

THE

# UNITER

FREE WEEKLY.  
VOLUME 69 // ISSUE 17 // JAN. 22

## SAFETY

at the  
UNIVERSITY  
OF WINNIPEG

by Tony Hinds

## COWARD FEST

Showcases a 98-year-old  
unseen theatrical treat

## HANDMADE CUPID

Valentines for Siloam  
project delivers

JESS REIMER

METZ

DOMINIQUE REY

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG



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# \* ON THE COVER

Mike Sudoma catches students in between classes at the University of Winnipeg.

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Well then.

After two big theme issues to kick off 2015, The Uniter 30 and The New Music Issue, we are settling back into regular issue mode.

This week there are plenty of great events that are just now coming onto our radar (as a weekly, writers pitch/are assigned stories two weeks before the paper hits the streets, so sometimes we don't get a chance to write about everything) and I'd like to ramble off a few of them here.

January 22, 11:30am in room 1L11 at the UW you can attend a discussion with Minister of Education Peter Bjornson about the state of post-secondary education in Manitoba. It's a great opportunity to start a dialogue about what you as students want to get out of your time at the UW.

Veteran Winnipeg celtic rockers the Dust Rhinos hit up the Park Theatre on January 24 for the *I Should Behave* album release show. Get there by 8pm to check out openers Neon Donkey. Tickets are a cool \$10.

University of Manitoba students (and, I suppose, all students) are welcome to attend a rally to stop budget cuts on January 27 at 3:30pm in the U of M's Engineering Atrium. Rumour has it that the UM administration is asking faculties to make massive budget cuts over the next two years. Those interested might also want to attend a strategy session with author/activist Chris Dixon on January 22 at the U of M's Graduate Student Lounge from 2-5pm.

Enjoy this issue. There is a great mix of opinions, ideas, stories and the arts.

-NJF

**"I ACTUALLY HATE VALENTINE'S DAY, A LOT,"**

- MEG CRANE (NOT PICTURED), FOUNDER OF VALENTINES FOR SILOAM

## ONLINE EXCLUSIVES

GRAB THE FREE WEEKLY DOWNLOAD! THIS WEEK IT COMES FROM JESS REIMER'S NEW DISC, *THE NIGHTJAR AND THE GARDEN*. "MAGGIE THE RETRIEVER (BANG BANG)" IS A SONG ABOUT ABUSE, LOSS AND RECOVERY.

IF YOU'RE INTERESTED IN WINTER CYCLING, HEAD OVER TO OUR VIDEO PAGE TO SEE THE LATEST IN OUR "HOW TO" SERIES. AARON PRIDHAM SPEAKS TO THE UWSA BIKE LAB AND HITS THE SNOWY STREETS!



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How does someone re-purpose an entire holiday? Robyn Otto tells us how on page nine. ADARA MOREAU

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PHOTOS BY SIMEON RUSNAK

JILL GROENING

@JILL\_GROENING

BEAT REPORTER

Welcome to an art collector's dream.

Renowned multidisciplinary artist Dominique Rey putters around her expertly curated living room while one-month-old Madeleine naps in a snuggie. Surrounded by some of the finest works to be seen outside a formal gallery setting, she casually offers me coffee or tea.

The cozy house in Norwood Flats is also home to Rey's husband Lancelot Coar, architect and assistant professor of Architecture at the University of Manitoba, and their labradoodle, Oliver. It's close to Rey's studio and her childhood home in St. Boniface.

"Art is mostly what I collect," Rey explains as she feeds Madeleine (did I mention that she's super-human?). "However, if you were to be in my studio, often it's a blank slate. I'm not the type of artist who likes to have everything out all at once."

Lately, Rey has been working from home with Madeleine's company, getting ready for group shows at the Dunlop Gallery in Regina, the ArtCenter/South Florida in Miami as well as a solo show at the MacLaren Art Centre in Barrie, Ontario.

Rey's had a productive maternity leave from her position teaching in the Fine Arts department at the University of Manitoba, where she obtained her BFA. She also holds an MFA in Photography from Bard College in New York as well as an MFA in New Media from the Transart Institute in Berlin. At this point in her career, Rey is comfortable shifting smoothly between many mediums.

"It's an intuitive process that is influenced by my research," she explains. "It's a very natural, symbiotic thing."

Despite Rey's frequent work-related travels, she's happy to call Winnipeg home base.

"There's a magic to this place and a hardship to surviving in this climate and the flatness of the land," Rey says. "It forces us to delve deeper into the subconscious and to be really creative and imaginative."

**1) DIAMOND TRIBE HANDMADE NECKLACE BY GO! PUSH POPS**

"It's made by this art collective in Brooklyn and they're like talismans. I wear it when I want to feel kind of powerful."

**2) BRASS CONTAINER**

"It's an heirloom from my husband's family in Greece."

**3) STRING OF CARDS**

"One is a woodblock print by Natalie Baird, who I'm mentoring right now through ACI [Arts & Cultural Industries Association of Manitoba], and another is by Marlene Dumas, who is one of my favourite painters."

**4) MADELEINE'S FOOTPRINT**

"It's her at one-month and part of my own collection."

**5) VIALS OF SAND AND WATER**

"These are from Toronto Island. I was doing a residency there and artist Adam Filek did a performance piece where he walked along the shore and every couple steps he would collect a bit of sand and a bit of water. By the end he had this massive installation of little samples and part of the project was for people to take them home so they would be spread all over the place."

**6) "MAN WITH FISH" CERAMIC MASK BY JOHN KUROK**

"It's from Matchbox Gallery in Rankin Inlet, Nunavut. Lancelot often brings studios up there and Stephen Borys from the WAG collects a lot of pieces from this gallery. It's interesting because it's quite rare that Inuit artists work in ceramics."



Visit [dominiquerey.com](http://dominiquerey.com) to see more of Dominique Rey's work.



## WELL, THAT'S GARBAGE

WITH JANE TESTAR

@TESTARJANE

### WARM WEATHER VACATION BRAGGERS

Winnipeg winters are, to say the least, harsh.

And to add insult to windburn, last winter's particularly cruel "polar vortex" left us cowering and whimpering in the corner like a puppy hit with a newspaper for being on the couch.

This winter, perhaps as a result, it strikes me that even *more* Winnipeggers in my circle are escaping the deep freeze with warm weather destination vacations than usual.

Christmas in the Caribbean, New Years in the Dominican Republic, *any* time between December and March in *any* country below the 30th parallel...and also Phoenix for some reason.

And who wouldn't, given the opportunity? We all crave a break from non-starting cars, and the looming threat of skin death. Hot trips are a heavenly re-set button to see you through the rest of winter with renewed optimism and replenished vitamin D reserves.

BUT! The pure joy that comes from that confirmation e-mail and the antipa-



NICHOLAS LUCHAK

tion of sand, sun, and sweet, sweet relief has created a loathsome monster:

The Warm Weather Vacation Bragger.

They're in the lunchroom, telling co-workers about their upcoming trip to "Meh-HEEEE-co" and doing a little dance.

Their response to a friend's exasperation about the cold becomes "It's going to be plus 30 in Cuba next week,"...and then they do a little dance.

And possibly the worst offender, the person who updates their social media every day with a countdown to their departure date: "Ten more sleeps 'til THE MAYAN RIVIERA!!!"...and there's an emoticon of a guy dancing.

Let me say first that being excited about an adventure abroad isn't wrong.

But the sin that the Warm Weather Vacation Bragger commits is forgetting who their audience is.

These aren't average Canadians - you could probably get away with such boasting in Toronto or even Calgary - these are WINNIPEGGERS. People who have been through the winter wringer of frozen pipes, three strains of the flu and four minor car accidents. People whom, for whatever reason - lack of funds, lack of vacation days, legs no longer able to bend - cannot access any temporary tropical relief.

To those of us left behind, saying "Hawaii" like Oprah giving away a car ("Hah WAAAAAA EEEEEEEE!") is a special kind of torture akin to talking about your big fat raise to someone who just lost his job. Like making out with your boyfriend in front of your single friend.

You're eating a decadent ten-course meal in front of a group of starving, Dickensian orphans.

And if you keep it up, you're going to get yourself punched, blacklisted, or at the very least, raked over the coals behind your back.

So, Warm Weather Vacation Braggers, just tone it down a wee bit.

I'm officially assigning you seven-day snowbirds a bragging limit.

You get three genuine I'm-really-looking-forward-tos and we'll truly be happy for you...on a certain level.

After that, we cannot be held responsible for our actions.

