

THE

UNITER

FREE.WEEKLY.
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CANADIAN HISTORY X

BY JENNIFER CHEN

2 INCH HF
COMP SHOES

ROCOR

HIGH ENERGY DEBATE
CORPORATE SPONSORSHIP AT THE
UNIVERSITY OF WINNIPEG

NIC DYSON

WE WON THE WAR

ROLAND PENNER

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

A matter of lifedeath

An international, interdisciplinary conference held from
October 1 to 4, 2014 at the University of Manitoba

A matter of lifedeath engages questions of life and death in ways that avoid reductive gestures and exceed oppositions between animate and inanimate, human and animal, presence and absence, the humanities and the sciences, the living and the dead. *A matter of lifedeath* features five keynote speakers:

ANDREA CARLINO

Institut d'Histoire de la Médecine et de la
Santé, Université de Genève

"Enacted Corpses and Embodied
Metaphors in Anatomical Images"

FRANÇOISE DASTUR

Archives Husserl,
École Normale Supérieure Paris

"Between Life and Death: Mourning as the
Origin of Humanity"

DAVID PALUMBO-LIU

Department of Comparative Literature,
Stanford University

"A New Vocabulary for a New Age: An
Argument for a Counter-Morality, Among
Other Things"

H. PETER STEEVES

Department of Philosophy, DePaul University

"This Life, This Death, This Animal—Again"

ELISABETH WEBER

Department of Germanic, Slavic and Semitic
Studies, University of California,
Santa Barbara

"Living Deaths"

Register now at
www.umanitoba.ca/mosaic/lifedeath

Selected panels include "Life/Death through Deleuze and Derrida" and "Lifedeath in the Wake of Blanchot: Three Variations on the 'Already Dead.'" Sessions include papers on a wide range of topics, among them: animality, the medical humanities, organ transplantation, suicide, representing trafficked persons, *Harry Potter*, the temporality of life in Aristotle, Nietzsche, and Heidegger, death and life in Venice, W.G. Sebald, Victorian photography of the dead, and the afterlife of things.

Join us on Saturday, October 4 at 7 pm at the Broadway Room of the Fort Garry Hotel (222 Broadway Ave.) for our catered closing banquet, featuring dinner, drinks, and live music. Tickets are \$50 and are available at the registration desk.



ADVANCE VOTING OPPORTUNITIES

WEDNESDAY, OCTOBER 22, 2014 is ELECTION DAY
for the election of Mayor, Councillors and School Trustees in the City of Winnipeg.

University of Winnipeg

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October 6 - 8

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Tuesday 12:30 p.m. - 6:30 p.m.

Wednesday 9:30 a.m. - 3:30 p.m.

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* ON THE COVER

Tina Jansen hops from train to train for this week's cover shoot.

See films like *My*

SUPPLIED



Send + Receive V16 happens October 1-4 at more venues than I can shake a long string instrument at. Whether you're into grabbing a full festival pass (\$45 in advance at Into the Music or at ACTUAL on opening night) or checking out free artist talks and installations, it's clear that only Winnipeg could host such a diverse and daring festival of sound.

On September 30 in room 3L08 at the University of Winnipeg, students and community members are invited to hear a speech from Commissioner Codou Camara of Senegal, a blue beret UN peacekeeper, and she's going to be joined by 50 other UN women peacekeepers from over 35 countries at a UN delegation to the International Association of Women Police (which you are not invited to). Wish I had more information for you, but this is what I heard, so I thought I'd try to get the word out.

-NJF

TALK BACK

Dear editor,

Re: "Divided Dissent" (Sept. 11, 2014), I enjoyed reading James Wilt's piece on the state of anarchism in Winnipeg. James navigated the closure of Mondragon nicely, which is no easy task given this is a sensitive topic in Winnipeg's radical community.

But the closure of Mondragon is only one small piece in the larger picture of radical organizing in Winnipeg, which is indeed fragmented and weak. I use the term radical to describe a politi-

cal framework that seeks to understand and dismantle systems of power like patriarchy, capitalism, colonialism and racism, to name a few.

Currently, so-called Left tendencies in Manitoba rarely veer beyond the social democratic malaise that has sapped all inspiration from provincial and municipal politics. We desperately need to break from this stale tendency.

Anarchists, feminists, Indigenous land-defenders, socialists and communists need to do some serious thinking

on how to develop a culture of militancy in Winnipeg that can genuinely challenge those in power.

One such opportunity for collective discussion is at the Winnipeg Anarchist Bookfair and DIY festival on October 24-26 here at the University of Winnipeg (wpgbookfairdiyfest.com). Look forward to seeing you there.

Sincerely,
Matthew Brett
Anarchist fellow traveler

ONLINE EXCLUSIVES

GRAB "THAT SONG" FROM NIC DYSON'S *THIS ONE'S FOR YOU* BECAUSE IT'S OUR FREE WEEKLY DOWNLOAD AT UNITER.CA - THEN READ DEBORAH REMUS' INTERVIEW WITH HIM ON PAGE SIX.



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SUBMISSIONS OF ARTICLES, LETTERS, GRAPHICS AND PHOTOS are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45 minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print material submitted by volunteers. *The Uniter* will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



ALL PHOTOS BY GINAYA JESMER

TONY HINDS

@THE TONY HINDS

BEAT REPORTER

Roland Penner - author, lawyer, retired politician and former Dean of Law at the University of Manitoba - remembers a quote from novelist Nancy Huston: "The scenes of our childhood form the seal of our identity." The seeds of Penner's political career, a celebrated one that brought about the first human rights legislation in Manitoba, were planted in his own childhood.

Born in 1924, Penner grew up in Winnipeg's North End, which he describes as a community of "immigrants who came here to escape poverty or oppression." Penner's parents first met in Winnipeg at a reception for the famous feminist anarchist Emma Goldman in 1907.

"I was born into a household of people who were dedicated to the idea of socialism," Penner recalls. "But importantly, it wasn't that intensely a political household so much as a family that was concerned for the well-being of the working people. Both of my parents, without propagandizing us, set a standard of devotion to human rights and labour rights."

By 1981, Penner had been appointed as Attorney General of Manitoba, which allowed him to further develop the Human Rights Act.

"To take into consideration issues of sexual orientation, I laid out a program and over my tenure in office I was able to fulfill most of what I spoke about at that time," Penner points out.

Penner is also a former member of the Communist Party of Canada; he left the party "when the revelations about Stalin and what he had done came out." Both him and his father were featured on an RCMP list of communist sympathizers. When Penner finally obtained the dossier, he found that the majority of the document had been "blacked out."

He served in the Canadian artillery during World War II. He even met Picasso in Paris during the war, passing up a chance to purchase an original work by the artist. It's a regret that still makes Penner chuckle.



1) PHOTOGRAPHS

"Here I am receiving the Order of Manitoba in 2014, speaking with the Prince of Wales and the Duchess of Cornwall, who participated in the ceremony."

2) CERTIFICATE OF THE ATTORNEY GENERAL OF MANITOBA

"The role of the Attorney General in contemporary government is not only the person responsible for the prosecution of crimes, but also as a Minister of Justice responsible for such things as the Human Rights Commission, the legal aid service and other services related to the access of justice."

3) LITERARY WORKS

"I wrote my memoir in 2007. In 2009, I wrote a book with my colleague Norm Larsen called *Tales from the Underground*. And I did another one with a very dear friend, Dr. Jack Fainman about the time that he was shot, called *They Shoot Doctors Don't They*. Right now, I am working on another one with Norm Larsen, which will be a collection of quotations from the Manitoba legal system dating back to early times."



1

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3



UNPOPULAR OPINIONS

WITH NICHOLAS FRIESEN

@NICHOLASTRONAUT

A few weeks ago, my partner and I went on a trip to Minneapolis to see a couple of concerts (the Replacements and the Dandy Warhols, and yes, at both shows we were among the youngest people there by 15 years). We do this trip once or twice a year to see bands that will never come here and purchase Jif peanut butter.

On this trip, however, I had something burning a hole in my pocket. Something I didn't tell anyone about. Yup, I proposed marriage to my partner of almost eight years.

Your initial response might be "congratulations" (or "quit rubbing your happy in my face, Uniter guy"). I thank you for your congratulations, sincerely, and respect your spite as well. Getting married is something that we have talked about over the course of our relationship. We've lived together in "a domestic partnership" (thanks for that

one, Facebook) since Halloween, 2010 and life is good.

After sharing a cozy Osborne Village apartment for a year and a half, I made a conscious effort to start saving up for ... something. I asked her straight up if she wanted a ring/a big party or a house (romantic, right?). Being the logical people that we are, we decided to save for a house. Months went by of not eating out, buying records or seeing movies (I don't drink/smoke, so I'm a cheap date anyway, but still) and constantly chanting the mantra "savin' for a house." And we got a house. And life is good.

But still, even after making responsible decisions, living within our means/a budget and creating the life we want, the question that people kept popping to us was "but when are you two getting married?" From American border guards to family friends at wedding socials, it has become socially acceptable for people who know nothing about your personal situation to ask you this very personal question. Every time they see you.

I'm pretty sure that it's a) none of your business and b) our decision and c) we've been common law and filing our taxes together for years so to some people, we are. We're not religious, so that part doesn't matter to us. The idea of having a party with friends and family is nice (not as nice as forcing our tastes on people and dressing up fancy) and we've talked for a long time about where we'd have it, what time of year, and what local band we'd ask to reunite and play the reception. It's a fun game. Now it's very real, and I feel we're ready for it.

I'm not complaining, trust me. Our "life event" (again, thank you Facebook) got over 200 "likes." My band doesn't have that many and we've been around a year (maybe people genuinely don't like my band, and that's fine, but it's funny what people see as worth a click). It's very strange to me how somehow my life, to many people, now seems more legit than it did last month. Even though I'm employed full time after doing the freelance shuffle/shit job dance for years. Even though I've

accomplished many other things in my life alone and my life with my partner, this is the one thing that elicits the acceptance of the masses. Ask someone a question. She says yes. You are now a real person (even though you already share a mortgage and are as close as two people can be).

We're not doing it for the gifts, the social money or the social acceptance. We're doing it because it felt right in our lives at this point and because we love each other.

