

THE

UNITER

FREE WEEKLY
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MUTH BUILDING

WINNIPEG'S GROWING
STREET ART SCENE

BY DANIELLE DA SILVA

WUWA'DAKO OOLLOWASIN



Legends never die

Debra Di Giovanni

DC SOUND SYSTEM

SAMANTHA HELG

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

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* ON THE COVER

Kush's Faron Hall piece assures us heroes never die.
Image by Mike Sudoma.



New music from Georg Friedrich Haas premieres at the New Music Festival on January 31.

SUPPLIED



NICK'S PICKS

The WSO's New Music Festival runs January 31-Feb 7 at the Centennial Concert Hall, Westminster United Church and the West End Cultural Centre. This is a gateway event, people! Get out of your MTS Centre groove and start seeing something a little more creative, experimental and intriguing. You'll get hooked, I promise. Most concerts also offer free post-concert Q&As, which are always entertaining and informative (last year's Jim Jarmusch/Phil Kline performance/chat was the highlight of the fest for me).

The fest kicks off with Arditti Meets the WSO, featuring Arditti Quartet, violinist Gwen Hoebig and the WSO, conducted by Alexander Mickelthwate. The night features three Canadian premieres by Andrew Norman, Georg Friedrich Haas and Wolfgang Rihm, as well as a piece by Arcade Fire's Sarah Neufeld arranged by Owen Pallett.

NMF's Pop Nuit may have changed curators this year but it's still got plenty of bite to it. With both events taking place at the WECC, Rob Mennard's 20 Guitar Circular Wall of Angelic Sound (Feb 5) is exactly that - a completely unique experience with limited seating. *The Adventures of Prince Achmed* (Feb 7) is a gorgeous 1926 shadow puppet film with a live score from popera singer/guitarist Julia Ryckman and Keith Moon's bastard son JP Perron, accompanied by The Electric String Quartet.

Tickets to all the events are super reasonably priced, making it an affordable fest for students and families. Visit wso.ca or ticketmaster.ca for more information.

-NJF

ONLINE EXCLUSIVES

"TRY" BY DC SOUND SYSTEM IS THIS WEEK'S FREE WEEKLY DOWNLOAD AT UNITER.CA, PROVING SKA IS ALIVE AND WELL IN WINNIPEG.

CHECK OUT THE VIDEO SECTION FOR THE DEBUT OF ASK A WINNIPEG CELEBRITY! THIS ONE FEATURES ATHLETE/RADIO HOST/MUSICIAN TROY WESTWOOD ANSWERING YOUR RELATIONSHIP QUESTIONS.



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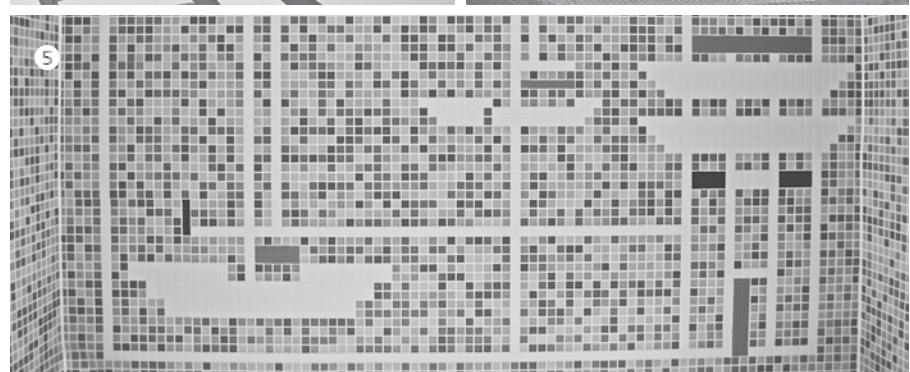
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PHOTOS BY SERGE GUMENYUK



THOMAS PASHKO

@THOMASPASHKO

BEAT REPORTER

Clinical psychologist Dr. Matthew Bailly's affection for Winnipeg runs deep. Originally from Fargo, Bailly fell in love with the city as a kid during weekend trips to Canada. A full-time resident since 2005, Bailly's condo in the Wellington Crescent neighbourhood is a kind of love letter to the city. With a Salisbury House dining area, a Can-D-Man mural and bus shelter closet, Bailly has created a living space that's also a genuine work of art.

"I purchased the place in 2009, and the renovations took two years," Bailly explains. "When I came in, it was nasty. There'd been nothing done to it since the mid-'70s. There was carpet in the kitchen."

Bailly's design comes from very specific aesthetic interests.

"I think environments have an impact on people's well-being. They reflect the place that we live and the purpose of the space. Instead of drawing from vast, mass-produced types of designs, I draw from the local and look at history," says Bailly. "I'm interested in the commodification of public space, how those spaces are being governed by corporations. At the same time, people are bringing public spaces into their homes, like the home theatre. I want to flip it completely on its head. I want a home bus shelter, a public wastebasket, and stuff that makes fun of that whole idea."

1) "STREET" ENTRANCE

"When you come into the apartment, the idea is to be completely disoriented, to not understand if it's public or private space. You've got the neon, the posters, Can-D-Man in the background."

2) PANORAMIC PHOTO OF THE EXCHANGE

"I made the frame out of steel because so much of the Exchange is there because of advances in steel. The photo catches places I cherish that aren't there anymore."

3) CAN-D-MAN

"I painted him myself."

4) HARPSICHORD

"It's an electronic harpsichord made by Roland. There are only three in Winnipeg, I think. One at each university, and here. It's a high-end piece, it doesn't sound like the Casio harpsichord setting. It's super portable and you don't have to tune it."

5) "TURKISH BATH" WASHROOM

"I spent some time in Turkey and I really admired the baths there. I wanted to bring those tiles into my home. When I found out they were going to tear down the Shanghai, I decided to take a picture of the mosaic tiling and replicate it over the tub."

6) "TREEHOUSE" AREA

"This is the 'Voyageur' area. This was previously a cement balcony, but I wanted to turn it into a treehouse because we're right at the level of the trees. It's supposed to feel like a place out of the rest of the apartment."

7) FIREPLACE

"I built all this, there was nothing here before. It's connected to the ceiling, but don't start a real fire in there."

8) SAL'S DINING ROOM

"We're both vegans, and we've considered trying to veganize all the menu items on the Sal's poster. The liver and onions would be difficult, though."



STILL BREATHING, BUT BARELY

WITH LAINA HUGHES

@LAINAHUGHES

GOOD WILL TO ALL

On the third night of the year I got into the backseat of my parents' Mazda next to my aunt and uncle. My dad drove and my mom fretted over whether she'd fit in. We were headed to a chilly Exchange District studio, where my cousin and her friends hosted a hip hop dance battle.

When we got there the place was packed and even though it wasn't my typical scene and certainly not that of my parents, I felt welcome - with my family and a new sort of family I'd just met.

Strangers smiled and shook my hand, drinks were poured and passed around. Pretty soon the room was electric as dancers squared off against each other and the crowd cheered. It was the coldest night in some time, but if I may use a particularly cheesy turn of phrase - the passion in that room was warming.



A couple weeks later I spent four out of seven nights at the Good Will Social Club, my new favourite haunt and a fitting proxy for the bygone Lo Pub. On Sunday night they projected the hockey game on the big screen and I watched Teemu tearfully retire with a roomful of sports fans. A couple nights later I boozefully belted out a Backstreet Boys song at karaoke night. On Thursday I took in some jazz at the Big dig! Band concert series, along with a packed room of people young and old, hip and less so, college kids and old groove daddies.

Two nights later I returned to the Good Will yet again for the sort of show I'd been going to since I could go to shows. Three great local bands played to a sizable room; I saw friends, exes, and people whose faces I knew but names I

didn't. I drank Standards and ate pizza. It was quite possibly the most Winnipeg night of my life.

This city is weird but I love it. Even in the coldest part of the year, we bundle up and find things to do and fun people to do them with. How lucky are we? Winnipeg has such diverse creative scenes, each with its own thriving support system. And these scenes always seem hungry for more - more talent, more support. While society continues to value conformity over creativity, it's important for creative types - whether or not they belong in the same genre - to look out for each other.

Part of Winnipeg's appeal is its weird connections. It's a tired cliché, but it's true - we all know each other somehow. It's not worth it to hold a grudge. Rather than resenting a former lover or friend,

we acknowledge them and move on when we see them out and about. It's the nature of this city that we'll bump into each other, so if it's going to be awkward, it might as well be pleasantly so. And if we all know each other in these bizarre ways - as friends or even competitors - we should recognize each other's talent, celebrate it and scratch each other's backs so those deserving of it get their due.

Winnipeg is cold and odd and can drive us to be hard. Let's be conscientious about our roles here. We can be kinder, gentler to each other. We can't choose our families but we can embrace them. Something about a new year makes everything seem possible.

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

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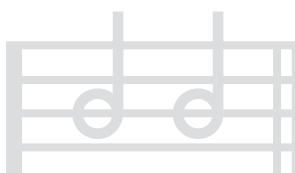
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OI-MAICA

DC Sound System on his ska-reggae past, present and future

TONY HINDS

@THETONYHINDS

BEAT REPORTER

DC Sound System is tired of cliches, like *Ska is dead*, and *The Sex Pistols weren't punk*. Alex DeChoiseul believes ska is very much alive and well.

25-year-old DeChoiseul is a veteran of many high school punk and death metal bands, and his surname is the inspiration for the DC in DC Sound System.

It's a one man-operation, thanks to his background in guitar, bass, keyboards, accordion and harmonica. The harmonica was his first love, inspired by the work of early reggae practitioner and The Godfather of Ska, Laurel Aitken.

"But the harmonica isn't the most versatile instrument, which is why I learned the other ones," DeChoiseul says. He lists the Romeo and the Emotions song, "Rudeboy Confession," and bands such as Operation Ivy as key stylistic influences that inspired him to expand.



SUPPLIED

DeChoiseul admits his chosen musical genre is far from en vogue. He's proud of his early roots in punk and ska, but has always gravitated toward old-school Jamaican reggae. His love affair with reggae began in his childhood, in which he was immersed in the culture.

"My cousin's wife is Jamaican and she was really important in that way for me," DeChoiseul says. "Ska is like reggae and soul, but with teeth! But I also want to work in more varied sounds. I don't wanna just keep covering 'Knowledge' over and over."

His early recordings, such as "Try" and "Baby Blue Dub," are catchy throwbacks to the simpler days of indie punk. Each instrument is recorded separately, which gives DeChoiseul the freedom to manipulate the individual tracks when performing live.

His early songs are beautifully lo-fi. It's an aesthetic DeChoiseul adores, but hopes to tinker with on an upcoming eight song EP. His ambitions are grand, citing that he wants to expand his music - something that started as a mere hobby - into something truly massive.