Enjoy your break, but remember those you're leaving behind. Also, if you're going to Mexico, bring me back a bottle of vanilla, dammit.

*Jane Testar is a writer and performer with the Winnipeg sketch comedy troupe, Hot Thespian Action, an improviser with local improv troupe, Outside Joke, and the host of the CBC Comedy Factory Podcast.*



## Go to the Head of the Class

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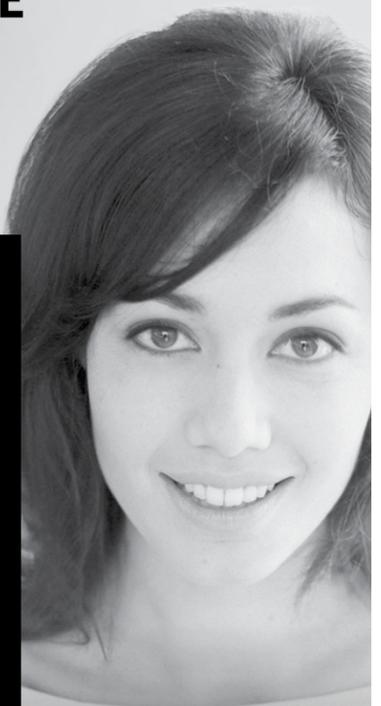
**Place:** A-137, Notre Dame Campus,  
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## HEAR THAT LONESOME WHIPPOORWILL

Jess Reimer releases poignant and personal sophomore LP

JILLIAN GROENING



@JILL\_GROENING

BEAT REPORTER

Often you have to let go before you can move on.

Hailing from Burntwood River via Winkler, MB, musician Jess Reimer was weaned on bluegrass. After growing up tinkering around on guitar and singing country and gospel tunes with her dad, the two formed a successful bluegrass group: The Doug and Jess Band. Five years ago, Reimer decided to go solo.

"Eventually I just needed to be free to do completely what I was interested in without the concern of someone you love



as much as your own dad," Reimer says. "Now I'm trying to follow my natural voice a little more."

Reimer currently lives in La Riviere, MB with her husband and musical partner Jer Hamm, who is also a former member of The Doug and Jess Band. Together they run a popular luthier school.

"Half of me loves living out in the country and half of me gets driven crazy by it," explains Reimer. "I mean, it's great here. It's beautiful and peaceful and quiet but it's also *very* quiet. I'm always plotting ways of getting into the city."

While rural living can be isolating, it can also foster creativity.

Shortly after Reimer's first record *Sweet Darling and Sorrow* was released, she met Blue Rodeo founding keyboardist Bob Wiseman at Trout Forest Music Festival in Ontario.

"I guess he liked what I was doing," Reimer says. "He ended up coming out to La Riviere to fix something on his guitar that same trip, and I sweated over a vegan meal trying to figure out what to make."

Those humble beginnings developed into a magical evening spent singing

Joni Mitchell songs in a little red tractor. That night, Wiseman offered to produce Reimer's next album.

"It was a neat beginning," Reimer says. "We both had very different musical experiences and leanings so it was definitely an interesting melding of ideas."

*The Nightjar and The Garden* (out on local label Pipe and Hat), was recorded in a draughty old warehouse over the course of a Winnipeg winter. Folk festival favourite Ron Sexsmith contributes vocals on four of the tracks.

The album contemplates the duality of life, the pull between needing to be responsible and together while also experiencing the desire to be free. Reimer is all too familiar with this conundrum after becoming a young mother in a strict religious community.

Perhaps it's no surprise that the *Nightjar* contains her most personal material yet.

"I think it was time for a lot of those songs to come out," Reimer says. "I sent Bob a whole bunch of options and these were the ones he liked. Perhaps they were just the best songs and perhaps they were the best songs because they were the most authentic to my life."



Don't miss Jess Reimer play her album release party Saturday, Jan. 24 at the West End Cultural Centre. Tickets are \$15 in advance and \$20 at the door. Show starts at 8:00pm.

## GIG LIFE

METZ takes short break to record LP number two

DEBORAH REMUS



@DEBORAHREMUS

ARTS REPORTER

It's almost been three years, but new METZ material is coming.

The Toronto noise rock trio - guitarist/vocalist Alex Edkins, bassist Chris Slorach and drummer Hayden Menzies - released its self-titled debut full-length record in October 2012 through Sub-Pop.

Since then, METZ has been nominated for the Polaris Music Prize and has toured across the world. Major publications like Pitchfork gave the band critical acclaim for writing heavy tunes that draw comparisons to Jesus Lizard and Big Black.

"It's been kind of a blur because since that record we've been going nonstop. Lots of traveling and lots of gigs," Edkins reports from his home in Toronto. "It's exceeded any of our expectations and it's been really surreal. We're just a noisy punk band that made a record and all of a sudden we had people react really positively to it."

METZ is still proud of that record, but the trio is also ready to move on and start focusing on other material.

"I think like with anything, you just kind of want to move forward and improve on it," Edkins says. "All we can do is make the music we like as we've always done and as long as we're proud of it that's all we can really do."

After working away at recording in between a hectic touring schedule, METZ finished recording its second full-length record a couple of weeks ago. The LP is scheduled to drop in spring 2015, though Edkins remains tight lipped about a concrete release date or album title.

Like the debut, this record was made with Crystal Castles producer Alex Bonenfant and Holy Fuck member Graham Walsh, who ended up mixing the entire

thing. The new album will also be released via Sub-Pop.

"In some ways I think the new one is a little more melodic and has even more of a raw sensibility," Edkins explains. "We also learned to be less nitpicky. We wouldn't re-track and re-track multiple times. We left a lot of the happy accidents in."

While the trio doesn't plan to hit the road quite as hard as it has in the past, it's still booked plenty of shows and will play Mexico for the first time this year.

Fans can expect to hear brand new songs from the next record on Jan. 27 when METZ supports Death From Above 1979 at the Garrick Theatre. The guys are sticking around for a second night and headlining a show at the Good Will Social Club on Jan. 28.

"There's no real reason for playing Winnipeg twice other than we're a fan of

doing club shows," Edkins says. "There's something that happens in a small club in terms of energy that's harder to get in a larger venue. Lots of sweat, lots of jumping around and lots of loud music."



METZ play the Good Will Social Club on Wednesday, Jan. 28.

Show at 8:30 p.m.

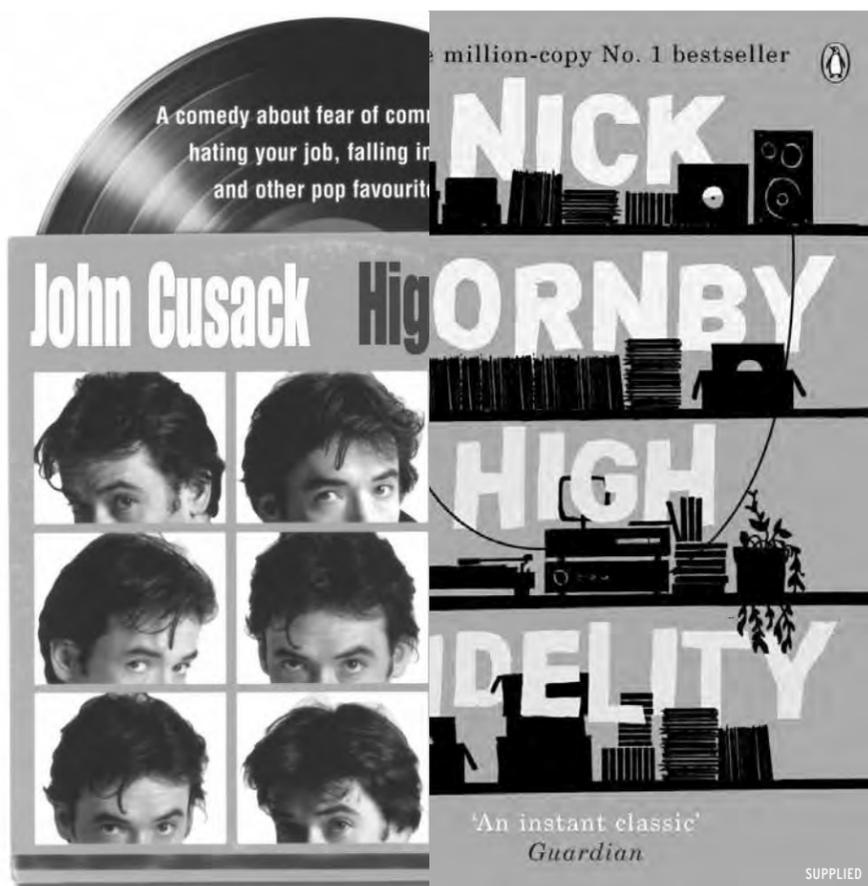
Tickets are \$15.

