language to communicate something. Bad poets don't understand this, and focus all their efforts on trying to communicate through poetry, which seems paradoxical and senseless to me."

Ball has taken some heavy criticism for such opinions, especially when it comes to poems written about emotions and feelings.

"I've taken a lot of heat for saying that, but all I meant is that most emotive poems are generic, both in what they express and how they express," he says. "There remains a real irony in that fact, that poets who want to express their own

unique, personal emotions will routinely select the same images and the same poetic form as every other poet that is trying to express that same emotion."

Simply, Ball feels that today's poets need to deliver more than "mediocre, publishable poems."

"[Poets] have a duty to be great, to grasp for greatness," Ball says. "Writers, myself included, need to be more ambitious. That, and following an idea to its end. I feel like a lot of the books I read go halfway. The writers don't commit fully to their ideas and they compromise their vision at some point or they have no discernible vision."

Poetry may have been Ball's main focus as of late, but readers will be seeing something different from him in the near future.

"In Jan/Feb 2014, University of Toronto Press will publish my book *John Paizs's 'Crime Wave'*, an academic monograph about a postmodern cult film classic that was made in Winnipeg in the 1980s," he says. "[The film] was released in 1985 and is an important example of early postmodern cinema and a significant precursor to subsequent postmodern blockbusters like *Adaptation*."

"Then I am co-editing an anthology of humorous experimental English-Canadian poetry called *Why Poetry Sucks*. Those two things are the focus now."



Visit www.jonathanball.com.

Follow him on Twitter @jonathanballcom.



SUPPLIED

JACK RYAN: SHADOW RECRUIT

★☆☆☆☆

Now playing.

I'm a lifelong fan of spy movies. Most spy stories tend to fall into one of two camps: the quiet, stoic stories of espionage and political intrigue (*Notorious* or *Tinker Tailor Soldier Spy*), or bombastic, action-filled adventures (the Bourne or Bond series). *Jack Ryan: Shadow Recruit* tries to be both, and can't pull off a satisfying version of either.

The movie is a reboot of the Jack Ryan franchise that began with *The Hunt for Red October*, a nostalgic favourite for many. Sadly, everything about *Shadow Recruit* feels forgettable. It seems remarkably dated, like the kind of neutered action thrillers that Hollywood pumped out in the late '90s. In the past decade we've seen many movies like *The Bourne Identity*, big budget spy movies that manage to please audiences while still having the balls to take creative risks. *Shadow Recruit* feels like Brosnan-era Bond at its most tepid. This kind of movie just isn't relevant anymore.

Kenneth Branagh directs and stars as the villain, managing to be just as bland behind the camera as he is in front of it. The action scenes are a lot of shaky-cam nonsense and provide none of the thrills a picture like this should deliver. Most of the movie takes place in Moscow, but it could have been shot in Toronto. There's no sense of place or character whatsoever. The characters aren't people, just plot conveniences. The villain's only characteristic is his Russian accent, and he's the most complicated character onscreen.

Shadow Recruit suffers from the fatal reboot/prequel problem: it's more concerned with mythology than telling a compelling story. Filling out the backstory of an established character isn't a substitute for real moviemaking. I don't need to know Jack Ryan's life story. Just make him a captivating character with something to do. *Shadow Recruit* never makes that happen.

THOMAS PASHKO



SUPPLIED

DEATH BY POPCORN (A RE-REVIEW)

★☆☆☆☆

Plays January 30, 8:30pm at Cinematheque

In 2005, Winnipeg filmmaking collective L'atelier national du Manitoba received a treasure trove of archival video footage from a CKY TV dumpster. The collective used the footage to create *Death by Popcorn: The Tragedy of the Winnipeg Jets*. An infamous legal battle followed, with CKY challenging L'atelier's right to use the footage. Much has been written about the copyright issues. But what to make of the film itself?

Death by Popcorn is an ambitious found footage video collage constructed out of the discarded, half-forgotten ephemera of local Winnipeg television and the original Winnipeg Jets. It's a manic mess of a movie, but it's supposed to be. Footage of hockey games, local sportscasters, commercials, and bizarre interviews tangle together to create a movie that feels like it was built from the debris of the Winnipeg Arena.

When it's at its best, *Death by Popcorn* is

very entertaining. I laughed out loud many times during its 65 minute running time. Any Winnipegger will appreciate the static-sprinkled commercials for perogy-makers or Nick Hill shouting, "C'mon down!" from beneath his cowboy hat. The movie feels tailor-made for Winnipeg kids of the '80s and '90s, and it sort of feels like a look inside the mind of those generations, our memories littered with snippets of old TV jingles, news anchors, and Teemu Selanne skating down the rink.

But it never amounts to much more than that and I don't think it's trying to; *Death by Popcorn* accomplishes exactly what it sets out to do. But *The Tragedy of the Winnipeg Jets* is just that: a tragedy. It's a story of a city losing its identity, and I can't help feeling like this is a bit of a missed opportunity to really tell that story. Any Winnipegger will find a lot to like in *Death by Popcorn*, but I just wish it offered a little more depth.

THOMAS PASHKO

THOMAS PASHKO IS AN AWARD-WINNING MAGGIE SMITH IMPERSONATOR.
FOLLOW HIM ON TWITTER @THOMASPASHKO

CULTURE

MUSIC LISTINGS

THURSDAY JAN. 23

ROUTE 59 plays The Cavern.

BIG Fun presents SMRT, STEVE AND DIZ and CHRIS BENNET at Club 60 A.N.A.F.

BLUE RODEO plays The MTS.

BLOODLYNE plays The Park.

SLO MOTION WALTER plays The Royal George.

DEVIN CUDDY plays The Times.

BIG Fun presents METZ, WARSAW and POP CRIMES at Union.

FRIDAY JAN. 24

BIG Fun presents MOBINA GALORE, THE RECKLESS HEROES, and UNION STOCKYARDS at The Cavern.

BIG Fun and The Uiter present VAMPIRES, SURPRISE PARTY and WIZARDS at Club 60 A.N.A.F.

BRITTANY K. and ELOHIM play Le Garage.

KAREN HAMMARSTAND plays Prairie Ink.

FEW WHO DO plays The Folk Exchange.

BIG Fun presents ALAN GURR and ZACHARY LUKY at Thom Bargan Café.

RIGHTEOUS IKE plays The Times.

GARY ATWELL, RASTAMILS, and CHRISTIAN DEVOIN play The WECC.

ATLAAS, INDICATOR INDICATOR, LES JUPES, THE BROS. LANDRETH and YES WE MYSTIC play The Windsor for BIG Fun.

SATURDAY JAN. 25

KAZZOSHAY, LEMON and VALLEY GIRL SPECIAL play The Cavern.

NEW MUSIC FESTIVAL presents THE WSO, HILLARD ENSEMBLE and WINNIPEG SINGERS at The Centennial Concert Hall.

ROUSTEM HAYROUDINOFF performs at Eckhardt-Grammatte Hall.

DEAD FIT plays The Garrick Hotel.

BIG Fun presents MOBINA GALORE, TUNIC, and WIZARDS at Into The Music.

J.P. HOE, WARREN FRIESEN and LAKE OF PINES pay The Kenmor Theatre.

RUSTY MATYAS, SLOW LEAVES, and JESS RAE AYRE play The Millennium Library.

BIG Fun presents DEAD RANCH, PAUL ALLAN, and POTATOES at The Sherbrook Inn.

DON AMERO plays The Folk Exchange.

