

THE

# UNITER

FREE.WEEKLY.  
VOLUME 71 // ISSUE 25 // MAR 23

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EXPLORING THE ART OF SHIBARI

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## \* ON THE COVER

Emma Bedard began taking part in shibari when she moved from a northern Manitoba community less than a year ago.



Laura Garinger was voted in as the new UWSA president for 2017-18.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

## WHAT'S IN A JOB?

We're hiring another position for the fall - and perhaps some of you are wondering, "Why does *The Uniter* hire so often? Is there some nasty secret here in the basement of the Bulman Centre that drives aspiring writers and journalists away?"

There is one specific reason why we seem to hire more often (and have staff changing positions more often) than other news outlets. It all comes back to our role as a learning paper.

We're here to help *build* careers, not to sustain them for years upon years. We hold professional standards and collaborate with each other to help meet them. But the end goal isn't to have a super-experienced crew who can do perfect journalism, if such a thing even exists.

Our positions are created specifically so writers, editors and visual creatives can learn and grow in them. And of course, inevitably, that means that our best and brightest will also grow out of them and move on. And that's okay, too.

A few of our positions - like the managing editor and business manager - were created to lend some stability to the paper. We're here all year, and then for another year, and another.

But there's a little bit more fluidity built into the rest of our staff. Each position has its own skill set and learning opportunities, and most apply far beyond the realm of news media.

Right now, we're hiring a volunteer coordinator. It's an opportunity to mentor new writers, but it's also a great way to hone and develop leadership skills and to practice working with volunteers, which is a pretty awesome thing to have on a resume. If this intrigues you, check out [uniter.ca/jobs](http://uniter.ca/jobs) for more info.

The secret to what we do here in the basement of the Bulman Centre - and in homes and coffee shops across Winnipeg - is that it's a labour of love and a place to grow.

We each get what we put into these roles, and after seeing the work that this year's team has put into *The Uniter*, I'm pretty confident that we've all gained a lot.

- Anastasia Chipelski

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MOUSELAND PRESS BOARD OF DIRECTORS: Kent Davies (interim chair), Anifat Olawoyin, Jack Walker, Dylan Chyz-Lund, Victoria King and Nikki Riffel » For inquiries email: [board@uniter.ca](mailto:board@uniter.ca)

### SUBMISSIONS

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

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PHOTOS BY CALLE MORRIS

THOMAS PASHKO

@THOMASPASHKO

FEATURES REPORTER

It's instantly clear when walking into Malaikah Rang'inya's home that she has a passion for décor. The writer and poet's front door opens into a bright pink and tangerine living room, populated with objects and antiques that have been either selected or repainted to fit the colour scheme.

"Each room in the apartment has its own theme," Rang'inya says. "I try to imbue each space with a type of energy. This room, for example, is my pastel pink room. I just think, 'Would a twelve-year-old girl dressing up as a princess think it's cool? Yes? It's sparkly and has crazy colours? It belongs in this room.'"

Rang'inya also says that her constant repainting and redecorating of the home serves a self-care purpose.

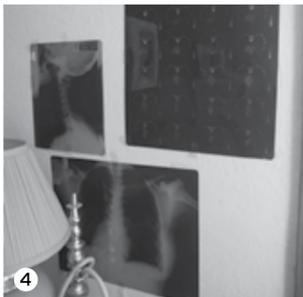
"Painting a wall is a good stress reliever," she says. "As the years go by, you change as a person, you want different feelings in different rooms. But mostly, there's no better stress release than saying, 'It's been a bad day. I'm going to roll out the paint cans, put on the coveralls and just go to town.'"

Rang'inya says that, like her poetry, her overt style of décor is a potent form of self-expression.

"I feel like my entire life is made up of metaphor," she says. "I'm never just saying things the way they are. There's always more room for excitement and drama, flourishes and pizzazz."

**1) MANTLEPIECE**

"There's lots of stuff on here. Some of the art is mine, some is my roommate's. But mostly what's important is that, between the paint and white fur and glitter, it just feels very over the top."

**2) GLITTER WALL**

"I worked at the mall last holiday season. I was walking by La Senza and they had these glittery rose gold sheets hanging behind their displays. I asked the manager what she did with those when they were done. 'We just throw them out,' she said. I said, 'Don't do that this year. Give them to me. I work right next door.'"

**3) ANTIQUE TELEPHONE**

"I'm still trying to find someone who can fix this so I can make or receive calls on it. Even if it's just to buzz people up to the apartment, that's my dream."

**4) X-RAYS AND MRIS**

"The x-rays are my mom. She had a minor neck injury and got these taken. She kept them, and I stole them. The MRIs are from when I was in the hospital. I had collapsed lungs, and these were taken to make sure I'd healed. Everything in this room is prissy and femme, which is very me. I feel these balance it out and add an element of macabre to it."

**5) FIREPLACE BOOKS**

"I put out a bunch of books I really love. A *Short History of African Art* is one the first books I ever



found that focused purely on African art, which is really cool, and it matched the colour scheme of this room. *A Little Princess* is my favourite book in the entire world."

**6) WALK-IN CLOSET**

"This room was, I assume, meant as a dining room. I have no use for that, so I thought, 'Why don't I just put my clothes in here?' The plan is to paint this with a 1950s-style pastel green and pink. The mannequin I also got while working at Polo Park. I just undressed her, because I try and change her outfit for each season."

## ARTS AND CULTURE BRIEFS

ANASTASIA CHIPELSKI // MANAGING EDITOR

@ANACHIPS

## Free day at the WAG

On Sunday, March 26, admission to the Winnipeg Art Gallery (WAG) will be free from 11 a.m. to 5 p.m. Families can participate in hands-on, art-based activities from 12 to 4 p.m. as well. Current exhibitions include *Our Land: Contemporary Art from the Arctic*, *Boarder X*, Rodin's *The Thinker* and more.

## Suffer from Mobina Galore

Local punks Mobina Galore released a video for the track "Suffer" off their debut album, *Feeling Disconnected* (New Damage Records). Jenna Priestner wrote the song while reflecting on feeling like an outsider to her own life. Mobina Galore are currently touring, including some dates with Against Me! and play The Good Will Social Club on April 7.

## Red Rising launches "Love"

The fifth issue of Indigenous, volunteer-run *Red Rising Magazine* will be launched on Friday, March 24, from 7 to 11 p.m. at Graffiti Gallery. The theme of this issue is "Love," and the launch will include special guests Katherena Vermette, Boogey the Beat and hoop dancer Shanley Spence. Admission is pay what you can. Learn more at [redrisingmagazine.ca](http://redrisingmagazine.ca).

## Art and cupcakes

Mentoring Artist for Women's Art (MAWA) is holding their annual Over the Top Art Auction and Cupcake Party on March 26 from 1 to 5 p.m. The event includes a raffle and the chance to purchase work by artists like Eleanor Bond, Aganetha Dyck, Suzie Smith, Bonnie Marin and more. Bids for artists' work begin at \$50. See [mawa.ca](http://mawa.ca) for more.

## Build a Bigger Table

South Osborne Syrian Refugee Initiative (SOSRI) is holding a benefit concert on April 6 at the Park Theatre, featuring Katie Murphy, Scott Nolan and JD Edwards. SOSRI has helped three families (13 individuals) move into South Osborne. These families will be at the concert to share their stories. Tickets are \$25 through ticketfly and [myparktheatre.com](http://myparktheatre.com).

## THIS TIME, IT'S PERSONAL FOR ALEXA DIRKS

Songwriter confronts nerves and projects confidence with Begonia

MURAT ATES

@WPGMURAT

VOLUNTEER STAFF

Alexa Dirks, the soulfully self-conscious singer at the heart of Begonia, is following up her sold-out March 3 EP release by writing music for her first full-length album.

She says she wants it to be as personal as possible.

"When you're honest about things and other people see that, then they can be more honest with themselves. My goal is just to be as myself as possible, so that people can relate to that."

Dirks says that being herself means accepting the awkward parts.

"I know I'm not a cookie-cutter woman in the pop world. And I'm not trying to be. I just feel like I want to speak for the woman who maybe doesn't always feel comfortable with themselves but is powering through ... (and) trying to do good, even if they feel awkward sometimes."

After a Juno award-winning career as part of Chic Gamine, Dirks says she feels a heightened sense of vulnerability striking out on her own. She recalls paralyzingly fierce anxiety striking her on the day of Begonia's first rehearsal.

"I was so nervous, I was vomiting. And this is something that I've done a million times. I've been to a rehearsal 10,000 times," Dirks says. "I can't even count on all of the fingers and toes that I have how many times I've been in a rehearsal space. It's not like this is a new thing for me."

Dirks says if she felt uniquely afraid, it was because Begonia is uniquely important to her.

"I hold this project so closely ... Like, I want to project this confident person, but inside it's like, 'Oh my gosh.' I felt paralyzed, which now seems — laughable



PHOTO BY ADAM KELLY

Alexa Dirks performs for Begonia's EP release on March 3 at the West End Cultural Centre.

is the wrong word because, like, I remember that feeling. It was fucking scary."

Similarly, when Dirks reflects on her sold-out EP release, she confides, "It just felt like the most personal — like I was walking on stage with no clothes on and just being like, 'What's up? Check it out! What do you think?'"

She laughs before adding, "And then crying and running off stage, like 'No! Don't tell me anything! I don't want to know!'"

Making music as Begonia is not all about feeling naked and overcoming fear. Quite often, it is also about empowerment.

"I feel a responsibility now — if I'm going to contribute something, I want it to mean something," Dirks says.

"Sometimes being lost, being almost 30, that's kind of confusing. Figuring yourself out and figuring out where you fit in as a woman in a society that's pretty patriarchal and tells you that you should be a certain way or look a certain way or have children at a certain age or marry at a certain age ... I don't know. I just want women to feel good about themselves."

The next chance to see Begonia in Manitoba will be this summer at the Winnipeg Folk Festival.

Discover more from Begonia at [helloworldbegonia.com](http://helloworldbegonia.com).