Will she take my name? No, she has her own. Will I wear a ring? Probably not, I've never worn one before. Will she be given to me by anyone? No, she's her own person. Will it change anything at all in our lives? No, other than we'll be planning an awesome day for the next year and asking the people closest to us to share in that day. And maybe our dog Samson will get a bow tie.

Nicholas Friesen looks forward to being asked when he is going to have kids.

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OKKYUNG LEE [kr] + MICHELLE BOULE [us]
ERIN SEXTON [qc] KIILN [bc] BURDEN [mb]
DONNA LEGAULT [on] TROPHY TAPE [film]

OCTOBER 1-4 2014

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POP POP PERFECTION

We Won the War delivers the hits

NICHOLAS FRIESEN

@NICHOLASTRONAUT

MANAGING EDITOR

When Winnipeg pop duo We Won the War formed last year, Tyler Del Pino, 27, and Ryan Cheung, 28, had already been making music together for years - they just had to give it a name. The partnership between the Fort Richmond Collegiate grads, both actively working behind the scenes in music production, writing and publishing, quickly turned into something serious, resulting in them placing other projects on the back burner.

From sending song ideas back and forth via email and adding parts through ProTools to getting together and jamming, Del Pino says the act of collaboration is incredibly rewarding, no matter how they do it.

"We're writing hundreds of ideas, but at the end of the day you choose the path of least resistance," he says.

Working within the pop medium, one might think the artist is simply making music to "make it" - and who doesn't want to make it? - but Del Pino insists that it's his honest path.

"There's something about pop music that seems to be so prevalent in our society," Del Pino says. "In terms of what I

connect to as a writer and musician, it's always been pop music. Even if you don't like Katy Perry you know all her songs, and there's something to be said for that.

"I enjoy so many genres of music. It's not necessarily the music I make, but I'm just a fan of good songs at the end of the day. If it's indie or metal, rap or hip hop, anything that makes me happy."

The singer also notes that you have to work hard, no matter what type of music you're making, because nobody is going to "discover" you in 2014.

"I used to be under the perception that I was gonna write this song and send it out in the world and everyone's gonna do all the work for you," he says. "The world doesn't work like that. Not everyone's gonna like your music, I think every artist knows that, at least if people have the opportunity to get it, that's how you start to form a fanbase."

Lyricaly, he also speaks of tapping into as many people as possible when he sits down to write, drawing as much on per-

sonal experience as a fictional idea.

"If I can find something that I'm emotionally attached to, especially lyrics, or if Ryan's contributing something from his own life, we try to bring it back there because you have to respect the listener," he says. "If you can write from an emotional place, or at least appeal to somebody's emotional side, then you can actually evoke those types of emotions and identify with the listener better."

Getting back to basics and focusing more on the song, as opposed to the grand album idea, is what Del Pino and Cheung focus on, especially when releasing music.

"I'm feeling some ambivalence with the physical medium," he says, mentioning the band is leaning towards a digital release platform. "I think things are moving back to how it was in the '50s, it's more of a singles world. We do have an album's worth of material ready to go. I think we're just trying to release the best song possible."

It all comes back to the song for Del

Pino, which is the way it should be. Strip it all down and what you've got is someone singing a song and someone listening to it - on wax, cassette, digital, live or otherwise.

"I'm not expecting that I want you to listen to 10 songs of mine in a row, but I'd be really happy if you listened to one song for three minutes and 30 seconds, because I was able to connect with you then."



We Won the War is performing at Manitoba Music's New Music Wednesday on October 1 at Ozzy's alongside Until Red and Kezdet.

Doors at 8pm, admission is a cool \$3.

Visit wewonthewarmusic.com for more information.

SUPPLIED



THE GRAND OPTIMIST

Nic Dyson releases City and Colour-influenced debut

DEBORAH REMUS

@DEBORAHREMUS

ARTS REPORTER

Winnipeg's Nic Dyson first picked up a guitar when he was eight. While in high school he was inspired by his friends to start singing, and 2012 saw the release of the *Dreaming Under a Broken Tree* EP. This past August, the 20-year-old Dyson self-released his debut full-length record, *This One's For You*.

"I started making music because of my friends who pushed me to keep writing these songs, playing shows and putting myself out there, especially because these songs are very sad and personal to me," the University of Winnipeg student says. "It's a little cheesy, but I'm very grateful because I never thought any of this would happen. These songs are most literally for those people."

Dyson says he started recording *This One's For You* in his basement almost a year ago with his father Dave Dyson, who has previous recording experience.

"I took a look at my songbook, real-

ized I had enough songs for an album and just started planning everything out. In some ways it ended up being a father-son project. We actually finished the mixing and mastering on Father's Day, which is pretty awesome."

Ultimately, he says the record is about growing up and all the emotions that come with it.

"It's basically about dealing with things you can never prepare for until you just go through it," he says. "In school, they don't teach you about heartbreak or getting screwed over. Those are all things that you just deal with as they come. Writing these songs is basically how I dealt with those situations. I wanted to create something positive out of the sadness I was feeling."

He also spent a lot of time working on the lyric booklet and album layout,

which was illustrated by Ally Sigurdson and designed by DJ Cline.

"Before people even listen to the music they tell me it looks awesome," Dyson says. "That just makes me so happy because I love album art and lyric books and feel like that's an extraordinarily important part of the entire package. Making sure there was no spelling mistakes and making sure everything was perfect was probably the hardest thing, but it was worth it in the end."

One of Dyson's biggest influences is City and Colour, the solo acoustic project founded by singer/guitarist Dallas Green. Dyson will even be paying tribute to Green on Oct. 4 when he performs a set of original material, and a longer set of just City and Colour covers.

"The first song I ever performed was 'Day Old Hate' at a Grade 12 tal-

ent show. When I started doing shows, covering 'The Girl' was one of the first things that really got people's attention," he says. "I'm only going to do this once. His music just means so much to me and doing a set of his songs is a self-indulgent thing I've always wanted to do."



See Nic Dyson on Saturday, Oct. 4 at Sam's Place.

Show starts at 7:30 p.m.

Cover is \$5.

Search for Nic Dyson on Facebook and Twitter for more information.

DWAYNE LARSON



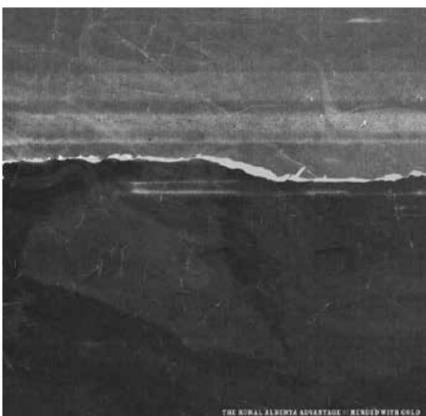
**Rich Aucoin**

Ephemeral
Bonsound

★★★★☆

You can't just listen to Rich Aucoin, you have to *experience* Rich Aucoin. That might sound silly/pretentious, but it's true. His live show could power a small country, while his albums are art projects featuring music. From uplifting opener "Meaning in Life" to dance-tastic chorus killer "Want to Believe," Aucoin's electronic music pulsates around his vocals (always blurred with gang-shout back-ups, not unlike Andrew WK's *The Wolf*). In just under 30 minutes Aucoin crams in moody yet hopeful laser blasts ("Yelling in Sleep") and atmospheric drifters ("I Am Sorry"). It's more of an album than his last effort, 2011's hyper-concept/soundtrack/compilation *We're All Dying to Live*, in that it features more fleshed out songs. Overall, it's just the most upbeat record of 2014.

- Nicholas Friesen

**The Rural Alberta Advantage**

Mended with Gold
Paper Bag Records

★★★★☆

Bookended by the infectious team of "Our Love..." and "...On the Run," this third LP finds Nils, Amy and Paul in superfine form. "This City" clips along and doesn't change up the acoustic/keys/insane drums formula the band is known for, and the nasal (in a good way) rasp/female coo vocal interplay is key. While lyrically it doesn't pop out at you as much as the songs from past records *Hometowns* or *Departing*, it still delivers memorable tales. The dirty layers of "On the Rocks" are pretty great, and the rhythm of "54/33" will stick with you. Is it anything new? No. Is it just what you want from the band? Yes.

- Nicholas Friesen

**North Atlantic Explorers**

My Father Was A Sailor
Annedale Records

★★★★☆

This whimsical concept album from members of Destroyer and Belle & Sebastian is super atmospheric, lush and beautiful. Like a nautical Broken Social Scene, the band delivers a collection of blissed-out instrumentals ("Glasgow Circa 1952"), choir-charmed poppers ("Don't Want No One Else") and digital delights ("South") over 11 tracks. Acoustic strums, drum machines and reverb'd horns compliment the personal poetry and Stuart David's spoken-word oddities ("Hebrides, Bailey, Fair Isle" is just weird enough to be great). A delicately delightful disc to compliment a long boat ride or a night at home with the new Salinger collection.

- Nicholas Friesen

**Caribou**

Our Love
Merge

★★★★☆

Man, this thing is a trip. I haven't ever properly digested a Caribou record before, just the odd free download here and there, so hi. As a collection, the ten tracks that make up the seventh disc from Dan Snaith's electronic pop machine definitely work. These tunes, from the erotic "Silver" to the chilled title track, could also exist on their own as singles (or 12" extended dance machines). With the exception of "Dive," the songs don't sound dated in a bad way (that 1982/1996/2012 sound, you know) and the variety of male and female voices on the disc go a long way. Does the annoying tribal repetition of "Mars" alienate the listener too much, or does mystical closer "Your Love Will Set You Free" save the day? Turn the page when you hear the chimes to find out.

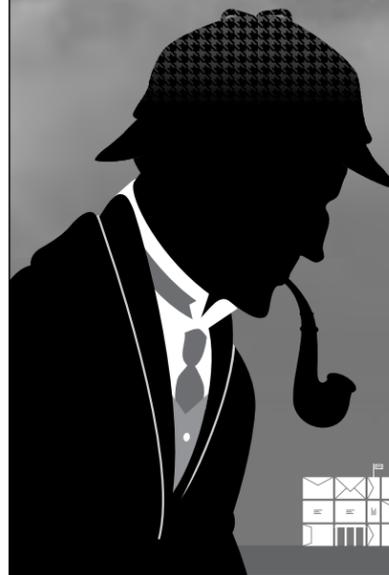
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HOMESTAR DANCER

Artistic director André Lewis discusses the Royal Winnipeg Ballet's daring season opener

TONY HINDS

 @THETONYHINDS

BEAT REPORTER

The Royal Winnipeg Ballet is opening its 2014/15 season by focusing on a subject that might seem an unlikely choice to aficionados of the dance form. *Going Home Star - Truth and Reconciliation*, the new work developed by artistic director André Lewis, examines the untold aftershocks of the Indian residential school system.