DANCE PARTY PROMISES

Big Fun Festival returns

CHRISTOPHER BRYSON

VOLUNTEER STAFF

The Big Fun Festival is set to showcase over 40 of the best up-and-coming artists from Manitoba, as well as some hand-selected acts from across Canada. Running from Jan. 28 to Feb. 1 at venues around the city, the festival is sure to bring warmth to our cold winter nights.

Big Fun sprang from a love and passion for music. Stefan Braun, 26, co-artistic director of Big Fun Fest and the festival's other co-creators were inspired by how they felt at smaller Manitoba festivals, like Rainbow Trout and Harvest Moon, that emphasized spotlighting local music talents.

When deciding what kinds of music is featured in the festival, Braun says the lineup kind of reflects the submissions that are sent in. "There's a huge folk scene in Winnipeg, along with garage and indie rock, so everything is short-listed then gets put together into something more cohesive."

But they also try not to cannibalize themselves either by booking similar



KELLY CASTRO

Operators

styles of music close to the same time. That way, festival patrons aren't left torn between two acts when they might want to see both.

While Big Fun aims to stagger shows that are distinct in sound and delivery, they also hope that the schedule leaves room for discovery.

"There's always 15-20 new bands in Manitoba every single year so it's always exciting to see something you haven't seen on a poster or just to discover something new that you think is good," Braun explains.

"The festival has gotten a lot bigger than we thought it would. And it's helping to build the local music scene," Braun says.

This year's festival headliners are wildly diverse, from Saskatchewan singer/song-

writer Andy Shauf to Toronto electro-indie-dance-rockers Operators to local heavy hitters KEN mode.

"We had a few ideas. We never had a per se dance party night," Braun says, noting that he remembers hearing some feedback last year from festival patrons wondering where they could go to just dance and have fun.

An Operators show is the perfect answer to this question. While still a relatively new act, ex-Wolf Parade Dan Boeckner's synth-pop outfit has found early praise from Exclaim, the Toronto Star and Huffington Post. And if Boeckner's past performances are any indication of what's to come, this show could have the audience kicking off its winter boots.

DeChoiseul plans to blend his lo-fi vibe with a crisper, more produced modern reggae sound, akin to Welsh reggae-punks Skindread.

"I want something close to that, except (Skindread frontman) Benji Webbe is from Jamaica and I can't do a Jamaican accent," he says with a laugh.

You may have already heard his tunes, as DC Sound System often busks outside the MTS Center, playing acoustic guitar during Winnipeg Jets games. Despite the lack of electrical accompaniment, DeChoiseul finds the busking exposure rewarding. It even landed him a spotlight on Global News in 2014.

DeChoiseul's reggae-ska stylings will be featured in the upcoming Manitoba Music Night at Ozzy's on Feb. 4, along with fellow local acts Diverse and Ambrosia Skylab. It's sure to be an important night for DC Sound System, but he approaches performing with a genre-appropriate attitude.

"I don't get nervous because I always feel like I'm not playing my music for people," DeChoiseul says. "I'm there to force my music on people. I don't really give a shit if they like it or not. But luckily, I've had very few people feel like it was forced on them."



Catch Manitoba Music Night featuring DC Sound System, Ambrosia Skylab and Diverse on Wed, Feb. 4. Show stars at 8:30 pm at Ozzy's, 160 Osborne St.

Big Fun Festival passes and individual tickets are available at Into the Music, Music Trader and ticketworkshop.com. Visit bigfunfestival.com for more information.

FIVE SHOWS TO CHECK OUT AT BIG FUN

Camp David, Animal Teeth and Cannon Bros. @ The Good Will, Jan. 29, 10pm.

The finest in local indie sounds for fans of Pavement, Yo La Tengo and Joy Division. Or for fans of the actual bands playing, but yeah.

TWIN and Micah Visser @ Thom Bargen, Jan 30, 3:30pm.

These intimate and engaging local folksters will break your hearts. Get there early, it's bound to fill up and admission is free.

Manitoba Music Showcase @ The Good Will, Jan. 31, 8:30pm.

This industry showcase has theuzziest of the local buzz bands, including Mise en Scene, Slow Leaves, Yes We Mystic, Rayannah and The Moas.

Gold Mountain, Triggers and The Ripperz @ The Windsor, Jan 31, 10pm.

This dirty rock show will sound just right at The Winsor, one of Winnipeg's best venues.

Odanah, The Catamounts and Human Music @ The Good Will, Feb 1, noon.

This one's for the kids and kiddos with the hangovers. Human Music put out the best record you didn't hear last year, so that's something.



SUPPLIED

Samantha Beiko

MAKING TIME FOR MAGIC

Local author finds success writing fiction for young adults



DEBORAH REMUS

@DEBORAHREMUS

ARTS REPORTER

Getting fiction published isn't easy, but Samantha Beiko has managed to pull it off.

The Winnipeg writer excelled in English class, and when she was 16, she finished what would be the first manuscript for *The Lake and the Library*, her debut into the literary world.

"At first I was all excited and thought I was going to be on Oprah," Beiko, now 25, says. "But it took a lot of clearing, a lot of waiting, some giving up and a lot of editorial before it would actually come out. And I realized that it's really hard to make a career out of writing unless you have a big profile and a big publisher behind you."

The Lake and the Library was published in May 2013 by Toronto publisher ECW Press, which ended up pulling her manuscript out of its so-called "slush pile."

"That pile gets enormous and maybe only 1% of submissions get published, so I was really lucky," she says. "My biggest piece of advice is that it's hard work, but nothing worth doing comes easy. A lot of authors get discouraged after multiple rejections, but you just need to keep improving on your craft and see what happens."

The Lake and the Library follows the story of a 16-year-old girl named Ash who meets a mysterious young man named Li

inside an old library near the outskirts of her small prairie town.

Beiko grew up reading lots of young adult fiction and says that the genre has lots of crossover potential. Popular series like Harry Potter and the Hungry Games have proved that older adults enjoy the stories, too.

"Authors can have a lot of fun in that genre, and there's not really a lot of boundaries for them to follow," she says.

Beiko is working on a magical realism book series that's set right here in Winnipeg. She says it fits into the new adult genre, an emerging label that has more mature themes and is geared toward the 18-25 age bracket.

She describes her new work as a mix between Neil Gaiman's 2001 fantasy novel *American Gods* and anime flick *Princess Mononoke*.

The first book in the series, now finished and being reviewed by an agent, is called *The Scion of the Fox*.

She's working on writing the second novel when she can. Beiko keeps a busy schedule, including helping others out with editing and staying active in Winnipeg's literary community.

"The thing about writing is that you can never find time, you always have to make it," she says. "Friends of mine have write-ins where we get together at each other's houses and just sit together writing in the same room. Those are really helpful and I totally encourage them to keep writing and stick with it."



Head to smbeiko.com for more about Beiko's work.

FILM



SUPPLIED

FOXCATCHER

★★★☆☆

Now playing at Landmark 8 Cinemas Grant Park

It's odd to think of a tale about two Olympic gold medal winners and a millionaire as a story of outsiders, but *Foxcatcher* is exactly that. It follows the true story of Mark Schultz (Channing Tatum) and his older brother Dave (Mark Ruffalo), who both triumphed at the 1984 Olympic games.

Years later, the brothers are reluctantly recruited by millionaire John DuPont (Steve Carell) to train at his historic Foxcatcher Farms in Virginia. John adores wrestling and plans to coach the Schultz brothers back to Olympic glory.

As played by Carell, John's a frigid, socially maladroit oddity, repellent both in behavior and appearance. Sometimes he's creepy. Other times he's unintentionally funny. It's the most reserved, precise performance of the former comedian's career.

Raised by his disapproving mother, Jean (Vanessa Redgrave) in the sheltered enclave of the farm, John grew up surrounded by thoroughbred horses and fox hunts. His infatuation with the lowly sport of wrestling continually clashes with his mother's elitist tastes. Despite Carell's

Best Actor Oscar nomination, DuPont is mostly a supporting player to the Schultz brothers.

Ruffalo's screen time is disappointingly limited, as Dave's repeatedly yanked away from his brother by nagging familial duties. Tatum plays Mark as a sullen, teenage caveman, always scowling at the world with ape-like posture. Both are admirable, but pale in comparison to Carell's flashier DuPont.

Foxcatcher is an unnerving, calculated and incredibly subtle film that ends in violence and tragedy. However, audiences expecting emotional fireworks will surely be left unsatisfied. Director Bennett Miller (*Capote*, *Moneyball*) boldly stages scenes that last mere seconds and hinge entirely on understated body language. Viewers getting up for popcorn mid-movie will inevitably miss something crucial.

In the end, the story feels somehow incomplete. Individual moments are astonishingly powerful and evocative, but they don't add up to much. It's a shame, because there was so much potential. Yet, I suppose the same could be said of the brothers Schultz.

TONY HINDS



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FORCE MAJEURE

★★★☆☆

Plays at Cinematheque until Feb 14

I can't decide if *Force Majeure* is a perfect date movie, or the worst date movie of all time. On one hand, it's the type of film that will inevitably spur a lively discussion afterward. On the other hand, the subject of that discussion could devastate a precarious romantic mood.

A pitch-black comedy blanketed in pure white snow, *Force Majeure* opens at a ski resort atop the scenic French alps. A typical alpine family vacation is in progress, including Mother, Father, Brother and Sister. They'd be a stereotypical nuclear family if they weren't speaking subtitled Swedish.

While eating lunch on a picturesque patio balcony, they witness an avalanche. At first the family laughs, pulling out their phones for selfies. But soon, the wall of snow consumes the patio in a white cloud. Carefree laughs become screams of horror. Before the whiteout, the father selfishly abandons his terrified family to run to safety. The cloud of white lifts. It's a false alarm, and everyone's fine. The patio calms and the Father must slink back to the table.

The remainder of the film deals with the family's reaction to this event: this betrayal, this failure. Writer/director Ruben Östlund keeps camera movement to a minimum, forcing the audience to sit and squirm as the ensuing disaster unfolds. The entire cast is remarkable, including the unusually adroit child actors. Even when people are smiling, an air of impending dread hangs over the film. The tone is immediately reminiscent of the finest work of such filmmakers as Michael Haneke (*Funny Games*, *The White Ribbon*) and Todd Solondz (*Dark Horse*, *Life During Wartime*).

What would you do if you were stuck in the husband's inevitable shoes (or, in this case, ski boots?) Or the wife's? How would your life proceed after this scarring reveal? Don't be so sure of your answer. It's hardly light entertainment, but *Force Majeure* is one of the smartest, most thought-provoking films of the year.

TONY HINDS



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15 YEARS OF LAUGHS

Debra DiGiovanni brings stand-up fun to Rumor's

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

In making fun of Usher videos and joking about being a single, awkward female, Debra DiGiovanni became one of Canada's most recognizable comedians.