## CKUW TOP 30

March 13 - 19, 2017

TW = This Week // LW = Last Week // ! = Local content // \* = Canadian Content



TW	LW	C	ARTIST	ALBUM	LABEL
1	2	!	Stretch Marks	Who & What - The Complete Studio Recordings	Sounds Escaping
2	1	!	Personality Crisis	Personality Crisis	Sounds Escaping
3	13	*	Tanya Tagaq	Retribution	Six Shooter
4	3	!	Begonia	Lady In Mind	Self-Released
5	14	*	Century Palm	Meet You	Deranged
6	4	*	Whitney Rose	South Texas Suite	Six Shooter
7	5	*	Austra	Future Politics	Domino
8	10	!	Futurekids	Like Like	Self-Released
9	9	!	Civvie	Inheritance	Self-Released
10	8	!	Steve Kirby's Oceanic Jazz Orchestra	All Over The Map	Head In The Sand
11	17	!	Duolang	New Occupation	Stomp
12	18	!	John K Smason	Winter Wheat	Transistor 66
13	RE	*	A Tribe Called Red	We Are The Halluci Nation	Pirates Blend
14	7	!	Moon Tan	The Faceless Knight	Self-Released
15	6	!	JD And The Sunshine Band	Soaking Up The Rays	Transistor 66
16	20	!	Viewing Party	On.	Birthday Tapes
17	27	*	The Real Mckenziez	Two Devils Will Talk	Stomp
18	15	*	The Luyas	Human Voicing	Paper Bag
19	12	*	Japandroids	Near To The Wild Heart Of Life	Polyvinyl
20	19	!	Mary Ocher	The West Against The People	Kiangbad
21	16	!	Johnny Sizzle	Recovery	Awkward Reasons Inc.
22	NE	*	Lindi Ortega	Til The Goin' Gets Gone	Shadowbox
23	NE	!	Hearing Trees	Puppets	Self-Released
24	RE	!	Micah Erenberg	Poor Mic's Toe	Self-Released
25	RE	!	Lanikai	Lanikai	Hidden Pony
26	NE	!	King Gizzard And The Lizard Wizard	Flying Microtonal Banana	ATO
27	22	!	Hanni El Khatib	Savage Times	Innovative Leisure
28	25	!	Pissed Jeans	Why Love Now	Sub Pop
29	29	*	Fred Eaglesmith	Standard	Self-Released
30	NE	*	Echuta	Morning Figure When Absolutely Calm	Agony Klub



## PATERSON

THOMAS PASHKO @THOMASPASHKO

FEATURES REPORTER

★★★★☆

Plays at Cinematheque Mar. 29 to Apr. 9

Iconic indie film pioneer Jim Jarmusch's newest feature, *Paterson*, showcases the director at his best.

These days, Jarmusch often works in one of two overlapping modes: a more eccentric approach focused on freaky protagonists, evocative of his No Wave roots (2013's tumultuous vampire romance *Only Lovers Left Alive*) and a contemplative, mature style more focused on character than plot (2005's *Broken Flowers*). While *Paterson* is firmly in the latter camp, it's a lovely reminder that even at his wildest, Jarmusch's focus has always been humanity and empathy.

*Paterson* stars Adam Driver (*Girls*, *Star Wars: The Force Awakens*) as Paterson, a 30-something bus driver in the city of Paterson, N.J. With a "week in the life" structure, the film follows Paterson through his mostly unwavering daily routine.

He awakes around 6:30 every morning alongside his wife Laura (Golshifteh Farahani) and bulldog Martin. He drives the bus and scribbles poetry in a notebook on his breaks. After work and dinner, he walks Martin and grabs a

beer at the local pub. Laura insists that he should make copies of his poetry, reassuring him that he's talented, but Paterson is writing only for himself.

Driver, who came to prominence playing despicable and self-involved characters, goes against type by presenting Paterson as a likable, stand-up guy. He keeps to himself, but he'll gladly give the time of day to anyone who asks. He's kind and respectful to everyone.

His poetry reveals an inner life that isn't immediately evident on the surface, but it's never anything as trite as suggesting a hidden, tortured soul. Wisely, Paterson reminds us that even the most unassuming people contain a complex multitude of emotions. It further cements Driver as one of the most interesting actors currently working.

Like Paterson and his poetry, there's a feeling that Jarmusch would be perfectly happy if nobody but him ever saw *Paterson*. Make no mistake: that's a compliment. The film glides by comfortably but confidently, content to do whatever it feels like, since it doesn't need to bend over backwards to impress its audience. It never gives in to the pressure to manufacture drama. This gives it the room to breathe, to live a little in ways many movies don't.

That breathing room results in little delights that make the movie glow in a way others don't. Simple things, like the fact that when the people around Paterson say something funny, he laughs to himself. That might not seem like a big deal, until you consider how rarely one sees characters onscreen laughing, or regarding the world around them with any degree of awareness beyond their own utility as vehicles for plot.

The life and comfort the approach engenders is important thematically as well as stylistically, since *Paterson* is primarily about the creative process. Jarmusch brilliantly challenges the hackneyed ways that process is usually depicted in fiction. He understands that the inspiration for art doesn't often come from emotional turmoil, but from the quiet time that allows space for thought.

*Paterson* knows that creative people aren't all eccentric tortured souls. They're your bus driver, the kid on the sidewalk or the stranger in the laundromat.

## Speaking in public is scary...

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## ARTS

## PANICLAND MIXES PRACTICE WITH PATIENCE

Hometown show is an opportunity to help newer bands

JESSE DOERKSEN @DIRKDOERK

VOLUNTEER STAFF

After hitting the top 20 on contemporary hit radio stations, Winnipeg's Panicland is sharing the spotlight.

Panicland demonstrates their generosity to newer bands in Winnipeg by inviting them to play on stage and be involved with them in their show.

"We wanted to find a lot of bands sort of similar to us. Maybe like where we were two or three years ago and bands in high school," Braedon Basseo, singer and songwriter for Panicland, says.

"Put them on the show, get them as involved as possible in the promo aspect of the show and just really make it a super inclusive event for all the bands."

For their show at the West End Cultural Centre on March 24, Basseo says the bands they're playing with make up their "most stacked line-up yet." They'll be joined by pop-rock band Encore.

Basseo says Panicland's motivations for their pop music style evolved over time.

"We've been in development a long time, and we really wanted to rebel against this image that we got ... I don't really know how else to describe it other than 'boy band-y image,'" Basseo says.

Basseo demonstrates his devotion to the music by trying to write at least one song per day and has demoed 53 versions of their newest single, "Bad Word." With all this musical output, he admits the band has been impatient at times.

"When you're 14, 15, 16, you want to just start, you know what I mean? You don't want to wait. You don't want to allow time for development. You just want to put stuff out."

However, he admits that patience pays off in the end.

"You want to wait until you have the

"There is a complete lack of understanding of where it comes from and what it actually means."

Color Me Rad's website doesn't provide much background information on Holi beyond stating that "(t)he festive colors used are a sign of winter's end and spring's new beginnings."

This isn't the first or only time the run has faced criticism. Color Me Rad's charitable component has been questioned in the past.

The run is a for-profit event that partners with charities from each city it visits, but the amount donated from registration fees and merchandise is unclear.

Lorraine Atkinson, manager at Running Room, a local athletic store that hosts running clinics, says those concerns don't take the whole picture into consideration.

"You probably realize that putting on a race is not free," she says. "There are many, many components in a race that cost money. As soon as you start to have police present or you have to rent equipment, there are sizable expenses that go with that."

There are positives when a popular organization hosts a fun run or marathon, she says.

"Events such as Color Me Rad, even though you might call them trendy, have been good," she says, "because they've introduced the sport of running to many people who otherwise would never be exposed to it."

Sharma can see how the run would be an uplifting experience for participants.

"I understand that it's a marathon. It's a bunch of strangers coming together to throw shit at each other. I get it," she says.

For those who are unaware of the cultural significance of the colour throwing, Sharma and her like-minded friends are always ready to fill people in.



Panicland takes a hands-on approach to their marketing, so they can connect with fans.

right song, because you can only make a first impression once," Basseo, who is now 22, says.

Panicland has used unusual tactics to get where they want to be. They've snuck in to Grammy and Juno parties while wearing costumes and ended up meeting some big names there, for example.

They are also known for proactive strategies when it comes to direct-to-fan marketing. They do poster design, show planning and radio reach-outs themselves, so they can have more contact with their fans.

Panicland is extremely devoted to being independent artists, but that commitment came from necessity.

"I think at first it was because we didn't really have another choice, you know what I mean? Because when you're a young band, no one wants anything to do with you," Basseo says. "You just have to take matters into your own hands. So that's what we did, and then we realised we like it."

Along the way, Basseo has gained some insight into the modern music arena.

"I find people aren't responsive to the record label machine any more. People don't necessarily listen to the radio and read magazines and watch MTV," he says. "They have the ability to think more for themselves now with social media."

Discover more of Panicland at [panicland.net](http://panicland.net).



Color Me Rad's practice of throwing coloured powder is borrowed from the Hindu festival, Holi.

"We never want to shove anything down anybody's throat, but we want to just (say) here's the information, do with it as you will," she says.

Though she is open about her feelings on the run every year, Sharma's friend circle is fairly knowledgeable.

"I'll very seldom find myself in a situation where I do need to actually say something, but I'm not afraid to lose people," she says. She's willing to have difficult conversations and knows they may not end well.

Sharma knows people who grew up celebrating Holi and participate in the run every year. In the end, she is supportive of those who draw inspiration from

other cultures, as long as they don't claim ancient practices as their own.

At press time, Color Me Rad had not responded to a request for comment.



Running Room has a list of fun runs and marathons on their website at [runningroom.com](http://runningroom.com).

The Shins  
Heartworms

Columbia Records

James Mercer and company are back after a five-year hiatus with an album that triumphantly returns to their indie-pop primed, psych-folk spangled, surf-tinged rock. Ever since "New Slang" and *Garden State*, The Shins have been at the forefront of indie stardom, but commercial success has never taken its toll on their versatility or their sound. *Heartworms* is a testament to this.