The ballet's story follows an Indigenous woman named Annie meeting Gordon, a street-wise trickster and Indian residential school system survivor.

"They meet and build a connection together," Lewis notes. "That connection allows Annie to get in touch with her background and for Gordon to relive his experience in the school system through flashback. It's a love story. In order for Annie and Gordon to connect, he needs to reconcile with his past and fulfill his destiny."

The story of *Going Home Star*, written by Giller Prize- and Canada Reads-winning author Joseph Boyden, took years for



RÉJEAN BRANDT

Lewis and choreographer Mark Godden to finally bring it to light.

"In 2004, I was approached by Mary Richard, an Elder from the aboriginal community, who was interested in commissioning us to create a new work based on an Aboriginal theme," Lewis explains. "She felt that through art, we could bring Indigenous and non-Indigenous people closer together."

The residential school system, which operated between the late 19th and 20th

century, consisted of up to 80 schools funded by the Canadian government and administered by Catholic, Anglican and United churches. Decades of neglect and abuse caused the Canadian government to eventually issue an apology to Aboriginal Peoples in 2008, prompting Prime Minister Stephen Harper to describe the system as "a sad chapter of our history."

The story of *Going Home Star* - which is produced with support from the Truth and Reconciliation Commission of Can-

ada - may be sobering, but Lewis believes it also promotes a sense of optimism.

"This is not a guilt trip," Lewis confirms. "It's about realizing what happened and having a hopeful end to it. Reconciliation is part of it: that you reconcile yourself first with your past so that you can move forward. It is difficult to move forward without recognizing that truth."

This year marks the 75th anniversary of the Royal Winnipeg Ballet, an organization Lewis has been a part of for almost 40 years. Lewis clearly remembers his early days in the profession, back when he was a dancer and instructor before advancing to the position of artistic director in 1995.

"I arrived in Winnipeg at the age of 19 with about \$600 in my pocket, my entire life savings," recalls Lewis, who was born in Gatineau, Québec. "No support from anywhere else. My parents were not in a position to be able to support me. But I never looked back. And now, it's about 40 years later."

In the end, Lewis expresses confidence that the emotional side of the story will not be lost on audiences.

"It packs a pretty strong punch but thankfully, that punch is also very beautiful," concludes Lewis.



Going Home Star - Truth and Reconciliation

Centennial Concert Hall

October 1 - 5

Tickets start at \$29

Featuring Tanya Tagaq, Steve Wood & the Northern Cree Singers, and the Winnipeg Symphony Orchestra.

Visit rwb.org for more information.

PELTS, POWWOWS & PROJECTION ART

Second iteration of Artsfest promises a wide array of exhibits and performances

JAMES WILT

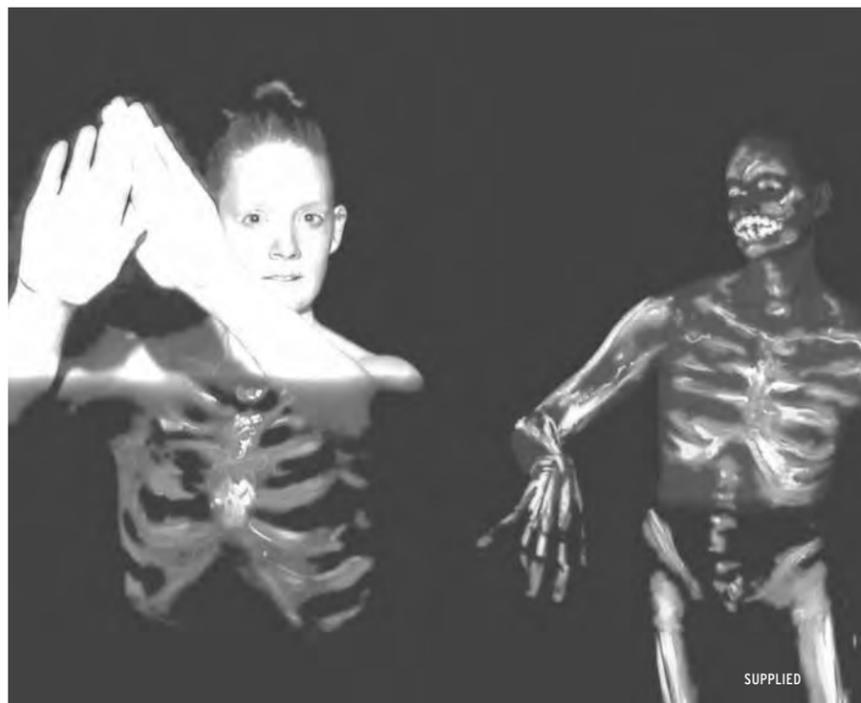
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ARTS AND CULTURE EDITOR

Rest assured: Artsfest is a far more exciting event than what the rather underwhelming name might suggest. The gargantuan festival, now entering its second year, features everything from Ancient Roman artifacts to oral history workshops, powwow presentations and a life-sized fully functioning catapult. Check out these artists and more at the University of Winnipeg's Artsfest.

WILLOW RECTOR:

It's pretty ideal that two of Willow Rector's works are being displayed in Gallery 1Co3. There's the obvious connection: she did her BA at the UW and instructed in the



SUPPLIED

English department for seven years. But the duo of exhibits - *This is a Photography of Me*, and *Trapped* - are also intimately linked.

The first of the pair - an intricate, hand stitched tapestry - was inspired by time she spent at Clear Lake. Meanwhile, *Trapped* features similarly detailed embroideries on the pelts of animals that live in and around the same lake: a mink, otter and skunk are among the canvases. It's taken a full two years to create.

"The image depicted on the animal is the place where the animal would've been at home, or most happy to be," she says. "It has a lot to do with understanding and

honouring these animals, and recognizing them as part of the landscape as well."

Willow Rector's artist talk is in Room 2M70 from 12:30 pm to 1:30 pm on Friday, Sept. 26.

ANDRAEA SARTISON:

It's taken almost half a year to organize Artsfest. It makes good sense why: dozens of different events encompassing many University departments have to be booked well in advance. But Andraea Sartison, the festival's producer, makes it all work out. Nuit Blanche, held on Saturday, Sept. 27, is a prime example.

"We're lighting up all of Wesley Hall

with all sorts of projection art," she says. "We're having bands. There'll be chalk artist who's going to lead a collaborative art piece that will be lit by black light. Then we're going to have a bunch of games. It'll be a nice party really close by to the WAG, where the big Nuit Blanche event is."

Nuit Blanche at U of W takes place on Saturday, Sept. 27 on the front lawn of Wesley Hall from 9 pm to 11 pm

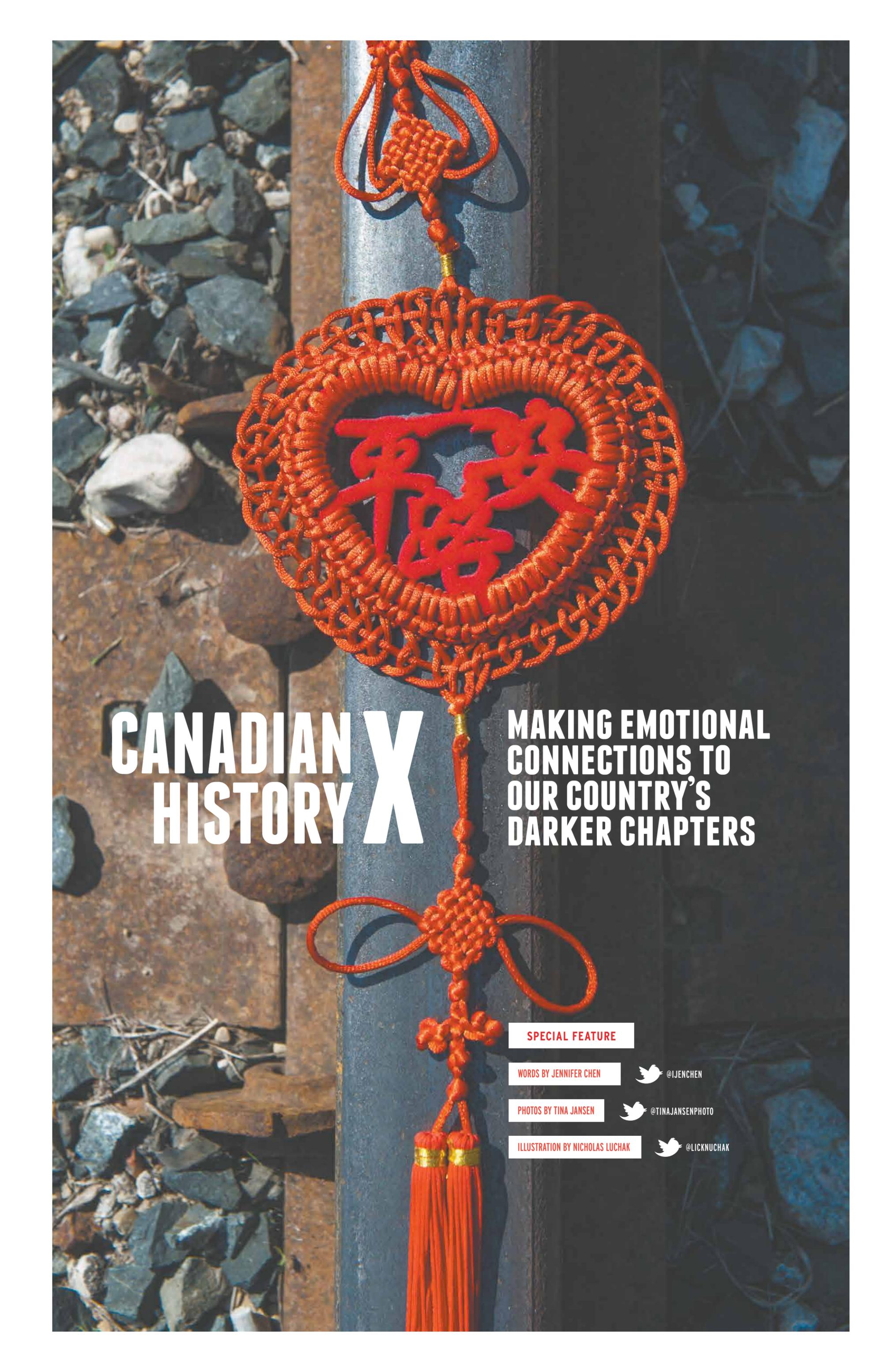
FREYA OLAFSON:

Since graduating from the UW and the School of Contemporary Dancers, Freya Olafson has become nationally renowned for exploring the intersections of movement, physical theatre and new media. Her previous show, *Avatar*, used blue screening extensively while her latest work, *Hyper*, only furthers the experimentation.