The band also opens for Death From Above 1979 at the Garrick Centre on Tuesday, Jan. 27.

Visit [www.facebook.com/metz](http://www.facebook.com/metz) for more info.



COLIN MEDLEY



High Fidelity

## NOVEL APPROACH

Film showcase series examines literary adaptation

TONY HINDS

@THE TONYHINDS

BEAT REPORTER

If you've ever wondered how your favourite book becomes your favourite (or least favourite) movie, you'll want to add Cinematheque's *From Novel to Screen - The Writer's Imagination* to your calendar. The showcase series runs from Jan. 28 until May 27 and focuses on a selection of films featuring Canadian literary or cinematic connections.

Selections include Alice Munro's *Away From Her*, J.G. Ballard's *Crash* and Mordecai Richler's *The Apprenticeship of Duddy Kravitz*. Stephen Frears' adaptation of Nick Hornby's *High Fidelity* will also be included.

Winnipeg Free Press pop culture columnist Alison Gillmor believes readers have a clear idea of what they want from a film adaptation.

"You always hear: 'Well, it wasn't as good as the book,'" Gillmor says. "Yes, often the film isn't as good as the book, but you have to accept film as a different medium. It can't include every single important detail you want. It has to become its own thing."

After each screening, Gillmor will lead a discussion examining the ways each film honours the literary original. Audiences are encouraged to read the novel in preparation for the discussion.

The pitfalls of literary adaptations seem endless. The adaptation can feel like a slavish imitation if it's too faithful to the book. In other cases, a film simply falls short of expressing the emotional depth of the original source.

Many believe cinema to be the poor cousin of literature, as the novel comes first and is then adapted. George Toles, screenwriter and professor of film and literature of the University of Manitoba, is quick to correct this misconception. Toles notes that the subject can be difficult to discuss, as the theory on literary adaptations has advanced very little.

"It's like we're always reinventing the wheel," Toles says.

While it's not featured in this series, one example that's synonymous with both classic film and literature is that of Vladimir Nabokov's *Lolita*, a novel that Toles deems unfilmable. Two filmmakers have attempted it, Stanley Kubrick, and Adrian Lyne, to varying degrees of success.

However, Toles does not discount the craftsmanship of these filmmakers. Instead, he feels that capturing the essence of the novel's greatness would be impossible.

"The book is all Humbert's voice," Toles says. "Film has no way of creating an equally potent equivalent, in image and sound terms."

Adaptations of novels that rely heavily on interior monologue often employ voice-over narration to externalize the internal, which Gillmor and Toles agree to be a poor solution. *High Fidelity* cleverly avoids this issue by allowing the protagonist to speak directly to the camera, to marvelous and endearing effect.

Toles cites *The Godfather*, a classic film adapted from a "somewhat pulpy" novel, as a classic example of an adaptation that surpasses its source material. Gillmor agrees, adding that Richard LaGravenese's adaptation of *The Bridges of Madison County* drops the novel's "horrible purple prose and replaces it with a leaner, tougher" screenplay.

George Toles will be joined by author David Bergen for a panel discussion on the subject of adapting novels for the screen on Mar. 22.



**From Novel to Screen - The Writer's Imagination runs sporadically from Jan. 28 until May 27 at the Winnipeg Cinematheque.**

**Please register for screenings in advance by calling 204-925-3456 ext 106.**

**Limited to 30 people per screening.**

**Visit [winnipegfilmgroup.com](http://winnipegfilmgroup.com) for more information.**

## FILM



## LIFE AFTER DEATH FROM ABOVE 1979

★★★★☆

Plays January 28 at Cinematheque

The 2004 release of *You're a Woman, I'm a Machine*, the debut album by Toronto band Death from Above 1979, was a watershed moment for many Canadian music fans.

It was a weird and diverse time. Stars and Arcade Fire were carving out a baroque indie niche. Alexisonfire pioneered "screamo" before that became a dirty word. The Unicorns made synth pop nightmares. And yet it was perfectly acceptable for a kid to love them all equally and vocally.

DFA 1979 managed to be all these things, yet none at all. The two-piece's distorted bass and frenetic noise-dance made its album a staple for many teens.

I wasn't one of those teens, and to this day I've never really connected with DFA 1979. So I approached the new documentary *Life After Death from Above 1979* warily. Fortunately, my indifference towards the band didn't sour the film for me.

*Life After Death from Above 1979* is an intimate look at the process of forming a band,

ending it, and resurrecting it. The duo becomes a cultural phenomenon without really trying. This film explores how they grapple with this status belatedly and sheepishly.

The doc captures all of the ugly camcorder glory of 2001-2006 perfectly. I cringed at the nostalgia I felt for the trucker hats, floppy hair and skin-tight jeans. I remembered what it was like to be in bands pre-YouTube. I marveled at how staggeringly different it looks a mere decade later, and took comfort in how little has changed.

Despite an uber-corporate Coachella reunion (with singer/drummer Sebastien Grainger dressed like an SNL parody of Anthony Kiedis), the DFA1979 set is grimy and disgusting in exactly the way you want it to be.

I know I'm in the small minority of people who didn't go nuts over this band, but though this movie, I did start to like them a bit. For those who are already fans, this is a guaranteed treat.

Plays Jan. 28 at Cinematheque with an introduction by director Eva Michon and DFA 1979 singer/drummer Sebastien Grainger.

THOMAS PASHKO



## INHERENT VICE

★★★★☆

Now playing at Grant Park

Writer-director Paul Thomas Anderson (*There Will Be Blood*, *Boogie Nights*) has a rare track record. He's released a mere six films over the past 20 years, but I consider all six to be masterpieces. His seventh film, *Inherent Vice*, is his first miss.

It's probably unfair to fault a film for not being a masterpiece. But when someone like Anderson makes a film that's almost good, that's just not enough.

Adapted from Thomas Pynchon's novel, *Inherent Vice* stars Joaquin Phoenix as Doc, an eternally stoned private investigator in California in 1970. Doc investigates a case that leads him down a paranoid rabbit hole of hippie conspiracy theories, heroin-peddling secret societies and a vanished ex-girlfriend.

As always, Anderson gets great performances from his ensemble cast. Phoenix and Josh Brolin have great chemistry as the yin and yang of Los Angeles detectives. Benicio del Toro underplays a craggy bit part that's surprisingly perfect, and relative newcomer Hong Chau was a hilarious discovery for me. The mumbling,

sweaty cast perfectly complement the film's 1970s vibe, grainy film look and off-the-cuff camerawork.

The plot is intentionally convoluted and impossible to follow. Anderson wants the audience to accept this and go along for the ride with Doc's paranoid journey. Herein lies the film's fatal flaw.

Anderson wants to have his cake and eat it too. He wants you to agonizingly ponder what's real and what's Doc's hallucination. He asks the viewer to invest in Doc's paranoia, to feel the gravity of this conspiracy, while simultaneously winking at the audience and saying, "But none of that really matters, so just giggle along."

But after he's done such a good job of reminding me that none of this matters, I don't see why I should care. It has no bearing on the film either way.

Previous Anderson films have been satisfying thematic puzzles. *Inherent Vice* is puzzling, but that's not enough to make me want to solve it.

THOMAS PASHKO

## TRAGICALLY HILARIOUS

CowardFest features a selection of plays by funny British playwright

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

Get ready to laugh when the Master Playwright Festival shines the spotlight on Noël Coward.

Since 2001, the festival has been recognizing playwrights who have created a number of scripts that are influential in defining a certain style or time period.

"He is really known for writing a unique style of comedy during that time period, and challeng[ing] a few of the societal norms that were prevalent in the '20s and the '30s, especially in terms of class structure," Master Playwright Festival executive producer Chuck McEwen says.

The festival will be showing such well-known Coward classics as *Hay Fever* and *Private Lives*, but it will also be digging deeper and showing some plays that never got as much attention.



MIKE SUDOMA

"What I find interesting about this festival is that you get to see where they started at the beginning of the career and where they ended up in the end," McEwen says.

One of the lesser known plays is *Noël Collaborates*, which is performed by local community theatre group R-G Productions.

The troupe's original script is based off the first play Coward ever wrote, *Ida Collaborates*, which was co-written with his childhood friend Esme Wynne. It tells the story of a housemaid who falsely assumes that her employer has fallen in love with her.

