

UNIVERSITY OF WINNIPEG'S URBAN JOURNAL

# THE **UNITER**

2009/08/13 **ISSUE**  
**AU**  
VOLUME 64



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"Untitled" by Keith Wood,  
now showing at the Ken Segal  
Gallery, 531 Osborne Street.

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## News

# AFN election says a lot about Aboriginal People's worldview

Atleo's green sense makes him a good choice for chief, supporters say

**GRAÇA RESENDES**  
VOLUNTEER

The Assembly of First Nations' (AFN) recent election highlighted the differences between the election processes used by Aboriginal Peoples and those utilized by other Canadians. Some say these differences say a lot about the mindset of Aboriginal People.

AFN grand chief Shawn Atleo won the July 23 election in a very tight race lasting eight ballots.

There are 612 First Nations bands in Canada. Each band has one vote regardless of the population of the band and the vote is cast by their chief.

B.C. has the highest percentage of eligible votes, not based on the population of the communities but rather because of the 198 bands located in the province.

Candidates need 60 per cent of the votes to win and voting continues until a national chief has been decided upon, regardless of the time it takes. Proxies are allowed if a chief is unable to attend.

The race between Atleo's closest rival, Perry Bellegarde, was close and 18 hours into the election Atleo and Bellegarde were deadlocked.

Although Atleo fell short the 60 per cent of votes needed to win, Bellegarde conceded 22 hours into voting.

This is indicative of the kind of person Bellegarde is, and of traditional Aboriginal values.

"I think that part of it was very altruistic – that [Bellegarde] actually decided that there was some division that was happening there and he was looking for the greater good," University of Manitoba native studies professor Bret Nickels said. "I think that is shows what a good candidate he was."

Professor Nickels also notes that Atleo is well respected in B.C. and beyond.

The Aboriginal Chamber of Commerce (ACC), which represents aboriginal business leaders and entrepreneurs in Manitoba, believes Atleo will make a great role model for its members.

"In the future we would like to invite him to speak to our membership," said ACC membership and programs director Preston Roulette.

Atleo addressed the economy and environment in his election



CHRIS FRIESEN

University of Manitoba native studies professor Bret Nickels believes the fact Atleo's main competitor conceded defeat shows the altruism of Aboriginal cultures.

### WHO IS SHAWN ATLEO?

**Some notable nuggets about  
Assembly of First Nations chief  
Shawn Atleo**

⇒ Atleo is the chief of Ahousaht First Nation, a coastal band from B.C., and is a figure on the provincial, national and international political scene.

⇒ In 2003, Atleo acted as the spokesperson during a dispute over fishing rights with the provincial and federal governments.

⇒ The following year, he took the government on again over the fate of Luna, an orca whale separated from his pod which the Mowachaht-Muchalaht band believed was the spirit of its late chief.

⇒ Atleo is one of 230 Canadians



Shawn Atleo

trained by Al Gore to present *An Inconvenient Truth* and he sits on B.C. premier Gordon Campbell's Climate Action Team.

strategy, with a vision of sustainable economic self-sufficiency and green development.

"The trend is starting to shift in thinking about business and considering the environment," Roulette said.

"I think [Atleo's] message and his [environmental] efforts are certainly timely and needed," Nickels added.

Atleo, who is chancellor of Vancouver Island University and holds a master's degree in education, spoke of "threats to education supports" in his election platform.

"The limited access to education

for Aboriginal People is the issue chief Atleo should address," said Red River College student Joe W (who requested his last name not be used).

"Funding to education has been frozen at a time when we have more Aboriginal People trying to go to school," Nickels said. "That puts the bands in a quandary."

Earlier this year, the Canadian Association of University Teachers called on the federal government to honour its treaty commitments in education funding.

### AN HISTORICAL LOOK AT ABORIGINAL PEOPLE IN CANADA

Prime Minister Stephen Harper said his government looks forward to working with newly elected Assembly of First Nations (AFN) chief Shawn Atleo.

A statement from the Prime Minister's office states that, "It is more important than ever that government and First Nations leadership work together to identify solutions and produce real, practical and tangible results for Aboriginal Peoples."

But this was not always the case.

Canada has a history of political apartheid against First Nations people that is rarely displayed in museum exhibits or glossy history books.

The 1927 Indian Act refused First Nations people the right to form political organizations. First Nations leaders could be jailed for organizing or participating in political activities. First Nations people could not vote without first giving up their treaty rights and renouncing their status.

Although there have been attempts to form a national lobby group for First Nations people since the post-world war era (such as the North American Indian Brotherhood), actions were hindered by suppressive government sanctions.

Changes came in 1960, when the Canadian Bill of Rights received royal assent and voting restrictions were removed. First Nations people reorganized as the National Indian Council (1961-1968).

The challenge however was finding a structure that could represent all First Nations groups.

In 1969, the National Indian Brotherhood (NIB) formed as a lobby group representing status and treaty aboriginal groups. In 1982, in order to develop an organization accountable to their community members, the NIB became the AFN, an "Organization of First Nations Government Leaders."

According to 2006 statistics, 1.2 million Canadians identify as Aboriginal.

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### Looking for your listings?

Local events are now grouped according to topic. Campus and community events are with news on page 2; concerts are found with the music coverage on pages 9 and 10; lit and film listings are with the movie reviews on page 11; art exhibits are on page 12 with the art review.

The *Uniter* is the official student newspaper of the University of Winnipeg and is published by Mouseland Press Inc. Mouseland Press Inc. is a membership based organization in which students and community members are invited to participate. For more information on how to become a member go to [www.uniter.ca](http://www.uniter.ca), or call the office at 786-9790. The *Uniter* is a member of the Canadian University Press and Campus Plus Media Services.

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# Five years clean, and counting

The Red Road Lodge is turning people's lives around with safe rooms and effective programming

CURRAN FARIS  
VOLUNTEER STAFF

The Red Road Lodge, an alcohol and drug-free rooming house, is celebrating its five-year anniversary this month. Thanks to volunteer support, improved funding, effective programming and constant renovations, the Red Road Lodge continues to be an urban oasis for the impoverished in Winnipeg's downtown.

Anthony Glas, 39, is a recovering addict and has been staying at the Lodge for two months. Glas was a resident at the Lodge two years ago and said the environment at Red Road Lodge is much safer and healthier than his previous home, the Garrick Hotel.

"I got sick and tired of drugs, alcohol, crack – not doing them, but it was hard for me to stay abstinent when it was always around me, it was spinning around in my head. I had to run and hide," said Glas. "I actually came here this time beg-



It's Anthony Glas' second time staying at the Red Road Lodge. "I actually came here this time begging to get in," he said.

ging to get in."

Red Road Lodge sits at 631 Main Street, the former home of Winnipeg's most notorious and dangerous hotel, the Occidental. Chair of the board for Red Road Lodge, Richard Walls, purchased the Occidental in 2002 hoping to turn the gritty hotel into transitional housing, a place of healing and recovery for Winnipeg's downtown community. Walls said that making the Red Road Lodge a dry facility was one of the first orders of business.

"There was a time, when I first bought this hotel, that the fire department, ambulance and the police would be here every single

day," said Walls. "We haven't seen an ambulance here in two or three months, it's totally changed."

The Lodge is home to 44 residents, most of who are recovering addicts or suffer from mental disabilities. Each resident occupies a private room, approximately 180 square-feet, complete with a private bathroom, shower, microwave, half-fridge and electric frying pan. The Government of Manitoba provides funding for the rooms, so residents do not have to pay.

The third floor of the Lodge is currently under renovation. Volunteers from Mennonite Disaster Services are busy installing new floors, dry wall and insulation

in the suites, just one of the many changes Glas has noticed during his second stay at the Lodge. Glas said that aside from improved housing facilities, the Red Road Lodge is even safer than it was two years ago.

"It's so safe to live here, I'm a 250 pound man and I don't need to walk down the hall and have some drunk come at me and have to apply force on him [as was the case in other hotels]," said Glas.

Glas said that although security staff were on site at the Lodge two years ago, they simply couldn't be everywhere at once. The addition of security cameras, Glas said, has greatly improved the safety

of residents.

But Red Road Lodge provides residents with more than just a safe, secure and healthy environment. Residents are able to utilize a massive arts and crafts workspace, library, pool table, media room and computer lab – all occupying the main floor, the former home of the Occidental's bar and VLTs. Such amenities allow residents access to constructive activities and provide them with space to socialize.

"Socialization and social integration is so important for these people. If they just have rooms, they sit in there and don't socialize. We get them learning together and to trust each other," said executive director Jane Meagher.

Meagher runs two in-house programs, REACH (Red road Education Art Culture Homeless Initiative), an art therapy program, and START (Sobriety Training And Recovery Program), a program designed to teach residents essential life skills.

For people like Glas, however, Red Road Lodge is much more than a roof over their head and free art classes. The Lodge serves as a vital component in making the difficult transition from homelessness, poverty and addiction to recovery, rehabilitation and employment.

"I love it here. There's lots of support, it's a safe environment for myself. I'm a recovering addict and these walls are what helps me keep clean," said Glas.

## Private public water

Questions raised about Winnipeg's P3 utility plan

SAMUEL SWANSON  
VOLUNTEER STAFF



City Council recently passed a proposal for a public-private partnership (or P3) for Winnipeg's water and waste department, which means the city will be striking a deal with the private sector to manage its water refineries.

Though the motion was passed on June 22, there are still plenty of questions being raised about the P3. Will the water utility be privatized, and what exactly will happen three years into this potentially 30-year deal?

Everything from the business plan to the city council meeting minutes maintains that the city will keep 100 per cent ownership, however it's unclear how private enterprise can profit while the ownership remains public.

"It all depends on how you define 'ownership,'" began councillor Jenny Gerbasi, who was opposed to the deal. "The city may well keep the title on the deed for the physical assets such as water plants and pipes. However having an unelected board set up a 30-year lease with a private company that will be running the operations, we have effectively lost public control to the private sector."

Councillor Harry Lazarenko disagrees and accused the opposition of playing games.

"I criticized those who were spearheading a group of people to come here in wheelchairs and come here with their little babies and to come and say the water is going to be privatized," said Lazarenko.

Councillor Lazarenko forwarded the motion that a public referen-

dum be passed in order to keep the utility from being sold.

"We had the biggest concern that people had, [which] was that they do not want to privatize the city's water utility," Lazarenko said. "It is going to be 100 per cent city owned."

A motion put forth by Lazarenko, which passed 12-4, prevents the sale of water utility assets without first being OK'd by Winnipeg voters in a referendum.

Despite the notion of a referendum safeguard, many still feel questions have been left unanswered.

"The city has not decided specifically on a company to take over. They have not been able to inform us if water rates will change; they likely will," said Jazmin Villalta, University of Winnipeg Students' Association (UWSA) environmental ethics director. "They have not been able to inform us what exact changes they are making and what the benefits are."

One particular part of the business plan that has undergone public criticism is that water rates are ensured not to change for three years, but after that period the P3 will be reevaluated and nobody knows what will happen at that point.

"What we had to do was the first three years. We may have to make some changes," Lazarenko said of the three-year landmark in the plan.

City council is currently pro-rogued until Sept. 7, at which time they will weigh contractors' business proposals.

### COMMUNITY LISTINGS:

Jobseekers and employers are invited to attend Amik.ca's First Annual Aboriginal Career Mixer on Thursday, Aug. 20 in the Delta Winnipeg's Grand Ballroom. The innovative networking event is designed to bring together HR professionals, CEOs, Aboriginal training and employment organizations and jobseekers. Keynote Speaker is Phil Fontaine. Register online at [www.amik.ca/event](http://www.amik.ca/event) or call 1-888-336-AMIK.

Create a passion-filled life. Please join Susan Kuz - certified passion test facilitator - in this one of a kind workshop. Attend and discover: The five things that matter most to you, the seven principles to living a passionate life, and more. Thursday, Aug. 27 from 6 - 8 p.m. at the Fort Garry Women's Resource Centre, 1150A Waverley Street. Space is limited - pre-registration is required by calling 477-1123. This is a women only event that's FREE, but donations towards FGWRC are gladly accepted.

Manitoba Farm Mentorship is planning a tour of Zacland Certified Organic Dairy near Winkler, Man. on Saturday, Aug. 22 and a tour of Blue Lagoon Florascape, a certified organic market garden and CSA operation, on Friday, Sept. 11. Check [www.organicfoodcouncil.org](http://www.organicfoodcouncil.org) for details.

Have you always wanted to learn how to draw, paint or sculpt? Forum Art Centre's fall session, offering 10 weeks of art instruction, starts Monday, Sept. 14 at the Centre, 120 Eugenie Street in St. Boniface. Classes are offered in the daytime and evenings for all skill levels. Adult classes for 15 years and older include acrylic, watercolour, portrait and life drawing, handbuilt pottery and ceramic tiles, and more. Mixed media children's classes for 7 to 11 years and teens' classes for 12 to 16 years are held on Saturdays. To register call 235-1069 or visit [www.forumartinstitute.ca](http://www.forumartinstitute.ca).

### CAMPUS LISTINGS:

French, Spanish, Portuguese, Italian, German, Japanese, Mandarin, Korean. In a global market, the ability to speak other languages translates into opportunity. Learning a language enhances understanding and enjoyment of a culture like nothing else. The Division of Continuing Education at the University of Winnipeg offers a range of courses to enable you to communicate in new languages. For course dates and times visit [www.dce.uwinnipeg.ca](http://www.dce.uwinnipeg.ca) or call 982-6633.