"In *Avatar*, you see the tools I'm using," Olafson explains. "In *Hyper*, it's a little more about the magic of theatre. I have a few distinct things to break the illusion. Rather than an x-ray, it's using light to bring back the body. It leans much more towards abstraction than my previous pieces have been."

Hyper features a fusion of body paint, UV light and 3D glasses in order to create trippy visual sequences. It premiered last September with a trio of performances. Now, Olafson's returning to the University of Winnipeg to present it, before touring it to Toronto, Edmonton and Ottawa.

Hyper will be performed at the Asper Theatre on Sunday, Sept. 28.



CANADIAN X HISTORY X

MAKING EMOTIONAL
CONNECTIONS TO
OUR COUNTRY'S
DARKER CHAPTERS

SPECIAL FEATURE

WORDS BY JENNIFER CHEN

 @JENCHEN

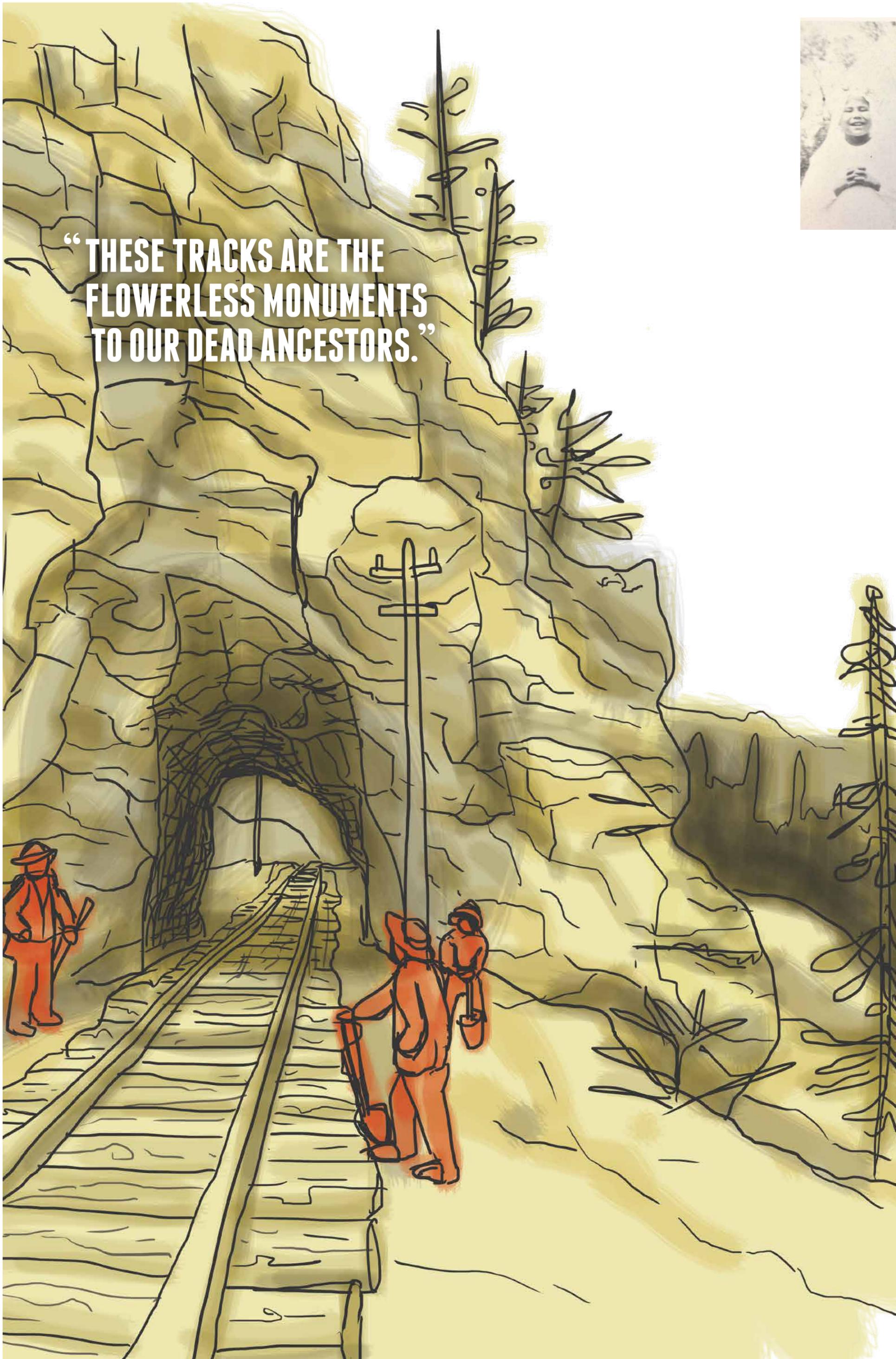
PHOTOS BY TINA JANSEN

 @TINAJANSENPHOTO

ILLUSTRATION BY NICHOLAS LUCHAK

 @LICKNUCHAK

**“THESE TRACKS ARE THE
FLOWERLESS MONUMENTS
TO OUR DEAD ANCESTORS.”**





ARCHIVES OF MANITOBA



Canada is a diverse country. This makes the nation attractive to people from around the world, and is an asset and strength to Canada as a leader in multiculturalism, and human rights around the world. Over the past century, millions of immigrants settled and helped to build this country – physically, culturally and historically.

With the opening of the Canadian Museum for Human Rights (CMHR) this week, Winnipeggers and visitors from across Canada and the world are bound to be inspired by thought-provoking displays profiling human rights. There will no doubt be displays highlighting some of Canada's own human rights challenges, including the treatment of Aboriginal Peoples. There has been much debate about this, with the CMHR's refusal to use the word "genocide" as it pertains to both the attempted cultural (and physical) destruction of Aboriginal Peoples.

As a newcomer to Canada, originally from Nanjing, China where one of the worst war crimes in history took place (the Rape of Nanjing, also known as the Nanjing Massacre), I have a strong emotional connection to human rights issues - particularly about human rights violations not emphasized in our school curricula and not a prominent part of our collective psyche.

Since coming to Canada, I have been introduced to its history, but only parts of its history. Whether it was the Federal Government's major campaign last year to "celebrate" the War of 1812, or the recent discovery of the Franklin Expedition, Canada's history is shaped by predominantly mainstream, Euro-centric world views. For me, Canada's history as a progressive, forward-thinking middle power was first shattered when I saw images of Chinese rail workers building the Canadian Pacific Railways (CPR) across the country in the 1880s. These were Chinese newcomers, just like me, and it got me thinking about how we relate to these historic incidences. Or not.

This feature is dedicated to the history of Canada that is not often referenced in mainstream media, or referenced at best by an occasional token article. This feature is about building our emotional connection to our past. This feature is about Canadian History X.

CHINESE HEAD TAX & THE RAILROAD

"They say that for every mile of railway, one Chinese man died," *Nitro Historica Minutes*. It is estimated that over 600 Chinese rail workers died while building the CPR line in Canada in the late 1800s and early 1900s. This does not include the hundreds who died from malnutrition and disease on the journey to Canada or upon arrival in Vancouver. These workers, mostly young men, were simply searching for a better life with hopes of bringing their families to Canada. But when they came to Canada, they were treated with disdain, hatred, and fear. This issue strikes a chord with me as I imagine my friends, my father, and my cousins in China. Human beings with hopes and dreams, treated as cattle and sacrificed to the land that they only just arrived in.

There are over 15,000 Chinese people living in Winnipeg today, many of whom have descended from these workers, but our emotional connection to this part of history is rarely displayed. As Dr. Joseph Du, president of the Winnipeg Chinese Cultural and Community Centre (WCCCC) says this is the darkest period in Canadian history. We can forgive but not forget. He thinks it is important for Canadian students to learn about this history because it was our history.

For me, tears form in my eyes when I see the steel tracks criss-crossing through our city. These tracks are the flowerless monuments to our dead ancestors. I hope you will see them the same way.

RESIDENTIAL SCHOOLS

This issue became "mainstream" only in recent years. This means generations of Canadian children learned about Canadian history without knowing this country took nearly 150,000 Aboriginal children, placed them in schools, and stripped them of their identities. For many non-Aboriginal people, we see this as an historic era, yes - a tragic one, but history nonetheless.

Imagine for a moment that you are taken from your parents. That you are beaten or raped by your teachers. That you are stripped of your language and your traditions. This happened here.

Earlier this year, the Truth and Reconciliation Commission determined that more than 4,000 children died because of abuse and neglect at the hands of their caregivers. The residential schools are more than just a moment in time - they are stains in this country's social fabric. Stains that appear today in the shape of alcoholism, depression, poverty and pain.

JAPANESE INTERNMENT CAMPS

Canadian citizens were taken from their homes and forced into fenced-in camps. Why? Because they were ethnic Japanese. Canada served to redress this issue in the 1980s through the hard work of such activists and politicians as Winnipeg's Art Miki. However, just like the residential schools, we should not accept a redress as the conclusion to our country's role. We need to make an emotional connection to our past. We need to place ourselves in the shoes of the Japanese-Canadian children who, by virtue of their ethnicity, were treated as criminals by the Government of Canada during the Second World War.

Moreover, during the Second World War, the Canadian government's policies reinforced the effect of the racialization of minority groups, as it instructed employers to place Chinese, Japanese, and Aboriginal peoples into farm labour, lumber work, light industries, and service jobs in which other groups were not interested.