MARIACHI GHOST plays The Times.

VENETIAN SNARES and MAHOGANY FROG play Union.

CARA LUFT plays The WECC.

BIG Fun presents BOATS, J. RILEY HILL and B.A. JOHNSTON at The Windsor.

BIG Fun presents DEMETRA and KIERAN WEST & HIS BUFFALO BAND at ACE Art Inc.

SUNDAY JAN. 26

THE DUSTBUSTERS play The Cavern.

NEW MUSIC FESTIVAL presents, AZURE STRING QUARTET, THE HILLIARD ENSEMBLE, THE UNIVERSITY OF MANITOBA SINGERS, and THE UNIVERSITY OF MANITOBA STRING ENSEMBLE at The Centennial Concert Hall.

D.J. HUNNICUT and CO-OP jam out on the ice at The Forks.

BIG Fun presents FRENCH PRESS, KIPP KOCAJ & HIS BAND OF MARRIED MEN and THE BURNING KETTLES at The Thistle at noon.

BIG DAVE jams out at The Times.

MONDAY JAN. 27

THE MIKE SWICKIS BAND play The Cavern.

THE NEW MUSIC FESTIVAL presents, RICHARD GILLIS, with THE UNIVERISTY OF MANITOBA WIND ENSEMBLE and THE WINNIPEG WIND ENSEMBLE.

It's CARAVAN open mic at The Purple Room.

JIM JARMUSCH, LEE RANALDO and PHIL KLINE play Union Sound Hall.

TUESDAY JAN. 28

THE SOLUTIONS play The Cavern.

THE WSO performs for The NEW MUSIC FESTIVAL at The Centennial Concert Hall.

THE TRANSCONA TROUBADOURS play The Royal George.

IF YOU CAN'T STAND THE COLD, GET OUT OF THE KITCHEN

Pop-up river restaurant RAW:almond offers frozen feast for second straight year

DEBORAH REMUS

@DEBORAHREMUS

ARTS REPORTER

After a successful first run in 2013, RAW:almond will be popping up again so diners can enjoy food from top chefs while eating on the ice where the Red and Assiniboine rivers meet.

The concept was created by deer + almond chef Mandel Hitzer and RAW Gallery of Architecture and Design director Joe Kalturnyk. The two men started talking about in 2011.

Both organizers agree that RAW:almond will be returning bigger and better than ever in 2014.

"Everything is different this year," Kalturnyk says. "It's bigger. It's got the lounge and the dining hall with heated tables plus the kitchen inside. Last year, the kitchen was just tacked onto the back. We've had the time to put more consideration into the whole thing for sure."

"The big emphasis from my point of view is pushing the arts and design aspect. We're going to have projections from local filmmakers – Guy Maddin, Rhayne Vermette and Aaron



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Zeghers – and some interesting lighting. We want the whole thing to be an experience where all of your senses are explored."

On the food side of things, RAW:almond will be offering a five course meal for \$100, serving up three dishes paired with spirits for \$45 at its tapas bar and also cooking up brunch on the weekends.

A few chefs are traveling to Winnipeg specifically for the occasion, such as Jason Barton-Browne from Teatro Ristorante in Calgary and Vancouver-based Food Network Canada personality Vikram Vij.

Still, most of the chefs will be coming from Winnipeg restaurants and while many are returning from last year, Jesse Friesen is one who will be making his first appearance on the ice.

Friesen works as the head chef at downtown Winnipeg steak and seafood restaurant Lobby on York and has been in the industry for 12

years, working his way up from the dish pit.

"I don't think it's just about exposure, it's mostly just a great opportunity to challenge yourself by cooking in -40 and really expressing yourself by doing whatever you want," Friesen says. "Not necessarily just showcasing your restaurant, but showcasing your personal self as an individual and showing to your guests what your style is and what you like to cook."



RAW:almond will be open at The Forks from Jan. 24 to Feb. 13.

Tickets are available at deer + almond (85 Princess St.).

DINE-O-MITE

WATERFRONT WONDER

Cibo Waterfront Café offers beautiful views, great vibes and affordable prices

SAMANTHA SARTY

@SARTYSARTY

VOLUNTEER STAFF

Open for less than a month, Cibo Waterfront Café is literally banking on some supreme riverside real estate. Located at 339 Waterfront Drive, Cibo resides in a renovated heritage building that is on the brink of the Red River and the east Exchange District.

It took a few trips up and down Waterfront to realize what we were looking for. Cibo is situated behind Mere, a hotel that has dizzying green and yellow vertical tubes as its exterior. After a quick walk through Mere's space age lobby and a five second jaunt outside, we were greeted by Cibo's doors.

Although the café is still in its infancy, the building in which it's located is far from it. It was built in the early 1900s and has taken on different roles, from an intake pump house to a harbour house.

Walking in, it was clear that the historic edge of the building wasn't lost in renovation. If anything it was celebrated, with small touches like original brick walls and large window panes kept intact. They were accented by the more modern effects of exposed wooden



KEVIN LEGGE

tables and hanging orange light bulbs.

We decided to sit on an upper landing at the far end of the spacey room. There were large windows that framed a view of the train bridge, the river and the Human Rights Museum. We were greeted by a friendly server and ordered Irish coffees (\$6) to combat winter head on.

Prices through breakfast, lunch and dinner all fall under \$20, except for one (the rib eye and prawns dish will set you back \$30). And if you're only craving a snack, they offer an array of appetizers such as an olive and cheese plate (\$11) or you can build your own bruschetta (\$12) with your choice of three ingredients.

While my date erred on the side of breakfast ordering the Cibo benny (\$12), I launched into lunch at 10 am with the Spanish chicken panino (\$14).

The benny came to our table presented in a shallow stone bowl, giving it a homey look. The eggs were cooked well and there was a thin piece of prosciutto that added just the right amount of saltiness.

The panino is the relative of the more well-known panini. Instead of flattening and grilling the bread, the bread is more similar to a baguette and is lightly toasted. The chicken was tender and flavourful, and the side mixed green salad came complete with balsamic oil and unpitted olives.

Somewhere between Cibo's modern and historic fusion, great views and atmosphere I realized that I was left very charmed by the café. As soon as I left, I craved another visit, pronto.



Cibo Waterfront Café
339 Waterfront Drive
(204) 594-0339

Hours: Sunday to Thursday, 7 am-midnight. Friday and Saturday, 7 am-1 am

THE TOY BASKET

WITH BUNNY BEN WA

IN THROUGH THE OUT DOOR: BUNNY BEN WA DISHES OUT ANAL SAFETY TIPS SO YOU DON'T GET BUTTHURT

Hi kittens, Bunny Ben Wa here. This month I'm going to take a running leap into an activity that you should never take a running leap into.

I'd like to talk to all you dirty love birdies who are thinking about anal sex. First of all, congratulations! Trying new things is an awesome learning experience and potentially way fun.

There is so much to cover on this subject, so for today I'm going to focus on my inexperienced friends and start with the basics.

Bum play can feel really great for both male and female bodies. Your pooter is packed with nerve endings, but not everyone is going to enjoy having them stimulated. Whether you end up loving it, hating it, or landing somewhere in between, you are a normal human being. Relax and own it!

START SMALL. Your bon-bon is most likely tight and shy about talking to strangers. Sometimes a person needs to get used to being touched "down there" before any penetration can take place. Your sex friend isn't going to be open to moving further if you have a pushy attitude, so be patient with yourself and your partner.