The award-winning comic got her start telling jokes 15 years ago when she enrolled in a comedy writing and performance course at Humber College in Toronto.

"You never think you're going to last," DiGiovanni tells *The Uniter* over the phone from Los Angeles, her home of two years. "Staying in comedy for that long, especially as a woman, is an accomplishment in itself."

"I would say my comedy has become more honest, confident and comfortable over the years. When you're just starting out you're still finding your voice and I think that's something that's happened with time. I don't censor myself as much



SUPPLIED

as I used to, now I make an effort to say what I want and what makes other people laugh."

DiGiovanni spent her early years onstage performing as much as she possibly could. She credits a lot of her current success to that early experience.

"Doing comedy once a month isn't going to make you a comedian," she says. "You can't be scared of a crowd and you can't learn unless you're doing it all of the time."

Over the years she's appeared at countless comedy festivals, was a finalist in the fifth season of NBC's *Last Comic Standing* and can be heard on a CBC Radio's *The Debaters*.

It was her role on *Video On Trial*, Much's hilarious series that finds comedians picking apart music videos, that really grabbed people's attention.

"We only got paid \$20 an episode to do that show at first, but then it got popular. I really think it gave me a lot of my

career and helped push me to another level," DiGiovanni explains.

Last year, her first Canadian solo tour took her through the Pantages Playhouse Theatre. She joked about her juvenile, late bloomer life as a comedian in stark contrast to her twin sister, who is married with two kids and a day job.

While she enjoyed filling the bigger venues DiGiovanni says she's looking forward to telling jokes in a more intimate setting this time around.

"A smaller club like Rumor's will make it a little more personal and there will be more of a connection. The material will be similar, I just sort of add to it as life continues. What's honest in your life is what you joke about," she says.

In 2015 she wants to focus on getting into writing sitcoms and screenplays, which is the main reason she moved to LA from Toronto.

"I might not be here forever, I might only be here for another year," the comedian says. "I just felt like I have to try out these different mediums and see what happens."



See Debra DiGiovanni at Rumor's Restaurant and Comedy Club from Jan. 29 - Jan. 31.

Tickets are \$20-\$22.

Visit debradigiovanni.com for more information.

A DEDICATED BENDER

Contortionist Samantha Halas explains the motivations behind the rare practice

JILLIAN GROENING

 @JILL_GROENING

BEAT REPORTER

The human body is far more amazing than it's often given credit for.

While natural ability can help, anyone with a strong desire to learn and the will to practice ruthlessly can attain seemingly impossible or unnatural, awe-inspiring feats.

"It's that ability to make your body listen to you," contortionist Samantha Halas says. "That takes a lot of building, a lot of strength and a lot of patience."

She's just returned from breakfast on a day off after performing in the Winnipeg Symphony Orchestra's show, *Manny Tuba Goes to the Circus*.

Halas became infatuated with the performance art while hitchhiking across Canada, an excursion she has undertaken every summer since she was 17.

At a crossroads and feeling uninspired by the notion of going to university, Halas was introduced to contortion by



SUPPLIED

a woman who had just attended a clown school in France.

"I fell in love with the idea of working on your body while at the same time making art," Halas says. "It's very interesting to be able to do both at once, to be both active and creative."

Halas began her training at 22, a late start, which invited a lot of criticism and disbelief. Most contortionists begin intense and specific instruction at the age of five or six. With no experience behind her, entering a school to begin her practice proved difficult.

Eventually, Halas found an institution in China that would take anyone who could pay.

"When I was in China I would get bugged and laughed at for being bigger," Halas says. "They thought there was no way I could do it. I got ignored by my teachers for months until they started to

realize that I was getting better and a lot of that came from how badly I wanted it."

After suffering through a misplaced rib while working at correcting her alignment, Halas went on to train in San Francisco, Mongolia and Vancouver. She followed teachers she respected and whose work she felt connected to.

Halas, now 30, is the only professional contortionist working in Winnipeg.

Apart from performing, Halas also teaches both youth and adult classes and workshops to a growing number of students. An observation she's made through sharing the art form is how little natural ability has to do with success.

"I've seen a lot of people come a really long way through the strength of the human will," Halas says. "Sometimes the most gifted and flexible people get lazy because they can show off really easily and feel good about it so they don't work as hard."



Watch Halas wow the audience at The Prism Cabaret, showing at the Gas Station Theatre (445 River ave) on Feb. 20-21. Tickets are available at the Theatre or from performers.

Visit samanthahalas.com to learn more about her work.



ONE PART OUTLAW, ONE PART ARTIST, ONE PART EXPLORER

An intimate look into Winnipeg's
constantly changing graffiti scene

SPECIAL FEATURE

WORDS BY DANIELLE DA SILVA

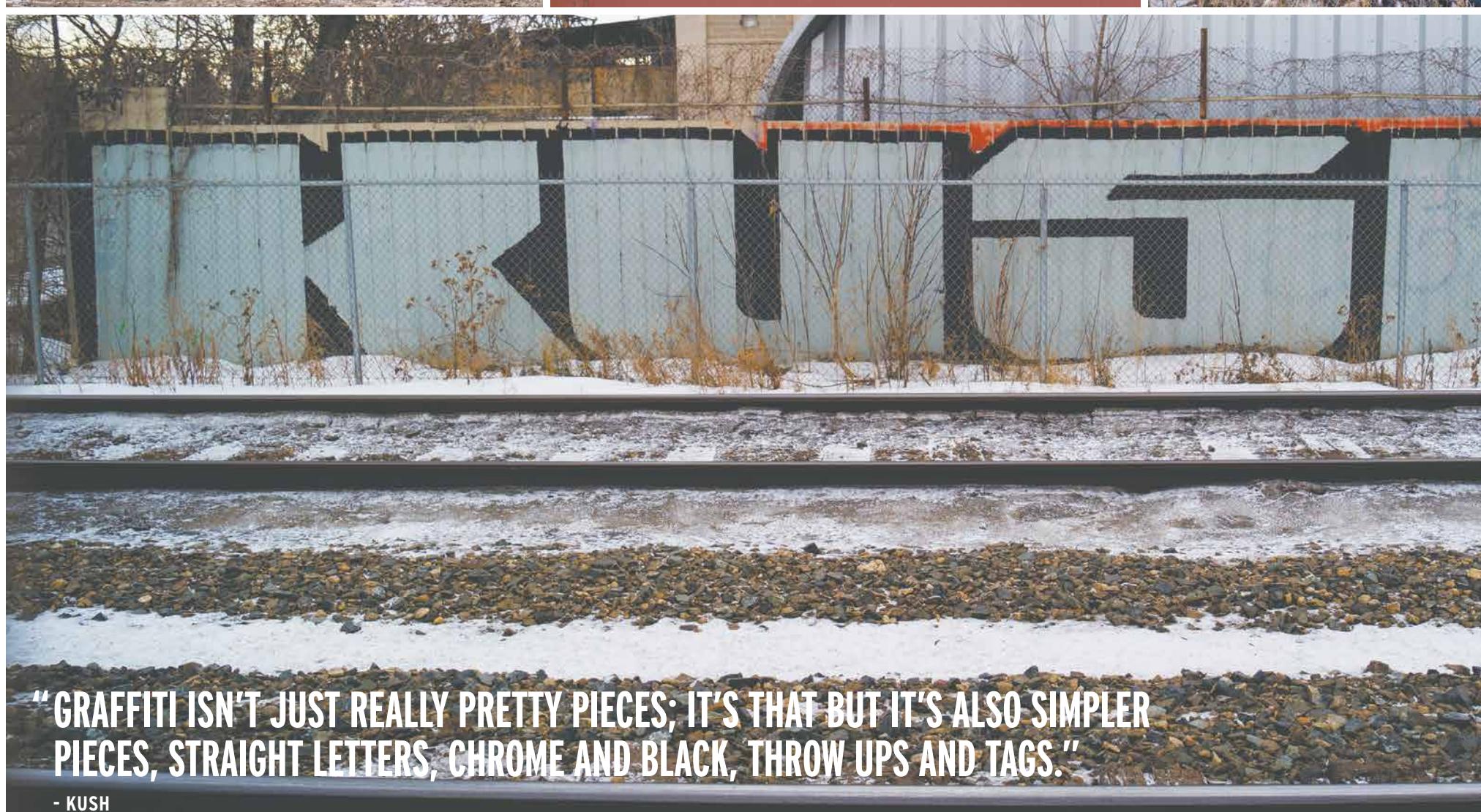
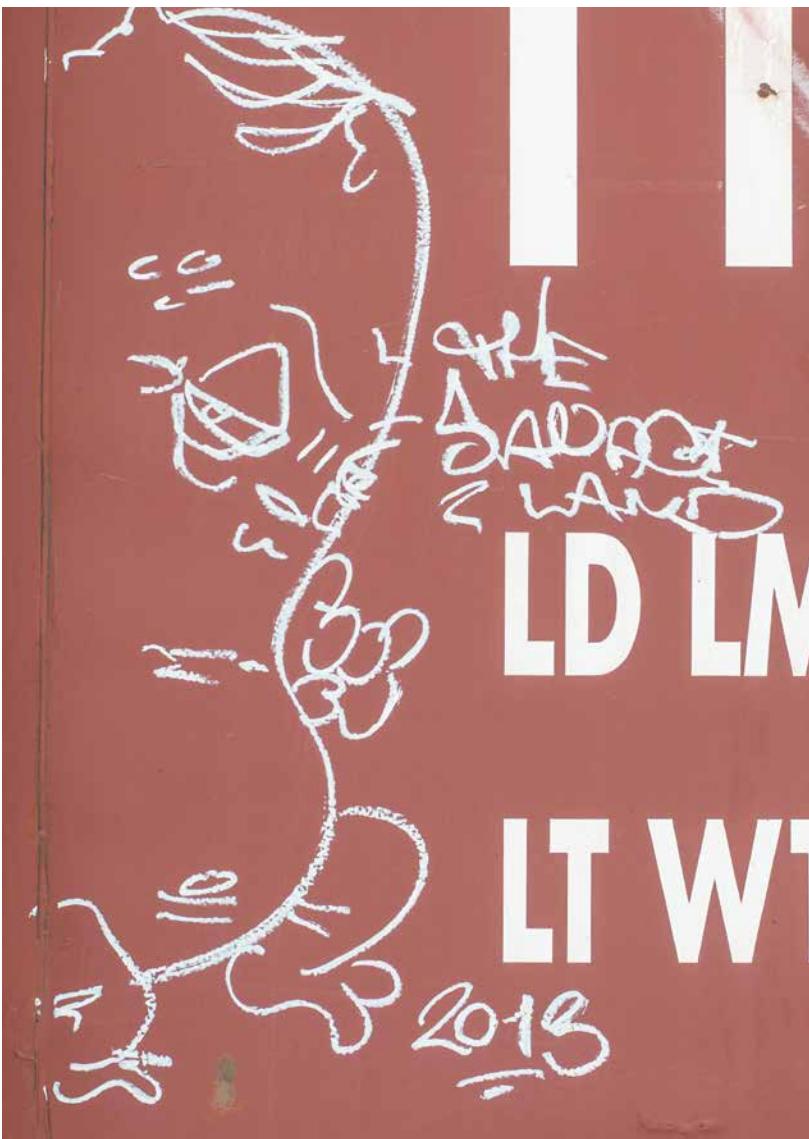
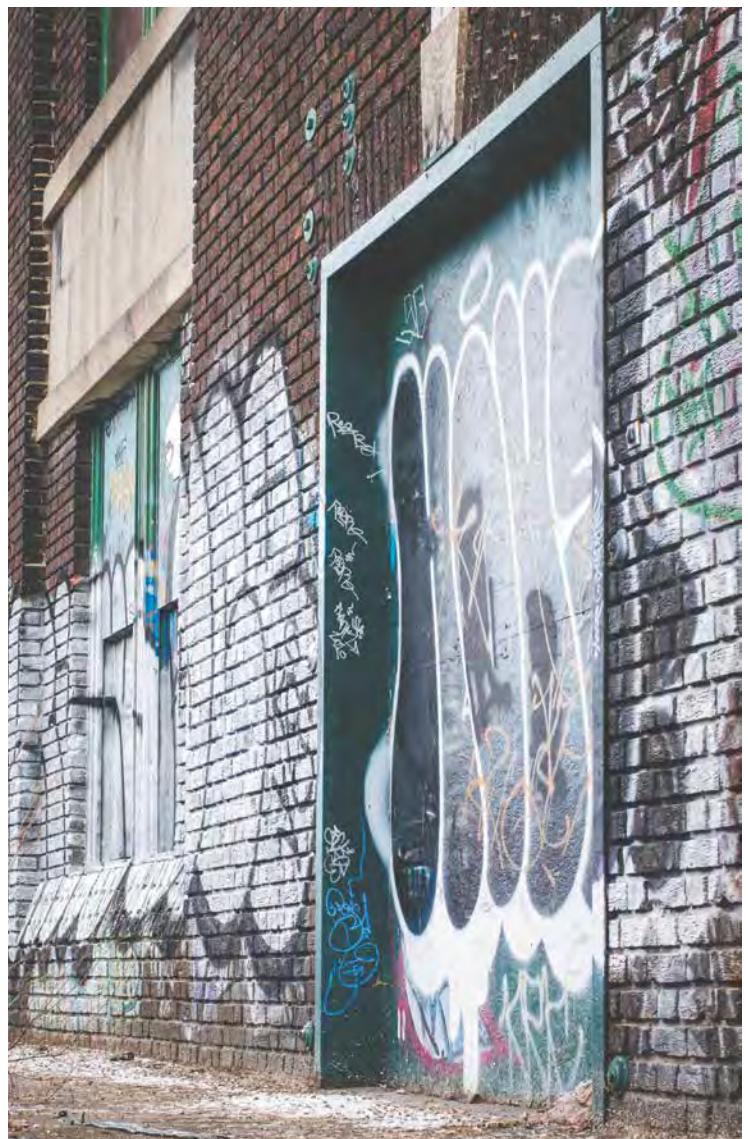