The dark chapters in this nation's history books should not remain appendices or footnotes to the story of confederation and the growth of a nation. Because out of darkness comes light, and with that illumination we will find connection, not exclusion or division. And only this connection will make us grow together into the Canada I imagine it to be.



FASHION STREETER



Dafne Jara

"I go online and shop for my clothes."



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.

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DAN BROWNE

IN THE CLOUDS

Experimental filmmakers and musicians team up for Suspended Animation

DEBORAH REMUS



ARTS REPORTER

Local experimental musicians and filmmakers are about to take over Manitoba Hydro Place for Suspended Animation, an event that will feature the screening of local experimental films alongside a live soundtrack.

Music will be performed by the eXperimental Improv Ensemble, a student group that's existed for almost a decade under the direction of Gordon Fitzell, a music theory and composition professor at the University of Manitoba.

"We often inspire a different approach to playing since we usually pick up on different elements of the film that audience members or the original soundtrack might not, such as the colour or the texture or the oral structure," Fitzell notes.

"We review the films, we discuss them and we try to collectively decide how we will approach each film to make sure we have the resources to pull it off. Everything else is what we end up improvising."

For Suspended Animation - which coincides with Culture Days - the ensemble is comprised of Jennifer Bachynsky, Samantha Selci and Tristan Zaba, while Fitzell will be controlling the overall sound and contributing some live electronics to the performance.

"We have a keyboard player, a guitar player and a singer, but all of them will be performing on a variety of other different instruments as well," he says. "There's everything from a violin to an old-school synth module."

Fitzell teamed up with Winnipeg Cinematheque earlier this year and has been working closely with it to make the event a reality.

"Cinematheque gave me films to choose from and I ended up selecting ones I felt had enough variety and continuity

to be part of this project," he says. "I was looking for very obvious differences and similarities. I wanted some that were black and white and others that had bursts of colour. I wanted some that had a realism aspect while others that had abstract elements."

Suspended Animation will feature 11 Canadian experimental films, most of them made by Winnipeg filmmakers. Scott Fitzpatrick is one such director: his 2011 clip *For Magicians* made the final cut for the festival.

"I'm super excited to see what they come up with because I'm not beholden to the soundtrack that's with it right now," Fitzpatrick says. "My work is mostly image-based and I'm not as interested in the sound usually."

Each film will be projected on a variety of different surfaces in the Manitoba Hydro Place, most notably helium-filled weather balloons.

"Re-envisioning that space is also a big part of what we want to do visually," Fitzell says. "We were looking at a few options across town and the Manitoba Hydro building is a large space people can wander around and seemed to have all the elements we needed. We've also been able to decide which elements of the architecture we want to inhabit, such as the waterfalls, the walking bridges and the high ceiling."



Suspended Animation takes place on Sunday, Sept. 28 at 7:30 p.m. in Manitoba Hydro Place.

Admission is free.

Visit winnipegfilmgroup.com for more information.

FILM



SUPPLIED

A WALK AMONG THE TOMBSTONES

★★★★☆

In theatres now

A Walk Among the Tombstones is the new film from writer-director Scott Frank. Despite a 25-year career as a screenwriter for such blockbusters as *Get Shorty* and *Minority Report*, he only has one previous directing credit, the excellent 2007 crime thriller *The Lookout* (lensed in Winnipeg). *Tombstones* isn't quite the mini-masterpiece that the Joseph Gordon-Levitt-starring *Lookout* was, but it's still an engaging detective thriller, the likes of which Hollywood doesn't produce often enough.

Tombstones, adapted from Lawrence Sanders' novel of the same name, stars Liam Neeson as Matthew Scudder, an unlicensed private investigator and recovering alcoholic. He's hired by drug trafficker Kenny Kristo (Dan Stevens) to track down the men who kidnapped and murdered his wife. Kristo can't go to the police, since his line of work isn't exactly legal. What he wants to do with the killers isn't exactly legal, either.

What unfolds is a dark and entertaining, if not groundbreaking, serial-killer detective story. As the picture progresses, it starts to feel like *Silence of the Lambs*-lite. I suppose that's sort of inevitable when working in this genre, since the best possible version of this story has already been made in *Lambs*. But *Tombstones* is hard-boiled enough to differentiate itself from that film.

Until now, I've managed to abstain from Neeson's recent turn as an action-thriller star, so there's a bit of excitement here for me, whereas the novelty may have already worn off for others. I even chuckled at the obligatory scene in which Neeson makes badass threats over the telephone, despite having never seen *Taken*. But he makes Scudder a captivating movie P.I. without borrowing from clichés. Dan Stevens (star of *The Guest*) is good in a much smaller role here. Overall, *Tombstones* might be a textbook genre exercise, but it's a well-executed exercise in a genre 21st-century Hollywood is sadly ignoring.

THOMAS PASHKO



SUPPLIED

THE GUEST

★★★★☆

Opens September 26

The Guest is the new feature from director Adam Wingard, whose horror deconstruction *You're Next* was a critical hit last year. At first glance, *The Guest* seems like a very dumb movie. It isn't. It's incredibly smart. One of the smartest things it does is tricking you into thinking it's dumb.

The film begins with the appearance of David Collins (Dan Stevens). He shows up at the door of the Peterson family home, who are mourning the death of their son Caleb, a soldier killed in action. David tells Mrs. Peterson that he and Caleb were close friends who served together. Stevens makes sure the audience doesn't believe him. It's a fine tight-rope that Stevens walks well; one misstep, and he might just read as a bad actor (even his accent is inconsistent). David stays with the Petersons, and the children slowly discover that he isn't as he seems.

The premise is equal parts Hitchcock and *Bourne Identity*, that is to say, it's totally ridiculous. The film knows this and has a lot of fun with it, without ever asking you to turn your brain off. Then, when you think you've got the movie pegged, it runs off the rails and everything goes batshit.

The film owes a lot to horror films of the '80s, particularly those directed by John Carpenter or adapted from Stephen King novels. From the synth score to the purple titles, this plays like Halloween-flick comfort food from the first frames. It's set in the present day, but the cars and the furniture all feel like they're from 1983. Lance Reddick channels Scatman Crothers as Dick Hallorann in *The Shining* more than a little. At one point, two characters carve Jack o'lanterns, even though their house already has dozens in every room. But there's nothing formulaic about *The Guest*. It's playful, subversive, and often hilarious.

THOMAS PASHKO



VIVA MEXICO!

Celebrating Sept. 16
with Mariachi Ghost



BROOSE TULLOCH

@BADBROOSE

VOLUNTEER STAFF

Outside the West End Cultural Centre, a cool breeze announces the impending arrival of fall.

Inside, the aroma of warm tostadas from the BMC Market welcome those anxiously waiting for the ghost to appear. As they say, the air's electric: it feels like you're in a Tim Burton-directed western. Surreal, in a way. It's September 16th. Mexican Independence Day. Mariachi Ghost wants to mark the almost-200-year-old celebration in their own way.

The Winnipeg band, which blends traditional music styles and songs from Mexico with roots and rock, are known for performing in Day of The Dead-inspired costumes and makeup. As a result, the band has justifiably earned a reputation for its captivating live shows.

The first short set leans heavily towards the folk roots of the music and the band itself, featuring a three-piece horn section.



BROOSE TULLOCH

The audience of just over 200 is so quiet, the crickets take notice. But as soon as the last note of the first song fades, the crowd erupts in what can only be described as a sitting ovation.

In the theatre entrance, with a flower and bow in her hair, six-year-old Ezri Schaffer blissfully dances. She's oblivious to the world around her, aside from the music.

"I don't know," she replies when asked what inspires her to dance. "It's just good."

As quickly as she could twirl away, Ezri returns to dancing.

Intermission rolls around. The aroma of fresh Mexican fare proves to be more enticing than the bar for most. Heading for the bar first seemed to be the smart move, although the food runs out before the lineup does.

Oh well, at least the beer line's short.

Although it's probably for the best, the lack of tequila's a bit of a downer. Dos Equis it is. Viva Mexico! Viva! Viva! Viva!

Mexico marks its independence on the day the revolution began, rather than the day insurgents officially overthrew the rulers 11 years later. There's perhaps no better way to celebrate than with a pinata contest.

"Viva Mexico! Viva!" cheers lead Ghost, Jorge Requena.

"Viva Mexico! Viva!" the crowd replies.

"Viva Mariachi Ghost! Viva!" is maybe what they're really thinking. What they're feeling.

The first batsman plucked from the audience spills the skull pinata in just a few wild swings, sending its candy brains

scurrying across the floor. The act swiftly turns spectators into participants.

A giant skull pinata presides over the stage like the Wizard of Oz as the second set begins with an intense wall of sound. Dancer Alexandra Garrido's whirling, twirling, haunting interpretation keeps all eyes on her, as she transforms music into motion.

With an entire room to herself, aside for a half-dozen broken pinatas, Ezri dances.

"I didn't even know what the words meant in another language, but did not care," says Gloria Dignazio, the founder of Phantompalooza. "Their music just hit home. And the dancer, the dancer ... She was mesmerizing!"

"Viva Mexico!" Requena shouts again. "Viva Mexico!" we respond.

COLLABORATIVE CHUCKLES

Winnipeg's improv scene
grows together

HANNAH FOULGER

@ALITTLESPACED

VOLUNTEER STAFF

The Winnipeg Improv Festival is just around the corner.

Now in its 15th year, the festival will feature German improviser Nadine Antler and *Kids in the Hall* legend Kevin McDonald. There'll also be a few familiar faces from the University of Winnipeg: the recently-reunited Rumble Pack will rise from the dead to present a show Oct. 3, while Parking Lots Improv is scheduled to play the Gas Station Arts Centre the following day.

"Members of University of Winnipeg improv have also made a great presence known to the Winnipeg Improv Festival by forming the volunteer army that helps make the festival run smoothly," festival's founder/Crumb member Stephen Sim notes.

The symbiotic relationship began with the inaugural University of Winnipeg Improv Festival, this past May. For the new festival, Sim taught a master class and organized a sampler, similar to the one showing at the Kings Head on Sept. 30. Sim and his fellow Crumb Lee White have also mentored Outside Joke over the years.

"It's for the general good of Winnipeg and the improv arts community," says Sim, explaining his role in fostering the next generation of comedians. "Improv is inherently a collaborative art form. You don't do it alone, and that leaks into every facet of the improv community, not just in the way we generate content onstage."