Ready for insertion? I recommend a small plug. A lot of people start with fingers and while there is nothing inherently wrong with this, it's hard to lose yourself when both of you are keeping a conscious eye on where



AYAME ULRICH

"that finger" ends up afterward. Anal plugs are available in a variety of sizes and price points. I've always found the "butt wall" at Smitten on Osborne very reassuring.

Plugs can also stay in while you engage in other activities (grocery shopping anyone?), and provide a lot of added stimulation simply by giving you something to squeeze, especially at the point of orgasm when your muscles contract naturally. Plugs are made to stay in, not to be thrust in and out. On the other hand, beads are made to be pulled out (slowly!) at the point of orgasm. Normally beads graduate in size, so you can start with the top half and ignore those bigger beads if they intimidate you. Anal toys **MUST** include a ridge around the bottom or "base," to keep them from going up where they can-

not be retrieved.

Lubricant is the most important item on your bum sex list. The rectum does not lubricate itself, so that's up to you. Silicone-based lube is marvelous, and unlike water-based lubes, it doesn't dry up quickly. If you are using a silicone toy, however, a silicone lube can cause a reaction and essentially melt the toy. Sliquid's Sassy lube is made thick for anal play and completely water-based, but if you really enjoy the feel of silicone, their Silk lube is diluted enough that I've found it doesn't react with toys.

I hope I've helped you ease in and feel welcome to the world beyond the back door. There's so much more I could say, but that my friends is a story for another day. Keep safe and have fun exploring!



NICHOLAS FRIESEN

BRAVERY, REPETITION AND NOISE

Jim Jarmusch is coming to Winnipeg

NICHOLAS FRIESEN

@NICHOLASTRONAUT

MANAGING EDITOR

One of the first films that was shown to us in film school was Jim Jarmusch's 1984 realist slacksterpiece, *Stranger Than Paradise*. Bleak, black and white, and glacially paced compared to the films I was watching in 2003 (I was 20, so I was probably watching an unhealthy mix of Quentin Tarantino and John Woo films), I didn't know what to make of it at the time. John Lurie from the Lounge Lizards and Richard Edson from Sonic Youth play the aimless leads, while violinist Eszter Balint portrays the in-from-out-of-town cousin who is into Screamin' Jay Hawkins (because he's a wild man).

Right from that first proper feature (and even its predecessor, the meandering, Charlie Parker-obsessed *Permanent Vacation*) the New York filmmaker was into the music scene - casting his musician friends, jamming along with them and popping up in the nearly un-watchable *Straight to Hell* with The Clash and The Pogues (worth checking out for his white suit and stilted "Norwood, don't ruin the suit" performance). I'm not sure exactly what film did it for me (*Broken Flowers* or *Night on Earth* maybe), but I started devouring all of the Criterion Collection goodness that Jarmusch fans could ask for, even *Fishing with John*, an extended part of the Jarmusch universe. Nearly all of his films hold stand-out acting performances from such musicians as Tom Waits (*Down By Law*, *Coffee & Cigarettes*), Joe Strummer

and Screamin' Jay Hawkins (*Mystery Train*) and Iggy Pop (*Dead Man*, which also holds a one-take score by Neil Young). The man has been mixing music and visuals for years, directing videos for Talking Heads and The Raconteurs, most recently delivering a handful of records with Dutch minimalist Jozef van Wissem - he's even posed on the cover of a Brian Jonestown Massacre album.

2003's shorts anthology *Coffee & Cigarettes* holds a segment in which the "brother/sister" duo of Jack and Meg White talk about Nikola Tesla (Jack has brought his makeshift Tesla coil in a lil' red wagon) and it's always been rumoured that Jarmusch has been obsessed with the Serbian inventor from the 1800s. At this year's New Music Festival, Jarmusch is not only presenting the *Tesla in New York* opera he co-write with Phil Kline, but he's performing in it, in addition to speaking in a pre-show panel and conducting a post-show Q&A. He's also got a gig with Kline and Sonic Youth's Lee Ranaldo at Union Sound Hall and will be introducing a film or two at Cinematheque. All this and he still finds the time to appear to Lisa Simpson at Sundance and show her a cool dissolve.

The fact that the 60 year-old Jarmusch is coming to Winnipeg in the dead of winter speaks volumes to the quality and importance of such an event as the New Music Festival, but it also speaks to the quality of work coming out of Winnipeg. The dead-

pan man with the frightfully white hair is a rule-breaking, genre inventing genius in the world of film and music, and with Winnipeg being such a wildcard in this regard (we've got Leslie Supnet and John K. Samson, but we've also got *WindCity* and Chantal "Get it at Krevco" Kreviazuk) it's a perfect fit to host the musical world of a man that is predominantly known for his realistically low-key, yet somehow cartoon-like, filmmaking.

Besides, if you ask anyone, there's never anything going on in Winnipeg - and that's the perfect setting for Jarmusch. He'll show you just how interesting and important nothing can be.



Jim Jarmusch will introduce the 7pm January 25 screening of Sara Driver's *When Pigs Fly* at the Cinematheque.

He will also perform a set of "feedback duos" with Phil Kline at Union Sound Hall, with Lee Ranaldo (Sonic Youth) headlining, on January 27. Tickets at ticketworkshop.com now.

Additionally, Jarmusch will perform his *Tesla in New York* opera with Phil Kline on January 26 at the Centennial Concert Hall. Tickets are available at newmusicfestival.ca now.

ARTS LISTINGS

FILM

Celebrate this year's selected Master Playwright, Chekhov with our film screening *The Lady with the Dog*, Feb. 3 at 6:30 p.m. (89min) in The Millennium Library, Carol Shields Auditorium. Free, drop in.

LITERATURE

SPEAKING CROW POETRY OPEN MIC presents CLARISE FOSTER as their featured reader at The Carol Shields Auditorium on Feb. 4 from 7-9pm.

GALLERIES & MUSEUMS

The Edge Gallery presents TAKSHI IWASAKI from Jan. 24 - Feb. 7. Closing reception is on Feb. 7.

Trespassing is a group work done by THROUGH HER EYES PHOTOGRAPHY GROUP presented by The Wayne Arthur Gallery. Show begins Feb. 1 and ends Feb. 26. Opening reception on Feb. 2.

Martha Street Studios presents *Generated Line* by SHAWN REYNOR from Jan. 17 - Mar. 1. As well as *Maps* by CAM BUSH from Jan. 17 - Mar. 1.

WINDOW is pleased to present its tenth exhibition. This month's showcases, LAURA MAGNUSSON'S mouth.

Gurevich Fine Arts presents Small Works, a collection of works by local artists. Exhibition runs from Jan. 3 - 25.

The Cre8ery presents *Artists In Plain View* an exhibition of Winnipeg artists from different parts of the city. Show starts on Jan. 24 with the opening reception at 7:30 and ends Feb. 4.

The Urban Shaman Gallery presents *Nomadic Bounce*, an exhibition by JASON BAERG. Opening reception is on Jan. 17 at 9pm. Exhibition ends Feb. 22.

ACE Art Inc. presents *Present at Hand*, an exhibition by MATTIEU SABOURIN. Opening reception takes play at 7pm on Jan. 10. Exhibition ends Feb. 14.

Gallery 1003 presents *Water Memory Table*, an exhibition by PATRICK MAHONE. Opening reception takes place at 4pm on Jan. 16. Exhibition ends Feb. 15.