Since it was unpublished and only performed once in 1917, R-G Productions artistic director and performer Heather Forgie had to search for the script. Eventually the Victoria and Albert Museum sent her the pages as a series of JPEGs after she was granted rights from the estate.

"I just knew I wanted to do something for the festival that other people weren't going to be doing," Forgie says. "There's a lot of humour and it's really wordy, but in a good way. Coward was really gifted at making things that might otherwise be tragic seem hilarious."

A more modernized take on Coward can be found in *Stuffed Red Peppers: Extra Spicy*, which will be performed by the Talentless Lumps, a bouffon/clowning group which formed about three years ago.

Their script is based on the original Coward play *Red Peppers*, which follows a married couple who tour around as a Vaudeville act, and comes with a mature content warning.

"Lumps aren't afraid to fart or swear so that's why we decided to toss that advisory on there," Alissa Watson (one of the six Talentless Lumps) explains. "We've really thrown our own twists into there and tried to do something different. We even wrote two Vaudevillian style numbers and one of them is a Taylor Swift parody which we're doing at the end."

After being tasked with Anton Chekhov last year, the Talentless Lumps are excited to honour a playwright that isn't quite as serious.

"He was a pretty funny guy and he was a pretty talented comedy writer," Spenser Payne, another Talentless Lump, adds. "If Coward was still writing I think some of our stuff would align with what he would continue to produce."



The Master Playwright Festival runs from Jan. 28 to Feb. 15.

Tickets start at \$10 and a festival pass is \$85.

Head to [mtc.mb.ca](http://mtc.mb.ca) for more information and full show listings.

## THE GARBAGE DUMP OF HISTORY

Evin Collis mixes symbols and satire to reconsider Canadian identity

ANASTASIA CHIPELSKI

 @ANACHIPS

ARTS & CULTURE EDITOR

History is kind of like a pile of debris, facts and images that present a different picture depending on the angle you see them from. Evin Collis's perspective on Canadian history, identity, and nostalgia are all up for reconsideration through his darkly satirical work.

Born and raised in Winnipeg, Collis studied at the Ontario Centre for Art & Design and is currently pursuing his MFA in Chicago. His latest solo exhibition is currently up at La Maison Des Artistes Visuels through Feb. 21. Commerce, Prudence, Industrie (Commerce, Prudence, Industry) is a collection of paintings and sculpture that investigate Canada's colonial history.

"It's an honour, and a privilege to be able to do it here at La Maison. A lot of this work has direct connections to where we are so I think that's important," Collis explains.



Evin Collis

Walking through the gallery, Collis shares some of his thoughts about the pieces. In front of *Homestead Pile*, he explains his decision to feature these semi-chaotic central pile-ups.

"For a while I was painting these sort of conglomerated piles of detritus," Collis says. "I was thinking about the tumultuous history here, tumultuous history regarding the fur trade which was violent, which has kind of now been glazed over, in my personal opinion."

Historical figures blend in with contemporary caricatures in works like *Assiniboine Odyssey*. In between describing the pieces, he drops in random historical facts, jumping back and forth between past and present but weaving it all together somehow.

"This work is kind of looking into and satirizing, exposing and investigating our colonial legacies that are still kind of ringing through in different subtleties and ways today," Collis notes.

Other jobs he's worked - an interpreter at Lower Fort Garry and a porter with Via Rail - have a significant influence on this exhibition. He's clearly well-practiced in dancing around history, dropping little breadcrumbs for an audience to consider and then moving along to the next topic.

Though perhaps his artistic messages are a little more overt than in his past positions, Collis insists he's still just putting ideas out there for people to interpret themselves.

"I based that composition on Michelangelo's Pieta, which is like the Virgin and Jesus, but I just juxtaposed Jesus for Louis Riel and then I gave the Virgin a giant bison head," Collis says, standing in front of *Red River Pieta*. "So I'm kind of thinking of how Louis Riel has come to be a martyr for Manitoba, and now we have Louis Riel day and he's the founder of Manitoba, [...] whereas generations not very long ago he was a traitor, he was detested."

While Collis insists that Canadian history and identity aren't simple or easily

described, he's also not trying to dictate some new view for his audiences. If anything, he hopes that it might invite people to at least think a little.

"I'm not trying to change anyone necessarily, their perception or anything, I'm just showing these works and they're expressing what I think about these topics, and historical events, and people can take what that is and consider it," Collis explains. "I just want it to be art. Consider it."



Commerce, Prudence, Industry is showing through Feb 21 at La Maison Des Artistes at 291 Provencher. Full details are at [maisondesartistes.mb.ca](http://maisondesartistes.mb.ca) and [evincollis.com](http://evincollis.com).



## SIMPLY DELICIOUS

Vera Pizzeria's sparse menu is a welcome addition to South Osborne

DINE-O-MITE

JENNIFER CARNEIRO / ANASTASIA CHIPELSKI

VOLUNTEER / ARTS & CULTURE EDITOR



ADARA MOREAU

Vera Pizzeria is a new face in South Osborne, and although they've only been slinging 'za since Dec. 8, they're generating a steady stream of interest. The Italian casual dining spot specializes in Neapolitan-style pizza as well as classic and contemporary versions of Italian cuisine.

Vera's goal of providing customers with an authentic Italian experience is reflected in its name: In Italian, Vera means true.

The entrance to this cozy restaurant is right beside the kitchen, offering a peek into the preparation process as soon as you walk in the door. We are promptly welcomed by the host/server and invited to choose a table.

Vera has the feeling of a small house, with the restaurant on one half, the kitchen on the other. Each table is lit with a candle, and the large window that spans

the front of the restaurant is adorned with white Christmas lights.

Seven small wooden tables are paired with benches and chairs, each seating parties of 2-4. Local woodworker Ben Borley contributed his skills, a small detail that mixes a bit of Winnipeg distinction into the pizzeria's appeal.

The combination of these warm lighting elements, the lightly finished wood, and modern black aluminum pot lights make Vera feel fresh yet comfortable. But while the atmosphere and quality service are definitely important, the biggest attraction of Vera is the food.

Favourites include the Polpetta al Forno appetizer: four San Marzano tomato braised meatballs with parmesan, herb and bread. I ordered our server's favourite pizza, the Rucola E Prosciutto, which is prepared with prosciutto, tomato, parmesan, fior di

latte and fresh arugula. This thin crust pizza is a tasty and light meal, and the fresh arugula provides a beautiful finishing touch.

For dessert, a Buttermilk Panna Cotta topped with nut brittle, satisfyingly sweet with a pudding-like texture. It was so tasty that I ordered a second one.

Meals are reasonably priced, with pizzas ranging between \$11-16, and appetizers and desserts priced from \$5-10. The delicious selections are quite minimal, limited to pizzas (of course), and one appetizer, salad, and dessert. The sparse menu reflects their motto: "Keep it simple, stupid."

The beer list runs one entry longer than the wine list and is subtitled cheekily. Standard Lager makes the cut, but is described simply as "frugality." While simple, they don't skimp on the soda offerings either and feature a few flavours of Fentimans, San Pellegrino and Brio.

Vera's location and unique decor could also help it rise in popularity. The wash-room decor is particularly intriguing, with psychedelic wallpaper that reminded me of *Alice in Wonderland*.

While the restaurant is only open for dinner, Vera is conveniently located near the Park Theatre, offering the perfect opportunity to combine dinner with a show.



Vera Pizzeria is located at 670 Osborne, and is open Monday to Saturday from 5:00pm-11:00pm. See the full menu at [verapizzeriabevande.com](http://verapizzeriabevande.com).

## HEART TO HEART

Local zine spearheads campaign to distribute valentines to women's shelters

ROBYN OTTO

@ROBYNOTTO

VOLUNTEER STAFF



ADARA MOREAU

"I actually hate Valentine's Day, a lot," says Meg Crane, Editor-in-Chief of Cockroach Zine.

Crane is currently running a campaign to make and distribute valentines to women's shelters.

The goal of the project is to re-purpose Valentine's Day, a holiday that can range from trite to downright glum in the eyes of many.

While receiving a valentine might not seem like all that big of a deal to some, the small gesture can say a lot about the health of a community. Social determinants of health, like having a network of supports, are often overlooked in favour of more pragmatic concerns.

Crane's project aims to let women living in or leaving abusive relationships know that they are loved by sending them personalized valentines.

Last February, Crane collected and delivered 800 valentines to Siloam Mission in the two weeks leading up to the holiday. This year, Crane has the goal of reaching as many women's shelters as possible across Canada and making upwards of 2,000 valentines before February.