@DLOUISEDASLIVA

IMAGES BY MIKE SUDOMA



@MIKESUDOMA



"GRAFFITI ISN'T JUST REALLY PRETTY PIECES; IT'S THAT BUT IT'S ALSO SIMPLER PIECES, STRAIGHT LETTERS, CHROME AND BLACK, THROW UPS AND TAGS."

- KUSH

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Saturday Jan 31 8:00pm
Centennial Concert Hall

**ARDITTI MEETS
THE WSO**



Oscillating between stasis and ecstasy, the Arditti Quartet, leaders of the musical avant-garde amaze in *Dithyrambe for string quartet and orchestra*. Andrew Norman's cathartic *Unstuck* and Georg Friedrich Haas' *Traum in des Sommers Nacht* will warp and stretch time. Sarah Neufeld of Arcade Fire grounds it all with *Breathing Black Ground*.

Sunday Feb 1 7:30pm
Centennial Concert Hall

**DISSONANT
FICTIONS**



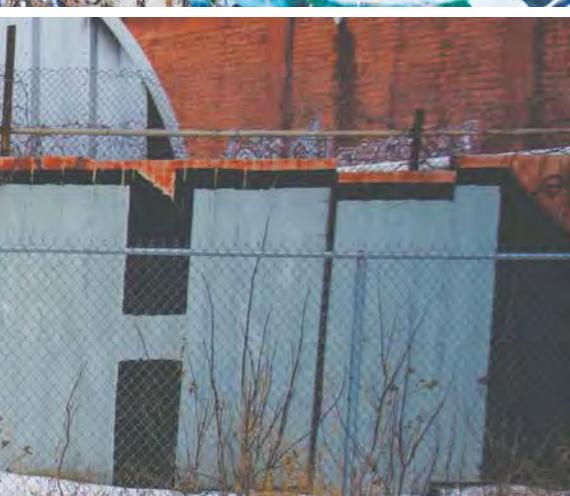
The string quartet, the crucible in which composers define their voices. The Arditti Quartet explores four unique voices. John Zorn is an American iconoclast and scene unto himself. Alfred Schnittke was a leader of the new Russian school. Haas is a crafter of microtonal jewels. And James Tenney subsumed all styles into his final work.

Monday Feb 2 7:30pm
Westminster United Church

**LUMINOUS
CRY**



Virtuosic new choral music at times distinguished as much for what is not heard as what is. Grammy and Pulitzer Prize-winners Caroline Shaw and John Luther Adams are featured alongside Winnipeg mavericks Lubomyr Melnyk and Andrew Balfour in powerful dialectic between the natural world, the physical body and the human mind.



It might be considered graffiti and an act of vandalism, but Kush's poster of the late 'homeless hero' Faron Hall reads like something completely different.

The arresting image of Hall, who saved two people from drowning in the Red River before the same waterway took his life in August last year, is plastered securely to the Higgins underpass. The caption is simple: "Legends never die."

It's one of many posters Kush has diligently pasted across our city. The fly bum, as he's also known, ran an impressive campaign for mayor, getting up more posters than some legitimate candidates during the recent civic election.

And though he says his work isn't overtly political and often not political at all, it does chip at the undertones of Winnipeg's civic landscape.

"The ultimate underlying purpose, if there is one, is to encourage and aid in the dismantling of white supremacist patriarchal power structures and systems," Kush says. "Here and everywhere."

Taking cues from New York writers Revs and Cost, Kush's high contrast black and white posters read "hipster proof," "gimme your love," and "listen to a brother who knows" — messages the prolific graffiti writer has left up for interpretation along with countless tags and stickers.

For over a decade, Kush has been adding his style of graffiti to the urban scenery and painting everything from dumpsters to freight cars. And it's only after many years of practice with paint and pens that he's moved on to wheat paste.

"Postering - it gains its value from the painting that I've done but with that said I like the look and the beauty of repetition. To me that's what is so striking about postering but also it's totally different from painting which is good," Kush says.

"It becomes more about the words on the poster as opposed to a piece."

In the simplest sense, his motivation is to push Winnipeg's graffiti culture closer to that of vibrant cities such as New York, Montreal and Berlin.

"To me graffiti is an integral part of a metropolitan city. So I want to affect the landscape, I want to affect what people see in the downtown and all over the city."

"Winnipeg, I think it wants to be a big city but it's stuck with a small town mentality, so I'm just doing my part to grow it."

But that's not without push back. One of the biggest challenges when it comes to writing graffiti in Winnipeg is getting a piece to stay, Kush says. By its very nature graffiti is temporary and in the time it takes to get something up, it tends to come down again.

"Especially in a city like Winnipeg where the buff is strong, you have to accept that," Kush says.

Like most graffiti writers, Kush's career began with tagging, the basis of all street art. The often hard to decipher lettering is on bus benches, on stop lights, on dumpsters, on fences and on every other public space that's within arm's reach. The onslaught of tagging by a writer is called getting up, and it's the bane of many. However tagging (and lots of it, as Kush and other writers suggest), is the first step in acquiring style.

"Graffiti isn't just really pretty pieces; it's that but it's also simpler pieces, straight letters, chrome and black, throw ups and tags," Kush says. "Tagging is the foundation. I know the general public doesn't like that but the fact of the matter is that without the tag we wouldn't have those pieces."

And Winnipeg does have remarkable pieces of graffiti. Though they are often relegated to the industrial yards, the rail yards, and city's hidden corners, artists such as Kush, Deter, Merk, Amuck, Krakr, Def mode, Aeros and dozens more are creating world class graffiti here at home.

At Winnipeg's Graffiti Gallery, 109 Higgins Ave., Pat Lazo has had a hand in bringing international graffiti legends RISK and Cey Adams to the city. Lazo, who is the co-founder and artistic director of the gallery, says the idea is to show Winnipeg's writers that their work can be a recognized as a legitimate and paying practice.

However it's a tough line for writers to negotiate. Even Lazo, who started writing illegal pieces in the early '90s and carried on for close to a decade before studying art and taking on his role at the Graffiti Gallery, had his hesitations.

"In art school I always felt the conflict of art and graffiti, and the conflict of using the tools of graffiti within the parameters of a legal venue," Lazo says.

Without denying the value of getting up, bombing, and painting freights under more suspect circumstances, Lazo says graffiti has already saturated mainstream culture, and moved into legal venues.

And with New York based artist KAWS creating awards for MTV and a float in Macy's Thanksgiving Day Parades, it's hard to argue against that.

"I understand that okay 'you're not keeping it real,' but it baffles me," Lazo says. "Don't you want to make a living doing what you love doing? I think that's so important to create and make a living at it."

Cyrus Smith is one example of a Winnipeg writer who has taken his street skills and made a profit on them. The graffiti writer turned studio artist is now living and working in Berlin where he landed a space at Stattbad, a contemporary arts and culture centre.

On a recent trip to Winnipeg, the long-time artist said making the switch was less about the money and more about growth.

"We all get older, and I guess the active thrill...you kind of do something some-

where for an extended period of time it kind of gets boring after a while," Smith says.

"Not to mention it becomes a little too dangerous. You do something somewhere that's not allowed for an extensive period of time, the concentrated activity...it's only a matter of time until people know it's you."

Since leaving for Berlin in 2011, Smith says he hasn't completely stepped away from street art and continues to do commissions for a city that admires the style of art much more than Winnipeg.

"Being in such a large European metropolis with the extensive history that Berlin has, I find it fascinating that the city is absolutely covered in graffiti and I'm not saying that lightly," Smith says.

"There are other cities in Canada that are quite appreciative of this art form but it's kind of sad that it's so misunderstood here, and the public is easily swayed."