This culture of reciprocation and teaching is continued through free weekly workshops, hosted by the U of Improv

group every Monday at the Asper Centre for Theatre and Film. RobYn Slade, local improviser and member of Outside Joke, emphasizes the importance of the group for people who come out of the Canadian Improv Games, which is a national high school improv tournament.

"There aren't enough avenues in Winnipeg to motivate them to continue to improvise," she notes. "They can launch into adult improv classes, and hope that they click with enough people to start a performing group, or they can cry forever because improv isn't a part of their lives anymore."

U of W students can continue their love for improv through the weekly workshops, which will culminate in a second UW Improv Festival next year. The workshops

are not only for experienced improvisers, but also welcome U of W students with little to no improv experience.

UW Improv, which became an official student group last year, will focus its weekly workshops in the fall semester on the building blocks of improv, moving on in the winter term to instruction geared toward long-form improv.

"Winnipeg has a really rich arts scene," Erin Schwartz, president of UW Improv says. "But I feel like the youth and university students should really take part."

For a sample of what U of W improvisers are up to, check out Neighbourhood Watch's Halloween show and visit facebook.com/theneighbourhoodwatchimprov for more info.



ANGELICA SCHWARTZ



MIKE SUDOMA

PLANES, TRAINS & AUTOMOBILES

Faster is not always better

RACHEL DYCK

VOLUNTEER STAFF

There are many ways to get around a country the size of Canada.

There was a time (a lot of time) before the existence of Boeing 747s and other contraptions that make it possible for a person to cross an ocean or a vast country in just a few hours. How did we do it? Well, for several hundred years, trains were the answer.

Trains carry both freight and passengers year-round. They rumble through our cities regularly and sometimes keep us awake at night or waiting impatiently at railway crossings. But now that travelers can opt to reach a destination by plane in two hours

rather than two days, trains don't play as central a role in passenger travel as they once did.

I'm grateful for airplanes and the amazing places they've flown me, but perhaps they're not the be-all-end-all means of cross-land, long-distance travel.

As a visiting student from the University of Waterloo in Ontario, getting to the University of Winnipeg for the first day of classes required more than hopping on a city bus or riding my bike down Portage. I had to make some travel arrangements and was faced with this decision: plane or train?

There was no price difference between plane or train economy classes (though apparently VIA Rail offers some sweet deals if you look for them). I decided to take the train.

While the sleeper cars looked comfortable and the meals were included, a more expensive ticket option would have been nice, and I was pleased with my economy-class train experience.

What made it for me was the people I met and the beauty I saw. I could see where I was and where I was going, and it seemed like people had time to talk (okay, they definitely had time to talk), but it also seemed like quite a few of them actually wanted to.

People on vacation, people working, people from different countries, were all looking out windows and watching Canada pass them by.

We were not hurtling through the air, plugged into individual in-flight entertainment systems and trying to ignore each other. We were trying to find comfortable

ways to sleep in our seats, getting to know each other, eating a four-course meal or two (very delicious, though pricy for economy-class travellers), and even listening to a live musical duo, The Travelling Vagabonds (Through the Artists on Board program, VIA Rail has musicians entertain passengers in exchange for free travel).

On a plane, it often feels like you're rushing. On the train it's different. It feels long at times, but it's lovely and I highly recommend it as a way to get to know and appreciate this country and some of its people a bit better.

Rachel Dyck is a visiting student at University of Winnipeg from the University of Waterloo, Ontario. She is taking an English major and a French minor and is enjoying Winnipeg so far!

PICKING AND CHOOSING

The unintentional side effects of the Canadian Museum for Human Rights

DAVID JACKS

@JACKSACTII

VOLUNTEER STAFF

I'm going to express an opinion that may be unpopular amongst many of my friends.

I think the Canadian Museum for Human Rights (CMHR) is a good thing. In fact, it may be one of the best things to happen to our community in a very long time. Notwithstanding a plethora of issues including the cost to the public, exclusivity of displays, and accusations of political interference, the CMHR by its very existence will serve as a gathering place for protesters, tourists, and school children alike. And this is what makes it so great. Winnipeg finally has a forum where we can place our local issues and voices on a national stage. Even international.



DAVID JACKS

I've been an activist in a number of social justice movements for many years, and I feel as if we have exhausted the isolated steps of the Manitoba Legislative Building, the quiet courtyard of City Hall, and the awkward Federal Building at 269 Main Street. Shouting at the Tyndall stone walls of any of these buildings often makes you wonder if anyone is listening. But now we have a place where people are listening. In fact, people assumedly visit the CMHR precisely because they want to listen.

There are dozens, if not hundreds of issues that can now bring us from our

usual paths to converge at the CMHR. What better place to demonstrate for a woman's right to choose? What better place to call for our community's right to accessible childcare, healthcare and education? What better place to have our voices heard for the rights of workers, persons with disabilities and the poor? Naturally we'll still be at the doorsteps of the politicians as the situation requires, but I see a real opportunity beginning to grow here.

Already at the opening weekend of the CMHR, residents from Shoal Lake First Nation were calling on the government

for the right to clean water, while others voiced their support for a national inquiry for missing and murdered Aboriginal women. Hundreds of Manitobans rallied on the Sunday of the CMHR's opening as part of the international People's Climate March.

Those visitors inside the CMHR who will be in contact with stories about social justice issues and human rights violations will (hopefully) leave the museum with a desire to ask questions of the people standing outside. Those visitors who just had their first encounter with the story of Canada's Residential Schools may stop to ask Idle No More protesters what they are calling for. Maybe they'll even begin to make connections between the digital displays and the realities just outside the doors.

The purveyors of the CMHR had hoped the displays in the museum would generate debate amongst its visitors. But I believe the real debates will be generated outside the building's walls, rather than inside. And I look forward to all the discussions, actions, and community-building that will take place at the steps of the CMHR for decades to come.

David Jacks is a former president of the UWSA and currently works for the Canadian Union of Public Employees.



ROCKING THE BOAT BY ROCKING THE VOTE

Facebook group leading the charge in increasing Indigenous voter turnout

JAMES DOROSHUK

@HORCEFORCE

BEAT REPORTER

The downward trend of voter turnout across all demographics in Canada is well-documented and is especially true of Indigenous populations. Aboriginal peoples historically have lower voting rates than non-Aboriginals for a variety of reasons, but Sylvia Boudreau's aim is to change that.

Boudreau, together with artist Jackie Traverse, created the "Winnipeg Indigenous Rock the Vote" Facebook page, with the purpose of encouraging the Aboriginal community to hit the ballot booth for the upcoming civic election.

"Our intent is about bringing out more awareness and trying to encourage the Indigenous population within Winnipeg to get out and vote," Boudreau, an Aboriginal advisor at Health Sciences Centre, says.

"We know that historically, in terms of voter turnout, there's not a lot of participa-

tion among the Indigenous community."

There are multiple reasons for this, but large-scale social barriers are difficult to track across diverse demographics, and there has been little to no scrutiny given to this issue by scholars.

A report commissioned by Elections Canada in 2011 on the topic of Aboriginal electoral participation states, "Over the last two decades, concern over Aboriginal turnout in Canadian elections has emerged and increased. It has resulted in a small but burgeoning literature. A common observation throughout this work is that voter turnout in federal elections tends to be lower among Aboriginals than non-Aboriginals."

Joan Grace, a political science professor at the University of Winnipeg (U of W), says the issue is deep-seated and historical.

"It's arrested development," she says. "They haven't been able to organically develop their own political culture."

Boudreau is hoping to buck this trend by raising awareness and encouraging Indigenous individuals to vote, not just

in the civic election, but at every other electoral level as well.

The group has organized a forum on Sept. 27 at Thunderbird House, where people from the community can ask questions of the mayoral candidates.

To date, five of seven candidates have confirmed they will participate in the event, with many stressing the importance of such a forum.

According to Mayoral candidate Brian Bowman, the Aboriginal vote is often overlooked - something he feels is reprehensible.

"You hear in the political establishment all the time, 'The Indigenous population doesn't vote, don't waste your time' and that is morally wrong," Bowman says. "All Winnipeggers deserve respect and inclusion in the political process."

These sentiments are echoed by candidate Robert-Falcon Ouellette.

"It is incredibly important for Indigenous people to vote," Ouellette says via email, "because it really can make a difference. If our community really turned out

to vote in numbers, we could affect the outcome of elections at every level of government; city, provincial and federal."

Peter Dalla-Vicenza, communications director for Judy Wasylycia-Leis's campaign added to this, saying, "Judy wants Winnipeg to be a city that works for all its citizens. She also wants to make sure as many people as possible participate (in) the electoral process."

Boudreau hopes that will happen, and she's getting the message out.

"We want Indigenous people to take interest in the election, and we're emphasizing to them that their voice matters," she says.



Check out Winnipeg Indigenous Rock the Vote on Facebook, Twitter: @wpgindigvote, or send them an email at wpgindigenovote@gmail.com

MEET YOUR MAYORAL CANDIDATES

Paula Havixbeck will do more than clean house

BROOSE TULLOCH

@BADBROOSE

VOLUNTEER STAFF

Just like Peter Warren, Paula Havixbeck gets right down to business. It's a trait she carries with her through the corridors of City Hall and the stairwells of her homestead.

"Clean your room! And take a shower!" are two phrases Havixbeck's 12-year-old son Nick says he hears from his mom all too often.

Havixbeck is likely justified in asking her children to maintain good hygiene, but she also makes a point to criticize the condition city business is left in by her colleagues.

Speaking to *The Uniter* in the minutes before the mayoral candidate debate on food security at the University of Winnipeg she came out swinging.



"(My) biggest surprise [as a city councillor]," she says, "(was) how many things were wrong about the way we did things, the relationships among the business people and elected officials."

Havixbeck has served as Councillor for Charleswood-Tuxedo Ward since 2010. During her time at City Hall she championed reimbursement for citizens with frozen water lines and an audit of the new police headquarters. In 2010, she told reporters a business improvement zone was part of the plan for her ward. Havixbeck also served on numerous committees including Mayor Sam Katz's Exec-

utive Policy Committee (EPC) before she was removed.

"I would scrap it completely," Havixbeck says of EPC, "and replace it with more Council seminars and meetings." Currently, the Council seminars are ad hoc and primarily for information purposes.