"Name for You" opens the album with a swaggering surf groove, a pleasantly prominent cow bell, chiming guitar strums, bouncing and boisterous keys and Mercer's signature heartening wail atop the mix. It all adds up to an

album opener that cheerfully and tactfully sets the stage for what's to come.

The second track, "Painting a Hole," builds off a backbone Krautrock beat that clangs, pulses, booms and buzzes as Mercer's voice echoes out into some cavernous expanse.

The third track, "Cherry Hearts," comes in with phasered, dub-inflected electronics, chiming tones, wavering and wobbly keys and a chorus with Mercer bellowing "You kissed me once, while we were drunk," a refrain that might come off as cheesy with other less capable acts, but The Shins pull it off without question.

"Mildenhall," the fifth track on the album, is a mid-album folk-fueled ditty that takes the tempo down to a slowed saunter, with almost a country feel to it. Mercer sings of some stories in a life that got them to where they are now. It's a calm and cool break before picking up the pace again.

"Dead Alive" and "So Now What," the eighth and penultimate tracks on the album, however different in approach and style and effect, bring home the signature sound The Shins are known for, while still feeling fresh and new.

The fact that so much can be said about every song on this album proves that The Shins are still on the right path. Every track on this album holds its own irreplaceable space, and, like the album cover, each song bursts with colour and elasticity, taking multiple forms and shapes, and keeps you mesmerized in its swelling, soothing, psychedelic embrace.

- Chris Bryson

## RESTAURANTS ACCOMMODATE DIETARY RESTRICTIONS

Dining out can be difficult for some

MELANIE DAHLING  @SUGARDAHLING

ARTS AND CULTURE REPORTER

Going out to eat can be a complicated experience for those with dietary restrictions. How does Winnipeg's restaurant culture fare when it comes to accommodating allergies and alternative lifestyles?

"I'm one of the kids who has the nut allergy. That's a fun one," Lisa Kay says. She's had to navigate several other food allergies since childhood. "I'm also allergic to eggs and seafood and sesame and beans."

Kay likes going out to eat but isn't able to be very adventurous when choosing somewhere to go.

"I find I'm usually going to the same few places," she says.

Franchise restaurants have been accommodating to Kay, but even then she has to stick to specific chains.

"Moxie's, for example, they'll actually have a manager come out and talk to you and reconfirm your allergies," she says.

"Some places are really good, but I've been to JOEY or Earls. You go there, and they refuse to serve you, because they can't guarantee anything."

Eating out is a popular way to socialize, and it's even been part of Kay's work life.

"There are people who are like 'Oh, just don't go out to eat,' but it's almost nearly impossible to do."

After having the same conversations repeatedly, Kay would rather avoid the subject of her allergies. When someone can't cook for her, she'd rather be understanding than make it into an argument.

Joanne Pollock, a devoted vegan, is grateful to find some knowledgeable restaurant owners. However, she finds Winnipeg to be a little behind Toronto, where she lived for many years.

"It's getting less hard, but it's kind of a tough city to be vegan in," she says. "A lot



ILLUSTRATION BY GABRIELLE FUNK

of it is the mentality of the people. I think a lot of people don't take it very seriously and don't know what it is."

More often than not, Pollock says Toronto restaurants and cafes have at least one vegan option available, and it's nice to feel included.

Kay can relate to feeling disheartened by a limited menu.

"One time I went out with some girlfriends ... the waitress actually came out after I had told her my allergies and said 'We can't guarantee anything for you, but we can do noodles and butter.'"

In this and other situations, she will opt not to eat and instead just grab something later.

Kay says she's become aware of more interesting food options, as more people

begin to write about their dietary restrictions online.

"The whole rise of veganism has been awesome, because I'm able to find a lot of recipes that are egg-free," she says.

Pollock mentions Cocoabeans Bake-shop locally, where the menu accommodates vegan and gluten-free diets.

"I think the vegan and gluten-free people can kind of relate to each other on a level, because they're both annoying in restaurants, and people don't really understand what they're subject to."

Pollock is passionate about the environmental and ethical reasons for her veganism, and seeing it as merely a diet or inconvenience can feel like an insult.

## THE COLUMN

### DRY WIT

WITH ANASTASIA CHIPELSKI

 @ANACHIPS

#### A SHOT OF BELONGING, ON THE ROCKS

Most of the times when I've really, really wanted to drink, it's not the alcohol that I crave. I'm chasing a feeling of belonging. Drinking seems to magically grant that gift to everyone else, so why can't I have some, too?

Almost all social situations start out awkwardly. Figuring out how to navigate the world of other people, with all of its expectations, unspoken rules and vague decorum seems to peak in our awkward teenage years. But it doesn't end once we pass the post marked "adult."

And so awkwardness reigns, but rather than embrace it, we look for ways to mask or eliminate it. That can mean staying in spaces and groups where we think we know what to expect. And it can mean drinking.

We call booze "social lubricant" and "liquid courage." If nothing else, these common allegories state the obvious: socializing can be hard and also terrifying. And learning how to do it again, but

sober, was like going through a second teenagehood.

During this reprise of heightened awkwardness, that anxious voice whispering to me that everyone else is in on something that I just seem to be missing was actually about half right. While others are somewhat mildly empowered by their liquid courage, as a sober person, I've just got whatever plain old courage I walked into the room with. And some days, it's not really all that much.

I don't miss the feeling of being drunk. But even if I decide I don't want to drink, there's a part of me that wishes I could drink, just to prove that I can do the thing that everyone else can do without thinking so hard about it.

With every casual laughed-off comment of "no fun" and "boring," I feel a little bit more like a broken exception.

I long for the idea of what sipping on a boozy beverage would give me: to be in a similar headspace to those around me, to have a little bit more ease in navigating the world of people and to feel like an insider rather than an outsider.

That's what I think alcohol will grant me, but did it ever deliver on those lofty promises? Nope.

In my own head and in my own home, these kinds of thoughts rarely visit me. They surface out in the world, as I compare my way of living with what I perceive of those around me, and I get caught up in how sobriety seems to set me apart.

But sometimes, a different strain of offhand comment breaks this illusion open: a "you're so lucky you don't drink,



ILLUSTRATION BY GABRIELLE FUNK

you never have to be hungover," or a "you seem a lot happier now," or an "I wish I could be sober too."

As much as I crave a piece of what drinking seems to give to others, they may also see some of the perks of sobriety — and they may want some of what I'm having.

Sober folks and drinking folks have at least one thing in common: we all think someone else has it easier, that they've

got that peaceful belonging feeling and are totally comfortable navigating all the weirdness of life. But we're all just muddling through the awkwardness of living with each other in this world in our own ways — and that's totally okay.

Anastasia Chipelski is the managing editor at The Uniter. She is patiently awaiting the second adulthood that should supposedly follow her awkward second teenagehood.



# INTIMATE KNOTS

EXPLORING THE ART OF SHIBARI

PHOTOS AND WORDS BY DANIEL CRUMP

 @DANNYBOYCRUMP

Imagine that it is the Japanese Edo period (1615 to 1868), and a group of samurai warriors have just captured a band of outlaws. The outlaws fought with honour, but now it's time to face justice. Before they can be transported to face trial, the newly captured bandits must be bound.

However, simply tying up the enemy will not suffice. There is an art and intricacy to binding captives that must be observed. Using simple yet visually intricate knot techniques to bind an enemy with a jute or hemp rope known as asanawa is a symbolic display of power. This practice is known as Kinbaku, which means "tight binding" or kinbaku-bi "the beauty of tight binding."

In the modern era, kinbaku is no longer used to bind one's enemies. Rather, it has been popularized as a form of sexual bondage or BDSM (an umbrella term that refers to bondage/discipline, domination/submission, and sadism/masochism) often referred to as shibari, which means "to decoratively tie."

While there is some debate over terms among Western practitioners, generally kinbaku refers to the general art of knot tying, while shibari is used to describe the more specialized practice of sexual bondage. Others suggest that shibari refers to a purely artistic form of tying, and kinbaku describes the artistic, intimate, sexual practice as a whole. Overall, the practice can be as diverse as each practitioner.

A typical setup requires at least two participants. One will take the more dominant role as "Top," and will tie the ropes, and one will take the submissive "Bottom" role, and be tied up.

Traditional natural fibre rope is still most commonly used, though some may use synthetic materials. Rope thickness is often about 6 mm, though sometimes a thinner 4 mm might be used.

The amount and length of rope used can vary depending on the size of the Bottom, and the type of knots that are tied. A "rig" — an arch-shaped device that allows ropes to be attached to it so the Bottom can be suspended — is another commonly used piece of equipment.

Shibari can be practiced purely as an art form, while some perform shibari for live audiences. More often, shibari involves intimate, sensual and sexual overtones and is practiced in a more private setting. Regardless of the intention of practice, shibari requires a large amount of mutual trust and respect between partners.

Partners who play together often might already know each other's boundaries and preferences, while partners who have less experience with each other might discuss what they like and don't like before ever starting a session.

While each session is unique, the Top will often start a session by tying the Bottom in a basic harness that will lay the groundwork for more intricate knots. These basic knots must be tied correctly, as they will play a key role in ensuring that the Bottom remains comfortable throughout a session, especially through the suspension phase.

Moving on from the initial harness knots, the Top can become more creative with the knots they use and will often transition the Bottom into a suspended position.

During suspension, the Bottom's body can release endorphins — a type of mood hormone that works as a natural painkiller and provides a rush that is commonly known as a "runner's high."

Once the Bottom is securely suspended, the Top may continue to tie different variations of knots and move the bottom into different positions, or the session may include other forms of play, such as dripping wax or flogging.