Writers' Circles are small critique groups that meet once a month through September to May. They are lead by a professional facilitator (Lori Broadfoot) and give new and emerging writers an opportunity to share and workshop their works-in-progress. Writers' Circles are open to Writers' Collective members for an additional \$35 per year. They

are offered on Monday, Tuesday, and Wednesday nights at the University of Winnipeg from 7 - 9 p.m. Register now to secure your preferred evening. Call 786-9468 or e-mail [writerscollective@uwinnipeg.ca](mailto:writerscollective@uwinnipeg.ca).

In collaboration with the National Research Council, the University of Winnipeg Division of Continuing Education is offering a new Neuroscience Lecture Series that is open to all, running each Thursday evening from Sept. 24 to Nov. 26, from 6:30 - 9:30 p.m. People can register for individual lectures at \$25 each, or register for the whole series of 10 lectures for the discounted rate of \$225. Scientists will describe state-of-the-science imaging and research techniques used to explore brain structure and function. Call 982-6633 or e-mail [n.stokes@uwinnipeg.ca](mailto:n.stokes@uwinnipeg.ca) for more.

### VOLUNTEER OPPORTUNITIES:

Urban Shaman is looking for individuals to volunteer at a bingo fundraising event. Thursday, Sept. 10 from 4:30 - 6:45 p.m. at the Club Regent Casino. Please contact Karen at [finance@urbanshaman.org](mailto:finance@urbanshaman.org).

The Spence Neighbourhood Association is looking for enthusiastic and outgoing volunteers to help staff several different programs including, image and greening, youth programming, rental safety, housing, the skills bank, and block contact programs. As volunteers you will be able to get criminal record checks and child abuse registry checks done for free. For more information and to download an application form please visit our website at [www.spenceighbourhood.org](http://www.spenceighbourhood.org) or call Ronna at 783-0290.

Big Brothers Big Sisters of Winnipeg is in need of mentors for two programs. There are currently 60 children on our wait list who want a mentor who will be their friend. It only takes a few hours a week, twice a month to make a BIG difference in the life of a child. For more informa-

tion visit [www.bigwinnipeg.com](http://www.bigwinnipeg.com) or call 988-9200.

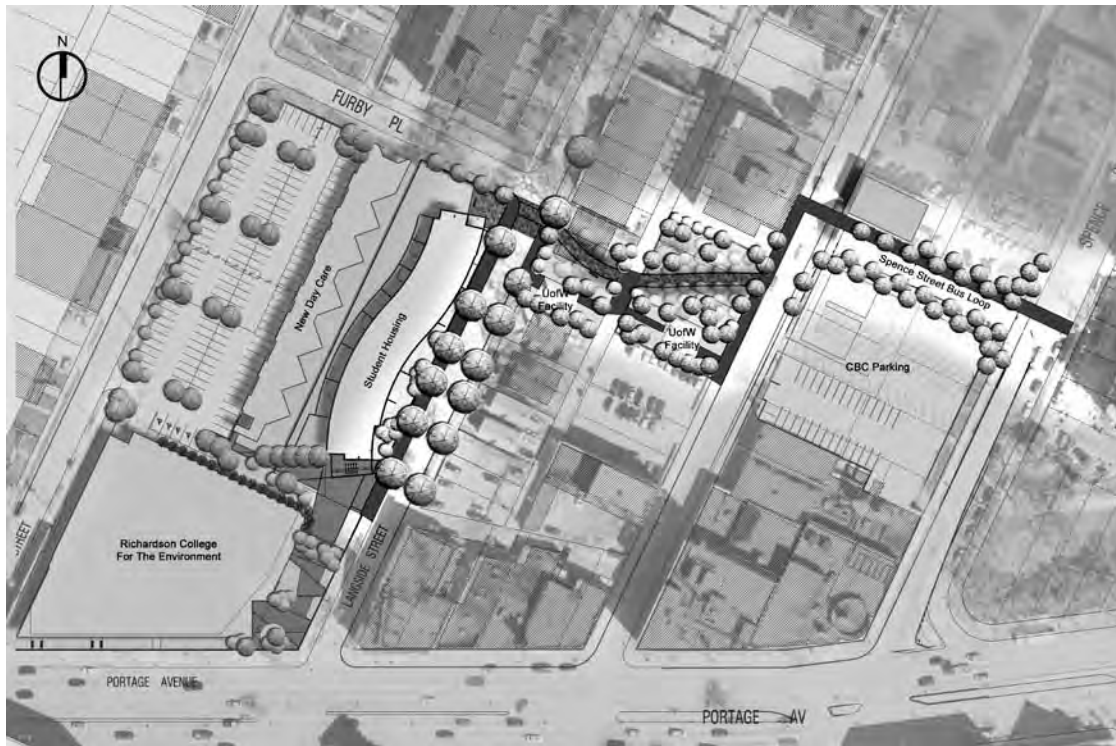
Ka Ni Kanichink Circle of Courage Youth Mentorship Program is looking for Aboriginal men to mentor youth. Circle of Courage is a prevention and intervention program for Aboriginal male youth, who are between the ages of 12 and 17. It is designed for Aboriginal youth to learn about and become the leaders in their families and in our community. For more information contact Alex Paterson at 480-2627.

Female lawyers and female articling students are needed to volunteer at the Fort Garry Women's Resource Centre to facilitate legal workshops on a variety of topics. The Centre has received a grant from the Manitoba Law Foundation to coordinate 32 legal workshops for women on basic information, resources and education. The workshops will be focused on community women and/or service providers. If you are interested or need more info, contact Colleen at 477-1123 or [info@fgwrc.ca](mailto:info@fgwrc.ca).



## Campus News

# New facilities, same struggles



Clockwise from top left: the new Green Corridor, which will stretch from the main campus to the Furby campus; the Richardson College for the Environment and Science Complex; rendition of the front of 460 Portage Avenue, the former Greyhound Bus station; the Bill Wedlake Fitness Centre; the CanWest Centre for Theatre and Film.

PHOTOS COURTESY OF THE UNIVERSITY OF WINNIPEG



## Capital projects excite many, but operational funds remain tight

COURTNEY SCHWEGEL  
VOLUNTEER STAFF

The development of the Spence Street Promenade between Portage and Ellice avenues, a greenspace equipped with a bandstand and basketball court, will be ready for campus use this fall. The promenade, which is funded by a provincial government grant, is the newest of several significant developments that are underway at the university's main campus.

The current developments are part of the Campus Development Plan, released in September of 2007, with the goal of creating a sustainable, modern and integrated campus in Winnipeg's downtown. The initiatives are supported by the Winnipeg Partnership Agreement, involving the City of Winnipeg as well as the provincial and federal governments.

The funding for the Campus Development Plan comes from the University's Capital Projects Fund which includes fundraising dollars and donations made to the A World of Opportunity Capital Campaign, for the improvement and expansion of University of Winnipeg's downtown campus.

President and vice-chancellor Lloyd Axworthy explained that by focusing the university's facilities at the downtown main campus, cam-

pus life will improve for existing staff and students.

"We will save money by consolidating our facilities," he said by phone.

For example, the university will terminate nine off-campus leases and use the funds saved from rental fees to finance resources on the main campus.

And while the new developments will physically be able to accommodate a greater student body and will likely attract new students, some are concerned that the university may not have the operational funds to support an influx of new students, let alone current ones.

Garin Burbank, chair of U of W's Department of History, explained that his department is feeling the effects of insufficient operating funds for hiring professors for the European and art history programs.

"We are very shorthanded," he said by phone.

"We have no coherent European history program right now...and we are having great difficulty providing an adequate art history program," he said, adding that one art history and two European history teaching positions have been left open this year.

Burbank explained that the department's failure to offer substantial courses in these subject areas has had negative repercussions for students. Many are having difficulty acquiring the required credits in European history that are needed to apply for a major scholarship in European history.

Fourth-year exercise science student Laura Durling said she feels the effects limited course offerings within her department.

"The two classes that I need in order to graduate, Prevention and Care of Sports Injuries and Exercise Physiology, are being offered only once each – at the same time. So I can't graduate [this year] when I should be graduating," she said.

Although there has been talk of a hiring freeze due to operating budget pressures, Axworthy said this is not the case.

"There is no freeze on hiring in the faculty or in the staff level," he said, adding that since January the university has hired 40 new faculty members.

Axworthy explained that vacancy management is a reality in order to balance the operating budget, and that professors will be hired to faculties where student demand is most evident, while less needed positions may be left open in the upcoming academic year.

But Burbank doesn't think this is the case.

"Both art and European history areas have, in the past, had very strong enrolment," he said.

"We clearly have demand in the history department for certain areas and those demands are not being met."

While Burbank credits administration for the impressive execution of the Campus Development Plan and admires the new facilities, the department cannot overlook its lack of fundamental needs.

So while students and faculty can look forward to and enjoy the improvements being made to campus, the effects of budget pressures continue to be felt.

### CURRENT CAMPUS DEVELOPMENTS

**Our campus will be a very different place in the next few years. Here's some of what to expect:**

#### 460 PORTAGE

**When:** Fall 2010

**Where:** Former site of United Army Surplus building

**What:** Environmentally friendly building; space for Continuing Ed and Faculty of Business and Economics; Plug In art gallery

**Funds:** 2/3 University of Winnipeg; 1/3 Plug-In Institute of Contemporary Art

#### 491 PORTAGE

**When:** February 2010

**Where:** Former Greyhound bus depot

**What:** Campus and community bookstore; student services; 11 new classrooms

**Funds:** Restoration and operating expenses will come from savings in lease reductions and rental revenues

#### SPENCE STREET PROMENADE

**When:** August 2009

**Where:** Spence Street between Portage and Ellice avenues

**What:** Greenspace, with basketball courts, space for recreational activities and a bandstand; campus and community event venue

**Funds:** Provincial government grant

#### MCFEETORS HALL

**When:** Fall 2009

**Where:** Portage Avenue and Langside Street

**What:** 176 dorm rooms, 25 town-house-style rooms for mature students with families and community members; Diversity Food Service featuring local, organic ingredients

**Funds:** Manitoba Housing and Renewal Corp. grant; donation from chairman of Great-West Life Dr. Raymond McFeetors and other private donations; fundraising from alumni and former students; long-term financing

#### UNIVERSITY OF WINNIPEG STUDENTS' ASSOCIATION CHILDCARE CENTER

**When:** Fall 2009

**Where:** Next to McFeetors Hall

**What:** Day care for children of students and the surrounding community

**Funds:** Provincial government grant; UWSA; University of Winnipeg

#### RICHARDSON COLLEGE FOR THE ENVIRONMENT AND SCIENCE COMPLEX

**When:** Late spring 2010

**Where:** Portage Avenue at Langside Street

**What:** State-of-the-art science labs for teaching and research in chemistry, biology and environmental studies

**Funds:** Federal and provincial government grants; Richardson Firm, Family and Foundation; other private donors



## Editorial

# \*Insert phony inspirational editorial here\*



STACY CARDIGAN SMITH  
MANAGING EDITOR

Since this issue will be on stands when all the bright-eyed university students return to expand their minds in hopes of bettering themselves and the world, the obvious thing would be to write about how this paper is the place where everyone can express themselves, where we can effect change, and where you, special individual, can make a difference.

Since it is my last issue as managing editor, it's also likely the time where I should thank everyone for their hard work and say how much I've learned in my time here.

But although those things are important, I just can't bring myself to do that – at least not without a precursor.

That's because in my experience, university students – myself included – already think we're a little too special nowadays. The thing I've tried to recognize and change about myself over the past year is my sense of entitlement: *I've been to university for how long and I'm still working a cash register? How much am I getting paid an hour? I have to work another entry-level job?*

But who is to blame for this mindset? I guess our parents, and capitalism.

Everything is a great achievement nowadays; it seems there's a card for everything.

I recently moved into a new place and my neurotic nature quickly took over as I frantically made lists of what I needed to make the place feel more like "home." New coffee table, dishes, cutlery, etc.

Then my boyfriend remarked that a little chaos is what makes life memorable. Home isn't just where you lay your head; it's where you feel comfortable.

Odds are you won't be able to remember what the summer of 2009 was like 10 years from now, but I will remember living surrounded by boxes, re-hanging the same picture four times to get it just right, and only having one pot to cook in. Much like how the years of university will blur together, but the year you came to understand yourself might just stand out.

So what happens if you don't take note of the little stuff?

Most recent university grads I know are having one hell of a hard time figuring out

what they want to spend the rest of their lives doing. And if you're not one of the lucky ones to graduate into a job, not only have you got your own sense of self-worth to deal with, but also others' snobbery.

It's keeping up with the Jones, but before you've even got a home to compare. People will kick you in the shins and think they should get anything you have coming.

Worse even, many are too self-absorbed to realize that perhaps they aren't entitled to everything they've been told they are.

In that respect, you can't really get mad; some people are just assholes. It's more important to learn which battles are worth fighting than it is to win everything.

More importantly, you've got to really learn what does make you happy so you're not judging yourself by others' credentials.

So perhaps either I come off sounding ungrateful, or like everything that I've just rallied against, but that's just the problem. Perhaps even though we can recognize these faults in others, it's very difficult to actually change them in ourselves.

So where does that leave this editorial?

Well, this is a great paper where people can express themselves and effect change, but more importantly, it's where you can learn a lot about yourself, about your place in the world and about the way the world works.

That's been my experience at least, and to those who have helped me along the way and made *The Uniter* great – well, thanks!

Excuse me, I'm going to watch *Reality Bites* now.

How's that for inspirational?