Swayed to believe that graffiti writers are simply vandals set on defacing the urban core with markers and paint, when in reality it's quite the opposite.

Winnipeg's writers are one part outlaw, one part artist, and one part explorer, Kush says. They know the city's character intimately and admire and respect the canvas it has to offer.

"People say we hate the city or we fuck it up, but we actually love the city," Kush says. "We're more engaged and involved than most, who just hop in their cars and go from box-store to box-store. We actually know the city - the ins and outs."

"We appreciate the city and we're crucial part of city life."

Tuesday Feb 3 7:30pm
Centennial Concert Hall

CROSSING GROUND



Take the temperature of the Canadian symphony landscape with works by two of Canada's most influential women composers – Ann Southam and Violet Archer – and two modern voices of growing importance – Larysa Kuzmenko and Kati Agócs. Matthew Patton's orchestrates Brian Eno's *Music from Apollo* and Órjan Sandred delivers a new commission.

Wednesday Feb 4 7:30pm
Centennial Concert Hall

TUNING THE VOID



James Tenney had enormous influence yet is little known outside his own circle. Explore his ideas through his acolytes – his students Matthew Patton and John Luther Adams, and admirer Georg Friedrich Haas. *Lineage* by Zosha Di Castri and Pulitzer Prize-winner Christopher Rouse's *Symphony No. 3* complete the show with video by Viewing Method Group.

Thursday Feb 5 7:30pm
Centennial Concert Hall

A FRENZY OF SOUND



Light and sound come together in the Quay Brother's film collaboration with Karlheinz Stockhausen, *In Absentia*. Grand-dame of piano Ursula Oppens' heroic performance of Rzewski's monumental tribute to the Chilean people. Canada's own "brilliant musical scientist" Nicole Lizée entwines electronic and acoustic sound with live video performance.

Friday Feb 6 8:00pm
Centennial Concert Hall

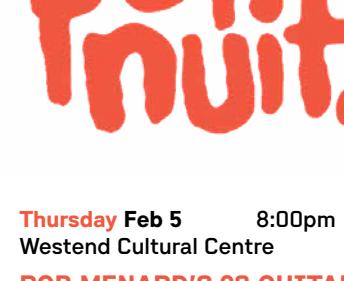
BACK TO THE BEGINNING



The final concert of the festival closes with John Luther Adams' monumental *Become Ocean*, a work whose sheer scope cannot help but transform the listener. Partnered with Giya Kancheli's massive *Dixi* for choir and orchestra and Mason Bates's hypnotically upbeat *The B-Sides*, this evening will take the audience on a beautiful symphonic adventure.

Thursday Feb 5 8:00pm
Westend Cultural Centre

ROB MENARD'S 20 GUITAR CIRCULAR WALL OF ANGELIC SOUND



Saturday Feb 7 8:00pm
Westend Cultural Centre

THE ADVENTURES OF PRINCE ACHMED





IT'S ABOUT CONFIDENCE, NOT COMPLIMENTS

Local lingerie that feels good



TESSA GAUTHIER

@TESSAGAUTHIER_

VOLUNTEER STAFF

Winter can be a dull season for intimate fashion, especially in Winnipeg. All we see are parkas that leave absolutely everything to the imagination, and layers upon layers of wool that make you wonder why you even bothered buying that lacy push-up bra in the first place.

With Valentine's Day coming up, we might finally feel like we have a reason to pick up something nice. If you choose to shop at a chain store, you may only find two style options: the naughty schoolgirl and the salacious dominatrix. Sure, these



Selections from March and August's 2014 collections

COURTESY OF MARCH AND AUGUST

are fun, but is it necessary to bring out your inner bad girl in order to feel sexy?

Lingerie is for the person wearing it. It's all about the confidence it provides. Sure, you might find this at a major retailer, but it doesn't seem like they care about the individuality of every woman.

Local lingerie stores are an alternative worth considering. There are several lingerie boutiques in Winnipeg that promote healthy body image and offer a range of sizes and styles for every type of woman.

Gravity Lingerie carries a wide selection of products, including a little something for men. The MyPakage collection, with its advanced fabric technology

(AKA softest material ever), offers an assortment of men's underwear that provides maximum comfort.

Gravity has only been open since June 2014, and so their inventory is only getting better. They've recently brought in a new line called Commando that's designed for flattering and comfortable everyday wear. For women's lingerie, this store is worth a visit.

Another great lingerie hotspot is Diva Lingerie, a place that does everything to make shoppers as confident and comfortable as possible. They offer the assurance: "No matter what your size, age, or shape, we will find your perfect fit," which is exactly what wearers want to hear.

March & August Underthings hand makes all of their products to fit a variety of body types. Its motto is, "Love the body you have." Twenty-seven-year-old Alesha Frederickson, creator of March & August, goes out of her way to promote healthy body image.

"If we're constantly told that we have to cinch this, hold that, or squeeze into something, it is a constant reminder of how we aren't good enough the way we are," Frederickson says. "M&A believes that wearing something comfortable yet thoughtfully made is a great way in learning to appreciate and highlight our beautifully complex bodies."

Their winter line Glacier (it's hotter than it sounds), draws you in with playful blue tones and a selection of sensible yet sexy bralettes and vintage-style high-waisted undies.

Lingerie can be a way to improve the way we look at ourselves, and a means of appreciating our unique bodies. Perhaps we should consider shopping at places that understand and exemplify these values.



Explore your under-options:

Gravity Lingerie, 252 Stafford st,
gravitylingerie.ca

Diva Lingerie, Grant Park Shopping
Centre, divalingerie.ca

March and August,
marchandaugust.com

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DISCOVER · ACHIEVE · BELONG

Are you a University of Winnipeg student who wants to be more involved on campus?

MOUSELAND PRESS

The publisher of The Uniter is looking for new student directors to sit on its board.

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

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

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

THE NEW SEXY GEEKS

Winnipeggers are organizing to become a Sex Geekdom hub



ANASTASIA CHIPELSKI

@ANACHIPS

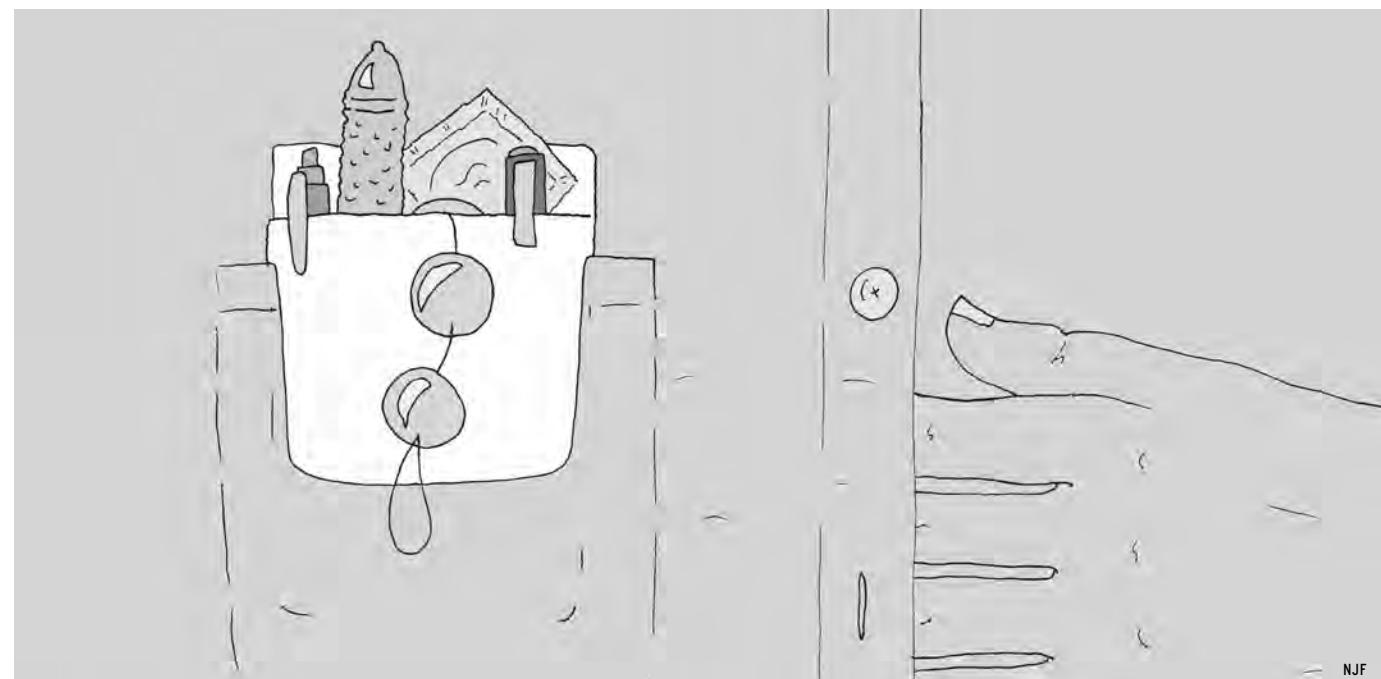
ARTS & CULTURE EDITOR

A few weeks ago, a group of self-identified geeks met up at a bar to talk about sex. Sounds like any old Wednesday night, you might say, but this was the beginning of a new movement in town. This was Winnipeg's first Sex Geekdom Meetup.

"We live in a culture where you either don't talk about sex, or you talk about it in a very specific, surface-level way, which I think is part of why a lot of people hold a lot of shame around it," Brynna Stefanson explains. Stefanson, 27, is one of the organizers of the Jan. 14 meetup, and she's working on planning another for early February.

The term "sex geek" was coined by sex educator Kate McCombs during her time in Melbourne, Australia, where she attended grad school.

"Sex geek" or 'sex nerd' is an identification used by many people in the



sex-positive community to describe their unusual, academic, and/or voracious interest in sexual knowledge," McCombs explains on her website. "While clearly this kind of scholarship would likely lead to better sex for the individual, sex geeks like to learn about sex *for the sake of learning about sex.*"

Cities all over the US, Australia, Brazil, Mexico, New Zealand, and Canada (well, Toronto) have created their own hubs for sex geekdom.

"I wanted a regular, formalized way to get all the amazing sex geeks I knew together for excellent conversation (and nice food)," McCombs says. "At our first meetups, there were public health professionals, sex educators, erotic writers, sex shop employees, and health care workers - all in the same room, chatting about sexuality. Total heaven."

Meetup organizers hope to empower people to talk more and to create spaces for openness and information. While

these are early days, Winnipeg hopes to join the global ranks as a new Sex Geekdom hub.

"I think it's also important to remember that sex is not all positive, or all negative. The strongest voices in the media tend to really swing one way or the other, but in real life there are a lot of nuances. We really want to be a safe space for people to talk about all of their lived experiences and feel respected and heard," Stefanson says.