The genius of this campaign is its simplicity; anyone who can navigate a glue stick and some glitter, or who can handle a trip to the Dollar Store, can participate. While donations to cover the costs of postage and craft supplies are gladly accepted, they are not required.

This initiative is very easily accessible. Students from Shaftesbury High School, for example, will be adding their valentines to the campaign.

Under the banner of Cockroach Zine, which has been in circulation since late 2013, Crane has hosted many other fund-

raising and crafting events. Cockroach is a local self-published magazine that operates with a roster of over 20 contributors and a dedication to feminist and environmental ethics.

With this project, Crane is opening up beyond the community of those who make and read zines, and connecting with a broader audience.

This campaign will take to the road when Crane visits Calgary later this month to host valentine-making workshops with feminist groups there. While no such events are planned for Winnipeg, she encourages everyone to host independent events.

Crane says that she has been surprised to find that many people who were previously uninterested in the world of zines have gotten on board with the project, going as far as hosting their own valentine-making events and parties. For any events where

people want to make valentines, Crane and Cockroach are happy to provide supplies.

The campaign to distribute valentines to women's shelters is an excellent way to shift the focus of Valentine's Day away from materialistic gift giving. Not only does it show support for some of our society's most vulnerable people, who doesn't love a little bit of arts and crafts in their day? Participating in this campaign is a great way to put some glitter to good use and brighten the short winter days.



Visit [facebook.com/CockroachZine](https://facebook.com/CockroachZine) for more information.

# COMMENTS

# JE SUIS CHARLIE

SUPPLIED

## IS THERE ROOM FOR EMPATHY IN THE CONTEXT OF FREE SPEECH?

With privilege comes responsibility

ALANA TRACHENKO

 @ALANATRACH

VOLUNTEER STAFF

On January 7, two gunmen (later identified as Muslim extremists) entered the offices of satirical Paris magazine *Charlie Hebdo* and opened fire, killing 12 people, allegedly over offence caused by illustrations of the prophet Muhammad.

Muslim leader and teacher Yahya Adel Ibrahim posted the following on his Facebook page on Jan. 12:

*"As it is clear that the cartoons are to be published again, Muslims will inevitably be hurt and angered, but our reaction must be a reflection of the teachings of the one we love & are angered for."*

The post was intended as a guideline for Muslims on how to react to *Charlie Hebdo's* decision to print additional images of Muhammad. It received over 2,000 shares and 3,000 likes.

Seeing this post and the responses made me realize something that, while in theory I understand, I for some reason ignored in light of the Paris shootings: there is more than free speech at stake here.

Imagine for a moment your upbringing on the Canadian prairies - a place populated by small farm towns and hundreds of churches, where some of us may have been dragged to Sunday school and many of us left at the first chance we had. Religion is an element in many of our childhoods, and it's up to us to choose how to utilize that upbringing in our day-to-day lives.

The majority of faith in central Canada is some branch of Christianity, and most of us are familiar with images of Jesus. Unlike in Islam, there are no laws, religious or otherwise, banning the portrayal of Jesus, and characters based on him make regular appearances on satirical TV shows like *Family Guy* and *South Park*.

But imagine seeing images of Jesus that aren't attempting to get you to laugh along. Imagine your reaction and the reactions of those you know to portrayals that are indisputably malicious, in a way that isn't just pushing the boundaries, but crossing them ferociously.

Regardless of whether you are religious now, something bigger than your current faith or lack thereof would be under attack: mornings spent in dusty rooms learning about the Bible, and lunches at your grandmother's house, a place liberally decorated with crosses. Something deeper and more human would be violated than your beliefs about religion or faith.

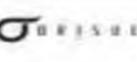
The point, of course, is not that anything exists to justify the acts of terrorism that Paris saw that day. It's more that when it comes to freedom of speech, we seem to forget that those on the receiving end of our opinions are not just a large, abstract other.

They're comprised of the same small, complex, kind of people we are.

*Charlie Hebdo's* decision to print more images of Muhammad is, as some have said, not surprising. Demand for the magazine has caused it to go from printing its regular 60 thousand copies to three million, and the world is watching what this satirical magazine is saying in its newly political position. So maybe the example being set is, after all, the wrong one.

Having the right to dispraise whatever we want is part of what we are allowed to do as freely acting people. Does *Charlie Hebdo* printing more of the same images that set off the tragic events in Paris make them come off as less righteous and more like the obnoxious kid on the playground that doesn't know when to stop? Does having freedom of speech cancel out our responsibility to be empathetic citizens of the world? It shouldn't.



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# A TOUGH CONVERSATION

What will you do to create safer spaces for trans people?

CAITLYN GOWRILUK

 @CAITLYNGOWRILUK

VOLUNTEER STAFF

It's time to have a conversation. Actually, it's far past time.

On Dec. 28, Leelah Alcorn, a transgender teen from Ohio, ended her life after her parents refused to accept her gender identity. Alcorn's death attracted international attention in both mainstream and social media and much of this attention was focused on the suicide note posted online in which she expressed hope that her death may spark a dialogue about the discrimination faced by transgender people. While this tragedy occurred miles away and in another country, its effects were felt in Winnipeg.

On Jan. 2, dozens gathered in Osborne Village for a vigil to remember Alcorn. This, mere months after the incident that forced the family of Isabella Burgos, a transgender elementary school student in Transcona, to file a formal human rights complaint after their daughter was bullied for being transgender by a parent of a child in her class.



Leelah Alcorn

While many are quick to point a finger at the guilty parties in these particular situations and pat themselves on the back for it, what this aims to accomplish remains unclear. Condemning a handful of individuals will not undo what has already been done, and largely misses the point - perhaps purposely.

To acknowledge our own fault in the harsh realities that trans people face in their daily lives is a far more complicated and uncomfortable conversation than most people would care to have. To do so would mean to examine our own complicity in upholding these oppressive social structures.

These conversations may be uncomfortable, but blaming others instead of having these discussions won't change anything. By avoiding having these conversations, we

won't change the fact that trans people face a disproportionate rate of violence compared to the CIS gender population, or that over half of all trans youth attempt suicide. By pointing a finger at others, we won't change the fact that trans people face incredibly high rates of employment discrimination, or that at least 20 per cent of trans people will be homeless at some point in their lives.

By ignoring these issues altogether, we won't change the fact that the life expectancy for trans women is 35 years old. By remaining passive in the face of injustice, we won't change the fact that these numbers, as horrifying as they are, are even more severe for trans people of colour.

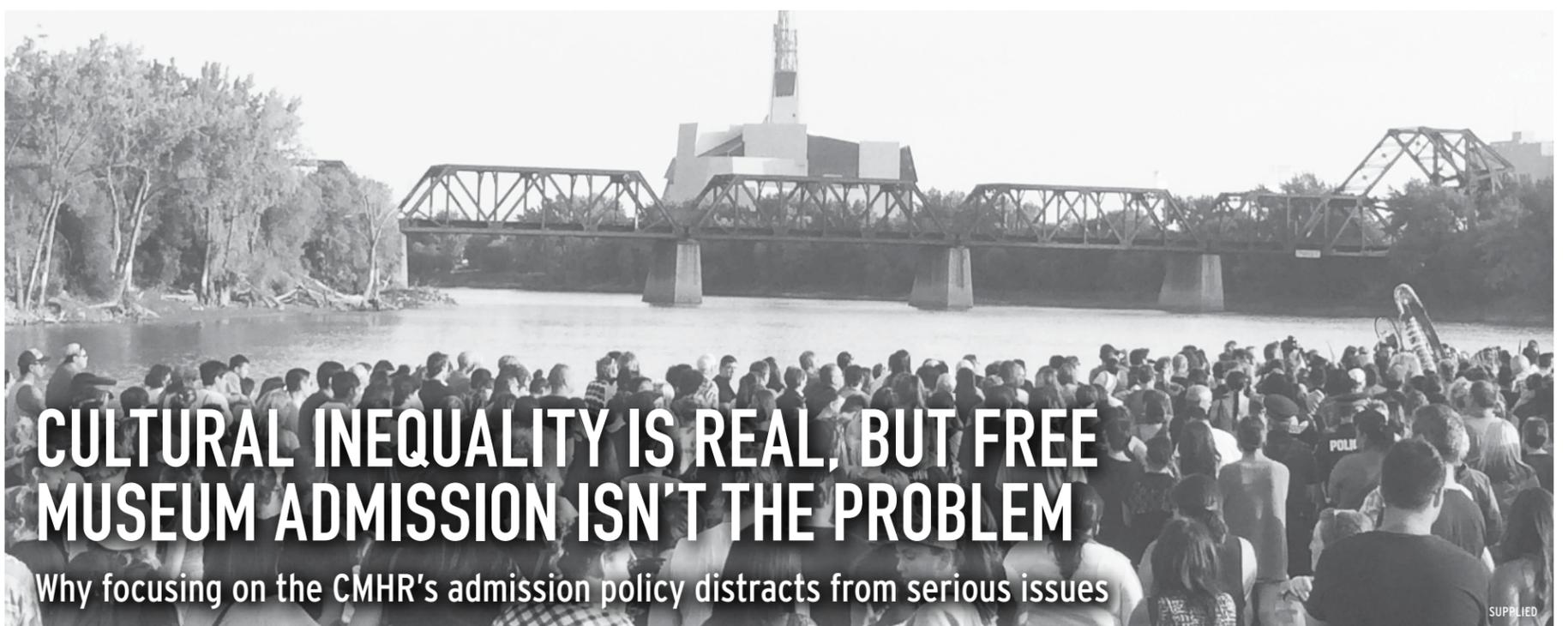
These issues are far bigger than Leelah Alcorn's parents or the mother of the child in Isabella Burgos's third grade class. The