## Letters

### Re: "Crying Wolf Over Gentrification"

This letter is in response to Gareth Du Plooy's article *Crying Wolf Over Gentrification* published in the July 16 *Uniter*. First, I would like to thank Du Plooy and *The Uniter* for questioning the merits of an anti-gentrification stance in Spence. Certainly the 48 Spence residents who participated in our research last summer welcomed – just as Mr. Du Plooy does – the new amenities and improved housing stock Spence has received in approximately the past three years. Many low-income renters, however, cannot afford to enjoy Spence's renaissance and thus severely qualified their endorsement of these changes. Most participants regretted that housing improvements are almost always accompanied by prohibitively high housing cost increases. Many low-income renters have been forced to take money from food budgets to pay raised rents. A majority of the 25 Spence landlords consulted for the same project reported replacing low-income renters with higher-income households, or intending to do so in the near future. In the case of low-income rooming houses this almost certainly results in homelessness for a great number of former residents. In the written report based on this research – which was conducted at the request of the Spence Neighbourhood Association – published in the Canadian Centre for Policy Alternatives 2009 *State of the Inner City Report* (available at [www.policyalternatives.ca/manitoba](http://www.policyalternatives.ca/manitoba)), I anticipated Du Plooy's argument and called for greater public investment in guaranteed affordable housing units in Spence, rather than a halt to private investment. Bedbug-free apartments, breakfast joints and safe streets ought to be for everyone, not just those who can afford them.

Owen Toews

### Re: "Winnipeg blogs"

The story about Winnipeg blogs in your latest edition (July 16 edition of *The Uniter*) deliberately propogated (sic) a "myth" that I am responsible for the writing of an anonymous blog, The Black Rod.

You and your readers should be advised that I write one blog only, [www.tgcts.blogspot.com](http://www.tgcts.blogspot.com).

Your writer, Matt Preprost, solicited numerous comments about The Black Rod from an apparently aggrieved Professor Sampert of your university, which cast that blogger in a negative light.

The story claimed the blog could not be reached for comment, then proceeded to repeat this "myth" about my responsibility or as Sampert would put it, irresponsibility.

Preprost's (sic) subsequent statement "either way," leads readers to conclude it is at least 50 per cent likely that A) I am The Black Rod, and B) I could not be reached for comment. Neither is true.

Preprost and/or *The Uniter* made no effort to contact me about this rumour before publication.

Preprost does not cite a single source for this "myth" but he quoted only one critic of that blog, so the conclusion I must draw is obvious. In fact, Sampert is one of the few people who has refused to appear on *The Great Canadian Talk Show* on 92.9 Kick-FM, which I host.

While the story went on to mention marginal blogs, like where some people go to eat breakfast, there was no mention of serious bloggers such as Jim Cotton or of my own blog, [www.tgcts.blogspot.com](http://www.tgcts.blogspot.com), in breaking important news stories ahead of the mainstream media and holding elected officials (sic) to account.

It is only fair that this letter be published in your next edition, so that regular readers of *The Uniter* can be made aware of the facts surrounding the flawed editorial supervision of your volunteers. Next time, call or e-mail me, I am not hard to find.

Marty Gold

**Editor's note:** The goal of the piece was to discuss the power of blogs and highlight some local bloggers who do interesting work for the enjoyment of it. We did not intentionally preclude others' work, but the sheer size of the printed space allowed ensures this will happen. Please follow the discussion online at <http://uniter.ca/view/939/>.



## The University of Winnipeg's weekly student newspaper is looking for an organized and highly motivated individual to take the position of managing editor

### Duties:

The managing editor works closely with the business manager to oversee the daily operations of *The Uniter*. As well, he or she works closely with the section editors and volunteer writers on story ideas, style and voice. The managing editor also works to maintain the quality of the newspaper and ensure that *The Uniter* remains an open and engaging place to work, volunteer and learn about journalism and media.

Other responsibilities include writing editorials and occasional content for *The Uniter*; chairing weekly editorial board meetings; aiding the production manager in laying out of the paper; long-term content planning;

coordinating workshops for staff and volunteers; maintaining healthy relationships with the community; coordinating weekly covers; attending Mouseland Press Inc. board and committee meetings; and working on other projects throughout the year that pertain to the strategic plan as laid out by Mouseland Press and its board of directors.

### Qualifications:

- ♦ Qualified candidates should possess excellent writing and editing skills and be familiar with Microsoft Office, Mac OS X, Creative Suite and Canadian Press style.

- ♦ Time management skills and the

ability to juggle multiple tasks on deadline is required.

- ♦ Experience working for a newspaper and a degree in journalism are considered assets.

This position requires a time commitment of 35 to 40 hours per week. It is a salaried, two-year term.

Please send your resume and at least two references, a cover letter and at least three published works to [board@uniter.ca](mailto:board@uniter.ca).

The closing date for this position is **Sunday, Aug. 16**. Interviews will take place the week of Aug. 17, with the start date soon after.

We thank all applicants, however only those short-listed for an interview will be contacted.

For more information, contact managing editor Stacy Cardigan Smith at [editor@uniter.ca](mailto:editor@uniter.ca).

THE UNITER

## Comments

# Lest we forget

In memoriam of the Ganja Mine: 2000-2009



**ROB HOLT**  
VOLUNTEER

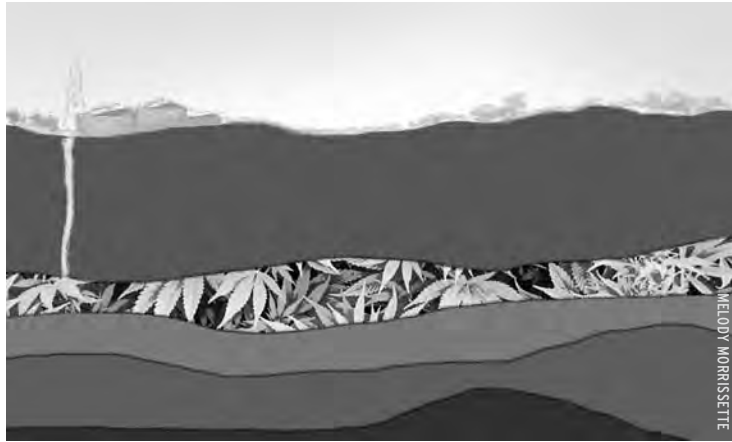
Lately, it seems like every day brings news of another celebrity death. It started in June with David Carradine. Since then, Arturo Gatti, Billy Mays, Ed McMahon, Farrah Fawcett, Koko Taylor, Michael Jackson and the Taco Bell dog have all gone to join the Great Gig in the Sky.

So let's take a moment to remember the Flin Flon grow-op.

Since 2000, an unused mineshaft 600 km northwest of Winnipeg and 1,000 feet underground has been growing the only government-approved marijuana in the country.

As of June 30 however, Flin Flon's fabled Ganja Mine is no more.

Earlier this year, HudBay Minerals announced that it would be shutting down its operations in the area by 2010. Since HudBay owns the mineshaft which biotech firm Prairie Plant Systems Inc. operates out of, when the mining



shuts down, so does the farm.

Security was never an issue in Flin Flon. The dope mine boasted unparalleled safety measures: Cameras, motion detectors, security guards, reinforced steel doors at least 1/4 inch thick. The site was categorized as Class-8 Secure; security so tight that by government standards, \$31,000,000 worth of illicit drugs could be stored without any problems. And Prairie Plant's first contract with Health Canada was worth just \$5.3 million over a

### Footage from inside the mine showed sickly, stunted, brown-tinged plants

period of seven years.

Inside this fortified bunker, a small team of anonymous employees worked in low-rent HAZMAT gear. Their uniforms included white jumpsuits, gloves, face masks and hardhats. Staff looked as though, rather than growing a plant for Health Canada, they were cooking up batches of crystal meth for the

local Hell's Angels.

Flin Flon's grass didn't benefit from the prison-style security or being treated like biohazardous waste. Footage from inside the mine showed sickly, stunted, brown-tinged plants. Stems and seeds were often found mixed into the final product, as if Prairie Plant was throwing everything they had into a big wood-chipper and delivering whatever came out the other side.

The cost of this gritty, hideous mulch was set at \$5 per gram, plus

failed and ugly. Its legacy will ultimately be this: Shitty weed grown by faceless, nameless government contractors in a dirty abandoned mineshaft. Wherever Prairie Plant Systems moves now, rest assured that things can't get much worse.

Yet in a way, it's sad to see the Ganja Mine go. After all, for the past decade, Manitoba was host to the Medicinal Marijuana Capital of Canada. Now, that honour will almost certainly leave the province. Without it, all we have to brag about are homicide, car theft and Slurpees.

More importantly though, Flin Flon's grow-op stood as a reminder – however small or distant it may have been – of a time when Canada was still toying with ideas like decriminalizing (maybe even legalizing) marijuana. Those days seem like ancient history now. Flin Flon may have been our last link to those days...

So, I hope you'll all join me in taking a moment to honour the memory of the Ganja Mine in whichever way you feel is most suitable.

## Looking out for a Little Scrapper

Capacity concerns might keep local breweries out of major summer festivals, but we should at least try to let the little guys in



**DEVIN MORROW**  
VOLUNTEER STAFF

Sunshine may be sparse in Winnipeg this summer, but festivals certainly are not. The Winnipeg Folk Festival and Winnipeg Fringe Festival had record years proving that regardless of the weather, Winnipeggers are still determined to have a good

time.

But as we resolutely hit the beer tents that dotted the festivities, one thing was obvious: We may be supporting these celebrations of summer, but our local companies are not.

The lack of representation by local breweries at our major festivals is a problem for a city that prides itself on being down-to-earth and community-centred. Nowhere was this more obvious than at Folk Fest where the only beer option available was the Alberta-based Big Rock Brewery or at the Fringe Festival where you could enjoy an east-coast Alexander Keith's or an import. So where were our local favourites?

Dave Rudge, president of Half Pints Brewing Company, said it's about recognition and, "Who dangles the biggest carrot."

"Festivals look forward years in advance," said Rudge, and Big Rock is entering the last year of its contract with the Winnipeg Folk Festival. Though it is something

Half Pints has looked into for the future, Rudge said that kind of representation is not really possible for his company right now for reasons of size and production capacity. This might be a wise move, when one considers how much beer the 10,000 people attending the Folk Festival every day can consume in just one evening.

Large breweries too quickly impress our local festivals with things like "t-shirts and umbrellas."

"[The festivals are] dominated by breweries that don't even have Canadian concerns," Rudge explained.

And it is hard for our small, local breweries to keep up with the demand that large festivals expect.

"We're rarely invited to even dangle the carrot," he said.

But that's not to say that Rudge doesn't hope this can change. You can find Half Pints at smaller events like the Royal Albert's Canadian Air Guitar Championships and the Winnipeg Ska & Reggae festival this month. Fort Garry Brewing

Company made an appearance at last year's Folklorama when it introduced a limited edition brew, and it appeared at the annual event again this month.

Obviously, festivals look for large sponsors, and Big Rock and Alexander Keith's have the ability to keep us well lubricated for the entirety of a hot summer event.

But wouldn't it be nice to see a smaller Half Pints beer garden tucked behind the handmade village at Folk Fest next year? Or a Fort Garry tent on the edge of Old Market Square?

Our breweries may not be able to support all of us, but it would be a step in the right direction if our festivals started giving them the chance to at least be seen – and enjoyed – along with the music and arts we get to bask in all summer.

*Devin Morrow is a politics graduate of the University of Winnipeg, and would like some more variety in her drinking options next summer.*



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# How to raise voter turnout, English-style

Let people pick their candidates, and maybe they'll actually vote



MATT SCHAUBROECK  
VOLUNTEER STAFF

If you've ever sat in on a discussion with a group of political theorists, you know that sooner or later the discussion will turn towards electoral reform.

It's the million dollar question these days, what with our abysmal voting turnout of the past few federal elections.

What's unfortunate is that peo-

ple focus more on the *how* to get more people to vote, but not on the *why*. Why is it that almost half of Canadians didn't bother marking a ballot last federal election? Do that many people really have no faith in the political system or their elected representatives, or is something else the problem?

One of the greatest issues is that people simply don't feel like they can vote for someone who really represents their values.

In Canadian politics these days, you have three, possibly four choices on who you could vote for, mirroring the main political parties.

But what if you associate yourself with an ideology and not a candidate, or vice-versa? For example, what if you held conservative values but felt that the Conservative candidate in your riding would do

**Why bother voting, people must ask themselves, if I already know which party is going to win?**

a terrible job? Your choice at that point is to hold your nose and vote for either a party or a candidate you dislike or alternatively, simply not vote. So how can election rules be changed to make that choice less disenchanting for voters? British Conservatives have come up with an interesting answer.

In the constituency of Totnes, U.K., the Conservative party is holding a primary to choose their party's next candidate there. The riding association chose three peo-

ple to stand for the nomination, and a ballot was mailed to every voter in the riding so every eligible voter could mark an 'X' to decide who the next Conservative candidate will be. This is especially interesting, as Totnes has been held by a Conservative in English politics since its creation in 1885, with the exception of one year (1923). This means that voters will get a chance to vote not only for their favourite candidate, but for the person who will likely be elected as the next MP for that area.

This plan is an excellent way for people to feel like their vote counts. Historically, contested seats almost always have a significantly higher voter turnout than seats where the same party claims victory over and over. Why bother voting, people must ask themselves, if I already

know which party is going to win?

This happens across the world – even here in Winnipeg. In federal ridings like Winnipeg North, people generally have a very good idea on which party will win (no offense to those lovely Winnipeg North Liberals and Tories, of course). Having a primary campaign will allow the voters in ridings like these to have a more significant impact on who their elected representative will be, which might encourage them to actually bother turning up to vote. If you felt like you had a more significant impact on who a party's candidate would be, maybe you would feel more inclined to vote in the general election as well.