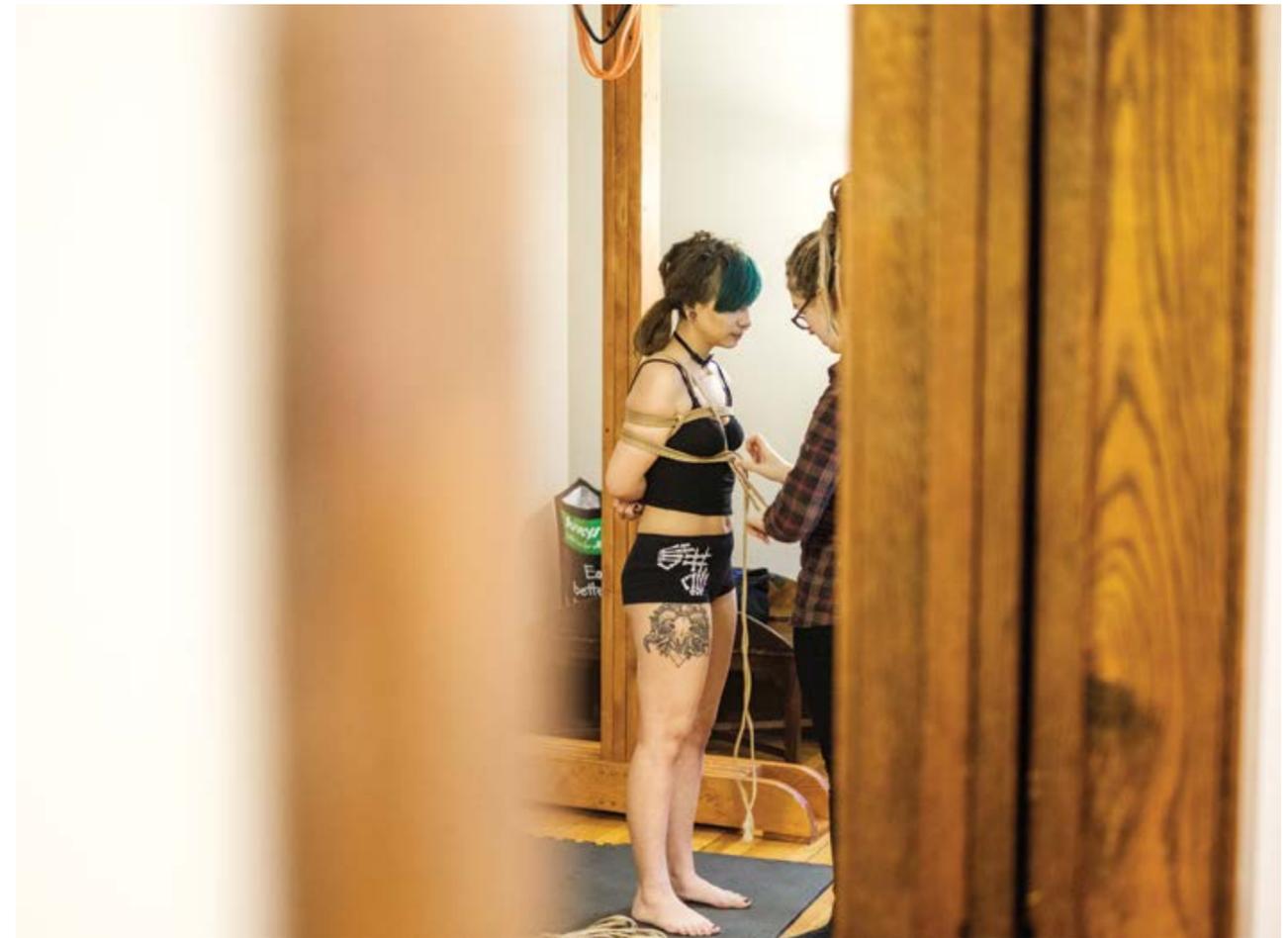
A session usually lasts as long as a Bottom can take. While the Top could be seen as the dominant role, it is up to the Bottom to decide when they are no longer comfortable. They can end a session at any time.

Anyone who wants to learn more about shibari can check out a vast number of online resources, such as fetlife.com (free account required), or check out local events like Rope Bite Winnipeg, a fairly regular event open to anyone over the age of 18.

Shibari is a Japanese word that means "tie decoratively."



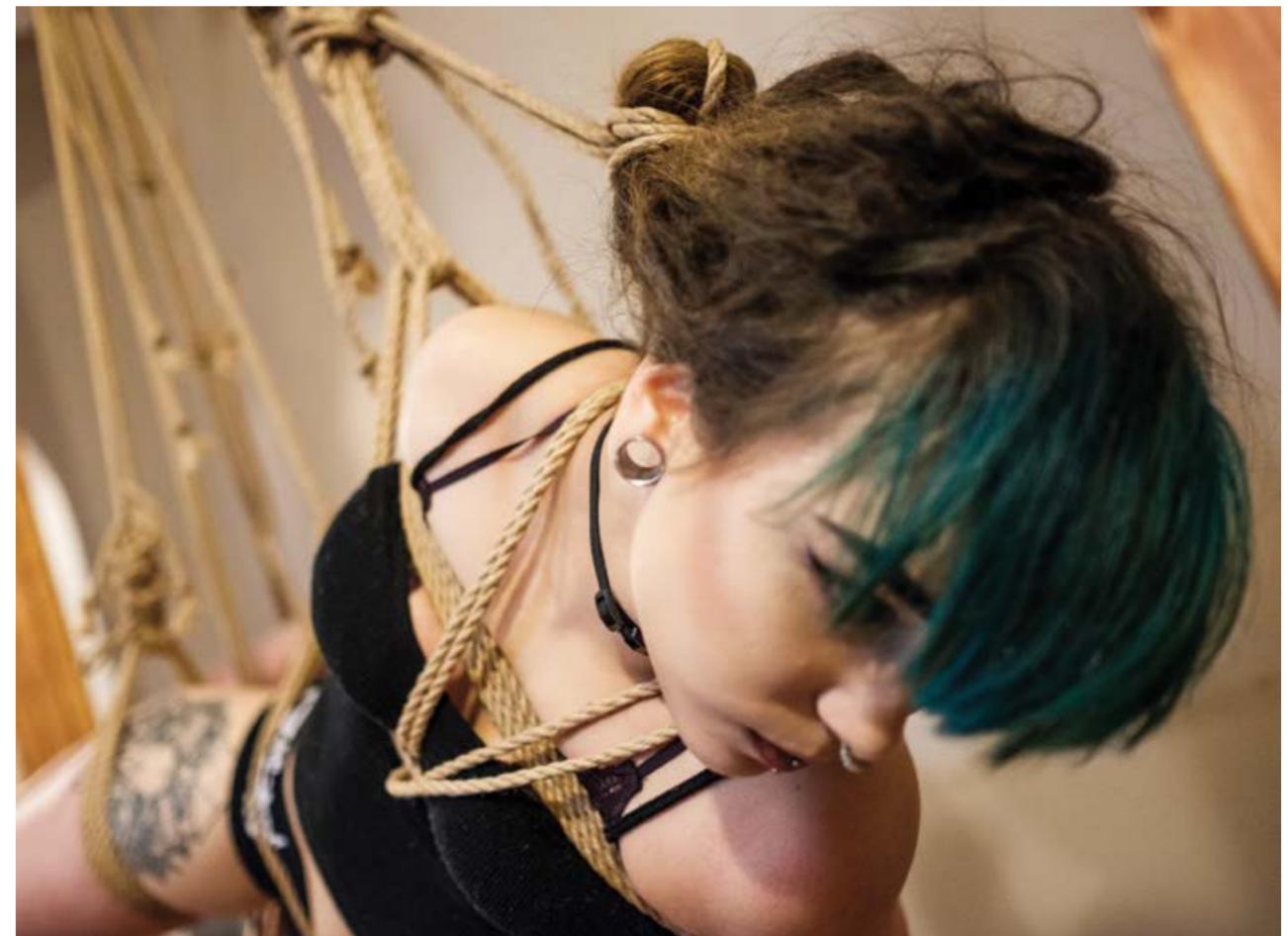
Erin Kiazzyk (left) and Emma Bedard begin their shibari session with a hug.



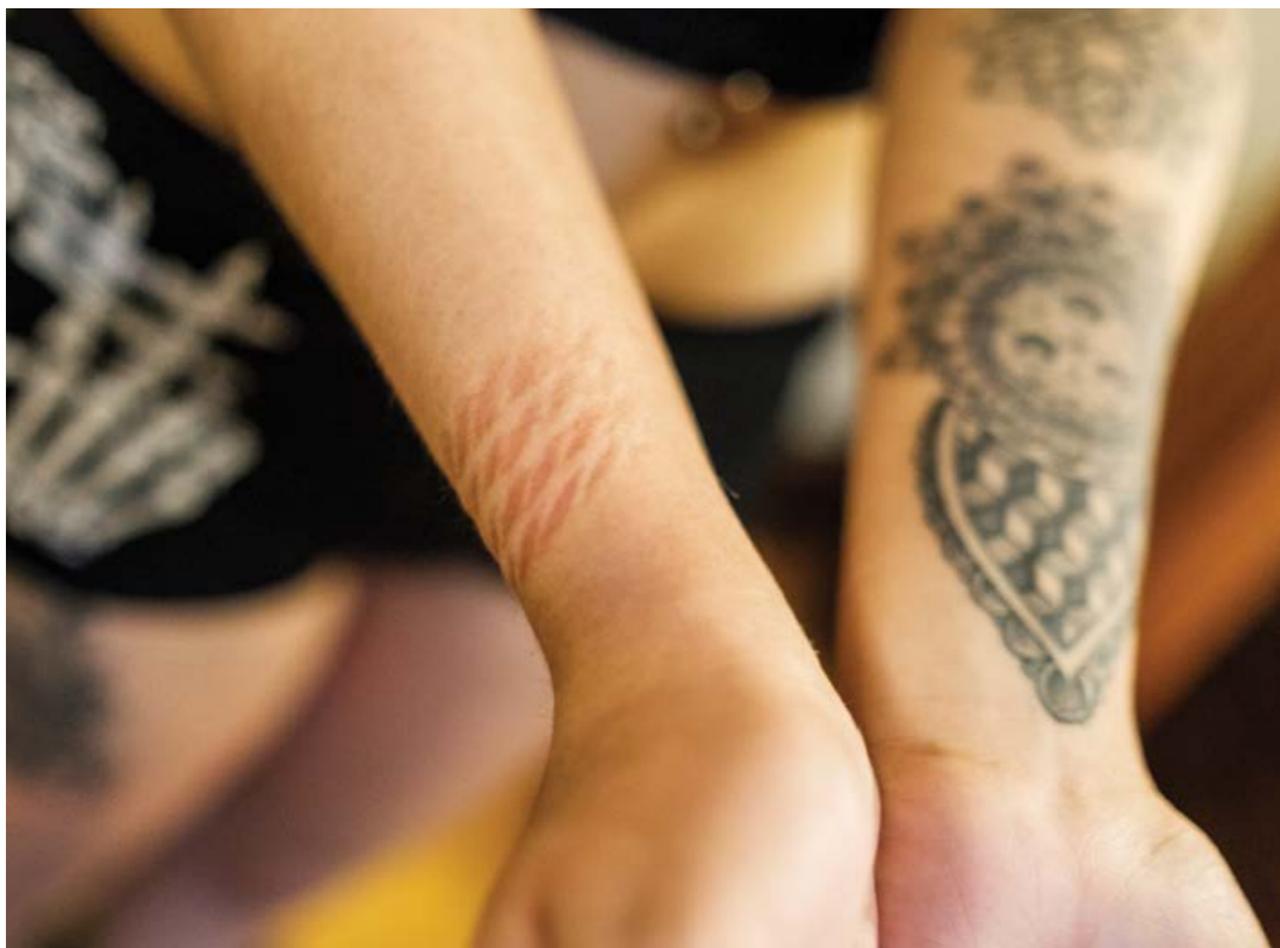
Shibari sessions often start with a basic harness. Tying these simple knots well and correctly is important, as they will be integral in distributing weight and tension evenly during the suspension phase of the session.