actions of these people are certainly symptoms of a larger problem, but they are far more nuanced than the attitudes of a few individuals. As transgender rights advocate Sophia Banks discussed on Twitter, by focusing solely on individual instances of transphobia, we miss the larger societal problems that perpetuate these realities for trans people. By not actively elevating the voices of trans people and working to fix these problems, we become complicit in their continuation.

The conversations may be uncomfortable, but they need to happen. In the words of Leelah Alcorn, we need to fix it. We need to fix society.

For more information visit [tdor.info](http://tdor.info).

Caitlyn Gowriluk is a first-year Rhetoric major at the University of Winnipeg.



## CULTURAL INEQUALITY IS REAL, BUT FREE MUSEUM ADMISSION ISN'T THE PROBLEM

Why focusing on the CMHR's admission policy distracts from serious issues

SPENCER FERNANDO

 @SPENCERFERNANDO

COMMENTS EDITOR

The Canadian Museum of Human Rights (CMHR) is facing criticism for providing free admission for Indigenous people.

A Winnipeg Sun article described the admissions policy as promoting "cultural inequality," a concern echoed in many of the comments on the Sun News Network's Facebook page. Some have even called the policy racist.

On Jan. 15, the CMHR released a statement responding to the criticism. The statement reads in part, "The Canadian Museum for Human Rights contains many, many representations of Indigenous cultural heritage. In fact, every gallery in the Museum contains Indigenous human rights stories,

many of these stories spoken directly by First Nations, Métis or Inuit people themselves. The Museum rests on Treaty One land and is at the heart of the Métis homeland."

Reasonable and fair-minded people can disagree about the merits of the CMHR's admission policy, but calling the policy racist is going too far.

Beyond the overheated rhetoric, focusing on free museum admission serves as a distraction from the serious inequality faced by Indigenous people in Canada, examples of which are provided below:

**Suicide:** The suicide rate for Aboriginal youth is five to six times the national average, according to the Canadian Institute of Child Health.

**Poverty:** 62 per cent of Aboriginal children in Manitoba live in poverty - compared to 15 per cent among non-Indigenous people.

**Life Expectancy:** According to a Statistics Canada report, life expectancy for Indigenous men is four to six years below that of non-Indigenous men, whereas the gap between Indigenous women and non-Indigenous women is roughly five to seven years.

**Incarceration Rates:** The Office of the Correctional Investigator states, "The incarceration rate for Aboriginal adults in Canada is estimated to be 10 times higher than the incarceration rate of non-Aboriginal adults."

That is cultural inequality.

Those concerned with the CMHR admissions policy are right to seek equality between all cultures and all who live in Canada. We can all agree on that.

However, with a desire for equality as our driving focus, it is important that we first focus on the life-and-death inequality many Indigenous people face.

We need to address the big issues first.

When suicide rates for Indigenous people are no longer 500 - 600 per cent above the national average, when Indigenous people don't face poverty at a rate 400 per cent above the provincial average, when Indigenous life expectancy is the same as the national average and when Indigenous people aren't jailed at a rate 1,000 per cent above the national average - then we can focus on free museum admission.

Cultural inequality in Canada is real and needs to be addressed. To address it, we must move beyond distractions like free museum admission and focus on serious issues.

Spencer Fernando is the Comments Editor for The Uniter. If you would like to write for the Comments Section, email Spencer at [comments@uniter.ca](mailto:comments@uniter.ca)

## WEATHERING THOSE WINTER WHEELCHAIR WOES

Winnipeg donors are helping Danielle Otto pay for a winter-safe wheelchair

THOMAS PASHKO

 @THOMASPASHKO

BEAT REPORTER

Anyone who has ever driven a car in wintery Winnipeg knows that even the most immaculately plowed streets can be treacherous territory for vehicles. But the problem of winter mobility is especially pervasive for Winnipeg's wheelchair users, who face a unique challenge in conquering the city's snowy sidewalks.

Danielle Otto knows the situation well. The 24-year-old University of Winnipeg psychology grad, who has cerebral palsy, has been a wheelchair user since



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age five. Her current motorized chair is not equipped to handle winter terrain. Otto has turned to crowdfunding website GoFundMe to raise the necessary \$30,000 to pay for her ideal chair, the Permobil M400 Corpus 3G. At the time of this writing, 53 days into her campaign, Otto has already raised over \$14,000 from 236 donors.

"It's very heartwarming," Otto says. "Furthermore, it's extremely surprising. I was reluctant to do [the fundraiser]

because I genuinely thought that nobody would care. It would be looked upon as, 'This is a personal problem, I don't need to have a hand in solving it.' But the opposite has happened."

Otto's GoFundMe page goes into great detail about her difficulties with her current chair, including poor traction in snow and unreliable footrests, which have broken eight times in the past 18 months. She describes it as "a constant source of worry and frustration." With

hopes to return to her studies this fall to pursue a law degree, reliable transportation is a necessity.

The Permobil chair that Otto hopes to buy is a higher-end model that accommodates upgrades like snow tires and improved suspension that lower-end manufacturers like her current chair don't provide. Otto says these upgrades are necessary to traverse Winnipeg's sidewalks in winter.

"I know the people who clear the sidewalks try as hard as they can," Otto says. "But it's difficult to create city-wide pristine scraped-to-the-pavement sidewalks. So it's important to have a chair that at least has some capacity to deal with snow, because it's inevitable in Winnipeg."

"I've had some criticism, people saying that the real problem is the sidewalk cleaning. But that argument is sort of like telling someone that's driving a car that they don't need to use snow tires because we spend so much time plowing the roads. You still need your equipment to be appropriate to the conditions, regardless of what's being done to make it easier."

David Steen, CEO of Society for Manitobans with Disabilities (SMD), says that organizations try their best to ensure Manitobans are provided with reliable chairs, but it's no easy task.

"SMD has worked with the Winnipeg Regional Health Authority for many years to expand the range and types of chairs available," he says. "We've been fairly successful in doing so, but it's impossible to get everything. The budget won't allow it."

"SMD provides chairs to about 13,000 people and they come in all shapes and sizes. A chair is not a chair is not a chair. They're all unique to that individual's needs."

Visit [gofundme.com/htzq3o](http://gofundme.com/htzq3o) to help Danielle achieve her goal.

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## UNSAFE WALK

U of W staff, students respond to on-campus sexual assault

MIKE SUDOMA

TONY HINDS

@THETONYHINDS

BEAT REPORTER

A University of Winnipeg representative says members of the public looking to take advantage of the institution's hospitality aren't welcome on campus.

This comes following a sexual assault that occurred on the UW campus on Dec. 3, 2014. The incident took place around 11:45 a.m. on the 3rd floor escalators in Centennial Hall.

The victim, a 23-year-old student, immediately reported the assault to campus security and has since been offered crisis counselling and long-term support.

Joshua James Wapash, a 22-year-old resident of Libau, Man. was arrested Dec. 15 in connection to the incident.

Wapash has been charged with sexual assault and failure to comply with a probation order. He was detained in cus-

tody, though his Facebook page continues to accept friend requests.

Kathryn Merks, employee of the U of W Students' Association Info Booth, feels campus security is a strong deterrent against this type of incident.

"It's hard to go a day without seeing someone walking around in a uniform, so I feel pretty safe. But if I'm here late and it's dark outside and there's less people on campus, then it's noticeable that it's a little more uncomfortable," she says.