The first Winnipeg meetup had a fairly informal feeling, recalls Stefanson. They met at the Handsome Daughter, and let the conversation sail along through female ejaculation, opinions on the most interesting STI and how old people were when they first started masturbating.

"Everyone had so much to say! Talking about early sexual development is very taboo in our society, so I think people were really excited to have a place to do that," Stefanson says. "By the end, it really just felt like a night out with friends."

McCombs hopes that these meetups continue to grow, especially in mid-sized cities that don't have more prominent sex-positive communities doing this kind of work.

"We hope that by being what we call 'beacons of permission' that it's OK to have open, meaningful, and respectful conversations about sexuality, we can help make the world a more joyful place."



Local sex geeks can look for the "Sex Geekdom Winnipeg" group on Facebook for more information, including the date of the next local meetup.

Visit sexgeekdom.com for more on Kate McCombs and the global Sex Geekdom movement.

PROSPERITY, POWER AND PUTIN

Hillary Rodham Clinton impresses Winnipeg audience

SPENCER FERNANDO

@SPENCERFERNANDO

COMMENTS EDITOR

"Today, there are many forces tugging at the fabric of our societies. Demagogues who play on fears of immigrants and minorities, economic stagnation that hollows out communities and puts the dream of upward mobility out of reach for too many families. Deep frustrations that erode trust in our leaders, our institutions, even our neighbours."

Hillary Rodham Clinton visited Winnipeg on Wednesday Jan. 21 and the Former Secretary of State and likely Democratic nominee for President showed no hesitation in confronting the big issues of our time.

Speaking without notes or a teleprompter as part of the CIBC Global Perspectives series, Clinton held the RBC Convention centre audience of roughly 2,000 at rapt attention, focusing her remarks on two key themes: prosperity and power.



Hillary Clinton

With an eye towards her domestic political audience - 2016 can never be far from her mind - Clinton took a firm stand on the importance of shared prosperity. Citing a recent report by Oxfam - which stated that the richest one per cent will soon own more than half of the planet's wealth - Clinton spoke of confronting income inequality in the United States while connecting her point to the broader aspirations of people around the world.

"In the United States that's what historically we have called the American dream, but based on all the work I've done and the 112 countries I've visited, it is a universal dream," Clinton says.

"Overwhelmingly they say, 'I want a good job, I want my children to get an education, I want my family to be safe and to feel that they have a good future. That's not so different from what we want in Canada and the United States, we've just been extremely fortunate in

the way we've organized ourselves over centuries now."

In that regard, Clinton spoke of the link between empowering women and building a strong society, saying, "It's also no coincidence that the places where women's lives aren't valued or their rights respected tend to be places of conflict and instability."

In her remarks, Clinton also touches on the balance of power around the world. Speaking on the threat posed by Islamic extremism, Clinton says, "Its adherents may be few in number, but they have the capacity to cause profound damage, most especially to their own communities. With these vicious few, we are confronting an ideology of hate, a worldview based on tearing down and dividing, rather than building up and bringing together."

Clinton took care to note that the vast majority of Muslims are peaceful and that the western world must remain open and welcoming to diversity, walking the fine line of securing western societies while remaining true to the principles that underpin those societies.

Throughout her speech, Clinton spoke with authority, giving a clear sense of her principles and deep understanding of how to apply those principles to the real world. Clinton's experience, her command of the facts, her confidence on stage and even her willingness to inject humour into her remarks with a Vladimir Putin impression - all point to a candidate who is ready not only to seek the office that narrowly eluded her in 2008, but to make history in 2016.

COMMENTS

FOSSIL FREE FUTURE

Growing movement seeks environmentally responsible investing at the University of Winnipeg

ROBYN OTTO

 @ROBYNOTTO

VOLUNTEER STAFF

We are in the midst of a movement. Before you throw up your hands and cry, "Good Lord, not another one," as images of Occupy Wall Street and Kony2012 flash through your mind, hear me out. A movement of fossil fuel divestment is gaining support on university campuses across Canada and the United States.

Divestment is not a new idea. In the mid-1980s, it was a tactic used by students who demanded their universities rid themselves of holdings in companies that operated in apartheid South Africa. Fossil fuel divestment has been gaining



NICHOLAS LUCHAK

popularity in recent years because of the pressing danger of climate change.

Climate change and its human causes are no longer ideas presented only by radical environmentalists. The warming of the planet is an observable, quantifiable phenomenon. In Winnipeg, we are experiencing an unseasonably warm January on the heels of one of the coldest winters on record. Our springs have been wet and cold, and our summers have been rife with flash floods, tornadoes and hailstorms. The burning of fossil fuels is the cause of these changes.

A warming planet is a volatile planet. Ask many farmers and they'll tell you that

volatility is not something they hope for each year when the growing season comes around. Shifting, extreme weather patterns don't lend themselves well to stable food production. Not to go all Malthusian on you, but a planet that is home to nearly 7.3 billion people is in serious trouble when the food supply is threatened. Human ingenuity can and has increased the productivity of arable land, but the fact is no amount of pesticide, fungicide or herbicide can make crops grow in soil that is too hot, cold, dry or wet for sowing.

With this in mind, students at the University of Winnipeg, in partnership

with the University of Winnipeg Students' Association (UWSA), are currently launching a fossil fuel free campaign. It demands that the University divest the funds held through the University of Winnipeg Foundation that support fossil fuel companies. It is not uncommon for pension funds or similar investments to have an ethics clause that prohibits investment in industries that it wishes not to support, like weapons or tobacco. The University of Winnipeg has no such guidelines.

Attending university demands that students invest significant time, effort and financial assets in their futures. However, for students to build a future, there needs to be a healthy planet. Fossil fuel divestment simply asks universities to invest in that same goal.

The motto of the University of Winnipeg is *Lux et Veritas Florent*, which means *Let Truth and Light Flourish*.

Transparent and ethical investment strategies should be part of that approach. It is ridiculous for universities to remain invested in companies that jeopardize the very futures they are trying to create. The future of our planet cannot be left in the hands of those who continuously find more creative ways to destroy it, such as fracking, deep-sea drilling and transcontinental pipelines.

At stake is nothing less than our ability to live on this planet.

Robyn Otto is a German major with mild caffeine and major pug addictions.

THIS ARTICLE HAS BEEN REMOVED

What does freedom of speech mean to you?

CAITLYN GOWRILUK

 @CAITLYNGOWRILUK

VOLUNTEER STAFF

In the wake of the *Charlie Hebdo* attacks, people worldwide have expressed solidarity with the French satirical magazine and the nuances of free speech have made a swift entrance into mainstream conversation.

One of the overarching sentiments among supporters has been that freedom of speech includes the right to express opinions, no matter how unpopular. The racism expressed in the magazine's illustrations isn't new though, nor is it unpopular; to label it as such is to deem it the underdog, a position for which such widespread ideologies are inherently unfit.

Many have condemned the senseless attacks and mourned the innocent lives lost. This is completely warranted - no one deserves to die over cartoons and the fact that these lives were taken is nothing short of tragic. To hide behind free speech as an excuse to publish offensive content, however, is a cowardly action.

Several media outlets have chosen to republish these illustrations, including the University of Manitoba's student newspaper, *The Manitoban*. However, many Muslims are against the creation of any visuals of Muhammad, viewing them as blasphemous. As writer and co-host of the podcast *Two Brown Girls* Farisah Roisin explained on Twitter, no drawings of the Prophet exist for a reason.

In Islamic art, Muhammad was always depicted with a white veil over his head. As such, it is incredibly disrespectful for Western publications to depict him, especially in the way publications like *Charlie Hebdo* have. For the author of *The Manitoban* article however, republishing the cartoon was necessary to contextualize the issue.

A picture may be worth a thousand words, but if you can't find words to sufficiently describe a cartoon, you may be in the wrong profession.

Freedom of speech allows publications to make their own decisions regarding this issue. But what purpose does republishing these cartoons serve? While many have dismissed the magazine's implicit racism under the pretence of equal opportunity offending, this ignores the importance of context; publishing cartoons attacking an already marginalized group under the guise of satire is not subversive, nor is it equal to satire at the expense of the powerful. What is the point of dialogue that only serves to reinforce the status quo?

This discussion is not limited to one publication, as it represents a certain collective prejudice. In 2010, France passed a law that banned wearing religious headscarves in public. Recently, France became the first country to ban pro-Palestine demonstrations.

Within the last few weeks, #JeSuisCharlie has become a rallying cry of freedom of

expression in France and around the globe - but where was this outrage when freedom was violated before this?

At first glance, this new wave of activism seems to support unequivocal free speech. Upon closer inspection, it becomes clear that there is more to it than the ostensible protection of rights. The question is not whether all speech is free, or whether it should be, instead, the question has become one of identity.

If you advocate for the right to publish racist cartoons, but not for the right to protest, is it really freedom of speech that you stand for? Is it really brave to defend the right to supposed satire, but not the right to wear religious garments? What freedom, exactly, do you advocate for - and whose speech?

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



NICHOLAS LUCHAK

CURRENT PROSTITUTION LAWS AREN'T SEXY

Canadians favour legalizing sex work

ALANA TRACHENKO

 @ALANATRACH

VOLUNTEER STAFF

It seems some governments are beginning to understand that legalization or the lack thereof has little to do with how people actually behave. Prohibition in 1920s United States is a common example of how outlawing something often fails as a deterrent (the outlawing of alcohol resulted in bootlegging and underground drinking clubs), but often causes people to do that activity more often and under more dangerous circumstances.

Recently, there have been claims that the war on drugs has completely and utterly failed, as the use of drugs did not decrease and billions were spent on education, law enforcement and the incarceration of "criminals." The legal system has been absolutely choked with drug charges, yet in some cities, 1 in 100 houses is reported to have a grow-op.

Many Canadians appear to agree that prostitution laws are equally archaic. A



NICHOLAS LUCHAK

Forum Research Poll shows that 54 per cent of Canadians believe prostitution should be legalized.

The current laws come from the Protection of Communities and Exploited Persons Act, which criminalizes buying sex, profiting from the sale of sex and third-party advertising.

In legalizing it, the government would effectively remove a lot of the hazards associated with prostitution, as well as take a clear stance on their support of a feminist and autonomous populace.

Allowing sex workers to solicit work would greatly improve their working conditions. Not only would they be free to seek out licensed employers and have access to benefits, the rate of violence, crime and rape against sex workers could drop. Currently, it is far more difficult for

a sex worker to come forward and report rape if the rape took place while they were working, as the victim could be charged for illegal activity. Additionally the stigma associated with prostitution may sway a court to side with the perpetrator.

As well, legalizing sex work - a profession that is predominantly female - would be an act of instilling autonomy in a sector of our community that continues to struggle for definition - the female working class. On one hand, women are encouraged to be viewed sexually, but on the other are shamed when they decide to go further than just being viewed and begin to act in autonomous ways that take them off of the magazine page and into bedrooms and brothels.