(Left) Erin Kiazzyk is, what in the world of shibari, is known as a Top. Tops take on a dominant role as the ones in charge of tying the ropes. Kiazzyk started as a Bottom, but eventually discovered she prefers tying as a Top. (Right) Part of the rope work which suspends Emma Bedard's hips and thighs.



When fully suspended, a shibari participant's body will often release a rush of endorphins.



Emma Bedard shows off marks left by rope after her shibari session.

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## U SPEAKER SERIES

Join us at the West End Cultural Centre (WECC) on March 25th for a lecture with Meredith Graves. Doors are at 7:15 p.m. and the lecture is at 8 p.m. Tickets are \$10 (available through Ticketfly or the WECC) and entrance is free with student ID. This is an all-ages event. There will be doughnuts.

## MAKING FRIENDS WITH MEREDITH GRAVES

Fairy godmother of punk is excited to hang out with you

ANASTASIA CHIPLESKI

MANAGING EDITOR @ANACHIPSKI

Meredith Graves is coming to Winnipeg to talk about feminism and capitalism, but also to make sure we're doing alright up here.

First, she wants to make sure that those who join her at the West End Cultural Centre on March 25 have their expectations pointed in the right direction.

"I really want them to come in with a really serious awareness of the fact that I am not a real journalist, barely a real musician, not a teacher and just a friend," Graves says. "I feel like a sort of Tony Robbins fairy godmother accidental Amelia Bedelia kind of figure, (an) anarchist Mary Poppins."

Those aren't the kinds of descriptors you'd expect from an MTV News host, but landing that role was unexpected even to Graves herself. To punk and hardcore fans, she's better known as the vocalist and frontwoman of Perfect Pussy (who toured through Winnipeg in March 2014, playing a short, frenetic set at now-defunct underground venue Dead Lobster).

Three years ago, she was a dishwasher, Graves says, and now the space she calls her "other office" is a penthouse in Manhattan, part of a space she shares with other members of a women's group. So how does she feel about the transition to MTV?

"I am a huge believer in showing up when you're invited," Graves says. "If you're invited and there's even a chance that you might want to go or there's something you might want to do, just show up, engage, and be part of the world that's offered to you and follow it."

While she's engaged in the world of journalism now, she's also critical of reporters clinging to objectivity.

"I think as writers and as creative people, a lot of times that bizarre omniscient insistence on objectivity is really damaging, because it depersonalizes you. It encourages splitting, where you no longer identify your own voice as also being a functional narrative, a journalistic voice, and it forces you to think of your work as something separate from yourself and something more serious than you," Graves says.

"And really, when you chase stories, you should be chasing desire, you should be chasing opportunity."

It was that kind of curiosity that led her to consider working with MTV, even though she hadn't been to journalism school. She figured if they thought she could do the job, why not try?

"It's mechanical bull rules. You see how long you can stay on until they throw you off. That's how I've played it, and I'm still here," Graves says.

**"NOW MORE THAN EVER IS THE TIME FOR JOURNALISTS TO BE EXTREMELY PERSONAL, TO TELL THE TRUTH."**

She's not afraid to wear her politics both on her sleeve and in her byline.

Her contributions to MTV News include pieces like "Make punk rock great again: Hardcore songs for the terrifying specter of a Trump presidency" and "A day without a woman: The MTV playlist"

(referring to the call for an international women's strike on March 8, 2017).

"I'm also willing to walk in and throw confetti and balloons everywhere and just say, 'fuck it,' (and) oust a bunch of shit that I didn't have to pay a lot of money to learn," she says.

Through reporting in online spaces, Graves also sees the possibility for feminism to move past the exclusionary politics of past efforts.

"I would pin the most contemporary feminism around mass accessibility of the internet," Graves says.

"What we have now is sort of just like how post-punk is to punk, and post-hardcore to hardcore, and then no-wave being in there somewhere—we're kind of another zone of no-wave feminism. Feminism now is as amorphous as the cloud, and it sort of came about at the same time as the Internet became democratized."

One downfall of online content (and of capitalism) that Graves critiques is the lack of compensation given to creators, especially Black women and women of colour.

Larger cultural outlets can take the work they put out there—their humour, their memes, their intellectual labour—as if it's a free source and use it to turn a profit. While creators work to find ways to get paid in this environment, it's not much.

"I think artists and punks and marginalized people—who are not three separate categories, of course, you know they overlap, and there's danger in separating them, even lexicographically—have always had to use what's free and easy to get as a means by which to make money... my only hope would be that we would eventually get paid more," Graves says.

If it seems odd to hear someone who calls herself an "anarchist Mary Poppins" to be calling for more money, hear her out.

"I am (an) anti-capitalist, and I am also a realist. I'm just tired of seeing my friends struggle... It is a danger inherent to acting within capitalism—there are countless dangers that we face every day as a result of living in a capitalist society. Capitalism is predicated on danger, and scarcity and the rhetoric of fear," she says.

"(But) even if we're as far out on the margins as we often find ourselves, there's still survival. There's still the first necessity of remaining alive to write another exhausting article for 50 bucks. So really, there must be a paradigm shift where all freelancers are compensated fairly, and also where free content creators are treated as freelancers and paid fairly."

While she loves to talk about capitalism, Graves also has some other topics in mind for her visit to Winnipeg. She's fed up with the perception of all millennials as narcissists and the "deeply gendered" bias against formats like the personal essay.

"I think now more than ever is the time for journalists to be extremely personal, to tell the truth," she says.

"If the personal is political and your work is your life, then those are the questions I think we're going to be looking at: how honest are you, and what does it mean to be a good person?"

Graves doesn't claim to have the answers just yet, though she says she thinks about these questions a lot in relation to her own work and life. And on March 25, she wants to hear from you too.

"Come hang out with me, and hopefully you will leave feeling better than you did when you came in, 'cause we're just going to sit and talk and get to know each other, and be friends," she says. "I'm psyched. We're going to talk about our feelings, and I'm going to make space for people."

In preparation for the lecture—which she promises will include more questions both from and for her—Graves offers some simple advice. Bring a notebook and a pen, in case ideas strike (she's been a big fan of writing things by hand lately). Get some rest before and after. Have a snack, drink some water.

"I'm coming to Winnipeg to make sure everyone is okay. And if people aren't okay, they can tell me. And we'll work on it. And then I'm going to take my umbrella and fly back to New York, and in between, we're going to have a really good time."

# WHAT THE HECK'S A THINK TANK?

Exploring the significance of research groups in Manitoba

TALULA SCHLEGEL

NEWS REPORTER @TALULACORA

When seeking out reform or review of public policy, the answer is sometimes found in between the community that calls for reform and the government that executes it.

"Think tanks do research to help inform and educate democracy and civil society for the best outcomes for all Manitobans," Molly McCracken, director of the Canadian Centre for Policy Alternatives (CCPA), says.

McCracken explains part of the work think tanks do is conducting research on the services and programs Manitobans rely on, such as healthcare, education, infrastructure and more. These services are provided by provinces and municipa-

lities with set and collected tax dollars. This helps ensure essential services are functioning at their best for Manitobans and Winnipeggers.

"More broadly, CCPA does research on social exclusion, poverty and income inequality to demonstrate that solutions are within reach," she says. "Public policy is about the choices governments make, and CCPA shows that alternatives exist to deal with the root causes of social exclusion and environmental justice to create a Canada that has 'enough for all, forever.'"

Alongside submitting op-eds to the *Winnipeg Free Press* and the CBC, she also says the CCPA's website provides information and commentary on current issues.

But when looking for alternatives or ways to modify current policies, how does one navigate these organizations and understand their background and motives in research and reforms?

"Most think tanks operate in a kind of grey area between private and public sectors. A distinction often depends on how they obtain their funding," Stefan Dodds, assistant professor in the University of Winnipeg economics department, says.

Dodds says the diversity of think tanks means they can be difficult to navigate, and making your own judgment on a think tank can be very subjective, as it requires relying on your own values to make a decision.