Jazmin Papadopolulos, a fifth-year U of W student still feels safe on campus, but notes that unwanted attention is commonplace.

"My life is already negotiated by feeling a little bit unsafe all of the time," Papadopolulos says. "It's a reality of being female bodied and visibly queer. I get sexual harassment on a regular basis."

Precautions against sexual assaults have been stepped up in the last year by U of W officials. However, Rorie McLeod Arnould, president of the UWSA, says

another problem students face is the fear of coming forward.

"We know these assaults take place all the time and a disproportionate number of them are not reported to any authorities," McLeod Arnould says.

Jeremy Read, senior executive officer and advisor to the U of W's president agrees, adding that his personal reaction to the incident was that of concern and sympathy for the victim.

"We all have a responsibility in promoting a culture of safety," Read says. "One that allows victims to feel safe coming forward and not have to fear negative consequences as a result."

A University spokeswoman confirmed Wapash is not a U of W student. It's common for non-students and faculty to use the U of W's downtown campus as a short-cut, or to warm up on cold winter days. Despite the public accessibility of the institution Read insists that such incidents are not taken lightly.

"We want to be open because there are things that the public can get from this place," Read says. "We want people from the community to feel safe here. Obviously, Mr. Wapash was here for other purposes."

"If there are others who might see an opportunity to take advantage of the hospitality of the University, we want them to know they're not welcome here."



Security Services at the University of Winnipeg contact information:

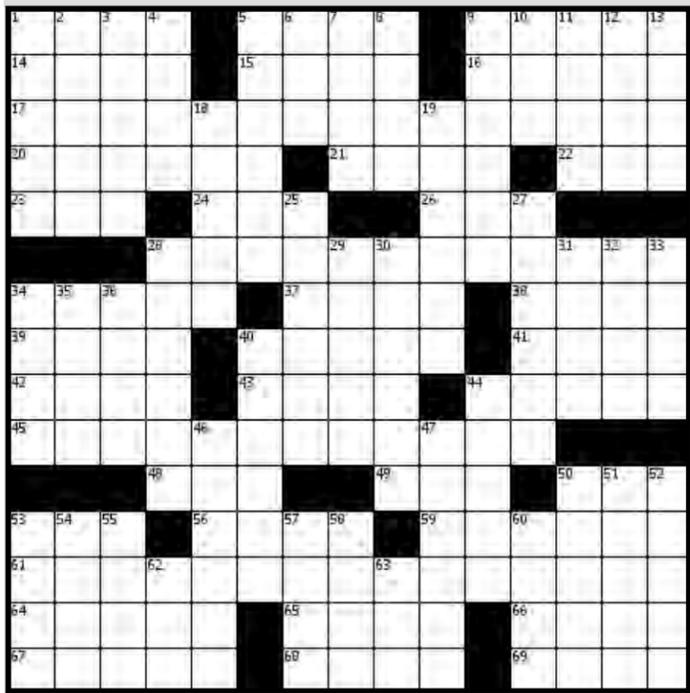
Emergency Number: 204.786.6666

General Office: 204.786.9272

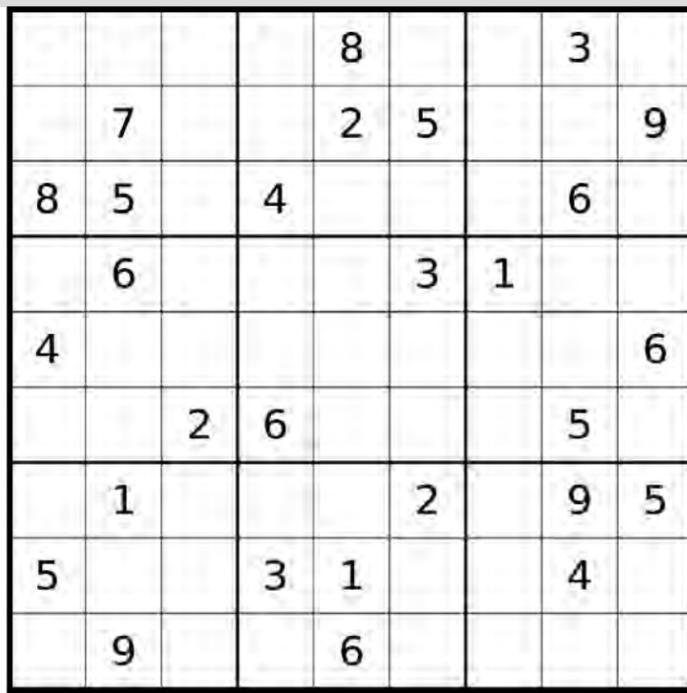
Email: [security@uwinnipeg.ca](mailto:security@uwinnipeg.ca)

Tip Line: 204.258.2930 or [tips@uwinnipeg.ca](mailto:tips@uwinnipeg.ca)

# DIVERSIONS

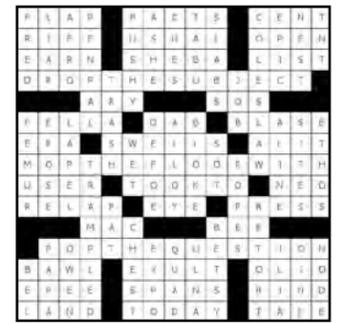


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## SOLUTIONS TO LAST WEEK'S PUZZLES.



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

## ACROSS

1. Third man
5. Zodiac symbol
9. Happen
14. Way around a city
15. Daughter of Cronus
16. Blockade
17. Global warming?
20. Gulch
21. Lid problem
22. Frank McCourt novel
23. On Soc. Sec.
24. Buffalo hrs.
26. Person, informally
28. Buys dinner for one's honey?
34. Annual exhibitions
37. Biblical pronoun
38. Waikiki locale
39. Eye with ideas

40. Kind of pigeon
41. Easy pace
42. Reason for a makeup game
43. It may lead to a suit
44. Energy sources
45. Revered tire manufacturer?
48. Layer
49. Actor Wallach
50. Is for many?
53. Space-saving abbr.
56. Scrapes together, with "out"
59. Bombard with sound
61. Rainbow for the record books?
64. Effect preceder
65. They aren't with you
66. Creme-filled snack
67. Overstimulated
68. Editor's cancellation
69. Secured with a needle

## DOWN

1. Essence of roses
2. Vermont granite city
3. Put forth
4. Start to type?
5. Get off the fence
6. Call a game
7. Liberal group
8. Thai money
9. Lake \_\_: suburb of Portland, Oregon
10. Org. in a 1955 merger
11. Guaranteed: Abbr.
12. Aptly named fruit
13. Wine choices
18. Salon workers
19. As much as one cares to see
25. Body work?
27. Small cave
28. Ditch

29. Sticker
30. Console
31. Poi base
32. "Is this the party to \_\_ I am speaking?": Lily Tomlin
33. On the \_\_
34. Oater staple
35. Culture medium
36. Pelvic bones
40. Pickled
44. Sign of spring
46. Be unbalanced
47. Favorite son, maybe
50. Burning
51. Not allow Time to run out
52. Finish with
53. Outline clearly
54. Serving aid
55. Masterstroke
57. Reasons for certain repeats

58. Spot for Santa
60. Andy's partner
62. Purpose
63. Society page word

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.

### ADMISSIONS

Looking for exciting new experiences? Do you want to explore the world?

If you are interested in participating in a study abroad exchange with one of The University of Winnipeg's exchange partners, attend this last information session before the March 1st deadline:

Friday, February 6, 2015  
Room 3M62  
12:30pm-1:45

For more information visit the following site: [www.uwinnipeg.ca/index/intl-student-exchange](http://www.uwinnipeg.ca/index/intl-student-exchange)

If you have any questions, contact [je.michaluk@uwinnipeg.ca](mailto:je.michaluk@uwinnipeg.ca)

### AWARDS & FINANCIAL AID

Note for Fall Term Award Applicants: Please note that only successful applicants were notified if selected for an award by webmail or mail. You can also see awards applied to your account on WebAdvisor - Finance Administration - Account Activity. Be sure to check all terms in the Fall/Winter session you are registered in (Fall 2014, Fall/Winter 2014, and Winter 2015).

Award Applications Currently Available:

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: Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca)

Click "Student", click "Awards and Financial Aid", click "In-Course Awards (current students)"

### STUDENT CENTRAL

#### LOCKER RENTALS

Need somewhere to store your jacket and boots? Rent a locker from the 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](mailto:studentcentral@uwinnipeg.ca) with your preferred location or visit us at Student Central.