*Matt Schaubroeck is a University of Winnipeg student.*

## Profitability trumps watchability

Buh-bye *Boston Legal*: Mind-numbing reality shows cost peanuts, so get ready to pick your nose



ETHAN CABEL  
VOLUNTEER STAFF

The King of Pop died on June 25 and by the end of the week, questions of mental instability and surgically altered pigmentation were of the hour.

It is commonplace for the mass media to seize the most titillating story available and exploit it. What was disturbing is the way the media threw aside all responsible news coverage to focus, almost solely, on the titillating.

It is difficult to pinpoint when this happened or even whether the values of broadcast journalists have altered over time. The networks have, however, a predominant

profit motive that muzzles dissent.

Among the top rated television shows of the 2008-2009 season, excluding Sunday night football on NBC, were *American Idol*, *Dancing with the Stars*, *CSI* and *Desperate Housewives*. Meanwhile, television news has become dominated by pundits rather than anchors: Glenn Beck, Lou Dobbs, Rachel Maddow, Bill O'Reilly and Keith Olbermann.

Overall, American television is a reflection of a demographic marketplace; a cesspool of sitcom reruns, reality programs, crime dramas and biased news coverage. As such, it is an environment where creativity is stifled or marginalized.

*Boston Legal*, an ABC drama, was cancelled last year after the producer (David E. Kelley) was forced to beg for a 13-episode final season. David E. Kelley is an American television writer best known for producing hit legal dramas like *The Practice*, *Ally McBeal*, and *L.A. Law*. He is riotously prolific (at one point he was overseeing production on three regular series) and profoundly brilliant. *Boston Legal* in particular is somehow a captivating blend of genres—funny, dramatic,

tragic and intellectually gratifying.

Kelley has a knack for character development. Alan Shore (played by James Spader) is a menacing and enticing character—an ethically challenged man who is somehow ethically credible. In one scene he may be a chauvinistic skirt-chaser, propositioning a weak woman grieving the loss of her fiancée. In another, he becomes a strident defender of the American Bill of Rights:

"Who does [take this seriously]," he sneers, defending a man wrongly imprisoned in Guantanamo Bay, "the American public? The media—who would give it mention if only there weren't so many starving actresses with drug problems to focus on."

Denny Crane, played brilliantly by the sardonic and arrogant William Shatner is the legendary Boston attorney whose mere name incites fear and awe. He has become a semi-senile Republican who is every bit a womanizer.

"I have nothing against Guantanamo by the Bay," Crane claims, a subtle jab at remarks made by former vice president Dick Cheney, "I happen to like resorts."

In a television marketplace that seems unable to break with convention, *Boston Legal* defied categorization and was deftly able to transcend character stereotypes. Television has for a long time been geared toward a youth-oriented market. *Boston Legal* starred three actors over 60—among them the beautifully composed and articulate Shirley Schmidt (played by Candice Bergen). The show treated age, disease and social ineptitude with reverence and respect even as it was poking fun. Denny Crane refers to his onset Alzheimer's disease as "mad cow," even as viewers lament watching greatness diminish. Eccentric characters, from a cross dresser to a legal genius with Asperger's syndrome were treated with more humanity than generally befits prime time television.

As networks attempt to appeal to smaller niche markets news coverage has become unnervingly one-sided and partisan. *Boston Legal*—through closing arguments from the plaintiff and the defense on issues from the Sudanese genocide to pharmaceutical malpractice—was able to present warring sides on critical issues.

Shortly after the cancellation of *Boston Legal* David E Kelley commented that, "One of our writers was an ex-journalist and he used to get calls from his colleagues in the news business...saying they were envious. We got to tell stories they wanted to do but were not allowed to because it was not hot enough copy for the news."

After 25 Emmy nominations and five wins, why did ABC pull the plug on this wildly smart and unconventional show?

20th Century Fox, as per a contract Kelley signed in 1995 and renegotiated in 2000, produced *Boston Legal*. As such, the ABC network did not own the show. ABC would rather keep a show with minimal ratings that they own. They did not own *Boston Legal* and as a result there wasn't the same opportunity for profit. The end.

*Ethan Cabel is a University of Winnipeg student and will be taking on the role of Uniter beat reporter in the fall.*

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# Lost Winnipeg

**Out with the old: How the government's distaste for mixed use zoning damaged our downtown**



**ROBERT GALSTON**  
VOLUNTEER STAFF

Old Market Square, the place in the Exchange to go for historically-themed walking tours, free concerts of dubious quality, or some great people watching ("Hipster or Hobo?" is always a fun game), is actually not that old at all. Built in the 1970s on the site of the old Central Fire Hall as a farmer's market and green space, the "Old" was thrown in to add some quaint venerability to the place. The original Market Square was a block north, now buried underneath the Public

Safety Building and Civic Parkade.

The original Square was laid out on the Ross family estate, and operated as a public market as early as May 1873, months before the City of Winnipeg was incorporated. After incorporation, the market became municipally owned and operated, and a building was constructed so that it could stay open through the winter. Around 1920 this building was renovated into offices for civic employees, but the outdoor market continued to sell produce, flowers, seeds and, in December, Christmas trees.

More than just annuals and blueberries, Market Square was a place for the exchange of ideas. In 1939,

Do you love learning about our city's past as much as we do? As part of a four-part summer series, Robert Galston, author of local blog *The Rise and Sprawl*, examines neighbourhoods' transitions over the past century. In May he took a look at South Point Douglas, in June he visited Roslyn Road, and last month he examined the misstep that is the Lord Selkirk Park housing project. This month, Galston takes a look at the Civic Centre development in Winnipeg's Exchange District, and how the urge to create a streamlined look robbed the city of culture.

a story in the *Winnipeg Tribune* compared it to London's Speakers' Corner, saying that as many as five political and religious meetings would occur simultaneously. The paper also recalls young "junkies" hanging around the Square looking for heroin fixes, and "rub-a-dub" men who descended from the riverbanks, loading docks and flophouses to panhandle in the Square.

Between Main Street and Market Square was City Hall. Built in 1884, the "gingerbread house" seat of municipal government was a cornucopia of Victorian architecture's eccentricities. In the 1950s, the city government was eager to rebuild City Hall and the neighbourhood around it as a more streamlined and orderly place, and plans for a massive Civic Centre began. To city planners at the time, the neighbourhood embodied everything wrong with cities: Aging, dense, micro-scaled and mixed. The cheap bars and cheaper hotels lured the old men that sat around the Square during the day. At night, kids would come there for movies, booze, late-night Chop Suey, and the city's jazz scene which centred around Market Square in the '30s and '40s.

Worse than a semblance of mixed-use urbanity and nightlife was car traffic that didn't move fast enough, and so King and Princess were converted to one-way traffic and streets, and Market Avenue from Princess to Main was eliminated altogether.

City Hall, along with the block north of it that housed more than 100 residents and a dozen businesses, was finally demolished in 1962 for a new council chamber and civic offices. Across King Street, Market Square and another block of residences and businesses made way for the Public Safety Building and Civic Parkade, built in 1965 with an eternally vacant little park thrown in.



The Manitoba Theatre Centre is among the numerous buildings constructed during Winnipeg's Civic Centre projects in the 1960s.



In this undated photo of downtown Winnipeg, you can see Market Square in the bottom right, with the old City Hall directly behind. Also pictured is Market Avenue between Princess and Main, which no longer exists.

## FASHION STREETER

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



**Courtney**

"When you have a new baby most of your fashion choices revolve around boob accessibility."

CINDY TITUS

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Its doors turned inward to a courtyard, the new City Hall was cold, insular and underwhelming; a squat little municipal box. Meanwhile, the Public Safety Building was a misadventure in Brutalist architecture, its design better suited to something built to the scale of a toaster oven.

Gradually, the surrounding blocks joined City Hall and the old Market in the dustbin of Winnipeg

history: The Concert Hall and Manitoba Museum took up two blocks east of Main in 1968, completing the Civic Centre complex; and half of Chinatown was lost by the late '80s. With urban renewal now seen purely as a government-led venture, owners of the remaining old buildings north of the Civic Centre simply gave up, waiting for a buy-out when the next megaproject *du jour* would come along and rescue the neighbourhood from itself. Buildings sat rotting, or came down for parking lots.

To the left, the demise of the Square, for decades a centre for socialist rallies and the beginning point of the May Day parade, could be seen as another loss of their gathering places. To the right, the Civic Centre was the trumping of property rights and commerce by an increasingly centralized government. But in the early 1960s, the twilight of post-war adulation of everything new and modern, there were few who would argue with these sweeping physical changes.

More than the displacement of countless businesses and residents, or the loss of many architectural gems, the misanthropic Civic Centre eliminated Winnipeg's own public square, the centre a city's life throughout 10,000 years of urban history, replacing the neighbourhood with a malignant dead space devoid of a city's dynamic matter, form, and energy.

Check out Robert Galston's blog at <http://riseandsprawl.blogspot.com>.



## Arts & Culture

# Where the Watson is

Montreal musician Patrick Watson conquers his imagination on *Wooden Arms*

AARON EPP  
VOLUNTEER STAFF

When Patrick Watson found out director Spike Jonze was adapting the famed children's book *Where the Wild Things Are* for the big screen, he knew just what he had to do.

The 29-year-old Montreal musician wrote a song and submitted it to Jonze to be included in the film.

"I don't know if it ever got to him or not," Watson said last month, just hours before an energetic performance on the alternative stage at the Winnipeg Folk Festival. "You try things, and sometimes they work and sometimes they don't, and it doesn't really matter—you've just gotta try it."

Watson included the song, appropriately titled *Where the Wild Things Are*, on *Wooden Arms*, the latest album by the critically acclaimed band he fronts.

Rounded out by guitarist Simon Angell, bassist Mishka Stein and drummer Robbie Kuster, the band is called Patrick Watson.

The quartet gained notoriety in 2007 when the album they released a year prior, *Close to Paradise*, won the Polaris Music Prize. Since then, the band has played its piano-driven, orchestral art pop all around the world, stopping for a

few months late last year to record *Wooden Arms*.

"I think it's much more instrumental than the last record," Watson said. "There's still strong songs there, but I think we left more room for the instrumentation to take over at some points."

Recorded for the most part live off the floor, the result is 11 songs that are cinematic-sounding and experimental. On *Beijing*, for example, Watson plays a bicycle, while on the title track, someone plays a tree branch.

It may seem unorthodox, but it's earned the album a spot on the shortlist for the 2009 Polaris Music Prize, to be awarded next month.

"It's a big honour again," Watson said. "I'd be a little scared to win it twice. I'd be like, 'Oh, sorry guys, I feel badly that we got this.'"

The band used the \$20,000 that came with its 2007 win to pay off the cost of a van it totaled while touring in the U.S. As it luck would have it, the bill for the van arrived the morning the prize was awarded.

"That's the beauty of Canadian music—somehow you always just break even," Watson said. "No matter what happens, for some reason, you just always break even."

There's no telling whether Watson and his bandmates will be winners when the prize is awarded next month, but it's a safe bet



Patrick Watson's musical ode to *Where the Wild Things Are* didn't make it into the upcoming film, but it's a great track on the new album.

they'll be in a movie theatre when *Where the Wild Things Are* comes out in October.

"Probably one of the best gifts of being artistic is, sometimes you can close your eyes and go somewhere, even if you're not anywhere special. So, I think for me, the book is all about that," Watson said, likening

the book to walking outside in the woods by yourself at night.

"No matter what, if it's pitch black around you, you're gonna be scared for your first time, until you get used to the dark," he said. "And I think that's kinda what the book's about: He goes to the wild place and he becomes king of the

wild things. He becomes king of his own imagination, and once you do that, you can come home again."

Log on to Aaron Epp's blog at [www.uniter.ca](http://www.uniter.ca) to read more of what Patrick Watson had to say, including his thoughts on Dolly Parton.

# Sleeping in school buses, and loving it

CHRIS HUNTER  
VOLUNTEER STAFF

Still fresh from winning a 2009 Juno award, a cappella group Chic Gamine is finally returning to Winnipeg for a long awaited hometown concert and a two-year anniversary celebration.

Annick Bremault, Ariane Jean, Andrina Turenne and Alexa Dirks are all former Winnipeggers who moved to Montreal to meet drummer Alexandre Sacha Daoud and form the group Chic Gamine. With much of their time spent in Montreal or on tour, the band rarely gets a chance to visit their home city and is very excited to play for fellow Winnipeggers.

"We've never really done our own show in Winnipeg," said Turenne. "We've only played festivals so it's exciting to put something on by ourselves."

This show is extra special because the band is also celebrating their second anniversary.

Touring encompasses a lot of the band's time as they try to tour for at least a couple of weeks each month. The group has traveled all over North America in their own 16-passenger van and seems to find adventure wherever they go.

"We just spent the last two days sleeping in a school bus and teepees," Turenne explained.

Chic Gamine often prefers to "find" places to sleep as opposed to renting out hotel rooms. They believe part of touring involves exploring and socializing with the people you play for. As a result, the band has had many fortunate and interesting experiences.



"We put our faith in the universe and it provides us with magnificent people who illuminate the way and make us feel at home no matter where we are," said Chic Gamine's Alexa Dirks.

"Lots of people are accommodating and willing to help us out," Dirks said. "We put our faith in the universe and it provides us with magnificent people who illuminate the way and make us feel at home no matter where we are."

For Chic Gamine, another important part of touring is listening to music on long van rides from gig to gig. The band said they are influenced by many genres and listen to a wide range of artists from Paul Simon to Brazilian pop star, Ed Motta.

However, when writing music the band does not rely on influences to think of new ideas, instead they do whatever comes naturally.

"We are all about not forcing things in this band. It is all about the natural writing progression," said Jean.

After touring for what is left of the year, the band has plans to begin recording their second studio album in February. With more experience, Chic Gamine believes their next recording will be more cohesive and stronger than their first Juno award-winning album.