"What we think of as a think tank runs the gamut from an independent research centre to a glorified consulting firm to a thinly-disguised lobby group. Is the role of the think tank advocacy or research or



Molly McCracken is the director of the Canadian Centre for Policy Alternatives.

both?" he says. "It's not immediately obvious to the public which is which, and that's the key issue."

To explain, Dodds gives an example of a potential influence of a think tank.

"I could probably start MIPS: the Manitoba Institute of Pizza Studies and produce a series of publications about how pizza consumption is good for mental health and improves family life. I would be funded by a group of pizza chains, and I would be open about that. Does that mean my research should be dismissed out of hand?" he says.

"Ultimately, you would have to read my pizza studies critically and go over my methods and come to your own conclusions."

By reviewing a specific think tank's background, one can compare what infor-

mation is being brought forward by think tanks and why.

"I would say the one thing that Manitobans can do to critically review think tank content is to engage (or improve) their quantitative skills. Numerical results can be manipulated by changing scales of comparison or confusing frames of reference."

Dodds also says that advocacy groups sometimes present themselves as think tanks, and this compromises the objective value of information provided by true think tanks. Regardless, he is optimistic about the potential value think tanks present.

"We should certainly encourage research at all levels in our province, with the caveat that it should be research that is well done and starts from open questions and not predetermined answers," he says.

# A HOME FOR HER

More resources and support needed for homeless women

TALULA SCHLEGEL

NEWS REPORTER @TALULACORA

For many women, homelessness doesn't look like living on the streets. Their struggles are hidden and harder to document.

The Canadian Centre for Policy Alternatives (CCPA) published a study called *Finding Her Home: A gender-based analysis of the homelessness crisis in Winnipeg*, which looks at the specific barriers women face when homeless.

Jenna Drabble, who authored the study, says women's centres identified this topic as an issue in the 2016 State of the Inner City consultation process, a yearly report put out by the CCPA.

"Women are less likely to be counted among the 'visible' homeless, meaning that their experiences with homelessness and the particular supports that they need are not well understood," Drabble says.

Women are less likely to seek out emergency services and often couch surf with friends or relatives, Drabble explains. She says factors including safety concerns and apprehension for their children incline them to seek out less formal help.

"Being hidden makes women more vulnerable, but (it) is also a survival strategy. Women in our study reported feeling unsafe in emergency shelters and will therefore avoid them," she says. "This means there are fewer supports that are accessible to them, and that they are not on the radar of service providers."

Deena Brock, provincial co-ordinator of Manitoba Association of Women's Shelters (MAWS), echoes these concerns and explains more of the complications that stem from domestic violence situations.

"With domestic violence issues ... it should be that men get thrown out of their house ... the women shouldn't be forced to leave," Brock says. "Legally, what happens is the police, if they're involved, remove the women, or (the women) run away, because they're trying to get away from the violence."

Brock explains that in these situations, women often haven't had the opportunity to collect any identification, bank account information, money or, if they're aware of them, to contact a shelter to seek refuge.

"You're displacing a woman and her family, taking away all her supporters. She has no money, she has nothing, so it's a very awkward situation for some women, completely," Brock explains.

Even then, these services are temporary. Brock says that shelters are granted a 30-day period to equip women with all the resources necessary for their specific situations, and often providing them with a home.

The situation is made more complex with children. In the in-term custody, the first person who applies, with proper identification and resources, gets the child.

"The police would take the children away from her and put them back into an abusive environment, and that's a really



ILLUSTRATION BY BRAM KEAST

unfortunate situation, but that's the reality of it," Brock says.

Domestic violence is only one of the potential factors that could not only increase a homeless woman's vulnerability but might also pigeonhole her resources. Drabble says the study calls for a barrier-free women's shelter.

"Many women in our study identified the need for a women's-only shelter that is low barrier, meaning that women do not need to have children, be sober, be experi-

encing domestic violence, etc. in order to access it."

Drabble says the report details important resources that are needed, with a specific recommendation of a women-centered response to homelessness.

"We hope that our study, through qualitative interviews with women who have lived experiences of homelessness, can help to shine a light on the program and policy gaps when it comes to women's homelessness," she says.

# THE WORTH OF A GOLDEN KEY

Benefits of membership still up for debate

THOMAS PASHKO

FEATURES REPORTER @THOMASPASHKO

As the school year wraps up, many high-achieving University of Winnipeg (U of W) students will likely receive a surprise letter from the Golden Key International Honour Society. The letter offers lifetime honour society membership to the top-scoring 15 per cent of the student body for a one-time fee.

However, the fact that a quick Google search for "Golden Key Society" results in as many people questioning whether it's a scam as it does official Golden Key webpages seems to suggest that the letters may raise more questions than answers.

The Golden Key Society was founded in 1977 at Georgia State University. It has since expanded to include members from nine countries, including Canada, India, New Zealand and South Africa. The group bills itself as the world's larg-

est academic collegiate honour society and purports to award over \$500,000 in annual scholarships.

Francine Laurin is the president for the executive committee for Golden Key's U of W chapter, which was chartered in 2013. The chapter offers three scholarships specific to the school, two of which are only offered to Golden Key members. (These scholarships are paid for through crowd-funding, not Golden Key membership fees.) She says that, in addition to membership and scholarships, the chapter provides valuable services on and off campus.

"Our chapter offers a tutoring service to support all students on campus through their academics," Laurin says. "We regularly offer workshops to address specific topics, such as resume writing, leadership and conflict resolution, etiquette and more."

Laurin also says that the chapter is involved in local community work. The U of W chapter offers volunteer opportunities for organizations such as Canadian Blood Services, Siloam Mission, United Way, N.E.E.D.S., Boys and Girls Clubs of Winnipeg and more.

Whether the benefits offered by Golden Key hold any weight beyond looking good on a resume is still up for debate. The exact number of scholarships slated to be given out is unclear.

The organization lists eight separate awards, scholarships and grants to be awarded in 2017. They vary in value from US\$500 to \$10,000 and say that "multiple" amounts of each scholarship will be awarded, though how many and to which



Some students feel that secret society membership grants needless contacts and additional privilege.

countries is never specified. The scholarships are also available to fairly specific candidates (students studying abroad or seeking research grants, for example) and may not apply to students being offered membership.

While the University of Winnipeg Students' Association and U of W academic advising services didn't respond to *The Uniter's* request for comment, a 2013 article by Simon Fraser University's (SFU) newspaper *The Peak* detailed broad skepticism toward the society at SFU.

In that story, SFU registrar and Golden Key advisor Kate Ross doubted the appeal of honour societies in Canadian campus culture, and the school's student union, Simon Fraser Student Society, stated the same services and seminars are already offered by student unions.

Local actor Heather Krahn joined Golden Key shortly after graduating from the U of W in 2016.

"Honestly, I only accepted it for my resume," Krahn says. "I don't read any of the emails. I definitely feel like I didn't take the time to understand what I was joining. I just wanted it to look good on paper."

Danielle Rand, a teacher in the Winnipeg School Division and a U of W graduate, says she declined membership to Golden Key six times. She said the premise behind Golden Key felt too elitist.

"To be in the top 15 per cent of your program, you likely need a lot of time, money and energy to put into school," Rand says. "People who are at a social disadvantage don't typically have the privilege of spending hundreds of hours studying when they have to work for money and support a family. I didn't feel like spending \$90 to join a club that will continue your access to financial and social privileges and give you more opportunities and contacts I don't need."

# NEWS BRIEFS

ALANA TRACHENKO // CITY EDITOR @ALANA\_WPG

## Government to increase tuition fees

The provincial government has announced its intention to raise tuition fees by five per cent (plus inflation) with Bill 31. The same bill will remove restrictions on ancillary fees like labs, which may mean increases in those areas as well. Tuition fees for international students currently have no regulations, so this bill will directly affect domestic students. The UWSA has released a statement urging students to reach out to their government officials with their concerns.

## Earth Night at the Good Will

ArtsJunktion mb is hosting a Burlesque Masquerade party at The Good Will Social Club (625 Portage Ave.) on Saturday, April 22 at 10 p.m. The night features burlesque performances, DJs and dancing, and guests are encouraged to dress up in costumes. Proceeds go to ArtsJunktion, a local non-profit that repurposes waste headed for the landfill for crafts and community use.

## Trivia night fundraiser

The History Students' Association is hosting a trivia night fundraiser on Thursday, March 30 at Garbonzo's in the AnX. Guests can play in teams for \$5 per person. Tickets include a slice of pizza. All funds raised go to the History Students' Association. Email uw.historystudents@gmail.com for more information.

## New master's degree offered

The University of Winnipeg (U of W) will offer a master's degree in criminal justice for the 2018-19 school year. Once established, the two-year program will accommodate 25 students who can study part- or full-time. Undergraduate criminal justice is a popular major at the U of W, with 630 students currently enrolled, and this program will serve as a connection for those looking to earn a PhD in criminal justice and other related fields.

## Women's centre looks to community

The West Central Women's Resource Centre is asking the community for support following a significant flood earlier this year. The women's centre is a non-profit that serves clients in the west-central area of the city. Insurance has covered some of the costs of repair, but another \$10,000 is needed to get the space up and running again. Visit wccrc.ca/reopen to donate.

## The lost history of hockey

Learn more about the history of hockey at the University of Winnipeg in a film screening of *Iced*, a documentary that looks at the growth of hockey, past and present. The film takes viewers back to 1898, when hockey was first played in Manitoba, through to the Wesmen teams of the early 2000s. Interviews with players, coaches and experts will be featured. The screening takes place March 24 from 7 to 9 p.m. at Eckhardt Gramatté Hall.

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# NEW UWSA LEADERS TALK POLITICS

Large voter turnout favours UWSA Connect slate

ALANA TRACHENKO

CITY EDITOR @ALANA\_WPG

The unofficial results of the University of Winnipeg Students' Association (UWSA) election show one of the biggest voter turnouts in recent years at 13.8 per cent. Candidates say the number is up for 2016's 8.2 per cent for a few reasons – one, there were four candidates running for president, and many other positions were contested, including directors. Secondly, a high number of accessible polling stations got students thinking about voting and made it easy to do so. Most importantly, according to new president Laura Garinger, everyone involved in the 2017 election put in countless hours of hard work. "People wanted to get involved," Garinger says. "It goes to show how hard everyone was working on their campaign and getting people out to vote."