An experimental five projection video entitled *The End-Rocky Mountains* created by Icelandic artist and musician Ragnar Kjartansson will be shown at the WAG from Jan. 18-Apr. 20.

THEATRE, DANCE & COMEDY

The Royal Manitoba Theatre Centre is excited to present one of Anton Chekhov's most celebrated works, *THE SEAGULL*, Jan. 23 - Feb. 8 at the Tom Hendry Warehouse as its contribution to the 2014 Master Playwright Festival, ChekhovFest.

The Park Theatre presents THE WINNIPEG COMEDY SHOWCASE on Jan. 24. Featuring some of Winnipeg's funniest.

The Cavern invites you to begin laughing again on Sundays.

Check out the King's Head Pub for your weekly dose of comedy every Tuesday at 9 p.m.



Sometimes people like to win contests, see how photo shoots happen, hear interesting behind-the-scenes stories or just be kept in the loop about every gosh darn thing that happens in Uniter-land. There's an easy and efficient way to do this -

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COMMENTS

OPENING CUBA?

Comparing China to a Caribbean counterpart

YIJIE (JENNIFER) CHEN

VOLUNTEER

I travelled to Cuba during Christmas holiday. From the viewpoint of a Chinese-Canadian who has had the experience of growing up in China throughout decades of economic reform under a Communist political system, I can see some similarities between Cuba and China; Cuba today is what China was like during the 1980s and '90s.

I, and almost everyone who goes to Cuba, adore its 500 year-old French and Spanish style architecture. Sadly, due to a lack of resources and the difficulty of restoration, many old buildings are collapsing. With Cuba's new President, Raul Castro ushering major economic reforms, many Western economists are talking about the impact of allowing foreign and private investment into the Cuban market. However, I think China's experience in opening the floodgates to development and foreign investment should offer some caution. For example, analysts are predicting that due to the surge of development

in real estate, the housing bubble is going to burst within a decade, leading to an economic crisis similar to, if not bigger than the global recession.

The new Cuban reforms have already made their first appearance by allowing regular Cubans to buy foreign-made cars without requiring permits from the government. Despite the large number of 1950s classic American cars, I found that Cuba had already seen an influx of older style Volkswagens, Soviet-era Ladas and Skodas and a variety of older European-made cars prior to this new decree. This is similar to China in the '90s, when the Volkswagen Jetta and Citroën Fukang were dominating the new car economy. In today's China, however, it is hard to find those once popular practical-use cars – the luxury car market has been booming, and people are buying cars for the appearance of affluence, rather than practicality. China's massive move to car-culture also strained existing infrastructure, and forced China to invest more resources away from social programming.

One such shift came in the way food is distributed. Cuba currently operates under a food distribution and rationing system similar to China from 1950 to the '90s. Generally, the government distributes a "supplies booklet" to each family so that people can buy food under subsidized prices from a ration shop which provides living essentials to each family. This is a way to ensure that each family gets a minimum "fair share" of basic necessities regardless of their income.

China abolished this system in 1995. Since then the prices of commodities have been rising rapidly due to the opening of



YIJIE CHEN

the free-market. The consumer-led, artificially high demand has increased inflation and widened the gap between rich and poor. In the past four years, many Chinese people talk about how the cost of food and living continues will climb higher.

Additionally, compared to the free education and free health care policy in Cuba, Chinese people now have to pay a lot for education and health care services.

I think Cuba can learn some valuable

lessons from China's experience, especially when we consider the balance between rapid growth, and fairness, a healthy environment, and happiness.

Jennifer Chen recently graduated from the University of Manitoba with an M.Sc. in Kinesiology. She was the Vice-President Academic of the Graduate Students' Association and has been actively involved in the campus and broader community for four years. She is interested in local politics and city planning policies.

KEEP IT IN YOUR PANTS

The relationship we have with our cellphone is out of control

LAUREN PARSONS



@LAURENPARSONS

VOLUNTEER STAFF

You're the first thing I see in the morning, and the last before I close my eyes at night. You keep me company all day long, and I never get sick of you. You make me happy.

You are my iPhone.

I have a cell phone addiction, and guess what, if you were born after 1980, chances are very high you might have one too.

A grand sense of emptiness comes over me if my 4.5"x2.3" device isn't comfortably sitting in the back pocket of my jeans, or at least within three feet of my body at all times. I check my messages, emails and social media notifications as soon as I wake up. And as soon as I get out of the shower. As soon as I get on the bus. Right before I start work. During work. Right when I get off work. Right before a movie starts. Right after a movie ends (but never, ever during a movie).

If I don't feel like I'm connected all the time, I feel lost.

I don't need to tell you I'm not alone, either. We've all gone out with at least one friend who "just has to finish this email", or is in an important text conversation, or "will literally die" if they miss just one



SUPPLIED

tweet about the #laserpyramid.

Three quarters of the cell phone owning population in North America are addicted to their devices, according to Morningside Recovery addictions facility in of California.

And at this rate, it's practically normal to do any of the following: take a selfie at a funeral, Snapchat when you're working, Vine a serious accident or Facebook on the toilet.

A couple months ago Louis CK told Conan O'Brien why he doesn't buy his kids cell phones, and it was a beautiful observation on how texting allows us to dismiss human emotion. How we lose compassion and empathy. How we lose

basic social skills. How it creates an empty space that begs to be emotionally fulfilled, but never does.

We have such a great need to connect and fill a void that we'll deny ourselves intimate moments with friends and romantic partners. We'll deny ourselves intimate moments of self-discovery by ourselves. We'll deny ourselves from creating real, meaningful connections with other people – for the semblance of doing the exact same thing with a computer that fits in our pocket.

And I think that's something we need to reverse.

In my own life I'm beginning to ask myself 'why' I'm on my phone. Am I look-

ing for specific information? Is there someone I specifically want to talk to?

If I can't answer the question then there's no reason for me to pick up my phone.

I'm also going to be mindful of keeping it in my pants around friends and family – and to take at least an hour a day where my phone is actually turned off and tucked away where I can't see it.

These are small steps, but ones I think need to be done to work towards a better functioning communication and meaningful personal relationships.

Lauren Parsons is a University of Winnipeg theatre student. She has a love/hate relationship with social media.

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WHAT CAN THE PAST TEACH YOU ABOUT TOMORROW?

This is just one question that Karissa Patton (BA '13) is asking at the University of Lethbridge in the Master of Arts program.

The MA program at the U of L offers you a personal and customized degree so you can answer the questions that interest you the most. You will explore innovative and interdisciplinary areas of research while working alongside faculty members who are world-renowned experts in their fields.

Apply by February 1 for Summer 2014 or Fall 2014. All applicants will be considered for the School of Graduate Studies Award of Excellence worth \$10,000.

For more information, visit: www.uleth.ca/graduatestudies

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MAYOR IN RESIDENCE

Latest University of Winnipeg Writer-in-Residence offers a hand to other writers

LUKAS THIESSEN

 @LUKASBENJAMINT

BEAT REPORTER

Over the next few months, if you find writer's block setting in, you can seek help from the Mayor. Chandra Mayor that is. While University of Winnipeg English professor Catherine Hunter is on research leave until July, Mayor is keeping Hunter's office warm with literary ideas and vivacious laughter.

She is the ninth guest filling the role of the Carol Shields Writer-in-Residence. Begun by Shields' husband Don in 2004, the residency offers a writer the opportunity to work on their craft while providing readings and lectures to the public, and assisting any writers with concerns about their writing.