Those weekly seminars would be open to the public who would have input on the agenda.

"The agenda shouldn't be driven from what the Mayor wants to see," she explains. "It should be a collective effort."

"My focus is that our council be more citizen directed and focused," Havixbeck

says, stressing the importance of getting young people engaged - young people such as her sons, though they are nowhere near voting age.

"We always talk about politics," Nick says. "Sometimes we disagree but she always makes me see a different side of something."

Outside of Council and City Hall, Havixbeck, a hot yoga enthusiast and 3 Doors Down fan, says she keeps things quiet.

"My life is so public right now that being home or at friends' homes is underrated," she says. "Being on Council has made me appreciate cooking at home much more."

This past week she participated in the Take Back The Night march on Sept. 18 with both Nick and her other son Adrian.

"My mom makes me be more interested in the city," Nick says. "She has taught me a lot about how our city works and she spoke up about things when they weren't right."

Though he admits one thing she could improve on is being "less clean."

But, cleaning up City Hall is one of Havixbeck's goals and will take a great effort on part of whoever is elected Oct. 22.

However, it may quite possibly be more difficult than convincing a 12-year-old to clean his room, nevermind shower.

More information about runaway children is available from missingkids.ca

SAY IT AIN'T SEW

Osborne Village storefront disappears but Sew Dandee carries on

DANIELLE DA SILVA

 @DLOUISEDASILVA

CITY EDITOR



Andee Penner is known for her hyper-local, Winnipeg-themed garments and greeting cards, and for eight years she's made a living on her handmade goods.

Penner owns and operates Sew Dandee, where she offers alterations and sells "smart ass" all occasion cards, up-cycled bags, pins, magnets, clothing and works by local artisans.

With original screen printed t-shirts reading "I survived The Winnipeg Winter of 2013/2014" it's not surprising Penner's designs resonate with many who call Winnipeg home.

But after nearly a decade of business in Osborne Village, Penner is closing up shop and saying farewell to the storefront on Osborne St.

"It's all happening pretty quick, but I kind of knew something would have to change in the last year or so," Penner

says. "With costs going up and my sales not - my price points are pretty low so it's tough to cover costs at a place this size at this location."

On Friday, Sept. 26 Sew Dandee will open its doors for the final time. Most merchandise is on sale but Penner expects the majority of it will be gone by closing day. At least that's what she's hoping for.

"I knew it was time to rethink the way I do my business," Penner says. "I knew I didn't want to stop doing what I was doing but I had to get creative and find a new capacity and get my stuff out there."

Penner's clothing will still be available through consignment from Generation Green at The Forks, and her cards will be sold at Tara Davis Studio Boutique in The Exchange. Some select items will also be available at Chocolatier Constance Popp.

"I'm so grateful to have such a great clientele built up here," Penner says. "I have a good handful of people who've been shopping here for eight years, supporting the shop and supporting me which has been really rewarding."

"Saying thank-you doesn't really cover it," she says.

The space at 105 Osborne St. will be taken over by Judy Coy who owns Silver Lotus next door and Rooster Shoes on River Ave.

Rooster Shoes will be moving into Sew Dandee's former space once renovations are complete. Coy plans to open the archway between Silver Lotus and 105 Osborne St. to create one large retail space, noting the space will be ready for the Christmas shopping season.

And though 105 Osborne St. will be Rooster Shoes through and through, Pen-

ner will still have a presence in the shop.

"We're going to meld in her things that she does so well by hand - like the funky t-shirts and really neat little tea towels," Coy says.

Penner will also have her sewing machine in the space to continue doing alterations.

"Sew Dandee had a nice presence in the time she was here," Coy says. "She really lent some kind of local idea, local thought, and locally made - that's why we're going to see how those things work because it lends itself to something that's important to still have available."

Sew Dandee will be at the Exchange Uporium, 246 McDermost Ave., from Oct.3-Dec.26.

CORPORATE SPONSORSHIP AT THE UNIVERSITY OF WINNIPEG

Energy 106 decal on steps to CKUW stirs controversy

THOMAS PASHKO

 @THOMASPASHKO

BEAT REPORTER



The morning of Wednesday, Sept. 10 marked a sudden change of scenery at the University of Winnipeg. Students were met with a giant decal advertising local top 40 radio station Energy 106 on the staircase leading up to CKUW, the University's not-for-profit, volunteer driven campus radio station.

Opposition to the advertisement's placement was extremely vocal on campus and on social media.

"It just doesn't seem right," Kevin Braun, a fourth-year student, says.

Ryan Poirier, a third-year student, says the decal placement felt like the media conglomerate was trumping the smaller station.

"For them to come here and place advertisement [in CKUW's space] seems a little ridiculous," Poirier says.

"For an institution that so often enjoys bragging about how forward thinking and progressive it is, this is just another terrible cliché of the corporatization of education," Victoria King, a CKUW volunteer, says on Facebook.

The University of Winnipeg Students' Association (UWSA) also sent their disapproval in an email to the University.

"It represents a sudden and puzzling leap in the scope and intent to commercialize our campus, which is moving in a direction clearly opposite from what students have asked of us," UWSA president Rorie McLeod Arnould writes.

Within 24 hours the decal was gone.

Jeremy Read, the University's Senior Executive Officer and Advisor to the President, admits the ad placement was a mistake on the University's part.

"I don't think the response from students or the CKUW was unreasonable," Read says. "There was a misstep here. I think we acknowledged that and rectified it very quickly."

Read says the controversy surrounding the ad placement was an important learning experience for the University, and will influence how they handle business partnerships in the future.

"I think it's good for students to say, 'You can't just throw this at us. We want the University to be thoughtful about this. Speak to us about it. Let's figure this out in the right way,'" Read says.

"We need to have these conversations among students and the University, to sort through these kinds of values."

Energy 106, which popped onto the FM dial in 2011, is owned by Evanov Commu-

nications, a Toronto based media corporation with radio stations in a dozen Canadian cities. Energy 106 did not return *The Uniter's* calls.

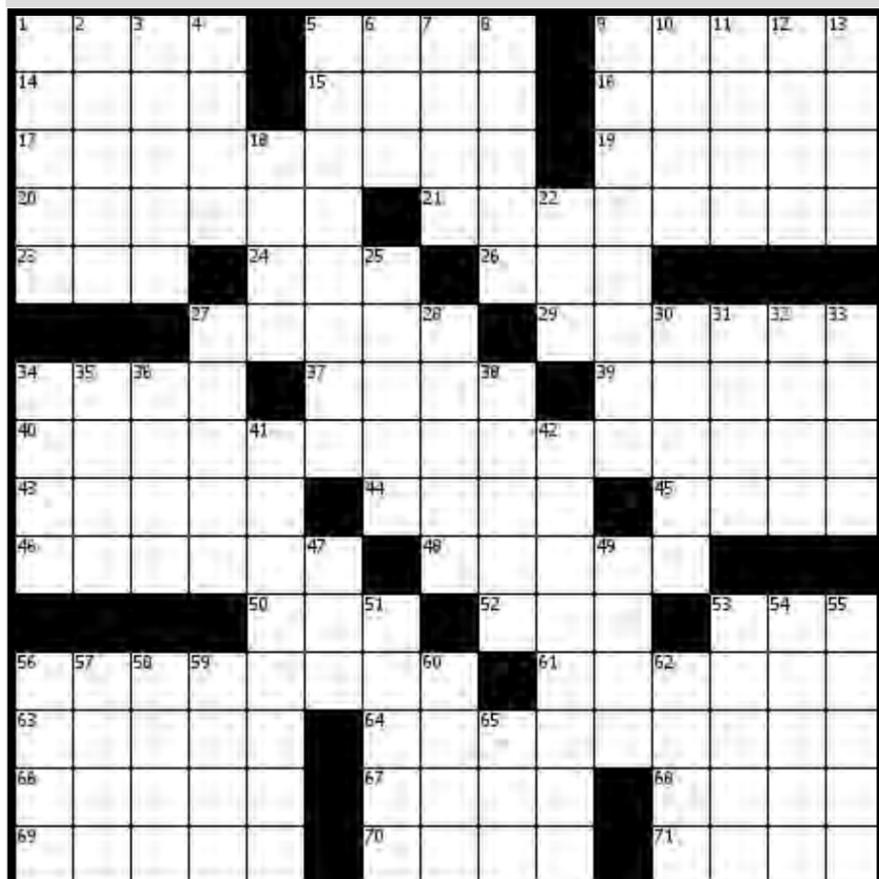
Read admits corporate sponsorships are a new venture for the University and hopes the school will be more strategic in their business partnerships in the future.

"When businesses want to partner with us," he says, "I want them to know this isn't just ad hoc. There's going to be some form of academic engagement, student engagement, or some form of community service that's expected of them, the same way we expect it of ourselves."

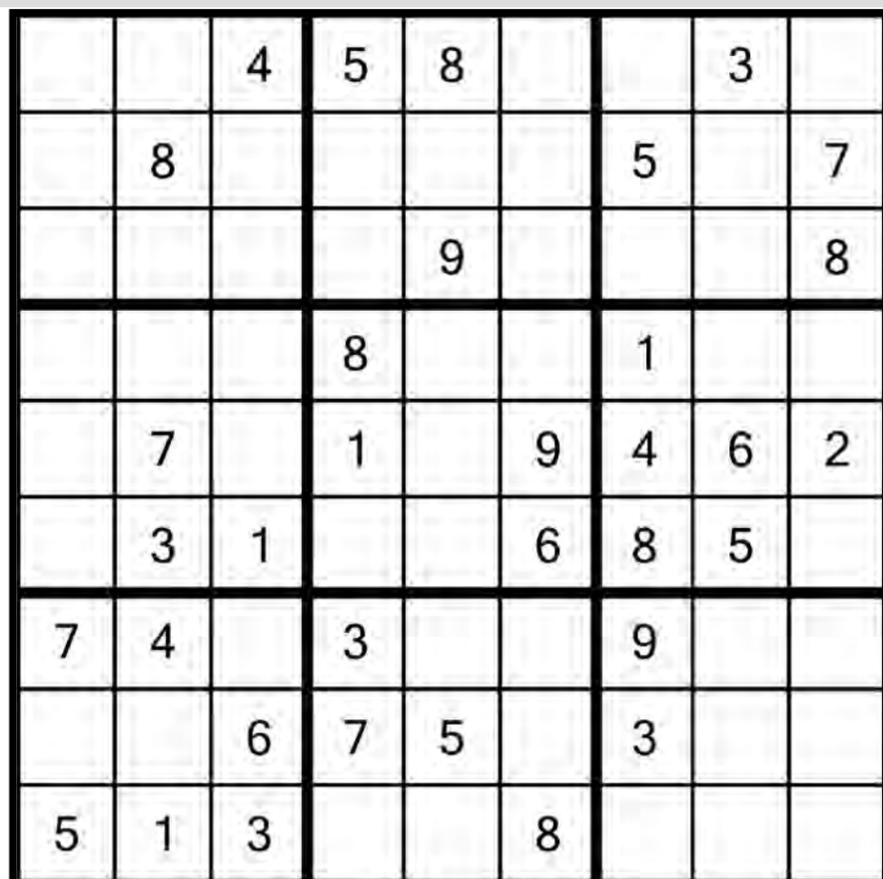
The Evanov Communications website says they remain a positive force in promoting independent radio in Canada among major media chains and super-sized broadcasters.