#### UNDERGRADUATE WINTER TERM (U2014W) COURSE DROPS

Tuesday, March 3rd, 2015 is the last date to drop a U2014W course with lectures scheduled January 6 - April 6, 2015. No refund is applicable.

#### 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 must be completed by Feb. 27th, 2015. Come to Student Central by Jan. 23rd, 2015!

#### FALL TERM GRADES

Fall term (U2014F) grades will be approved and posted on WebAdvisor about Jan. 16th. Click on the "Transcript" link to view.

**ASK! You of W**
PHONE: 204.779.UWIN (8946) | EMAIL: [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca)

# educate

## eating disorder awareness week

Hosted by the University of Winnipeg Health and Wellness Peer Educators

### Learn about the signs and symptoms, treatment and support options, and how you can help.

**FREE Health and Wellness Forum**  
**Wednesday, February 4<sup>th</sup>**  
**6:30 - 8:30pm • Open to the general public**  
 Eckhardt Gramatté Hall | 3rd floor of Centennial Hall

**Featured speakers:**

**Lisa Naylor**  
Counsellor

**Lindsey Mazur**  
Dietitian

From the Provincial Eating Disorder Prevention and Recovery Program

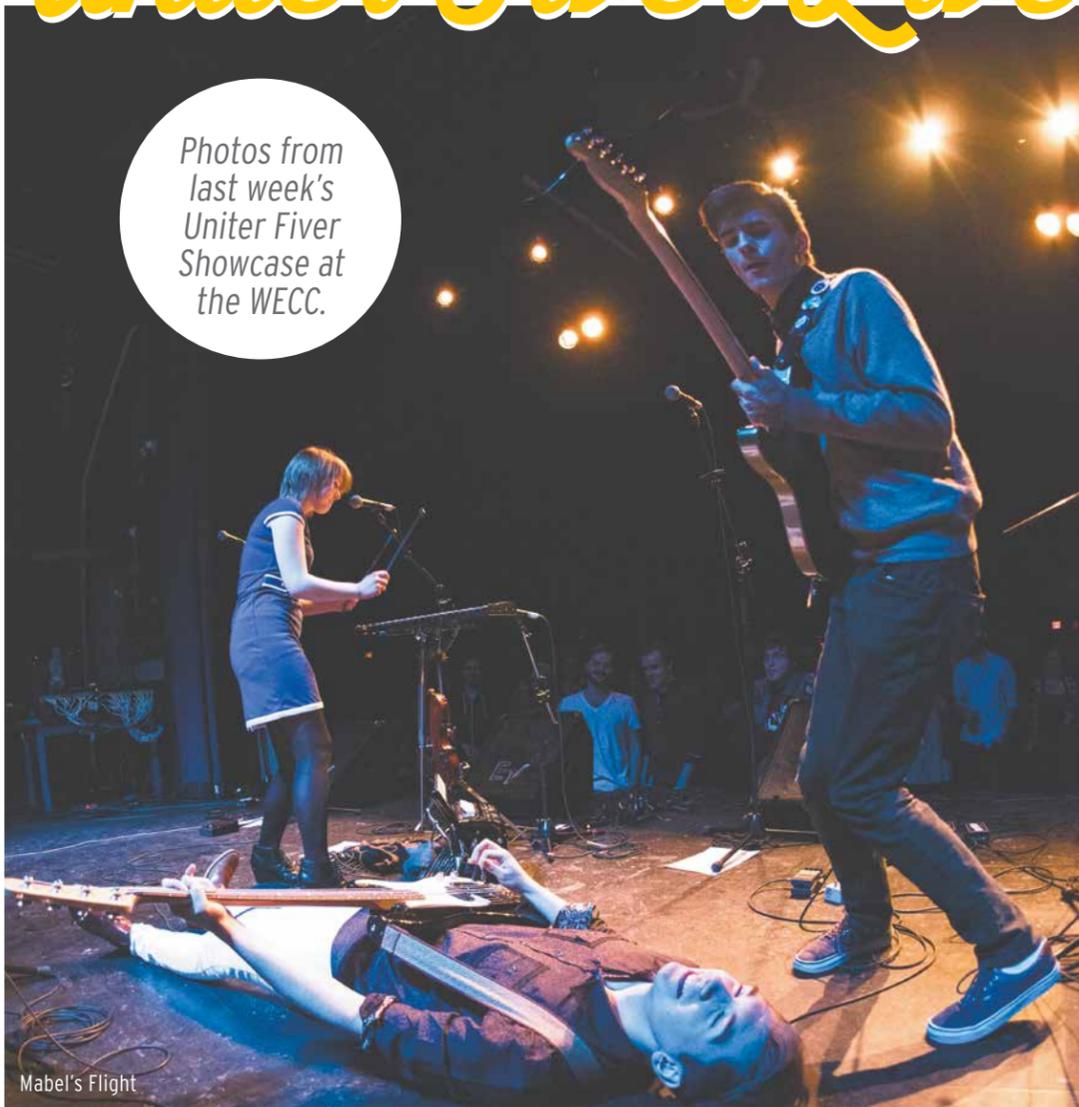
For more information visit: [womenshealthclinic.org](http://womenshealthclinic.org)

EDAW  
2015

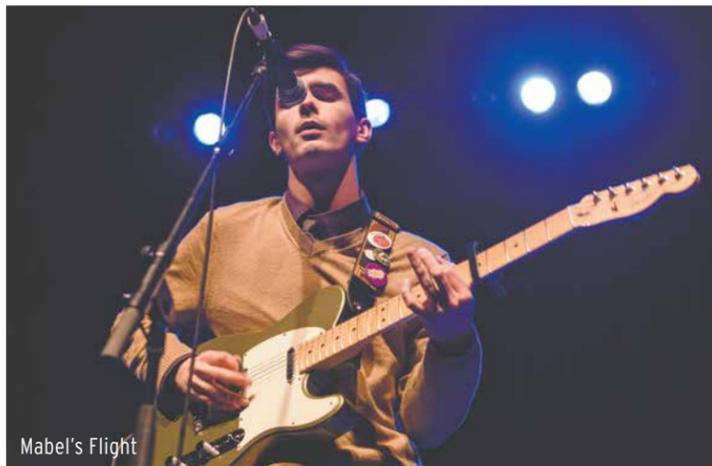
women's health clinic

# Uniter Fiver Live

Photos from last week's Uniter Fiver Showcase at the WECC.



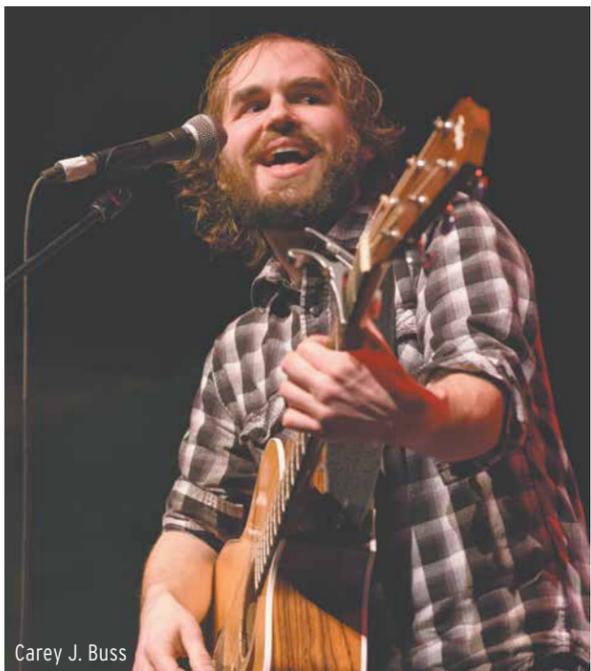
Mabel's Flight



Somebody Language & the Way It Feels



The Janzen Boys



Carey J. Buss



Somebody Language & the Way It Feels



autumn still



Host J. Williams

ALL PHOTOS BY MIKE SUDOMA



# FREE

## Student Banking

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- Hana Lu Lu
- The Hours
- Lukewarm
- Micah Visser
- Animal Teeth
- Panamax
- Animal Lover
- Tropic Harbour
- Surprise Party
- The Will To Power
- The Party Dress
- The Moas
- Yes We Mystic
- Gold Mountain
- SMRT
- Basic Nature
- Cloudfight
- Tunic
- The Catamounts
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- Twin
- Camp David
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Tickets available at Into the Music, Music Trader and [ticketworkshop.com](http://ticketworkshop.com)