"We have better idea of what our sound is now and so we can maximize more on our strength. The band is always growing," Dirks said.

Besides a drum set, the band is completely void of instruments.

However, each vocalist in the band is a voice virtuoso in her own right. All four singers have been playing music since a very young age and some have been working in the industry for as long as 10 years.

For more info, log onto [www.chicgamine.com](http://www.chicgamine.com).

⇒ Chic Gamine play the West End Cultural Center on Aug. 18.

⇒ Doors open at 7:15 p.m. and show's at 8:00 p.m.

⇒ Tickets are \$21 in advance or \$25 at the door and available at Ticketmaster or the WECC.

IF GORDON LIGHTFOOT LIKES 'EM, SO DO WE



Great Bloomers is the band for a new generation.

And by "the band" I mean The Band, and by "Great Bloomers" I mean the Southern Ontario folk/country/indie rock group making their first trek across Canada.

To Bloomers' singer and guitarist Lowell Sostomi, the comparison is, "The nicest thing anyone has ever said about us."

This is hard to believe considering the heaps of praise surrounding their album, *Speak of Trouble*, from such luminaries as Gordon Lightfoot, who uttered affectionately, "*Speak of Trouble* highlights the abilities of Lowell Sostomi as singer/songwriter and brings together a talented band of musicians with amazing dexterity, loads of energy and very original arrangements. I'm impressed."

Despite the excitement surrounding their recorded output, Sostomi assures audiences that the live show is where Great Bloomers really impress.

Winnipeggers will have the chance to see the group - which includes guitarist Nate Hindle, drummer Andrew Kekewich and bassist Ty Rowles - on the band's way home from their western Canadian tour, when they make a pit stop at the Lo Pub on Thursday, Aug. 13.

Traveling across the country should make as much an impression on the Great Bloomers as the band makes on Canada.

-J.P. PERRON



# Young Kidd goes hard

Winnipeg rapper waxes ambition

CAITLIN LAIRD  
VOLUNTEER STAFF

Violence, incarceration, police corruption and positivity in the face of adversity – these are the underlying dynamics of Frank “Young Kidd” Fontaine’s first full-length album, *I Go Hard*.

Released in late May by Winnipeg’s CTL Records, the album is the product of both triumph and struggle – a representation of both oppression and the mindset required to overcome it.

“I make music for people who grew up in my neighbourhood and went through the same things that I went through. My goal is to keep it positive for everyone... I want to influence the younger generation to turn to music instead of crime.”

The first track on Young Kidd’s album is entitled *Shoutouts*, and it pays tribute to his community, which he calls Central Winnipeg.

“When I say ‘Central’ I’m talking about the area in the middle of the city, the core area around the Salter Bridge [the Slaw Rebchuk Bridge]. Growing up there you see as a lot of things.”

For a generation whose exposure to rap and hip-hop has been an indoctrination into the poverty, violence, bling and bravado preached by artists like Tupac and Notorious B.I.G., listening to Young Kidd is a reminder that such issues are

**“My goal is to keep it positive for everyone... I want to influence the younger generation to turn to music instead of crime.”**

—YOUNG KIDD, MUSICIAN

not merely pop culture constructs. Many tracks on *Hard* address the tensions between Winnipeg law enforcement and the community, which are tangibly felt in the presence of prejudice and judicial apathy.

“I find that if you’re from where I’m from, you are targeted by the police. I’ve had to go through being pulled over every day. I’ve had my car searched. I feel that they target a certain area.”

Instead of embarking on the path towards career criminality, Young Kidd taps such unsavoury realities for musical inspiration. One of the album’s later tracks entitled, *I Gotta Go* touches on the anguish of imprisonment.

“I had a friend who was incarcerated for seven years. It made me think about how much I don’t want to go there.”

Born and raised in Winnipeg, Young Kidd is of both Aboriginal and Jamaican descent. His mother



Young Kidd expects to release his second album near the end of August, only 12 weeks after his first one hit shelves.

is originally from Sagkeeng First Nation, where he recently returned to perform.

Throughout the album, he rhymes about the challenges of growing up fatherless, lacking both money and resources.

Young Kidd began rapping in 2004 through a program offered at Tech Voc High School called Mike Check. Now that his career is officially underway, he is fully aware of the intense labour his vocation demands.

“I’m working really hard right now. I expect the second album to be out sometime at the

end of August.”

For an artist whose first release came out no more than 12 weeks ago, Young Kidd’s prolific pace exudes ambition.

“In Winnipeg, there aren’t many artists out here doing what I do... There’s about a handful of us. For me, it’s not about mainstream success. I just want to share my struggles, to get my music out to people.”

*Expect performances by Young Kidd sometime in September. You can find him online at [www.myspace.com/youngkiddwinnipeg](http://www.myspace.com/youngkiddwinnipeg).*

## War, capitalism and personal struggle set to sweet beats

Winnipeg Ska & Reggae Fest offers up great home-grown acts

CAMERON MACLEAN  
VOLUNTEER

Reggae fans will get more grooves for their green at this year’s Winnipeg Ska & Reggae Festival, with more bands and cheaper ticket prices.

Now in its fourth year, the festival, which runs Aug. 20 to Aug. 22, features an all-Canadian line-up and includes some of the most respected reggae artists in the country. It wasn’t organizer Matt Henderson’s original plan to feature strictly home-grown talent, but a poor Canadian dollar in January made it tough to book the big acts from Jamaica and the U.S.

“Usually, Saturday night would have a huge headliner and that would cost us a lot,” said Henderson.

“This year we thought ‘Why don’t we look at doing an all-Canadian festival, given that we’ve got some Juno Award-winning reggae artists?’”

The lower booking costs cut the cost of the festival by half, allowing Henderson to book more acts – nine in total – and cut ticket prices.

Organizers faced another challenge putting this year’s festival together. Five of the eight organizers – including Henderson – became parents within the last year or so.

“The biggest challenge was finding time for volunteers to get together,” Henderson said.

The artists in this year’s festival cover a wide range of styles and



Jason Wilson returns to Winnipeg’s Ska & Reggae Fest on Aug. 21.

sounds that will appeal to the head and the feet. The Ilders, an 11-piece “reggae circus” from St. John’s, N.L., match roots reggae and traditional Atlantic influences with lyrics tackling issues of war, capitalism, and personal struggle. Fredlocks Asher, from Vancouver, blends dub and dancehall with electronic beats to create a bed for his lyrics about love and hate.

But perhaps the least conventional performer at this year’s festival is Jason Wilson. The northwest Toronto neighbourhood where Wilson grew up has the highest concentration of people from the West Indies outside of the Caribbean. For the past 15 years, Wilson has been blending the Jamaican music of his youth with the traditional Scottish music of his family.

Wilson’s latest album, 2008’s *The Peacemaker’s Chauffeur*, brought in another of Wilson’s passions – World War I history. Wilson is a published First World War historian, and the album was inspired by a photo of the drivers for U.S. President Woodrow Wilson, British Prime Minister David Lloyd George and French Premier

Georges Clemenceau, playing cards while their bosses divided up the world after the war.

Despite the weighty subject matter, Wilson strived to make sure the music worked on stage.

“When we recorded this one we were thinking of that because we’ve run into problems with that in the past, where the album stuff didn’t translate as well live,” said Wilson, on his cell phone driving to the Calgary Reggae Festival.

Wilson said he’s been surprised by the reception his music has received from traditional reggae fans.

“I think of a song like *Warrior*, that has Jackie Mittoo on it, as more of a traditional reggae anthem, and yet I know one radio station back in Toronto, one of the reggae guys, is playing *Matty Groves* which is a traditional 17th century Scottish ballad.”

This is the second time Wilson has played the festival, having played here in 2007. At that time, Wilson said he was “pleasantly surprised” by the local interest in ska and reggae music.

“And not just the interest but the broad knowledge that a lot of the

### THIS YEAR'S LINE-UP

The Winnipeg Ska & Reggae Festival runs from Aug. 20 to 22. Festival passes are \$25.

#### Thursday, Aug. 20 - Royal Albert \$10

The Ilders (Newfoundland)  
Friendliness & The Human Rights (Toronto)  
The Afterbeat (Winnipeg)

#### Friday, August 21 - Kings Head \$10

Jason Wilson (Toronto)  
JFK & The Conspirators (Winnipeg)

#### Saturday, August 22 - West End Cultural Centre \$10

Fredlocks Asher & The Ultra Flex Crew (Vancouver)  
Mello Man (Winnipeg)  
Greg Crowe & The Scarlet Union (Winnipeg)

After Party - Kings Head \$5  
Rude City Riot (Vancouver)

Winnipeg faithful have about reggae music in general.”

Henderson credits one Winnipegger in particular with keeping the local flame alive.

“I think a lot of it has to do with JFK [of JFK and the Conspirators] having a lot of knowledge and him providing us with a bit of a reggae high school.”

*Last year’s festival drew 1,500 people and Henderson expects a similar turnout this year. Wilson is playing Aug. 21 at the King’s Head. Tickets are \$10.*

### MUSIC LISTINGS

#### New tunes every Tuesday

Inexpensive chicken isn’t the only thing that makes Tuesdays great anymore.

Every Tuesday throughout August The Paperbacks will take the stage at the Lo Pub, unveiling new tunes each week.

In preparation for the January release of their new double album, *Lit From Within*, the band is debuting eight new songs each week. You can catch them – and their new tunes – on Tuesday, Aug. 18 and Tuesday, Aug. 25. For more info, check out [www.thepaperbacks.com](http://www.thepaperbacks.com).

#### Goodbye summer, hello free concert

Five DJs, five bands and five hours is the format of Manitoba Music’s summer’s end concert at the The Forks’ Scotiabank Stage

Dubbed Stage 8/29 since it’s happening Saturday, Aug. 29, the concert will feature sets by DJs Mike B., Penny Lane, Dlo, Bmac, and Solidaze, as well as live performances from The Afterbeat, LeBeato and Novillero. The complete line-up had yet to be announced at press time.

The Graffiti Gallery will also offer live art demonstrations.

Stage 8/29 is the final production in the guerilla concerts series that took place at The Forks’ skate park throughout the summer.

The Aug. 29 show runs from 4 to 9 p.m.

#### Being cheap makes angels cry

Want free tunes? Local rockers Broken Halo will give ‘em to you, but if you take them at that cost, you’ll have your own ethical code to deal with.

The Winnipeg quartet is following in the footsteps of Radiohead and Nine Inch Nails, allowing listeners to choose how much they want to pay to download their album.

“There are a number of groups internationally who have had great success with this method, so we thought, why not give it a shot too?” said lead vocalist Doug McArthur in a press release.

You can download a low-quality version of their self-titled album for free, or pay for the high-quality version, both at [www.halomusic.net](http://www.halomusic.net).

The band’s been getting about \$5 per album so far – not so bad for notoriously cheap Winnipeggers.

Broken Halo is also currently recording an EP with Winnipeg producer John Paul Peters, which should be released in the fall.

#### Some other noteworthy shows:

➔ Grand Analog, along with Lioness, plays Saturday, Aug. 15 at The Pyramid. Tickets are \$12 at Urban Bakery and Kustom Kulture.

➔ Partners in the Park presents the Marc Labossiere Band in concert, Tuesday, Aug. 18 at 7 p.m. at the Lyric Theatre in Assiniboine Park. It’s a FREE outdoor concert – what more can you ask for? For more info: [www.partnersinthepark.org](http://www.partnersinthepark.org).

➔ Querkus plays a FREE all-ages concert on Thursday, Aug. 20 at 8 p.m. at the Gas Station Theatre’s outdoor patio, 445 River Avenue.

➔ University of Manitoba Summer Night Jazz Fest, featuring Marcus Printup, Jimmy Greene, Terreon Gully and Steve Kirby, takes place Thursday, Aug. 20 at the Max Bell Centre at the U of M. Tickets are FREE for students, \$20 at the door or \$17 in advance from [www.jazzwinnipeg.com](http://www.jazzwinnipeg.com), 989-4656, or McNally Robinson Booksellers or the Jazz Winnipeg office.



# Watch Canada's best short films from the comfort of your computer chair

NSI's online festival gives filmmakers an audience, and is free to see

KARLENE OOTO-STUBBS  
VOLUNTEER

Ah, it's time again for NSI's online film fest. And with this summer's record breaking cold spells, there's no better place to be than glued to your computer screen checking out the finest Canadian shorts out there.

Short films, that is. Four times a year the National Screen Institute (NSI) holds their Online Short Film Festival, calling on the nation's best and brightest filmmakers to submit their work. The winner receives a \$2,500 cash prize, as well as invaluable national recognition. This section's deadline is Aug. 17.

"It's a doorway for young filmmakers to get national exposure, it gives you the encouragement and support artists need to succeed," said filmmaker Robert Huynh, a Red River College graduate and second-time submitter to the festival.

His first attempt was unsuccessful, but with his animation *Red Birds of Happiness*, he hopes to gain new recognition and experience.

The festival is free to submit a piece and free to watch the entries, but only accessible to Canadian IP addresses. Only 25 of the films entered are chosen to be screened on the website.

Liz Hover, website manager and producer for NSI, believes that technology is a powerful tool in the sharing of modern films.

"We're trying to take elements of an actual film festival and incorporate them online, by including the educational aspect of interviews with the filmmakers. Yet we also have the means to archive past films and re-watch current ones using the Internet."

There's no doubt that being selected for the festival opens doors to the industry. Huynh looks forward to including it in his portfolio, and aspires to submit more films in the future.

"With so many good film schools in Canada, the competition is definitely tough."