Her laughter belies the raw gravitas of her written work. "My work is dark so I don't have to be," she explains. Her tenderness towards others is palpable, as she explains that her thought-process for a poetry reading is to never end on an emotionally devastating word.

The position is not Mayor's first at the university. She completed a degree in English and Women's Studies here, an accomplishment she calls her "beautiful dilettante degree." That period of time saw her working on the publication of a literary magazine called *Dark Leisure*. There was also a year when she acted as Vice President Advocate of the University of Winnipeg Students' Association, in addition to being a copy editor at *The Uniter*.

It's also not her first time winning an award in memory of the author of *Larry's Party* and other masterpieces. Her second book, a novel titled *Cherry*, won the Carol Shields Winnipeg Book Award in 2005.

Mayor believes creativity is enhanced when we respond to the things that stimulate us, even if those things are considered ludicrous. "We live with a great deal of uncertainty," she says of writers.

"Part of the function of a poem and part of the magic of a poem is that it articulates something that we felt to be true but didn't know how to say. And once you read that poem you have that recognition and realize 'Ah! My god! I know what that is!' And you have a way to articulate it, and then we can go ahead and articulate more. And to me, fairy tales function in similar kinds of ways."

Currently captivated by fairy tales, she reflects that this opportunity is a tale borne of the fantastic.

"These writer-in-res gigs are the golden treasure in the fairytales because there's just so much flexibility for the writers. And it really, really, really is a precious and beautiful opportunity to sort of breathe and not have to hustle, and really be able to focus on writing and engaging with writers."



DANIEL CRUMP



Mayor holds residency from January until April.

She will read some of her latest, unpublished poetry Jan. 23 at 7 pm in Room 2M70, and present the 2014

Carol Shields Distinguished Lecture on Mar. 6 at 7 pm in Convocation Hall.

She invites all writers to contact her to talk about their work. Email her at c.mayor@uwinnipeg.ca.

PEER INTO OUR FUTURE

Exceptional achievements celebrated at Future Leaders of Manitoba Awards

SAMANTHA DUERKSEN

 @SAMDUERKSEN

CITY REPORTER

What do the three finalists in this year's Future Leaders of Manitoba Awards' age 20-25 category have in common? Apart from their general desire for positive change, Chelsea Caldwell, 21, Cameron Krisko, 20, and Iain Brynjolson, 24, are all students at the University of Winnipeg.

Chris Loewen, President of the organization, says it started in response to the negativity surrounding the perceived loss of some of Manitoba's most promising young talent to other cities.

"We're sitting there thinking, *we know some excellent people our own age and younger*," he says. "From my perspective, it's about trying to create a community of people who want to drive social change in the province in a positive and inclusive manner."

"I really don't regret it," Caldwell says of her choice to stay here. "Over the past four years I've seen Manitoba become this

nexus for human rights, education, action and research internationally."

The annual awards, held this year on January 23 at the Fort Garry Hotel, celebrate exceptional young leaders of Manitoba. This is the first year that an age category under 25 has been included.

The finalists were chosen from a group of nominees who were selected based on their contributions in three main areas: as a volunteer, at their workplace, and to Manitoba in general.

Caldwell, in her fourth year of the Human Rights and Global Studies program at the UW, is involved in extracurricular endeavors that include chairing the United Way's youth council, working as a Student Ambassador, and holding a job with Travel at the Forks.

Iain Brynjolson is both a produce manager at Neechi Commons and creator of the Food for Folks market at the Winnipeg

Folk Festival, a program that makes cheap fruit and veggies accessible to festival goers. All of the money earned goes to North End food security projects. Brynjolson is involved in several other community initiatives in the North End.

Krisko, the third finalist, is founder and President of Making Waves Manitoba, which teaches children with disabilities how to swim. He is also a St. Paul's hockey coach, a Special Olympics track and field coach for the past six years, and Community Relations Coordinator for Count Me In Winnipeg, among other things.

Caldwell says the UW has been a big help in her transformation as a leader. "It's this community based nature of U of W that we thrive on, where we can make sustainable connections for the future," she explains.

"[Going to school here] has allowed me to meet so many new people, both staff

Chelsea Caldwell and Iain Brynjolson, Future Leaders of Manitoba Award finalists.

and students alike and to learn from each and every one of them," Krisko adds.

For aspiring future leaders out there, Brynjolson has sound advice. "It doesn't have to be activities that add value to a society in a monetary sense or even a social or spiritual sense; sometimes it's finding your own happiness. Follow your passion, do what you love doing and you'll find like-minded people out there. That helps build community."



To find out more about the organization and their event check out futureleadersofmanitoba.ca.



MIKE PETERS



DANIEL CRUMP



IS SCIENCE PART OF SPIRITUALITY?

Forum at the U of W wades into age-old philosophical discussion

SAMANTHA DUERKSEN

@SAMDUERKSEN

CITY REPORTER

Are science and spirituality mutually exclusive categories, or are they inclusive? Anupam Sharma, organizer of a public forum held at the University of Winnipeg's Convocation Hall from 1:00 - 4:30 pm on January 29, is asking just that.

The forum, entitled "Science within Spirituality: Harmonization or Compartmentalization?", features a panel discussion with members representing different world perspectives such as First Nations, Christian, Hindu and Islamic.

"Basically the idea is to explore the proposition [of] science within spirituality. It's not a religious discussion per se, but it's more a scientific and philosophical discussion about science within spirituality," Sharma explains.

Sharma is the Director of Operations at the Dakota Ojibway Tribal Council, and the Vice-Chair of the Board of Directors of the India Centre for Academic, Business and Community Excellence at the University of Winnipeg. Both organizations are partnering to present the event.

The idea for the forum began to develop during a conversation with one of Sharma's colleagues, Robert Daniels, Chief Executive Officer at the Dakota Ojibway Tribal Council.

Their discussion centered around the "similarities that you saw between aboriginal cultures; first nations on one hand, and Hindu culture, or Indian tradition on the other," says Sharma.

Another conversation, between Sharma and Dr. Singal, the Director of the Institute of Cardiovascular Sciences, sparked dialogue around

the role of rationality in spiritual practices. An example is the similarity between the aboriginal traditions of smudging, and the use of incense in Hindu spirituality.

"The underlying reason for them is the same; its purification," he says. The forum will discuss more similarities between spiritual practices, and the scientific rationale behind them.

The forum is free and open to the public, providing anyone interested a chance to engage in the discussion. The panel includes First Nations perspectives from John Salabye and tentatively Dr. Leroy Little Bear; a Christian perspective from Dr. Jane Barter Moulaison and also Hindu Priest and pundit Venkat Machiraju.

"In many ways religions have given rise to science as we know today," says Moulaison, who hopes the event will challenge the stereotype that religion and science are polar opposites.

Apart from Sharma's philosophical conversations with colleagues, the forum takes its "cue" from the book *A Fair Country* by John Ralston Saul. Saul argues that the societal makeup of Canada, including our values, are strongly rooted in Metis and Aboriginal ideas.

"The other layer to this, I think a fascinating layer, is the fact that you have a Canadian society that is in a major transformation by way of immigration on one hand and the play of multicultural policies over the last forty years," Sharma says. "So what is this future society going to look like? It's a richer, diverse society."

Anupam Sharma, Director of Operations at the Dakota Ojibway Tribal Council, and Vice-Chair of the Board of Directors of the India Centre for Academic, Business and Community Excellence at the University of Winnipeg.