It's comparable to telling a child to be seen and not heard. Stigmatizing prostitution perpetuates the myth that women do

not like sex, or that they have sex in order to please men. In this perspective, we are quick to pity or disrespect sex workers, thinking they are just people that didn't make it into university, couldn't find a "real job," or are simply "sluts." It's incredibly unfortunate that we would make these assumptions when sex plays such an important part in our society.

It's far better to live in a community that allows its residents to express themselves. We would all benefit. Whether you're the type of person who enjoys going to a strip club, wants to hire an escort, or supports the kind of equality that would result from legalizing sex work, this seemingly niche concern actually affects us all in big way.

Forum Research Poll Results are available at poll.forumresearch.com/post/212/majority-disapprove-of-bill-c36

SPECIAL GENERAL MEETING FEBRUARY 12

1 PM IN THE HIVE

FOR MORE INFO VISIT: THEUWSA.CA


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FINDING A NEW HOME

WestEnd Commons creating community on the corner

RACHEL NARVEY

VOLUNTEER STAFF

Shelter is a basic human need, yet with market rent levels so steep, it's a necessity many families struggle to afford. Approximately 35,000 Canadians experience homelessness on any given night, and for those with somewhere to go, costs can often exceed 50 per cent of their household income.

In 2009, St. Matthew's Anglican Church underwent a renovation in order to provide for that need. The space became WestEnd Commons, a social housing unit located at 641 St. Matthews Ave.

Jenna Drabble, who has been working at WestEnd Commons for six months, voiced the importance of the ways in which the space provides a home for its residents.

"As the community connector I have two functions," Drabble says. "To bring tenants in the building together, and to connect them to resources in the commu-



ADARA MOREAU

nity that they might need or want. When this project was created it wasn't only to provide housing. The goal is to build a supportive and collaborative community."

The space still operates partly as a church while the basement houses a neighbourhood resource centre. With lots of free space and a commercial kitchen, the area provides many resources to community members, like drop-in programming four days a week, and a food bank twice a week.

The upper floors contain 26 apartments, 20 of which are subsidized living. One tenant, Sonia Cashman, shared a single bedroom apartment with her son for three years before moving to WestEnd Commons.

"It's a different dynamic," she says. "You have people coming from all kinds

of housing situations, people from other places in the country, people who've recently immigrated. They all have a different upbringing and they all come from different backgrounds. It's about bringing it all together in order to work for this place, to make it better for everyone."

"Having those relationships between residents can help in overcoming a lot of challenges," Drabble says. "Once people know each other, they start to look out for each other, which definitely creates a sense of safety."

The wait list is continually growing, with Drabble receiving at least a call a day from applicants in search of affordable housing. Priority is given to those who are in housing situations which are either unaffordable or under accommodating.

"Under-housing is a huge part of it," Cashman says. "Usually the parents end up putting the kids in the bedrooms, and then they're sleeping in the living room. Sometimes it's a struggle for that sense of privacy, which only creates more stress."

The process of choosing between one need and another is a worry that families living in core housing face constantly. Once they find affordable places to live, they can alleviate that pressure.

"It's about finding something that you don't have to spend your grocery money paying for," Cashman says. "It frees up that little bit of cash and just takes that weight off your shoulders. It's a small thing, to be able to afford food, but some people give that up just so they can catch up on their rent."

WINTER SNOW ROUTE BLUES

Downtown residents left with nowhere to park

JILLIAN GROENING

@JILL_GROENING

BEAT REPORTER

It's not a Winnipeg winter if you haven't violated the annual snow route rules.

From the familiar sight of yellow ticket paper stuffed under windshield wipers, flapping in the frigid air, to neon-clad parking officials and the twilight tow truck squad, Winnipeg is a winter parking nightmare.

For downtown - south of Broadway and Assiniboine specifically - the problem is at its worst. The blocks between Kennedy St. and Donald St. are primarily residential, filled with apartment buildings and the odd convenience store. From Dec. 1 to March 1 the densely populated area is subject to the annual winter parking ban, leaving two out of the five streets completely off-limits to overnight parking. Limited parking on the remaining streets is an understatement.

"It's really just awful," Rosemarie Unger says. Unger is the caretaker of an apartment building on Kennedy Street and has been a resident of the area for over 10 years.

"It's as if they don't want us to own vehicles," she says.

For a quarter of the year that the parking ban is in place, there is no parking from 2 to 7 a.m. on either Kennedy St. or Edmonton St. The ban was increased by an hour this year, an inconvenience when the ban on the small section of available parking in the Legislature grounds ends at 6 a.m.

A standard evening for Unger consists of driving around in circles, searching for the few spots not affected by bans so she can safely park for the night. If no spot exists, Unger is forced to park far

away on the opposite side of the Legislature - on West Broadway - or face a ticket.

"I've been towed three times this winter already," Unger says. "I've subscribed to receive emails from the City when the snow routes change but sometimes they don't email and the hassle isn't worth it to fight the charge."

Violation of the parking ban results in a \$100 ticket, \$50 if paid early. Between Jan. 5 and Feb. 17, 2014, some 9,558 tickets were given out. At the minimum ticket amount that's almost \$500,000 in revenue for the City in the span of about a month.

"The problem is that people are leaving their cars all evening and taking up all the on-street parking which is intended for people to come and go to area businesses

or to visit residents," Coun. Jenny Gerbas (Fort Rouge-East Fort Garry) tells *The Uniter* via email.

"People need a motivation to park in a parking lot off-street or to carpool or bus."

While the environmentally friendly effort the City is making is applaudable, the fact remains that downtown residents need cars as much as anyone else. Especially when basics such as grocery stores are far away.

The winter parking ban only adds to the issues facing Winnipeg's downtown.

"There is absolutely no thought given to the residents of the area," Unger states. "None at all."



NJF



SELF-LOVE AND SMOOTHIES

Eating Disorder Awareness Week hopes to create meaningful campus discussion

THOMAS PASHKO

@THOMASPASHKO

BEAT REPORTER

This year marks the 30th anniversary of Eating Disorder Awareness Week. The event, which runs from Feb. 1 to 7, was created by the National Eating Disorder Information Centre as a "public awareness campaign that educates, informs and engages Canadians to talk about eating disorders."

The University of Winnipeg is taking part, hosting a number of events and activities to ensure the conversation around disordered eating happens on campus.

Jill Hodgson-McConnell, the event's organizer, works as the U of W's intake manager and manages the University's Health and Wellness Peer Educators. Hodgson-McConnell says it's vitally important to address eating disorders on university campuses.

"People in the post-secondary age group aren't necessarily at a higher risk," Hodgson-McConnell explains, "but if you're having difficulty with disordered eating in university, it's interfering more with your life plan. It's also more acknowledged at this time in people's lives. We see more young people seeking support."

Hodgson-McConnell and her peer educators have peppered the week with fun and informal events that address issues of body image and self-esteem.

"We're hosting free fitness classes at the Duckworth Centre. We're doing the motivational Love Yourself Graffiti Project in some of the washrooms. We're doing a Self-Love Photo Project, and what we're calling the \$4 Self-Love Smoothie at the new smoothie bar. It's all stuff promoting self-compassion and looking after ourselves in healthy manners."

At the center of the week's events is the Wellness Forum on Eating Disorders, a presentation featuring speeches from

Women's Health Clinic (WHC) counsellor Lisa Naylor and dietitian Lindsey Mazur.

"[The event] is going to be a general information session, not just for people who have experienced an eating disorder," says Naylor, who counsels in WHC's Provincial Eating Disorder Prevention and Recovery Program. "The idea is that everybody knows somebody, and maybe they can learn how to help someone in their life."

Naylor says she hopes to address some more nuanced issues surrounding disordered eating.

"We'll talk about the functions and cost of an eating disorder. Eating disorders are a coping strategy. It's something people develop to help them get through something, it serves some function or purpose. But eventually the costs of an eating disorder outweigh any good it may have brought into an individual's life. That's when people seek help."

With increased attention being paid to mental health in recent years, Naylor says

there's still plenty of room to talk about eating disorders.

"There are elements of an eating-disordered culture, not just individuals. A lot of disordered behaviors, like controls around food, obsessive diet and exercising, are really normalized culturally."

Naylor mentions that it's considered to be a good thing to control your weight or go to the gym six times a week, yet when someone acknowledges a disorder stigmas come up.

"That kind of all-or-nothing thinking is a warning sign. Perfectionism around food, the idea of 'I can't eat carbs unless I've worked out today.' Or someone who starts a diet every week, but spends the weekend bingeing to get rid of food first. Those are definite symptoms."

The Wellness Forum on Eating Disorders takes place Feb. 4 from 6:30-8:30 p.m. at Eckhardt-Gramatté Hall. Students seeking help for eating disorders can find on-campus resources at Klinic.



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AGE: "Let's go with...25"

AREA OF RESEARCH: Combinatorial representation theory and algebraic combinatorics

NUMBER OF PEER-REVIEWED ARTICLES PUBLISHED: 12

FAVOURITE RECENT MOVIE: *The Imitation Game*

WOULD LIKE TO TRAVEL TO: Hong Kong, Italy, and Egypt

PETS: A Cavalier King Charles Spaniel named Sadie

BATTING AVERAGE: 0

The PROfile - ANNA STOKKE

Associate Professor in Math and Statistics

ALANA TRACHENKO

VOLUNTEER STAFF @ALANATRACH

Professor Anna Stokke has been teaching at the University of Winnipeg for 12 years, and has loved every minute of it. When she's not busy motivating students to succeed, she also works as a Math Education Advocate. Recently, this included pushing provincial government to change school curriculums to provide better math education to students.

"A lot of parents in Canada were really upset about the kind of math their kids were learning in schools," Stokke says. "For instance, they weren't memorizing times tables anymore."

Stokke worked on a board to reinstate the teaching of times tables and other

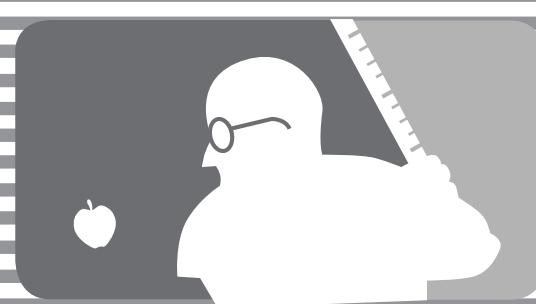
important basics to students. When she isn't in the classroom, she also gives lectures and interviews about math curriculums and education.

Stokke says her style of teaching, like her love of it, hasn't changed much in 12 years.