This year the NSI had to deal with a significant cut to their government funding, losing \$520,000 from the National Training Program in the Film and Video Sector. This represented 22 per cent of NSI's annual budget. As a result, training programs and outreach initiatives were cutback.

To Hover, this was a big hit, especially with so many underrepresented Canadian films and no money for larger bandwidth.

Hence why only Canadians can view the content.

"No jobs were lost, but everyone has definitely been effected."

But NSI's main focus will always be on their training school, Hover said.

Funding and resources aside, both Hover and Huynh agree a good film boils down to having a good story. Check out some great ones at [www.wwww.nsi-canada.ca/film\\_festival.aspx](http://www.wwww.nsi-canada.ca/film_festival.aspx).



A scene from Robert Huynh's *Red Birds of Happiness*, one of the 25 films short-listed for NSI's Online Short Film Festival.

## LITERARY AND FILM LISTINGS

Are you a Canadian under 30? Clark-Nova Books is now accepting short story submissions for an upcoming fiction anthology. There is no specific theme required. Submissions must be original adult fiction and the maximum length is 4000 words. Send submissions to [info@clarknovabooks.com](mailto:info@clarknovabooks.com).

Gillian Sze, Thursday, Aug. 27 at 7:30 p.m. at McNally Robinson Polo Park. Sze is launching her debut collection of poetry, *Fish Bones*. The former Winnipegger returns home to read from her beautiful collection. Also catch Sze at Aqua Books, 274 Garry Street, on Wednesday, Aug. 26 at 7 p.m.

Margaret Sweatman, Wednesday, Sept. 9, at 8 p.m. in McNally Robinson Grant Park's Prairie Ink

Restaurant. Sweatman is launching her much-anticipated new novel *The Players*. Set in the libertine era of Restoration England, *The Players* embarks on a voyage of discovery with compelling characters, a magical plot, and stunning imagery

Soul Power, a documentary featuring B.B. King, James Brown, Miriam Makeba, Sister Sledge, The Crusaders and Muhammad Ali, plays at Cinematheque on Friday, Aug. 28, Saturday, Aug. 29, Wednesday, Sept. 2 and Thursday, Sept. 3 at 9 p.m. The music from the film was culled from 125 hours of footage and the backdrop is the infamous fight between George Foreman and Muhammad Ali in Zaire in 1974.

## MOVIE REVIEW

### An ode to rural life and love



Tulpan is a love story for nature lovers.

**Tulpan**  
Directed by: Sergey Dvortsevov, 2008  
Running time: 1h 40min  
Playing time: Friday, Aug. 21; Saturday, Aug. 22; Sunday, Aug. 23; Wednesday, Aug. 26 and Thursday, Aug. 27 at 7 p.m.  
★★★★☆

LISA MOORE  
VOLUNTEER STAFF

Sergey Dvortsevov's *Tulpan* is billed as a love story, but it's far from a typical onscreen romance. The *Tulpan* of the movie's title is a young woman whose love is pursued by Dvortsevov's protagonist, a young Kazakh sailor named Asa, but the film's focus is not their courtship, but Asa's life as a would-be shepherd. *Tulpan* is more of a love letter to agricultural life on Kazakhstan's steppes than a story of human passion.

Like any good rural tale, *Tulpan* offers us a window onto nature, which is often as grotesque as it is beautiful. The physical details of Asa's surroundings are the most remarkable parts of the film: Sandy dust devils stretch from sky to the desert floor, camels and sheep roam, bellow and (often graphically) give birth.

But despite its stark and hardscrabble setting, the film is full of light. Asa's attempts to woo the elusive Tulpan and impress her parents are more awkward and humorous than amorous. Dvortsevov gives us dozens of other little comic moments, courtesy of supporting characters like Boni, Asa's porn-obsessed best friend, and Asa's family, whose squabbles and quirks feel familiar despite the fact that they are played out on the bare floor of a yurt.

*Tulpan* is worth a look for its gentle humour and its ethnographic interest, but thrill seekers beware: Dvortsevov's plot is as bare as the Kazakh horizon.

## MOVIE REVIEW

### Coming of age classic well worth a watch

**Armarcord**  
Directed by: Federico Fellini, 1973  
Running time: 2h 3min  
Italian w/ English subtitles  
Playing at: Cinematheque on Friday, Aug 14, at 7 and 9 p.m., Saturday, Aug. 15 at 7 p.m. and 9 p.m., Sunday, Aug. 16 at 7 p.m.  
★★★★★

TIMOTHY PENNER  
VOLUNTEER STAFF

As a part of their fantastic Repertory program, the Cinematheque this month is showing the 1973 Italian surrealistic masterpiece *Amarcord*, directed by that nation's greatest ambassador of cinema, Federico Fellini.

The title translated means 'I remember' but how many of the events are factual and how many are an exaggeration from Fellini's more than fertile imagination is difficult to tell.

Not that it matters in the least.

Attempting to describe the plot would be an exercise in futility as Fellini had by this point in his career nearly abandoned the notion of traditional narrative.

The film runs episodically through a year in a pre-Second World War village and centers on Titta Biondi (Bruno Zanic), a teenage stand-in for Fellini. But the average coming-of-age story this is not; it would be difficult to find another film with such a perfect mix of the poignant and the grotesque (you'll never see another first sexual experience like Titta's run in with the cigarette lady).

In fact, this film really has it all: The wild family dinners with an explosive patriarch, the schoolroom pranks, the troubling rise of Fascism, the hot Mediterranean nights, the insatiable Italian libido and the women that spur it on.

Fellini filters these adolescent indulgences



What's going on here? It's all part of the glory that is Fellini's fantastical film *Armarcord*.

through his inimitable lens and the result is a fantastical film so brimming with life and vitality that it makes one long to book passage on the first steamer across the Atlantic in order to get just a small taste of the old world charm dancing off the screen.

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# Non-representational, not abstract

Art meets chemistry in Keith Wood's vibrant encaustic paintings

JAMES CULLETON  
VOLUNTEER STAFF

Colourful paintings line the walls of Keith Wood's studio in preparation for his upcoming exhibition at the newly relocated Ken Segal Gallery. Wood's exhibition is called *Right Click* and will consist of 15 vibrant encaustic paintings and seven or eight colourful lithographs.

It's 9 p.m. and Keith Wood just woke up from a nap. He grabs his coffee from the microwave, he lights a cigarette and he welcomes me to his studio.

Keith Wood has been making art all his life. As a child Wood used to make art while sitting in his mother's kitchen in the Maritimes. It was then that he realized that making art was his calling. And at 65-years-

**"When people ask me how long it took me to paint something I say that every painting is the sum total of my life."**

-KEITH WOOD, ARTIST

old, Wood doesn't look like a guy about to retire.

"I'm like one of those old farmers who gets up on that tractor every day," said Wood, when describing his life long work ethic as an artist. "I'll be painting for the rest of my life. If I wasn't painting, I'd drive all

of my friends crazy."

As an artist whose focus is non-representational painting, which Wood prefers to call abstract painting, Wood feels as though he is painting in a vacuum or a time warp. According to Wood, his love for this style of painting began with

"Untitled," by Keith Wood.

PHOTOGRAPH BY MARK REIMER

a trip to New York in the '60s while attending Woodstock. He describes the work of Mark Rothko and some of the other American abstract painters as being influential in his current mode of painting.

And although Wood chooses to work in a non-representational format, he was trained in school to be a realist.

"People seem to think if you

work like this that you can't draw, but that's just not the case," Wood said, pointing to an older piece of his inspired by Alex Colville.

Wood has a BFA from the Nova Scotia College of Art (now called Nova Scotia College of Art and Design) and also holds a BA in Education.

A cross somewhere between a chemist and an artist, Wood used a combination of fresh beeswax, varnish crystals and powdered pigments to create his latest series of paintings. When asked about encaustic painting as a choice of medium, which uses beeswax to fix paint to panel, Wood says that it's the "viscosity" of encaustic painting that he likes. And when he hands me piece of beeswax and asks me to smell it, I know that there is also a visceral element to his painting methods.

His paintings are as much about line, colour and shape as they are emotive. Wood compares the spontaneity in his paintings to jazz – he never really knows when they'll be done or where they will take him.

He rubs his hand across one of the pieces.

"This painting may not make it into the show," he said, pointing to one of the areas and describing it as unresolved.

He never knows in advance when a painting is going to be finished, in some way assuring me that his work is not formulaic.

"When people ask me how long it took me to paint something I say that every painting is the sum total of my life."

*Keith Wood's work is on display at the Ken Segal Gallery, 531 Osborne Street, until Aug. 29.*



## Love from London and Paris

One Winnipegger explains how you can add some European flair to your outfits

KATHLEEN CERRER  
VOLUNTEER STAFF

On a recent trip to Europe this summer, I was able to look at the diverse fashions on the streets of London and Paris.

London is a city of culture, fashion and history and I quickly saw that reflected in what people wore while shopping, going to work, or for a leisurely stroll through Hyde Park. I tried to differentiate the locals from the tourists but regardless, the mix of fashions was a delight to see.

Although it was July, many people weren't wearing typical beach/summer attire (tank tops, casual skirts, shorts, sandals etc.). Instead, jeans, tees, hats and accessories definitely stood out as the regular wardrobe ensemble.

Many guys donned the trilby hat made out of straw, well-fitted jeans, sneakers or leather loafers, a messenger bag and a simple tee.

The girls were especially creative with their fashions, sporting all sorts of strappy sandals including elaborate designs of the gladiator sandal.

Hair accessories such as feathers, flowers, pins, headbands and hats were also a very chic addition to an outfit.

Leather was popular and was

used in sandals, shoes, purses, accessories and hats.

Printed dresses, skirts and loose blazers were also a common trend.

It was interesting to see that umbrellas were sold at every cash register and people often carried umbrellas with them, which made it appear to be a fashion accessory.

To my surprise, sunglasses weren't a popular accessory, although I wore mine for the majority of the time.

It was difficult at times to pinpoint one definite style for London since the style varied so much. Oxford Street, the high-street shopping district, consisted of numerous shops catering to different styles (vintage, classic, trendy, sporty etc.) and the broad range of stores definitely influenced how people express themselves through fashion.

The streets of Paris had a more relaxed attitude.



MELODY MORRISSETTE

Suits were a staple for men and I often saw them wearing well-tailored suits in grey or navy blue. Cuff links, leather shoes, a briefcase and a motorbike were the overall look for much of the male population.

The women had a simple, sophisticated, yet understated look and exuded a classic and elegant feel. Loose, free flowing dresses in neutral tones were a summer look which many women chose as it is very hot and humid.

The Parisian boutiques were a dream, and department stores Printemps and Galeries Lafayette were all amazing.

For that European flair, accessories are the way to go.

Bold jewelry and hair adornments are easy to work into any outfit. Of the many decals, flowers, bows and feathers were the ones that stood out and definitely make a statement.

Also, patterns and vintage jean or leather vests were prevalent throughout many of the stores.

Simple tees for men and leather accessories create an interesting mix.

Dressing up doesn't have to mean wearing a three-piece suit at all times; try a white button up shirt or blazer to change up your look and you'll ooze some European glamour.

### WHAT WE THINK SOUNDS COOL

**100 Stories About My Grandmother**, by Peter Kingstone.

This exhibition is a four channel video installation. Using the narratives of others, Kingstone constructs a picture of his own grandmother and deconstructs general notions of families and their workings. Kingstone interviewed male sex workers for this project in hopes of challenging ideas about what a sex worker is. Opening reception is Thursday, Aug. 20 at 8 p.m. Show runs from Aug. 21 until Sept. 26 at Ace Art Inc., 2nd Floor, 290 McDermot Avenue. Info: 944-9763, gallery@aceart.org.

### OTHER NIFTY ARTS AND CULTURE-RELATED THINGS

Matt Mullican's **Under Hypnosis** runs in Plug In Institute of Contemporary Art's Overlooked Space until Saturday, Aug. 22. 286 McDermot Avenue.

**Galileo Live!** runs daily at the Planetarium at 1 and 3 p.m. until Labour Day weekend. Plus, the Winnipeg General Strike 90th Anniversary Exhibition in the Discovery Room at the Manitoba Museum is open daily from 10 a.m. to 5 p.m. throughout the summer, and is included with Museum admission. Check it out at 190 Rupert Avenue, www.manitobamuseum.ca for info.

**People, Places, and Things**, paintings by Garth Palanuk, runs until Wednesday, Sept. 2 at the Wayne Arthur Gallery, 186 Provencher Boulevard. Info: www.waynearthurgallery.com.

**99 Pieces of Art on the Wall**, 99 Pieces of Art. Cre8ery's Third Annual Art Exhibition and Sale, featuring the work of local artists, runs until Friday, Sept. 4. Second floor, 125 Adelaide Street. For info, 510-1623.

**The Dirty '30s** exhibit runs until Sunday, Sept. 6 at the Costume Museum of Canada, 109 Pacific Avenue. For more info, phone 989-0072 or e-mail jennifer@costume-museum.com

**Inuit Dolls of the Kivalliq** runs until Sunday, Sept. 13 at the Winnipeg Art Gallery, 300 Memorial Boulevard. Also showing is Joe Fafard, until Sunday, Sept. 27, and Alison Mitchell: Ladies Sasquatch, until Sunday, Aug. 16.

**Condolence**, recent work by Greg Staats, runs from Thursday, Aug. 20 to Saturday, Sept. 26 at the Urban Shaman: Contemporary Aboriginal Art gallery, 203-290 McDermot Avenue. Call 942-2674 for info.

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# Good chemistry and thorough research

The Uniter chats with CBC sensation Jian Ghomeshi about what makes a great interview

AARON EPP  
VOLUNTEER STAFF

Do Jian Ghomeshi and I have good chemistry?