She won with 463 votes as part of the UWSA Connect slate, all of whom won in their respective positions. Megan Linton received 490 votes for vice president of external affairs, Brenden Gali saw 474 votes for vice president of student affairs and Morgan Brightnose received a substantial 697 votes for vice president of internal affairs. All results are unofficial until ratified. This will be Garinger's second year with the UWSA, and she's hoping to hone in on and improve services for students. She says the U-Pass program will need refining to include more students who want to opt in, as well as allowing other groups to opt out. For example, those living in residency currently aren't able to opt out, although they live close to campus and might not need to bus. "International students are paying too much," Garinger adds. "They pay about three times what an undergrad domestic



PHOTO BY KEELY BRAUNSTEIN-BLACK  
Laura Garinger, the incoming UWSA president according to unofficial vote counts, hopes to improve services for students over the next year.

student does, and then there's the currency exchange and having to find accommodations here." Garinger says Lions Manor will no longer house students due to unacceptable living conditions, and that means finding additional housing for students, both international and domestic. Brightnose says in addition to working on services, which he has been doing with the UWSA already, he hopes to keep students informed on what the organization is doing. "Transparency and accountability," he says. "That's the standard, and that's what I ran on. I want to make documents and things we do available to students to read." Garinger agrees – students often don't see the work the UWSA does. What they

# HOW TO BE A BETTER ALLY TO WOMEN

Simple steps for men in the women's movement

DENISE MACDONALD

VOLUNTEER @DENISEMACWPG

Gender is fluid, and not some clear-cut Venus versus Mars binary, but many issues tend to disadvantage those who present as women. So the distinction is important, and, as a general rule, women feel men can be better allies in the work of ending gender-based inequities and violence. There are many men who work hard to give women more space and stand with them in the struggle to be heard and treated equally. And most want equality. However, a common reaction from men when women speak up about inequality is defensiveness, anger or feelings about feminism shutting them out or being outdated. It's unfortunate but understandable. No one likes to be singled out and painted as the bad guy.

But we still live in a sexist world. Women tend to make about 73 per cent of a man's salary for the same work. Eighty-two per cent of known sexual assault victims under 18 are girls. Many women don't feel safe walking at night, and many Indigenous women and women of colour don't feel safe walking at any time. Women are over twice as likely to report being victims of sexual assault, many more don't report being victims and less than 25 per cent of cases that actually make it to court result in a guilty verdict. This fight isn't over a finite "rights pie." More for women does not mean less for men. Men also suffer from the patriarchy, gender norms and unrealistic body images. And they – especially if they're white and in middle/upper classes – will keep having privilege and power, even if we address the wage gap and see more women in power.

Being a good ally is a challenge and takes work. But it's important not to turn away when it gets hard. Women may get frustrated and mad, but they've been fighting to be heard for a long time and are impatient. The road to being a good ally starts with accepting criticism and apologizing for mistakes. It is also important to be aware that within the umbrella of the identity of "women" are many intersecting identities – such as race, ability, income, sexuality, body type, etc. – that can further mar-

ginalize a person. The advice in this article is also one for women with privilege to take. **SPEAK UP AND SHUT UP** Stop talking so much. Take some time to notice dynamics in mixed groups. You may feel like you don't take up too much space, but you just might. And if you don't, you're a rare bird. Studies have shown that men tend to interrupt and dominate conversations. In one, men were taking up 75 per cent of the conversation. Work on some self-awareness. Ask women if they feel like they are being heard and listened to. (Then, of course, listen to their answers.) This is where listening and awareness can result in powerful action. If you're asked to speak on a panel, ask if there are any women or other marginalized voices involved. If not, turn it down. Recusing oneself doesn't mean never speaking again. It means, ironically, speaking out. Saying you won't participate sends a strong message and wakes people up. This is especially so if you're a white, cisgender, heterosexual, middle/upper class and/or able-bodied man. Take a look around at your world. Are there spaces you're in that are mostly male? That board you're on, your workplace, a conference, your band? This is where we need you. Speak up and demand change. And let's talk about the "locker room" – spaces that are dominated by heterosexual men, spaces where Donald Trump thinks it's okay to demean women. Maybe there were times you might have laughed along (maybe uncomfortably) at a sexist joke. Or high-fived your friend for his shirt that says "Your Girlfriend is Rated E for Everyone." Or liked your friend's post about chicks being crazy or some dude throwing "like a girl." This can be the breeding ground for the disrespect and violence women experience out in the real world. It's not harmless. Unless you are risking your own safety, women need you to speak out. Hold the men in your life accountable. And if you're the one doing this stuff? Just stop.

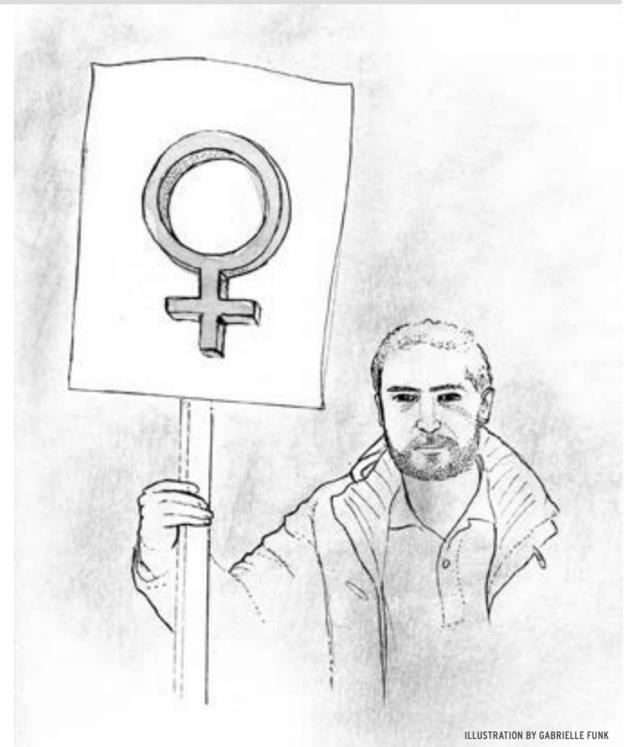


ILLUSTRATION BY GABRIELLE FUNK

Call yourself a feminist and encourage your male friends to do so. It's your word, too. You are signalling to us that you believe and support us. But please don't accept props for it. Joseph Gordon-Levitt gets hailed as a hero, while Meryl Streep just has her panties in a twist. Tell folks this is a women-led movement and help women be heard. When your female friend is calling out sexism, support her and believe her. Women often get eye rolls, jokes about armpit hair and retorts like "But what about men's rights?" It hurts, and without allies, it feels lonely – especially for women who are with those who claim to be friends. Chances are, if you're making a joke about how you're mansplaining, you're probably mansplaining. Try to notice when you assume what a woman knows about something. Maybe check in with her before telling her all about how the markets work. **WORDS INTO ACTIONS** If you are walking behind a woman at night, know that she might be scared. You may think that's ridiculous, because you're too timid to even use mouse traps, but there may not be a safe vibe about you. Women have been taught many tricks for avoiding danger, like talking on our phones, carrying alarms/whistles or changing our

route so we can see if we're being followed or to ensure someone doesn't know where we live. There are small actions that can help reduce a woman's fear. You can cross the street or change directions, so as not to walk behind her, or cross paths. Or be absorbed in a call on your cell phone. When you say that your buddy just got "raped" out there on the field, do you know what some women hear? "My rape just raped rape on the rapey rape rape." Make sure there is a garbage in your bathroom with a lid and a bag. You may not have much need for it, but when women come over, they might. And most will be grateful not to risk clogging the toilet or having you see a bloody tampon when they or you might not be comfortable with that. Better yet? A box of pads or tampons isn't much money and can come to the rescue. This is ally-ship at its simplest. You are saying that you understand. It's sweet. Do you have a hard time listening because she's overly emotional or taking something way too seriously or crying for no good reason or on the rag? Nope, you don't get it. Stop criticizing and start believing. Listen with your whole heart. Denise is the communications and fundraising director at the West Central Women's Resource Centre.



## PROFILE - BARRY POMEROY

CONTRACT FACULTY MEMBER IN THE ENGLISH DEPARTMENT

ALANA TRACHENKO  
CITY EDITOR @ALANA\_WPG

The University of Winnipeg's (U of W) Barry Pomeroy manages to be a prolific writer, world traveller and a favourite instructor in the English department, but he will tell you he's not really a "busy guy." Pomeroy started teaching at the U of W in 2001 before leaving for a few years to travel and teach in the US. Since 2004, he's held a fairly regular contract position teaching English literature. He currently teaches two classes at the U of W and two at the University of Manitoba, where he gets a chance to work with international students. "The students are cool," Pomeroy says. "You think of university students who are largely from Manitoba, and there's a little bit of a sense with the 18- or 19-year-olds (that) you can't express wonder or awe because 'we're too cool for school.'" "My foreign students have no one looking over their shoulders, and they are encountering bizarre things." Regardless, teaching is one of those things that Pomeroy has a passion for. Travelling is also high on the list. "I like strangeness and difference, being in a country and something happens and you have no idea why that happened, and you ask a local person, and they can't really describe what it means," he says.

He recalls a South Asian restaurant that inexplicably charged him more – and treated him gradually worse – each day he visited. "To this day, I can't figure it out," Pomeroy says. When he's not abroad, the writer heads back to New Brunswick, his home province, to a cabin he built for himself in the middle of the woods. It's where he escapes the distraction of his phone and the internet and works on his projects. This past year, he managed to complete five books, including two novels and a how-to on writing essays. **WHAT'S THE BEST BOOK YOU'VE READ LATELY?** *The Windup Girl*. It's a fictional post-apocalyptic text that's amazing. It's set in Thailand, and I know a bit of Thai culture ... and I'm amazed how much the author knows. **WHAT IS SOMETHING YOU HAVE LEARNED FROM YOUR STUDENTS?** They often see all kinds of things I don't see. There are 50 or 60 in a class, and the chances of me being the smartest in the class are pretty slim. I just have more knowledge in a particular area. **WHAT IS THE COUNTRY YOU WOULD ENCOURAGE EVERYONE TO VISIT?** The country I've liked the best is Thailand, but when you travel there, it spoils you for the rest of the countries, because the people are amazing.