DYLAN HEWLETT
INSERT: NICHOLAS FRIESEN

DIVERSIONS



WWW.ONLINECROSSWORDS.NET



WWW.SUDOKU-PUZZLES.NET

ACROSS

1. Times to remember
5. Pulls hard
9. Macbeth's title, at first
14. Pamplona charger
15. Yemen locale
16. Unwind
17. Bygone medical service
19. Amphitheater
20. Set out
21. Not pay attention, in a way
23. Scandinavian rug
24. Sister of Beth and Amy
26. Low mark
27. Wanes
29. Chinese dumpling
34. Frizzy do
37. Publisher Chandler
39. Give up
40. Socially uncommitted, and a hint to puzzle theme in first words of 17, 21, 56, and 64 across
43. Dwarf complement
44. Partly mine
45. Notices
46. Applies, as pressure
48. Lab baby?
50. Shrew
52. Crowd put-down
53. Zeta follower
56. Exception to a "no pets" rule
61. Shows the way
63. Mary of "The Maltese Falcon"
64. "Tom and Jerry" prop
66. Sixth-day-of-Christmas gift
67. Start a pot
68. "Country" distance
69. Gun-toting
70. Proof of ownership
71. Slant

DOWN

1. Early anesthetic
2. Spacious
3. Island near Venezuela
4. Dominican slugger
5. Appended
6. OPEC's largest customer
7. __ the lily
8. Vegetarian's choice
9. Even exchange
10. Frankfort address
11. Toward shelter, at sea
12. She captured Peter's shadow
13. Physical, e.g.
18. Writer Bombeck
22. Wood used for bows
25. Beginning
27. Entrance area
28. Crunch relative
30. Loud
31. Peach or pear
32. Give the eye
33. Shows silent support
34. Semicircular recess
35. Bend
36. "Two thumbs up" review
38. Bush
41. Losing money
42. Advocated
47. Heartsick
49. Model's stance
51. Lose one's mind
53. Unearthly
54. Song syllables
55. Rockies resort
56. Bonkers
57. One often pays a fee
58. Ledger entry
59. Two tablets, say
60. Used up
62. Web prog. code
65. Indian of the Southwest



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

Want feedback on your courses? Need help with course adds or drops? Visit an Academic Advisor for quick questions during drop-in sessions -daily from 9-10:30 and 2-3:30 (check 1C16 for extended hours).

Questions can also be sent to advising@uwinnipeg.ca and full-length appointments can be made in 1C16 or by calling 204-786-9257.

STUDY SMART

Get advice and tips on essential study skills at FREE Study Skills Workshops!

Mondays & Wednesdays, 12:30 to 1:20 P.M.

Room 4C60, 4th Floor, Centennial Hall, UW

www.uwinnipeg.ca/index/services-adv-study-skills-workshops

September 29 - Start at Your Library

October 1 - Memory & Test-Taking Strategies

October 6 - Class Participation & Presentation Skills

October 8 - Dealing with Exam Anxiety

ACCESSIBILITY SERVICES

Accessibility Services (AS) provides a number of accommodations and supports to students with documented disabilities and medical condition. If you think you may have a disability, we can also provide you with information and support.

If you would like to learn more about AS, please check us out on the University website, send us an email, or give us a call!

The Students for Inclusion group meets throughout the school year to put on disability-related events, provide peers support, and plan social activities. Students for Inclusion often collaborates with the UWSA and other student groups on campus to host events. If you would like to learn more about the student group or Accessibility Services, please stop by the ARC located in the Ashdown Hub (1A08).

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

Have excellent marks? Apply for the Fall/Winter 2014-15 Scholarships! They are directed to students who have a minimum cumulative grade point average of at least 3.00 (B).

Deadline: October 3, 2014

Application forms are available online: www.uwinnipeg.ca/awards/current-continuing

CAMPUS JOBS!

The Awards and Financial Aid Office is now accepting applications for the Fall/Winter 2014-15 Work-Study Program.

Work about 5-10 hours a week. Get valuable research experience. Work flexible hours. Build your résumé

For more information, deadlines and applications, visit the Awards & Financial Aid website: www.uwinnipeg.ca

APPLY NOW!

CAREER & COUNSELLING SERVICES

Statistics Canada Information Session: Find out about a career in Mathematical Statistics.

Date: Thursday, September 25, 2014

Time: 10:00am

Location: Room 2C15, Centennial Hall

STUDENT CENTRAL

RENT A LOCKER TODAY!

It's getting cool outside! Need a place to store your jacket? Lockers are available on the lower level of Manitoba Hall and on the 3rd floor the Richardson College. Lockers are \$40 per person for Fall and Winter. Rent your locker by sending an email with your preferred location to studentcentral@uwinnipeg.ca from your UWinnipeg email account, or visit Student Central in person.

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. A \$77.00 late fee is applicable. Payment plans are available for set up during the 2nd and 3rd weeks of September.

STUDENT LIFE

Your U of W Health & Wellness Peer Educators are taking on the challenge to raise money and awareness during the Nation Mental Illness Awareness Week October 5-11, 2014. Our team will be

ASK! You of W

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

The UWSA & The Campus Sustainability Office present the 5th annual:

Grass Routes

A Sustainability Festival
October 6 – 11, 2014

Intersections

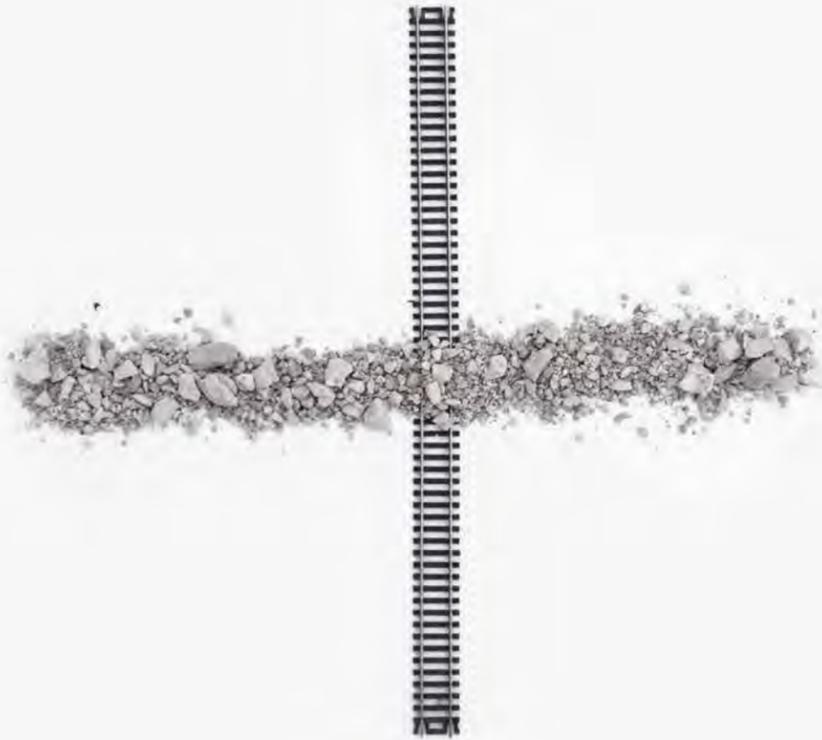


Photo: Kristian Jordan
facebook: UWinnipeg Sustainability Initiative
twitter: @grassrouteswpg
www.grassroutes.ca



YOUR FEEDBACK.
YOUR

UNITER.

The *Uniter* wants to know your reading habits, what you think works or doesn't, and what you'd like to see more of. We also want to make sure that you're getting the paper and/or finding us online.

Are we covering enough campus material, or too much? Do you like our recent redesign? Would you prefer to see more online content?

Visit uniter.ca/feedback to sound off.
Let's deliver the paper that *you* want.



The CREEPS

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



THE BACK PAGE LIST

1. TANYA TAGAQ WINS THE POLARIS MUSIC PRIZE

"Fuck PETA," the Nunavut-raised Inuk throat singer says.

2. MARIJUANA ACTIVIST CHARLO GREENE DROPS F-BOMB ON AIR

"Pardon for us" was the funniest part, though.

3. NUIT BLANCHE

The Grimace was unavailable for comment.

4. WEEZER'S "BACK TO THE SHACK"

We accidentally heard this one the other day. How many songs is Weezer going to release about nostalgia? I've got some nostalgia, put *Pinkerton* on.

5. #WPG14

(Mitch) will fix your roads, apparently.

6. GENOCIDE

Talk about it. It happened.

7. SCOTTISH INDEPENDENCE

Our favourite '90s rave/dance duo.

8. THAT CAR COMMERCIAL WHERE THE NERDY SCIENTIST HAMSTERS TURN A PLAIN HAMSTER INTO A CURVY WOMAN HAMSTER IN LEATHER WITH LONG HAIR

You guys...

9. MADAM SECRETARY

Kind of like a parody, but it's real.

10. GARETH

He's trending.

SOLUTIONS TO LAST WEEK'S PUZZLES.

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

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

Working for Students



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GregSelinger.ca



**Kerri
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MLA for Fort Richmond
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Garry-Riverview
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JamesAllum.ca



**Jennifer
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