It's the unlikely question this writer stopped to ask himself in the midst of an interview with the popular broadcaster at the Winnipeg Folk Festival last month.

Ghomeshi, 42, is the host of *Q*, the arts and culture show that airs weekday mornings on CBC Radio 1. Since debuting in 2007, it's become the station's highest rated morning show ever.

That's due in no small part to the engaging interviews Ghomeshi has conducted with everyone from Leonard Cohen to Super Dave Osborne.

So what better thing to ask a professional interviewer about than what makes a good interview?

"A good interview is basically where you get the interviewee to say things they haven't said a million times—especially if it's a high profile person who does a lot of interviews," he said. "An alchemy of a



lot of things" produces that result, he added, including "a good chemistry between the interviewer and interviewee."

Researching your subject, and demonstrating that you've done

that research, is also important. Ghomeshi said it's not unusual for him to research a person for 10 or 12 hours, or for a few days if it's a particularly big interview.

Although he's never had any

formal training as a journalist, Ghomeshi said his experience as a member of '90s folk-rock group Moxy Fruvous helped prepared him for his current gig.

"I will not interview someone if I've not experienced the content of what I'm interviewing them about," he said. "In other words, I won't interview an author if I haven't read their book cover to cover, I won't interview a musician on their new record if I haven't listened to it end to end."

It's a personal rule that comes partly from being the interviewee "and knowing within 15, 20 seconds... if the interviewer had listened to my record or not."

"If they hadn't, I think honestly in a lot of cases, I would go into message track... I wouldn't be as engaged as I would be with someone who I felt had invested in preparing to speak with me.

"That's a pretty simple lesson: I don't ever want to look somebody in the eyes when I'm interviewing them and have them see anything other than someone who's completely aware of what they've been up to."

Born in England to Iranian parents, Ghomeshi immigrated to Canada with his family in the late '70s. He studied political science and history at York University and began writing opinion pieces for dailies like *The Washington Post* and *The Globe and Mail* while in Moxy Fruvous. That led to hosting the CBC TV program *Play* and contributing to *The Hour*, which even-

tually led to *Q*.

Not every interview has been easy, though. In April, Ghomeshi spoke with actor Billy Bob Thornton and his country band, The Boxmasters. Thornton was uncooperative at best, answering basic questions about the band's history with, "I don't know." Footage of the interview went viral and the incident made headlines around the world.

"I can't go anywhere without people talking to me about it," Ghomeshi said. "Literally, I've been stopped in the streets of London, England. As I walk through (the Winnipeg Folk Festival), there are a lot of people who are saying lovely things about the show or having seen me in the past, but there's a fair percentage who stop me and just want to talk about Billy Bob."

And how does Ghomeshi feel about that?

"I understand it, but there's a lot more that I do.

"I mean, my feeling about the whole thing has been, if that interview means it brings people to the show, and it leads people to see the Leonard Cohen interview or the Sonny Rollins interview, I'm happy."

More of a reputation means the show can get more access to high-profile guests, which Ghomeshi sees as key to continued success.

"I want to do important interviews that people feel they learn from—and that I learn from."

## \$5 for a real latte, or \$3 for a fake one

Starbucks backs down while Hortons invades the States, and the latte market

C. JORDAN CROSTHWAITE  
VOLUNTEER STAFF

Canada's favourite franchise, Tim Hortons, is stepping further into the American market this summer, opening nearly a dozen new storefronts in New York City, including one in Times Square. At the same time, Starbucks has announced huge closures and is rebranding some locations in an attempt to weather the economic downturn.

This had lead some people to question how our tastes will weather the recession – especially now that it's giving mixed signals of abating – and to wonder what it is that draws us to coffee shops in the first place.

"Certain stocks take on a role of defense as companies scale back," explained University of Winnipeg assistant economics professor James Townsend.

Townsend likens the situation to

dining habits, where people might be eating more Kraft Dinner and eating out less.

"People may be moving away from luxury goods to basic goods [in this recession]," he said.

The new Hortons stores – which opened following the much-publicized health code violations of several Dunkin' Donuts locations – opened as part of Tim Hortons' American expansion campaign. The campaign already includes 500 American locations, with more popping up in Manhattan, the commercial center of the U.S.A.

In the mean time, the American icon of premium coffee, Starbucks, has announced closures of its widely expanded empire. In its hometown of Seattle, WA, it announced it's rebranding itself as a local coffee shop, with the added bonus of liquor sales. In a press release, Starbucks calls its new location "eclectic and raw," and advertises features like recycled



Starbucks equipment. The new store tries to recreate the "European mercantile" inspiration of the original Starbucks location. It even forgoes the Starbucks name for the more anonymous 15th Ave. Coffee & Tea.

While Starbucks may be suffering in a time when sales of high-end beverages are slowing, Tim Hortons is expanding with their

own low-cost versions of premium coffees.

Stating, "[New Yorkers] are prepared to try new things," Tim

Hortons president Don Schroeder seems to think that "savvy consumers" are looking for exactly what Tim Hortons offers.

Given that Hortons' market is the coffee-and-donuts crowd and turf wars are more often against McDonalds than Starbucks, it seems the Canadian chain sees advantage in offering a new opportunity for people who can no longer break the bank on \$5 lattes.

But what is it that makes a cafe appealing?

Rebecca Wid-dicombe, a University of Winnipeg student and coffee shop devotee, said she prefers the appealing physical space of Starbucks, rather than the "dirty and noisy" Tim Hortons.

When asked if the Canadian image of Tim Hortons is important to her, she politely said "No."

She prefers Starbucks based on what she says is an "aesthetic issue" – the quality of coffee is of little consequence.

"I want coffee shops to resemble European coffee shops, like they do in Montreal," she said.

The ubiquity of Starbucks is well known, which makes the new marketing technique surprising.

The press release refers to a desire to find "a deep connection to the local community," which speaks to quite the opposite of the global brand Starbucks has built.

Some feel that Tim Hortons also maintains its local connections.

Stacey Paton, an employee at the local Fyxx Espresso Bar, thinks Tim Hortons might be appealing because of its local guise.

"[Tim Hortons] has done a really good job of promoting itself as a local coffee shop."

"Tims feels corporate, but its part of everyday Canadiana. And it's convenient."

If tough economic times point to a shift in marketing and consumer demand, high stakes sales like coffee seem to be the field where the most interesting battles will be played.

Tim Hortons calls its move to New York "a major market offensive," while Starbucks is playing defence on home ice.



# A full doll's house

Is artistic adaptation the way to keep classic plays fresh and new for modern audiences?

**SAMUEL SWANSON**  
VOLUNTEER STAFF

Shakespeare, Ibsen and Brecht were all masterful playwrights. But as societal views change, are the meanings of our classic plays getting lost in the passage of time? And if so, how are we to keep the classics relevant in the modern age?

University of Winnipeg theatre professor Tom Stroud's unique interpretation of Henrik Ibsen's *A Doll's House* forces us to explore these ideas.

In his recent Winnipeg Fringe Festival production, Stroud cast five actresses – all on stage at the same time – to play the part of Nora. It was an absurdist twist on a highly-regarded realist play written in the late 19th century.

This interpretation not only raises these questions, but also what limit, if any, there is to artistic license in play adaptation.

Stroud's answer is that there is none.



"I think that it's completely open. The only thing that restricts imagination is budget, and I think that one should be as inventive as they can be within the practical environment that they're in," Stroud said.

He does, however, add one exception: "The key is serving the author's intent."

Christopher Brauer, professor of theatre and film at University of Winnipeg, agrees.

"The beauty of adapting classic work is that nobody's holding a gun to your head," said Brauer. "So really it comes down to the adaptor's moral sensibility in terms of honouring the playwright's message."

So what was Ibsen's message?

"I think he was drawing attention to the dilemma of the women in his time. I think he strongly believed that men and women are essentially different and that the patriarchal society that they were living with did not honour the integrity of women," Stroud said.

Of course, we live in a very different time than Ibsen lived in; back then, the idea of a woman walking out on her husband was unprecedented and unheard of.

"From a modernist/feminist perspective, it would be very easy to dismiss certain aspects of the texts because it is quite dated. So I like to use style and absurdist twists to freshen up the text and give a new perspective on it."

Brauer sees adaptation as necessary for many classic plays.

"While they're beautifully written and beautiful poetry, they were written for a different era, they don't speak directly to our era, so they just become fodder for massive adaptations so that they can speak to the issues or matters that directly affect the now."

Stroud's background in dance and theatre served him in using choreography to unite the five actresses in portraying one woman when they were all on stage together. However, at points in the play, there was only one actress portraying Nora at a time; a very deliberate move which twisted the play just enough that the audience didn't expect what they saw.

"[Bertolt] Brecht... and other theatre thinkers would say: The way to get people to see something is to make it strange," said Brauer.

The five women conveyed the side of Nora that was dependent upon her husband who was only engaged in superficial kinds of pursuits, Stroud said.

"When I needed her to speak more from her heart, or get to the underside of her real feelings, that's when I used just one Nora."

"At those times when she is just one thing, it made her a very powerful presence," Brauer said.

ILLUSTRATION BY MELODY MORRISSETTE

## Sugar water isn't sweet for our health



### LIVING WELL



**SAGAN MORROW**  
VOLUNTEER STAFF

With consumers' rising interest in making lifestyle changes rather than choosing fad diets, food manufacturers are feeling the pressure more than ever to eliminate artificial ingredients. Many artificial ingredients have been linked to all types of health issues, including weight gain, cancer, neurological problems, headaches and chest pain.

People are leaning toward cooking from scratch and choosing real, whole foods, as evidenced by the growing popularity of farmers markets across the world. There is an interest in eating healthy so that even when consumers do choose processed foods, they pay attention to the nutrition information provided on the packaging.

From this awareness consumers are increasing their knowledge of which food products may be dangerous to their health. Reading the ingredients lists makes it easier to avoid artificial ingredients, particularly artificial sweeteners. But sometimes we consume artificial ingredients from other sources beyond our control. Drinking water has become one of these.

Studies have recently been conducted by the Water Technology Centre in Germany to test the safety of our water supply. Prior to this research it was believed that artificial sweeteners are removed from the water system during the purification process. The researchers have determined that this is not the case. Several artificial sweeteners, especially acesulfame and sucralose, have an alarmingly high tolerance to water filtration techniques. As many as five other sweeteners have also been found to remain in the water system after they should have been removed. The artificial sweetener cyclamate is illegal in Canada, but it too is one of the sweeteners pervading the water supply and sewage plant.

These artificial sweeteners are dangerous to our own health and are also harmful to the environment. They break down very slowly which causes problems with water levels and pollutes the water supply. They also have the potential to harm fish and other plants and animals in the environment.

Researchers have more work to do before they can verify exactly how dangerous artificial sweeteners are to aquatic life. Although they have acknowledged that the presence of artificial sweeteners in our water system is a concern for consumers, there is a serious gap regarding how we can solve the problem and purify our water for the safety of both the environment and our health.

There is a frightening lack of information about the solution to artificial sweeteners in our water supply; if our water is unsafe, how can we be sure that everything is being done to ensure our good health is being protected?

This is not an issue that we should be thinking about as a potential threat to our health and the environment. It is a major health concern right now, and it must be dealt with immediately to prevent any further damage.

University of Winnipeg student Sagan Morrow writes a health and wellness blog. Check it out at <http://livinghealthyintherealworld.wordpress.com>.

# Trying to win it all without losing everything

Rowin' ain't easy, but is it worth it? One competitive athlete describes the ups and downs of life on the water



**NATASHA TERSIGNI**  
VOLUNTEER STAFF

Part one of a two-part series.

The big joke in Canada is that people only care about amateur sports once every four years, and then they only care for about two weeks.

I am talking about the summer Olympics (not to shun the winter Olympics, but rowing is a summer sport), when every four years athletes from around the world gather to compete.

The problem is that Olympic athletes are not born, they are trained. They train for years and years before a national team coach even knows their name. Then with some more years and years of training, they may be ready for the world stage.

This year I took on the challenge of training for the Canada Summer Games (CSG) – not the Olympics by any means, but a start nonetheless.

The Canada Summer Games is a multi-sporting event held every four years in the summer, where athletes from all around Canada come to compete for their provinces. Just like the Olympics, the Canada Games are fun to watch; what most viewers don't realize is the time and energy required for the eight-minute races they watch.

My sport (for the time being) is rowing. I started in the spring of 2007, but the real Canada Games journey started in the fall 2008.

Any rower under the age of 21 had the opportunity to train in the winter for CSG and then try out for the games in the spring. Athletes were given the opportunity to train



Manitoba Rowing Association's under 23 women's 8+ team, (from left to right) Nicole Bewski (cox), Claudia Blandford, Annie Eastwood, Sideny Gilchrist, Fran Strange, Natasha Tersigni, Tecla Scatliff, Meghan Winsler and Nia Perron.

with provincial coaches. Training didn't ensure that you would make the team and go to the CSGs, but it did mean you were getting proper training and training with all other CSG-eligible athletes.

The members of the CSG training squad started winter training (this is done on rowing machines called ergs, and in the weight room) in November, with six training sessions a week. In January we moved up the intensity of the workouts (making them longer and harder) and the number of training sessions to eight per week. A training session can last anywhere from an hour and a half to two hours, depending on the workout. We train everyday (expect Sundays).

In February we decided to leave the blistering cold winter and the

mundane routine of the erg and head to Florida, where the coaches held a Winter Training Camp during university reading week.

Training camp was great. Every rower got to row a single scull and we trained twice a day. Not only was the camp in Florida, but it gave everyone a chance to work on skills needed in the spring, when we were back on the water.