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# COMMENTS

## CAN'T MISS A TARGET THAT DOESN'T EXIST

Elected officials shouldn't give themselves pay raises while butchering budgets

SAM SWANSON

VOLUNTEER @SAMUELEVAN



Provincial and civic budgets both included cuts to public services and wage freezes for public servants.

ever, the bill does not include any timeline, which means there is no actual target.

At Winnipeg city hall, heavy snowfall has been cited as the cause of a \$9.5-million deficit, and that deficit as justification for a hiring freeze that will apply to most departments.

Compared to a city-wide wage and hiring freeze, Mayor Brian Bowman accepted a 1.23 per cent wage increase for 2017 on top of a 2.38 per cent increase last year.

Critics with dissimilar political motivations share common ground condemning the practice.

In the *Winnipeg Free Press*, Manitoba Federation of Labour president Kevin Rebeck questioned the genuineness of the premier's assertion that the cuts were "all hands on deck," while the premier and his cabinet received raises.

Canadian Taxpayers Federation prairie director Todd MacKay called the Manitoba PCs "hypocritical."

"If they're asking their employees to do the sensible thing and hold the line on

salaries, they have to lead by example," he told *Winnipeg Metro*.

Wage increases for a few at the top is a small portion of the much larger budget, but this view misses the principle of the issue.

When leaders avoid downsizing while slashing services, it shows poor leadership and is part of a broader economic system that extends existing wealth inequality.

Self-administered pay raises for the ruling classes during times of austerity may not sit well with those who pay the price, including those who provide and require public services.

Politicians who raise their own pay while administering cuts elsewhere create the perception that politicians view themselves as more valuable than those who provide and require public services. This contributes to the stereotype that politicians see only numbers on a spreadsheet and not the people they represent.

Sam Swanson is the incoming comments editor for volume 72 of *The Uniter*.



### THIS WEEK'S PUZZLES

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### SOLUTION TO LAST ISSUE'S PUZZLE

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7	1	8	3	4	6	9	5	2
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**THE UNIVERSITY OF WINNIPEG** | Student Services

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**STUDENT SERVICES**  
The Student Services staff of The University of Winnipeg provides the student body with current information and opportunities, updated weekly.

**AWARDS AND FINANCIAL AID**  
**2016-17 Convocation Awards**  
Awards are for undergraduates graduating in June 2017 or graduated in February 2017 or October 2016. Nominations accepted from faculty, staff, and students or by self-nomination. Forms available from the Awards and Financial Aid office, 2R106 Rice Centre, or online: Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca). Click "Student" - Click "Awards and Financial Aid" - Click "In-Course Awards (current students)" **Deadline:** Monday April 17, 2017

**2017 Spring/Summer General Bursary**  
These bursaries are meant to provide additional support to those who have unmet financial need after they have accessed all financial resources available to them. To apply: Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca). Click "Student" - Click "Awards and Financial Aid" - Click "In-Course Awards (current students)" **Deadline:** Wednesday May 31, 2017

**CAREER SERVICES**  
If you need help with Resume Review, Interview Practice and/or Career Exploration, check out our website, [uwinnipeg.ca/career-services](http://uwinnipeg.ca/career-services), to see other ways we can help you. Email [careers@uwinnipeg.ca](mailto:careers@uwinnipeg.ca) to book an appointment. We are on the 2nd floor of the Student Services Centre at 489 Portage Avenue.

**Career Pathfinders** The Career Pathfinders page is now live on our website! This is a quick reference guide that shows career opportunities connected to your degree.

**Manitoba Justice Information Sessions**  
These sessions take place Tuesday, April 4, 2017 at 7 to 8 p.m. and Friday, April 7, 2017 from 2 p.m. to 3 p.m. Both are located at 408 York Avenue (Law Courts Building). Register via email by Friday, March 31, 2017. [courtstrainingoffice@gov.mb.ca](mailto:courtstrainingoffice@gov.mb.ca).

**STUDENT CENTRAL**  
**Tax Receipts**  
T2202a tuition tax receipts for 2016 are now posted on WebAdvisor.

**Spring Term (U2016S)**  
The timetable has been posted for undergraduate courses May - August. Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca), click on "Student" and then "Timetable." Tiered Registration Times will be emailed to Webmail accounts in early March. Tiered registration begins Mar 20.

**Changes to SC's Hours**  
Friday March 24 Student Central will be open 9:00 am - 4:15 pm.

**STUDENT RECORDS**  
**2017 Spring Term Registration**  
Look for your registration start date and time at the end of February. Check your UW Webmail email account, or log into WebAdvisor and click "View My Registration Time."

Your registration start date and time is the earliest you can register. Registration times are assigned based upon credits earned and GPA as of December 2016. For more information please visit: [uwinnipeg.ca/registration](http://uwinnipeg.ca/registration)

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Klinic's 24/7 Sexual Assault Crisis Program | 204.786.8631  
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DRINKING ISN'T A CRIME

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## WE'RE HIRING!

**The Uniter is seeking a Volunteer Coordinator**

The Uniter is seeking an outgoing and organized individual to intake, mentor and train volunteer contributors. This individual should have a working knowledge of *The Uniter* and Mouseland Press, at least one year of writing experience and an understanding of CP style.

Please see the full job description - including skill requirements and more detailed job duties - at [uniter.ca/jobs](http://uniter.ca/jobs).

This position pays \$60/week. The volunteer coordinator will begin their term in mid-late August.

**Interested parties should submit a resume including references, cover letter and two (2) writing samples by April 6 at noon.**

**Application packages should be sent to Managing Editor, Anastasia Chipelski at [jobs@uniter.ca](mailto:jobs@uniter.ca).**

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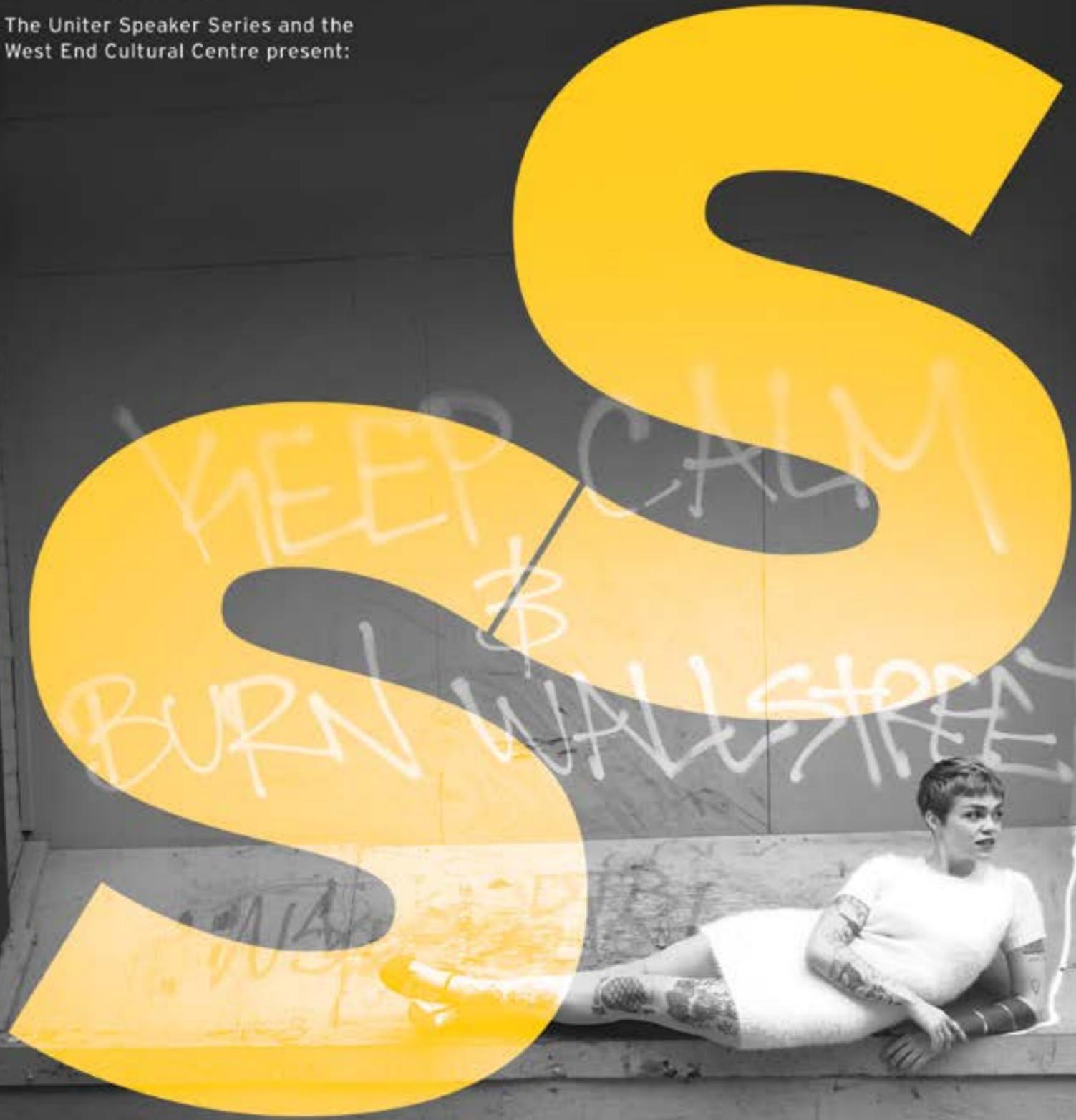
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