DANIEL CRUMP



Join the discussion at Convocation Hall, January 29 from 1 - 4:30 pm.

To find out more about the India centre, go to uwinipeg.ca/index/india-centre.



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STREETER

BY ADRIENNE TESSIER

Q: WHAT DO YOU THINK OF THE NEW JETS HEAD COACH, PAUL MAURICE?



**SHAFAGH DANESHFAR,
1ST YEAR, INTERNA-
TIONAL DEVELOPMENT
STUDIES AND POLITI-
CAL SCIENCE**

"Since they've only played one game, you can't really judge yet. But, they won, so that has to mean something."



**DYLAN MULLER,
2ND YEAR, BIO-PSY-
CHOLOGY**

"He has lots of experience, and he's a little more aggressive, so he might be able to get [the Jets] going a little better."



**JOSH LIEBERMAN,
1ST YEAR, CRIMINAL
JUSTICE**

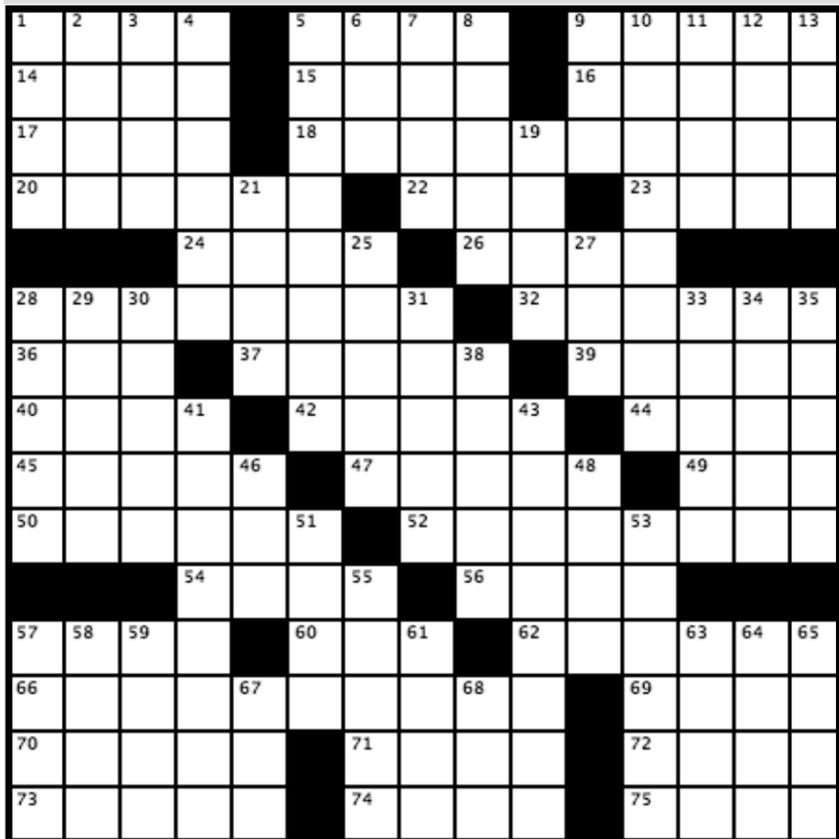
"I think it's a nice change. It gives the team something to play for."



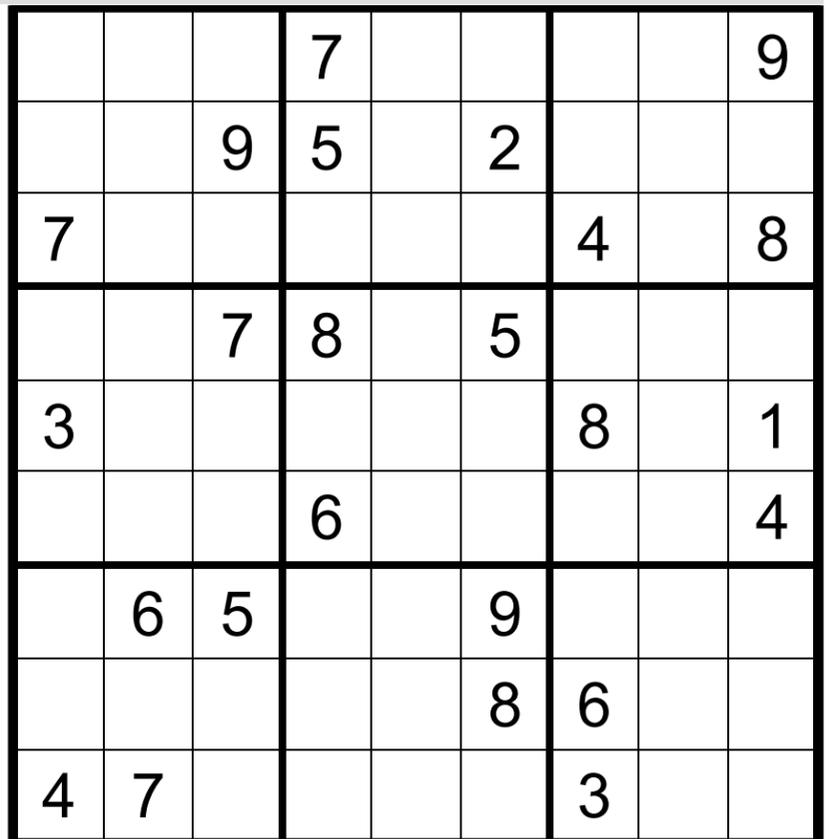
**LOUISE OAKLEY,
VISITOR**

"Our previous coach didn't really have a lot of NHL games under his belt, so I think it's a positive move."

DIVERSIONS



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ACROSS

- 1- Gyro meat;
5- Ambience;
9- Showed interest;
14- Potpourri;
15- Wild guess;
16- Writer ___ Rogers St. Johns;
17- Separate by a sieve;
18- Previously owned;
20- Adventurous expedition;
22- Sportage maker;
23- Greek letters;

- 24- Scottish loch, home to a monster!;
26- Former Fords;
28- Carved female figure used as a column;
32- Familiarize;
36- Lyric work;
37- Strikes out;
39- Athenian lawgiver;
40- Missing;
42- Mother of Perseus;
44- Verne captain;
45- Reliable;

- 47- Spat;
49- Writer Hentoff;
50- Felt;
52- Rump;
54- Abound;
56- Emperor of Rome 54-68;
57- Capital city of Western Samoa;
60- "You've got mail" co.;
62- Aim;
66- Drifting time?;
69- Roster used to assign duties;

- 70- Vive ___!;
71- Above, finished;
72- Scraps;
73- Agitates;
74- Country singer McEntire;
75- Not strong;
DOWN
1- A pitcher may take one;
2- Inter ___;
3- Tick off;
4- Plant science;
5- Aided;

- 6- Shoshone language member;
7- Tiered shelves;
8- Bubbling;
9- Blue;
10- Attachment;
11- Nipple;
12- Forearm bone;
13- Cushions;
19- Western pact;
21- Went through, as the paper;
25- Eliot's Marner;

- 27- AMA members;
28- Young male horses;
29- Worship;
30- Gum;
31- Star in Cygnus;
33- Nicholas Gage book;
34- Wanderer;
35- Govt. security;
38- The devil;
41- Person who makes a will;
43- And so forth;
46- Actress Ruby;
48- Gumbo pod;

- 51- Letter opener;
53- Grief;
55- Engine;
57- Hole-making tools;
58- Artist Mondrian;
59- Cross inscription;
61- Reside;
63- Clotted blood;
64- Bluesy James;
65- Assignment;
67- Frozen Wasser;
68- Society girl;



THE UNIVERSITY OF WINNIPEG

Student Services

You of W



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

ACADEMIC ADVISING

PERMISSION TO REGISTER LATE

Are you on a waitlist? If you get a permission form from your professor to register for a class after January 17, you will need to see an academic advisor within 3 working days before you can submit the form to Student Central. Please come in during Drop In hours.