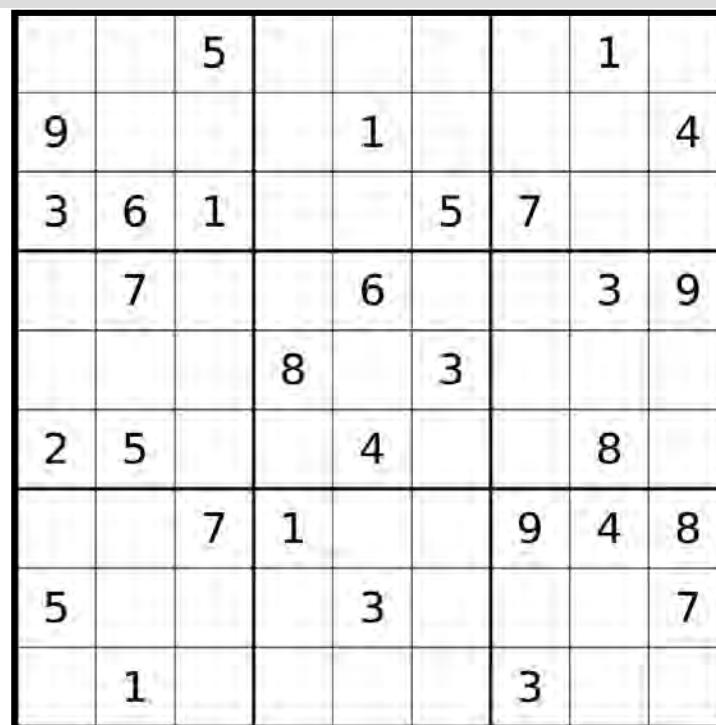
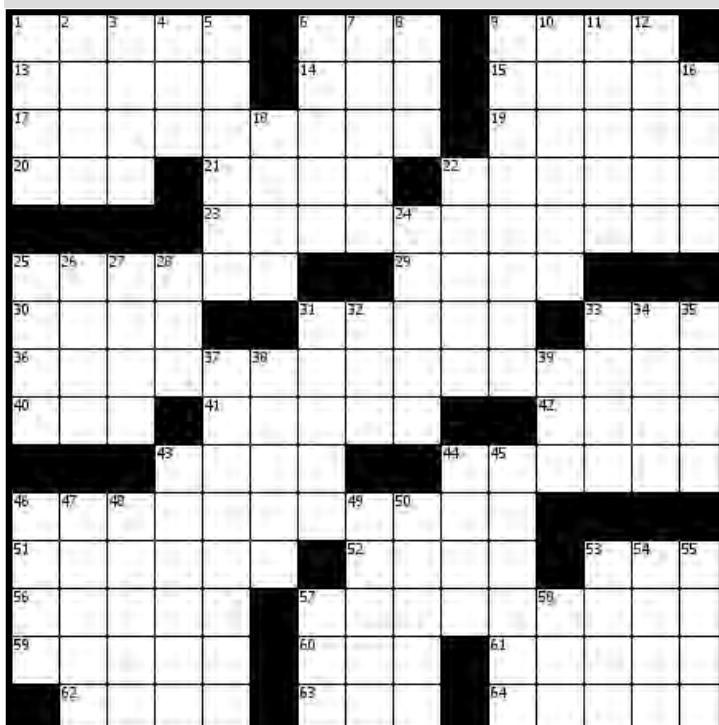
"I've integrated more technology into my classes. Now we have online homework, which allows students to get a lot more practice and feedback," she says.

According to Stokke, first year classes are among her favourite to teach. She enjoys helping new students get into the "university groove" and make the transition from high school. Her advice is simple but foolproof:

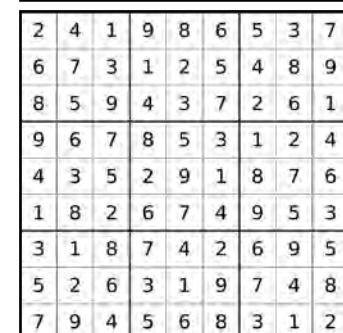
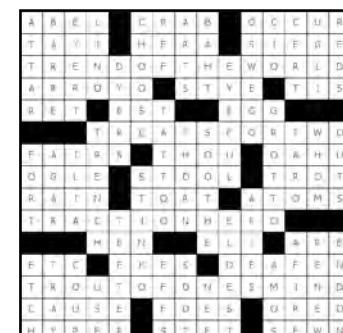
"Go to class, pay attention, do the homework. Work really hard. That's probably the number one thing."



DIVERSIONS



SOLUTIONS TO LAST WEEK'S PUZZLES.



ACROSS

- Picked up, in a way
- Horned snake
- "___ Lama Ding Dong" (1961 hit)
- Taedium vitae
- Monopoly game piece
- Even the golden ones could be false
- Appears correct
- Managed
- Poetic form
- Like Patagonia
- Traveled over water, in a way
- Akron products
- Put out the fire and pack up the tent
- Czech composer Janacek
- Winglike
- Gayle Sayers' teammate Piccolo
- Sardine can attachment
- Clique, e.g.
- Great ending
- Wipe the slate clean
- Buster Brown's dog
- Defeats regularly
- Stadium employee
- Some beef cuts
- Attendance book heading
- Paul, John, Ringo or George, e.g.
- Nourishment oversight grp.
- Former Attorney General
- Legal outs
- Some cracker spreads
- Switch ups?
- A grandson of Adam
- Red-___ (franks)
- Paris-to-Marseille dir.
- Film fighter

DOWN

- Apt lunch for Superman
- British author Blyton
- Sister of Emily and Charlotte
- Toupee, informally
- Relieve of weaponry
- Unpleasantly pungent
- Certain Arabian
- It comes before dawn
- Shells alternative
- Male looker
- Driving force?
- "The Zoo Story" playwright
- Chaplin and Barrett
- Word with fly or clap
- Easily understood
- "___ Less Ordinary" (1997)
- Freshwater fish
- Some Ivy League alums
- Horse preceder?
- Hail Mary path
- Vain claim
- Certain baseball players (Abbr.)
- Kind of sweater
- Head start, e.g.
- Belgian river
- Salaciousness
- German painter/poet
- Frat letter, perhaps
- Quick round of tennis?
- One way to get to elementary school
- Rolle of "Good Times"
- Public garage feature
- West Indies witchcraft
- "To breathe such vows as lovers ___ swear" (Shak.)
- Poetic colors
- Stein quote ending

- Tuftlike mass
- What a swabie swabs
- Cinderous
- ___ Gatos, Calif.
- Bed-In for Peace participant of 1969



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

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:

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

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

Both application forms are available online: Go to www.uwinnipeg.ca

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

STUDENT CENTRAL

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 with your

preferred location or visit us at Student Central.

UNDERGRADUATE WINTER TERM (U2014W) TUITION FEES

U2014W tuition fees were due January 6, 2015. Pay online through your bank's website! Set up the U of W as a bill. Your seven-digit student number is the account number. (The University does not charge a convenience fee for this payment method.) Check your balance on WebAdvisor. Click on "My Account" and then "Student Finance". Choose "Account Details" for a list of charges, payments, awards, etc. Late fees are \$77.00.

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 today!

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

Hosted by the University of Winnipeg Health and Wellness Peer Educators

educate

eating disorder awareness week

**FREE Health and Wellness Forum
Wednesday, February 4th**

6:30 - 8:30pm • Open to the general public

Eckhardt Gramatté Hall | 3rd floor of Centennial Hall

Featured speakers: From the Provincial Eating Disorder Prevention and Recovery Program
Lisa Naylor
Counsellor
Lindsey Mazur
Dietitian

For more information visit:
womenshealthclinic.org

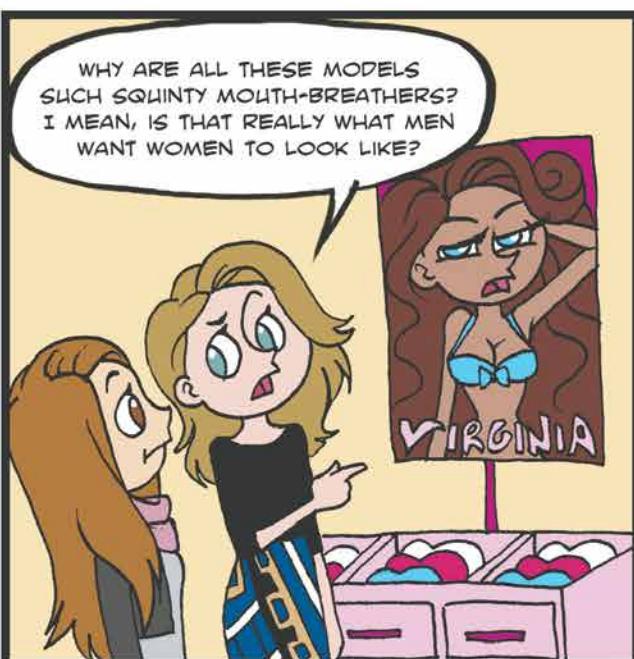
**EDAW
2015**



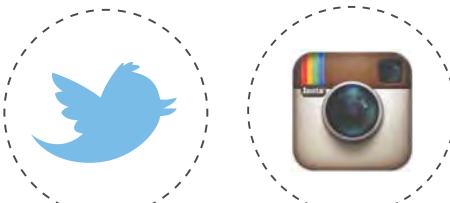
women's health clinic

The CREEEPS

Clever Cat said he didn't steal Happy Hog's ham sandwich because he hasn't left the house all day. How does Detective Dog figure out Clever Cat is lying?



LISA JORGENSEN 2014 // PRAIRIEPARIAH.COM



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Presented by the Department of History as part of the Bonnycastle Lecture Series:

BLACK HISTORY MONTH CELEBRATION

with Dr. Alan Gilbert

John Evans Professor
Josef Korbel School of International Studies
University of Denver

FOUNDING AMNESIAS:

*The Fight Against Bondage and Genocide from
the American Revolution to Africville and Ferguson*

Wednesday, February 11th | 12:30pm – 2:00pm | 2M70 Manitoba Hall

Alan Gilbert is John Evans Professor at the Josef Korbel School of International Studies of the University of Denver. He received his Ph.D. from Harvard and is a past fellow of the American Council of Learned Societies and the Institute for Advanced Study at Princeton University. He is the author of numerous articles and books including *Marx's Politics: Communists and Citizens* (1988), *Democratic Individuality* (1990), *Must Global Politics Constrain Democracy?* (1999) and *Black Patriots and Loyalists: Fighting for Emancipation in the War of Independence* (2012). Gilbert is a democratic theorist and poet whose research interests include international relations theory, history of political thought, ethics, philosophy of science and social science, slavery and violence and non-violence. He recently co-authored the University of Denver's Report on the 1864 Sand Creek Massacre a pivotal event in the founding of the state of Colorado, the University of Denver and Native American history. Professor Gilbert's talk is entitled: "*Founding amnesias: the fight against bondage and genocide from the American Revolution to Africville and Ferguson*".

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