By the time spring rolled around we were training 10 times a week. The fabulous spring flooding delayed us from getting on the water for a month, and almost destroyed our club. But once we were back on the water I soon remembered why I had spent all those painful hours on the erg.

During the first weekend in June, we loaded up the boats and headed

for Regina for our first regatta of the year, the Regina Sprints. The team took no firsts, but had some good second and third-place finishes. Regina was a great opportunity and showed us how much work we needed to get done before selections for CSG, which were to take place at the end of June.

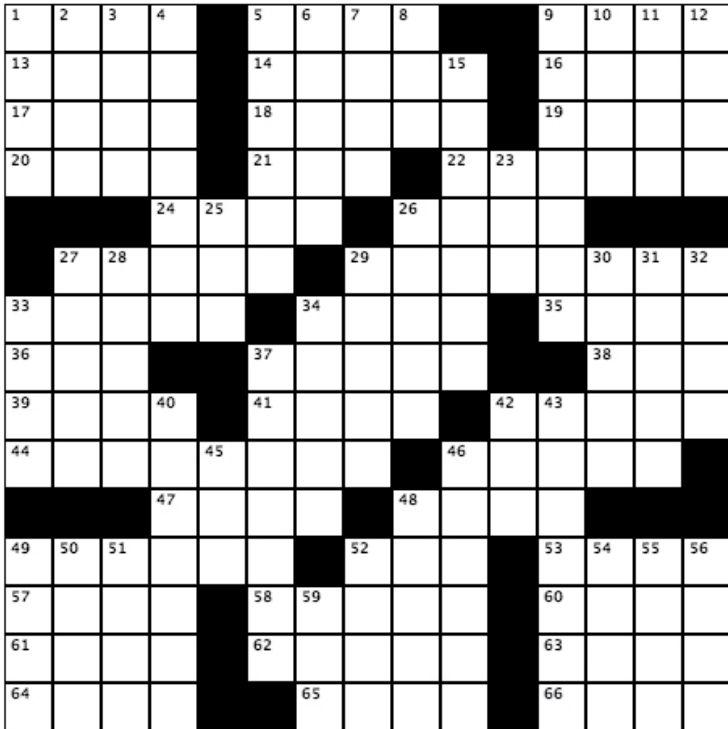
With selection camp right around the corner, our entire group (university and high school-aged athletes) took off school for the year. The intensity really picked up and there was only one thing people were focused on – making the team.

Be sure to pick up the Sept. 3 edition of *The Uniter* to find out all about selection camp and the 2009 Canada Summer Games.



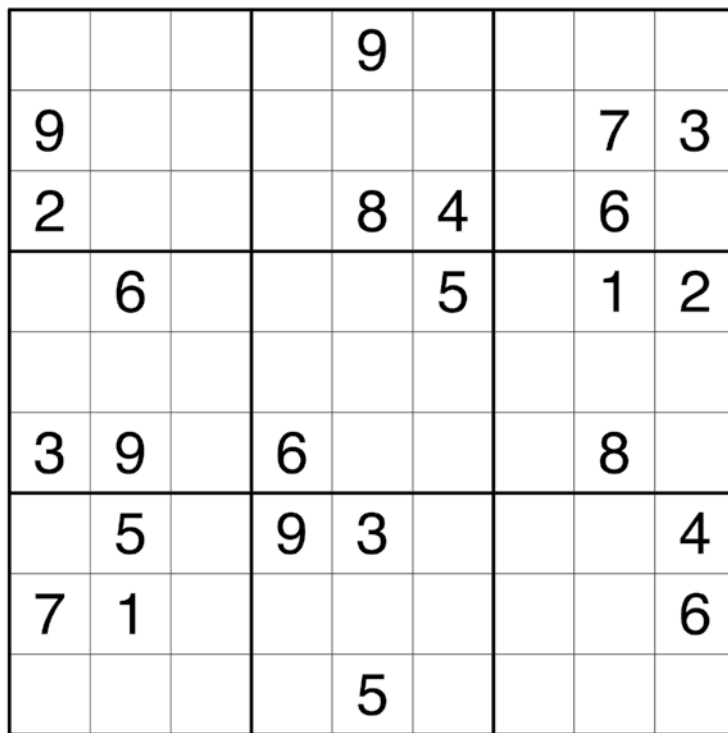
Crossword Puzzle

Solutions to crossword and sudoku will be printed in the next issue.



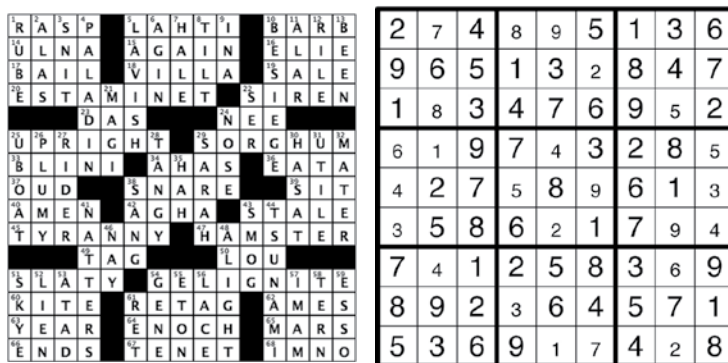
BESTCROSSWORDS.COM

Sudoku Level: tough



KRAZYDAD.COM

Solutions to July 16 puzzles.



Across

- 1- Not fem.
- 5- Back talk
- 9- Thin layer
- 13- Choir member
- 14- Eight singers
- 16- Bread spread
- 17- Midday
- 18- Ships' companies
- 19- 100 dinars
- 20- Bring forth young
- 21- Portable bed
- 22- Sophisticated
- 24- Amenable
- 26- A big fan of
- 27- Up and about
- 29- Attached to land
- 33- Indian of Mexico
- 34- Quantity of paper
- 35- Begrudge
- 36- Billiards rod
- 37- Raccoon-like carnivore

Down

- 38- \_\_\_ Moines
- 39- Asian sea
- 41- Sommer of film
- 42- Steeple
- 44- Assuages
- 46- Neighboreds
- 47- Elevator man
- 48- Blood vessel
- 49- Good brandy
- 52- Apiece
- 53- Give up
- 57- Siouan speaker
- 58- Tropical plant used in cosmetics
- 60- Victor's cry
- 61- Former Fords
- 62- Marner's creator
- 63- Letterman rival
- 64- Chuck
- 65- Treater's words
- 66- Ladies of Sp.

Down

- 1- Numerous
- 2- Drug-yielding plant
- 3- Portico
- 4- Signify
- 5- Football, most places
- 6- Greek physician, son of Xenon
- 7- Editor's mark
- 8- Attach by stitches
- 9- Portend
- 10- Bones found in the hip
- 11- Incline
- 12- Yard tunnel
- 15- Large sea wave
- 23- Hwy.
- 25- Snap
- 26- Angry
- 27- Sky blue
- 28- Pilfer
- 29- Mountains
- 30- Gandhi's land
- 31- Maintains
- 32- Dissolve, as cells
- 33- Rent-\_\_\_
- 34- Actor's

- parts
- 37- Raw fish appetizer
- 40- Pride woman
- 42- Hindu title
- 43- Writing implements
- 45- 7th letter of the Greek alphabet
- 46- Add fizz
- 48- Poisonous fluid
- 49- Young male horse
- 50- Conductor Klemperer
- 51- Deities
- 52- Nabokov novel
- 54- Large jug or pitcher
- 55- Actress Merrill
- 56- Slaughter of baseball
- 59- "Hold On Tight" band



Only the devil wants you to see

OK, so I've been skirting around the issue for long enough; every week writing about something even more inane than the last, completely ignoring what I've really been wanting to talk about until now. I cannot however, continue to bite my tongue any longer, for fear that I might bite it clean off and then have to explain to the emergency doctor how I came to bite off my tongue – not an easy task without a tongue.

Anyway, what I really want to talk about may be offensive to some of you, but I need to get this off my chest: Glasses are blasphemous.

This may sound strange, but I absolutely believe that the choice to use and wear corrective lenses is in direct conflict with the concept of an all-knowing all-powerful God.

Let me explain: If there is a God who can do anything She wants and knows everything and loves everyone, then the only reason She would make someone with any sort of deficiency is if She intended for them to have it. If, by definition, God is perfect, and therefore cannot make mistakes, then She must have intended for some people to see more clearly than others, and therefore it is blasphemous to thwart Her plans of perceptual stratification among us humans. This is why I firmly believe that glasses are the Devil's lenses.

Please don't misunderstand: I do not mean that all glasses are blasphemous. Drinking glasses are perfectly fine (unless of course you are using them to drink alcohol or sacrificial virgin blood). Furthermore, I certainly don't mean to cast any disparaging light on the nocturnal habits of Corey Hart. Sunglasses are perfectly fine; even at night. In fact sunglasses are just plain cool; they're sort of like cigarettes for your eyes. It's hard to imagine that God could possibly ever be offended by something as cool as sunglasses... or cigarettes for that matter.

Even the name "corrective lenses" itself is pretty blasphemous. What exactly is it that we are trying to correct? Oh yeah; God's horrible mistake – the one that only optometrists can correct...

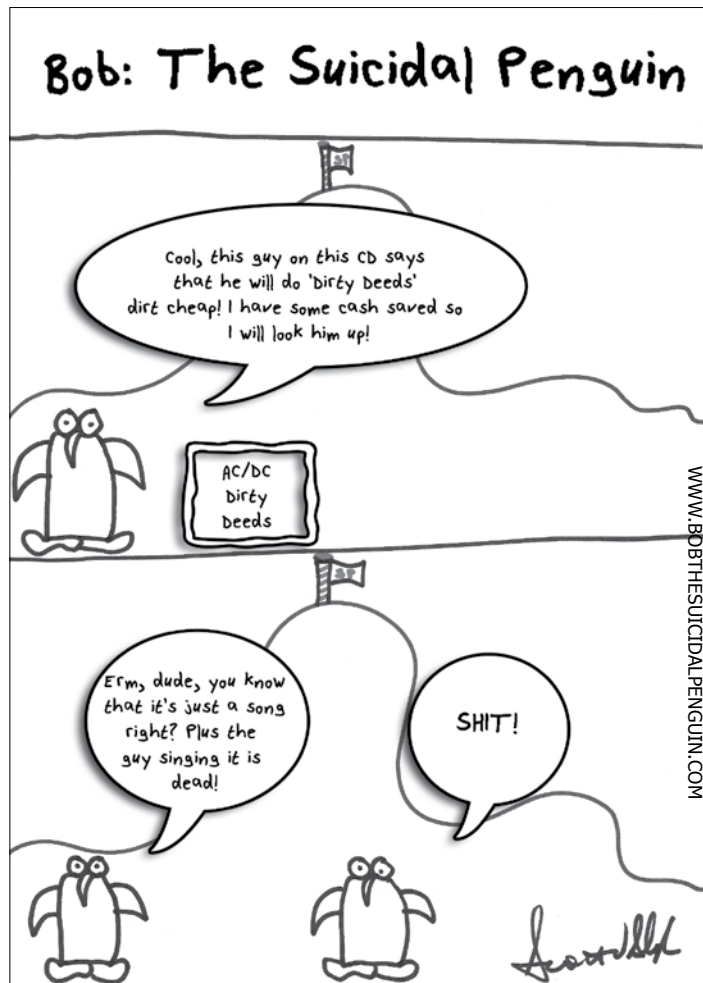
I hope you are all finally beginning to see how morally wrong these Devil's Lenses really are.

Well I've formulated a pretty elegant solution to this obvious path to damnation: Whenever you see someone on the street wearing glasses (or even those oh-so-subtle coloured lenses that people seem to think are so undetectable), grab the offending lenses and crush them under your foot on the street in front of them while screaming "Down with Satan's spectacles!"

Admittedly this will be somewhat more difficult if you also require glasses, so maybe try to smash yours last. If anyone points out the hypocrisy inherent in your actions, just tell them you're being ironic.

That's what I always do when someone notices how much of a flaming hypocrite I am.

Catch J. Williams every Monday at Shannon's Irish Pub. It's best to leave your glasses at home.



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The Uniter resumes regular weekly publishing on Sept. 3. That means we'll need LOTS of content. If you want to help fill our pages, e-mail editor@uniter.ca.





THE UNIVERSITY OF WINNIPEG

# HOMECOMING WEEKEND 2009



September 11 - September 13

All students, staff, faculty, and friends are invited to celebrate with alumni at these Homecoming 2009 events:

## Friday, September 11

Meet the Deans Open House

2:30 p.m. - 4:30 p.m. in Convocation Hall

RSVP for a name tag to [alumni@uwinnipeg.ca](mailto:alumni@uwinnipeg.ca)

The Alumni Association Community BBQ featuring a beer garden and bands

4:00 p.m. - 10:00 p.m. in the Quadrangle

Pickup basketball, front lawn volleyball, and street hockey on Spence

All day

Equipment available for sign-out at The Bill Wedlake Fitness Centre

## Saturday, September 12

Community BBQ and Beer Garden in the Quadrangle

12:00 noon - 5:00 p.m.

Winnipeg General Strike of 1919 90th Anniversary Tour

1:00 p.m. - 4:00 p.m.

Tickets \$15 at [alumni@uwinnipeg.ca](mailto:alumni@uwinnipeg.ca) or 204.988.7122

Pickup basketball, front lawn volleyball, and street hockey on Spence

All day

Equipment available for sign-out at The Bill Wedlake Fitness Centre

## Sunday, September 13

Ecumenical Service in The Carl Ridd Sanctuary

10:30 a.m.

Questions about these or other Homecoming events? Contact the Alumni Affairs office at [alumni@uwinnipeg.ca](mailto:alumni@uwinnipeg.ca) or 204.988.7122