EXTENDED DROP-IN HOURS

Do you have a quick question for an Academic Advisor? Daily Drop In hours, in 1C16, are extended in January.

9:00-10:30 am
1:30- 4:00 pm

STUDY SKILLS WORKSHOPS

Workshops are FREE and no registration is required.

Dates: January 8-23
Location: Room 3M69 (3rd Floor -Manitoba Hall)

WORKSHOP TOPIC SCHEDULE

Academic Writing: Tues. January 21, 2:30-3:45
Memory and Test-Taking Strategies: Wed. January 22, 12:30-1:20
Dealing with Exam Anxiety: Thu. January 23, 2:30-3:45

For more information on the workshops, visit: www.uwinnipeg.ca/index/services-adv-study-skills-workshops

ACCESSIBILITY SERVICES

Accessibility Services provides a number of accommodations and supports to students

with documented disabilities as well as short & long-term medical conditions. If you think you may have a disability, we can also provide you with information and support.

Office Hours: Monday to Friday, 8:30AM to 4:30PM
Location: Room 1A08 - 1st Floor, Ashdown Hall
Website address: www.uwinnipeg.ca/accessibility
General Information: accessibility@uwinnipeg.ca
Phone: 786-9771

AWARDS & FINANCIAL AID

Government Student Aid and Winter Term Tuition Payment

If you applied for government student aid through your home province for the Fall/Winter session (Sept.-April), and have already received your Fall term funding, you will automatically be placed on our Fee Deferral list.

Fee Deferral means you have been given a one month grace period so that while we wait for your government student aid payment to arrive:

- your registration is not cancelled, and
- you are not charged late payment fees,

You must have applied for government student aid funding for your Fall/Winter session or Winter term session by December 2 in order to be placed on our Fee Deferral list.

*Check your WebMail account for the email that confirms you are on this list.

If you an out-of-province and/or part-time student and applied for funding by December 2 but you did not receive an email, as long as the Awards & Financial Aid office confirms your enrollment and/or signs your loan documents by January 24, you will be added to the Tuition Fee Deferral list.

NOTE: Most provinces, such as Manitoba,

will pay the tuition fees owing directly to the UW. However, some provinces send the funds directly to the student, and they are expected to pay their tuition on their own. Out-of-province students should check their account or with their provincial student aid branch to verify which will occur.

AWARD APPLICATIONS CURRENTLY AVAILABLE:

Graduate and Professional Studies Expenses Bursary - For students in the final year of their undergraduate program who are applying for entry into a Graduate or Professional Studies Program with financial need.

General Bursary - These bursaries are meant to provide additional support to those who have unmet financial need after they have accessed all financial resources available to them.

Both application forms are available online: www.uwinnipeg.ca/index/services-awds-current-continuing

Information Sessions on Government Student Aid Funding

If you are a Canadian citizen and/or permanent resident with financial need, you may be interested in our upcoming "Government Student Aid Information Session" held in Room 2M70-2nd Floor, Manitoba Hall on the following dates:

Wednesday, January 29, 5:30-6:30 p.m.
Thursday, January 30, 11 a.m.-Noon

These sessions are FREE. The first half of each session will be a presentation on when and how to apply as well as the types of funding available. The second half will be an open Question & Answer period so come prepared to have all your questions and concerns about the program answered.

Please email awards@uwinnipeg.ca by Monday, January 27, 2014 with the session date you would like to attend. (Registration is

limited so reply early to ensure your spot!)

If you are unable to attend but would like more information, please visit our Government Student Aid webpage (www.uwinnipeg.ca/index/portal-awards-financial-aid), or stop by the Awards & Financial Aid office during drop-in hours, 8:30-2 p.m. Monday-Friday, Room 1C22-1st Floor, Centennial Hall.

STUDENT CENTRAL

Need somewhere to store your jacket and boots? Rent a locker from Student Central! There are lockers still available on the 1st-4th floors of Centennial Hall, in the basement of MB Hall and on the 3rd floor of Richardson College. Locker rentals are \$20 per person for Winter Term.

Just send a Webmail email to studentcentral@uwinnipeg.ca with your preferred location or visit us at Student Central.

U2013FW COURSE DROPS

Tuesday, January 21st, 2014 is the last day to drop a U2013FW course. No refund is applicable.

U2013W ADD/DROP PERIOD

The Add/Drop Period for U2013W is January 6th to 17th. The last day to add a U2013W course is January 17th. U2013W courses dropped during this time are eligible for a 100% refund of tuition, student association and student association building fund fees.

PAYMENT PLANS

Still haven't paid your tuition fees? Are you unable to pay your entire tuition at once? If you can pay at least 25% of the amount due immediately, you can set up a payment plan at Student Central. \$25/course late fees are applicable. Payment plans must be completed by Feb. 28th, 2014. Come to Student Central today!

G2013W TUITION FEES

G2013W (Graduate Studies) tuition fees are due January 17, 2014. Pay online through your bank's website! Set up the U of W as a bill. Your seven-digit student number is the account number. (The University does not charge a convenience fee for this payment method.)

U2013F GRADES

U2013F grades will be approved and posted on WebAdvisor about Jan. 21st. Click on the "Transcript" link to view.

ATTENTION SPRING GRADS:

The deadline to apply for Spring Graduation is Feb. 14th, 2014

Applications for Graduation are available at and are submitted to Student Central.

OPEN HOUSE 2014

Wednesday, February 19th
9am - 2pm, 5:30pm - 8:00pm

Thinking about changing your major?

Have a friend or family member who is considering coming to UWinnipeg next year?

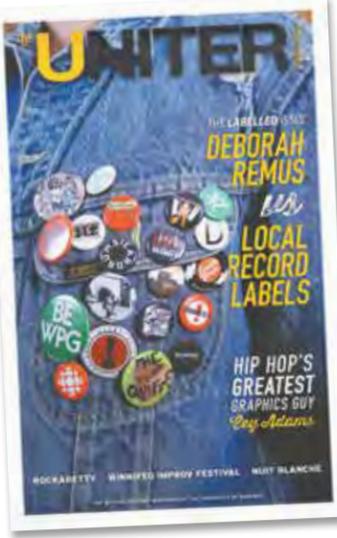
Open House 2014 will be the perfect chance for all students to find out more about all of the different majors UWinnipeg offers. Current students will discover what possible majors, minors or electives they could choose from. Future students will get to meet with professors, tour our buildings and labs, apply on the spot for admission and see why UWinnipeg is the right choice for their studies.

If you are a current student, take this opportunity to explore your options and tell future students about YOUR University of Winnipeg!

For more information visit: uwinnipeg.ca/openhouse or call 779.UWIN (8946)

ASK! You of W

PHONE: 204.779.UWIN (8946) | EMAIL: studentcentral@uwinnipeg.ca



ARE YOU A UNIVERSITY OF WINNIPEG STUDENT WHO WANTS TO BECOME MORE INVOLVED ON CAMPUS?

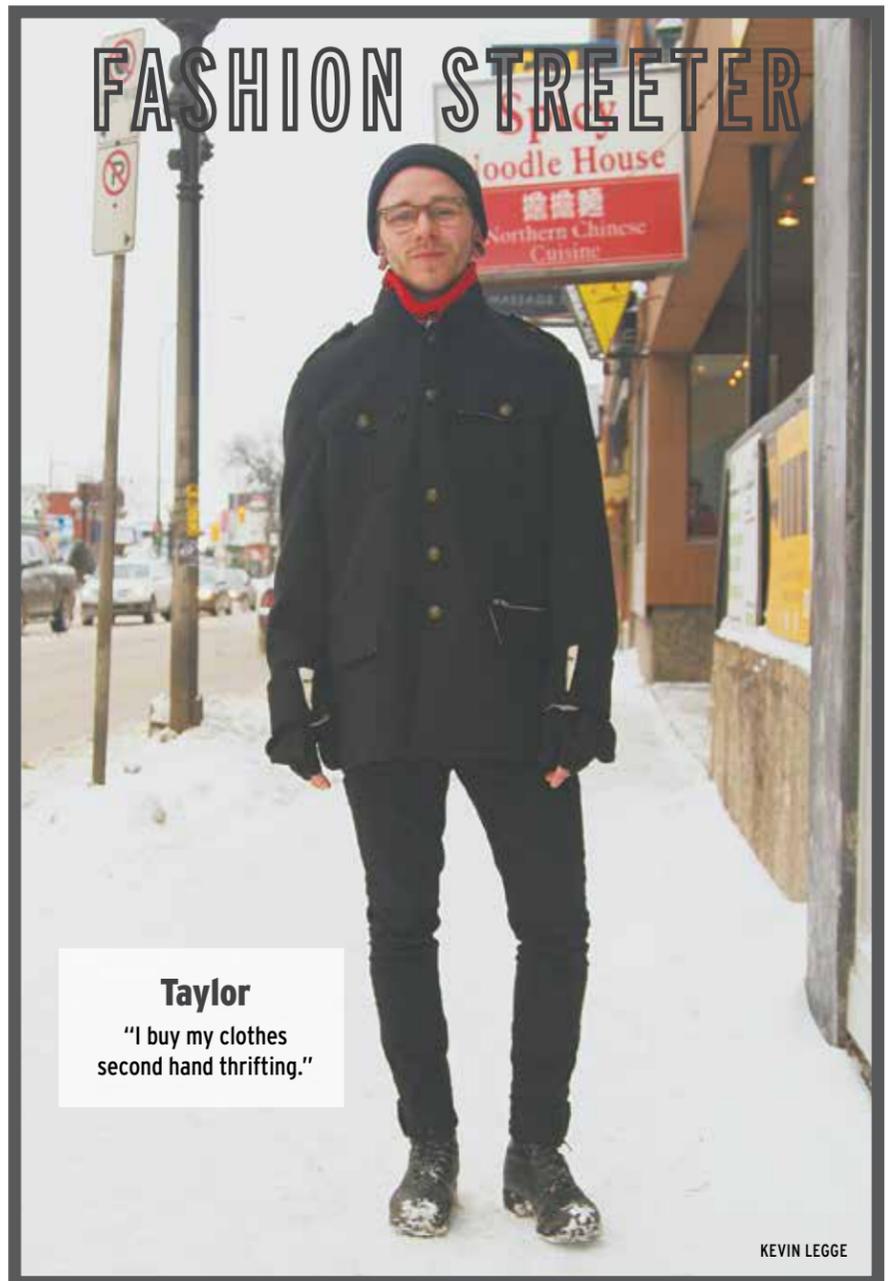
MOUSELAND PRESS INC., publisher of *The Uniter*, is looking for new student directors to sit on its board.

Directors are required to attend regular member meetings, sit on a minimum of two committees, and contribute to the overall success of *The Uniter* and the Uniter Speakers Series.

Preference will be given to students who have experience dealing with budgets and accounting, and/or environmentally sustainable business practices.

If interested please send a cover letter and resume to Ben Wickstrom, Interim Chair of the Board, at board@uniter.ca.

MOUSELAND PRESS



Taylor
"I buy my clothes second hand thrifting."

KEVIN LEGGE

The Uniter Fashion Streeter is an ongoing documentation of creative fashion in Winnipeg inspired by the Helsinki fashion blog 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.

THE BACK PAGE LIST

1. THE LASER PYRAMID

You've got to be able to see what you're doing in those hot tubs at Portage and Main.

2. PORTAGE PLACE'S MANY TWITTER ACCOUNTS

Filled with (funny) ideas rejected from *WindCity* scripts.

3. MONDRAGON CLOSING AFTER 18 YEARS

We always meant to go, but then we got really into *The West Wing* on Netflix.

4. BIG FUN FESTIVAL

Best *Heathers* reference as a Manitoba music festival title since Arborg's Fuck Me Gently With A Chainsaw Music and Arts Festival in 1997.

5. THE ASS CRACK BANDIT

What are you gonna do, not have butts?

6. THE OSCAR NOMINATIONS

Booooooring.

7. 2014: THE YEAR OF MATTHEW MCCONAUGHEY

True Detective and a slew of great films = no terrible RomComs. Alright alright alright!

8. DOCTOR SLEEP IS A SEQUEL TO THE SHINING

Anything's better than the 1997 made for TV version starring Steven Weber. But maybe not.

9. KIM IS ON GIRLS, LEE IS PLAYING WINNIPEG

We're still mad at Thurston. Just sayin'.

10. BOBA FETT

Everybody's talkin' 'bout the Fett, but we're hoping IG88 gets his own spinoff movie. Or Nien Nunb. Or Salacious Crumb. What was he doing before he sat on Jabba's lap?

SOLUTIONS TO LAST WEEK'S PUZZLES.

1	L	O	L	I	T	A	7	O	A	T	10	B	A	G	13	
14	A	T	O	N	E	R	15	P	R	O	16	A	S	E	T	
17	P	E	T	I	T	E	18	A	G	R	19	I	T	S	A	
20	T	R	A	N	Q	U	I	L	L	I	T	Y				
23	L	A	M	I	A	26	A	U	S	27	A	I	R	E	S	
28	I	K	E	A	29	A	P	E	30	O	N	E				
31	B	E	L	L	H	O	P	33	O	R	D	34	S	S	36	
37	E	L	I	38	O	R	E	39	T	I	E	40	U	T	A	
41	L	A	C	42	L	T	D	43	T	O	D	44	D	L	E	R
45	P	D	A	46	G	E	N	47	A	L	M	A				
48	A	R	R	A	51	T	O	R	52	T	R	A	S	H		
53	R	E	I	M	P	R	E	S	S	I	O	N				
56	L	E	A	P	57	O	R	S	58	C	R	I	M	E	61	
62	E	D	N	A	63	S	R	I	64	E	R	N	E	S	T	
65	S	S	T	S	66	H	A	P	67	D	E	G	R	E	E	

9	4	5	2	7	1	8	6	3
1	3	8	9	6	4	7	2	5
6	2	7	8	5	3	4	1	9
2	5	9	1	8	7	6	3	4
3	7	4	6	9	2	5	8	1
8	1	6	4	3	5	2	9	7
5	9	2	7	1	6	3	4	8
4	8	3	5	2	9	1	7	6
7	6	1	3	4	8	9	5	2

The CREEPS

BY JEAN FLOCH
www.gocomics.com/the-creeps



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