

THE

UNITER

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FREE WEEKLY.



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THE OFFICIAL NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

U SPEAKER
SERIES



Take note
Stories of Gender-Based Violence

The Uniter Speaker Series &
the UWSA present:



A black and white portrait of Darla Contois, a woman with long blonde hair, wearing a dark blazer over a light-colored scarf. She is looking directly at the camera with a slight smile. The background is plain and light.

A conversation with Darla Contois

(Writer & Actor of White Man's Indian)

Sunday, February 3rd
Doors 1:30pm
Lecture 2pm
West End Cultural Centre, 586 Ellice Ave
HOSTED BY FRANCES KONCAN
FREE // ALL AGES // ACCESSIBLE
ASL INTERPRETATION AVAILABLE UPON REQUEST

uniter.ca/events

SUPPLIED PHOTO

* ON THE COVER

Wesmen forward Spas Nikolov goes up against Regina for the tip-off last Saturday. Read more on page 16.



Narcisse Ambanza, Wesmen forward, in Saturday night's game

PHOTO BY DANIEL CRUMP

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THEATRE TALKS

This Sunday, Feb. 3, we're grateful to host another amazing cultural producer as part of the Uniter Speaker Series. Darla Contois will join us at the West End Cultural Centre for an afternoon conversation.

Contois is a writer and actor, who created the play *White Man's Indian*. At this event, she'll discuss themes and inspiration for this play, and also the process of searching for spirituality and identity in today's world as an Indigenous person.

As a special supplement to this week's regular coverage and a preview for this event, we have a feature-length article and interview with Contois on page 8.

One of the mandates of the Uniter Speaker Series is to bring important conversations off the page and into more interactive spaces. If you're able to attend the Feb. 3 event, consider this piece a wonderful preface to your in-person experience. And for those who might not be able to make it, here is at least a little sample for you.

This event is free, open to all ages and physically accessible. ASL interpretation is available upon request (email events@theuwsa.ca for requests). We're happy to partner with the UWSA, the West End Cultural Centre and Take Note: Stories of Gender-Based Violence for this event.

See you on Feb. 3!

- Anastasia Chipelski

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Audrey Mercado in her downtown home

PHOTOS BY CALLIE LUGOSI

CALLIE LUGOSI @CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Audrey Mercado is a barista and co-founder of Rind, a pop-up bar run by and for People of Colour (POC).

"I'm personally not a party person," Mercado says. "It started as a really chill cocktail night, and it evolved into this crazy dance party."

"It went super well. I thought maybe 50 people would show up, at most, and that we just needed a small space. But 300 people showed up. It was pretty well received and so fun. I never imagined it would grow this big this fast!"

Mercado says she spends 75 per cent of her time in her downtown home, with the other 25 per cent spent at her parents' place.

"It's an Asian thing," Mercado says with a laugh.

"This space is pretty frickin' cute. I've only been in it for a week. (My partner and I) were eyeing an apartment on Kennedy, but we didn't get it. We had kind of lost hope, but then we saw this place. Twelve hours after applying, we found out we got it. It happened really quickly. I like this neighbourhood a lot. The tennis court down the street makes me really excited for the summer, and those movie nights on Memorial!"

Mercado describes her decorative style as a "broke version of mid-century modern," complete with wood panelling, accents and furniture.

"It reminds me of back home (in the Philippines). We have an ancestral house in the Mercado family line. Everything in it's made out of wood. It was built in the '40s. I lived there for a couple of years, so being surrounded by wood just reminds me of home."



1) THAT '70S WALL

"This is what sold me on the place. I swear if this wasn't here, I might not have taken the apartment. The landlord was saying that they almost took this down, but she had to fight for it. She was like, 'millenials like this, don't take it out!'"

2) DEATH & CO.

"This is my all-time favourite cocktail book. When we were planning (the first) Rind event, this was the book I bought. I didn't know shit about drinks, and was like, I'm gonna learn."

3) A TINY BUDDHA

"It's for good luck. Hopefully this apartment has some luck imbued in it. It looks like it's living in a little forest."

4) GIN

"This is a Filipino gin. I love it because it's so tacky, the angel and the devil fighting on there."

5) EVANGELICAL ENCOURAGEMENTS

"It's so cheesy. It's full of encouragement notes from high school. I used to be religious and went to a Christian school. They love encouragements, so they gave me some, I guess. They all say things like 'I'm praying for you!' and 'You're a great disciple!'"

Every year, they picked two students to receive this thing called the Christian Character Award, and I got picked one year. When they found out that I'm not religious anymore and throw parties for fun, they took my name down from the Christian Character wall 'cause I'm the devil."

6) TACKY CORNER

"I had this urge to feel tacky, so I thrifted this Labatt thing. I like old brewery branding. And then I was going through a rough patch in a relationship, and I made these funny stitched things."



BREAKING UP IS (NOT ALWAYS) HARD TO DO

When and why bands decide to amicably call it quits

CHARLIE FRASER

VOLUNTEER

Breakups can be difficult, whether it's a romantic breakup or the breakup of your favourite band. But they don't have to be.

Winnipeg band The Middle Coast is splitting up, but in a very amicable way.

The band posted about the split on their Facebook page, saying, "We love each other a lot. We're best friends and brothers and musical co-conspirators and that will never change." They also stated they would be taking a long break, focusing on their own "personal creative projects."

Middle Coast guitarist and vocalist Dylan MacDonald says writing new music together became a challenge for the band.

"We were all kind of writing in different directions, and we all have solo records out or on the way," MacDonald says. Bandmate Liam Duncan "and I both have records that aren't released yet, and it's all so crazy different."

While it may be the end for now, MacDonald says, "Yeah, I think there's definitely a chance that we may play together again, at least in some capacity."

Just like a romantic relationship, band members need space. Sometimes taking a break is the best thing to do. This doesn't mean that there isn't a future for them, as was the case with local mod rock band Duotang.

Formed in 1995, they took a 13-year break after the 2001 release of their third album, *The Bright Side*. Apart from a 2006 Christmas show, they didn't play together again until 2014, when their label Mint Records asked them to play a show in Vancouver.

"We thought, if we're going to do a show for Mint in Vancouver and practising, let's do one for Winnipeg and see if people show up," drummer Sean Allum says.



Sean Allum and Rod Slaughter of Duotang

SUPPLIED PHOTO

People showed up, and the support was immediate.

"Through those shows, we started getting offers right away for Sled Island (Music & Arts Festival) and other stuff," Allum says. "So we thought, 'If we're gonna do that, let's just try to write some songs.' We're not the type that just wanted to play our old stuff."

They started playing together again, even going on tour in 2015 and releasing a fourth record, *New Occupation*, in 2016.

"When we started the band, it was for fun, but then it became a fun business. But this is for fun," Allum says of the band post-reunion.

This contrasts with the approach the individuals of The Middle Coast will take with their own separate musical endeavours.

"Absolutely, there's not even a whiff of anyone getting a real job per se or anything," MacDonald says.

Bands taking a break or ceasing altogether does not mean the end of the band members, and they needn't be thought of as a negative thing. Sometimes, people move in different directions and need to pursue their own endeavours to be true to themselves.

"The whole breakup thing is kind of strange, so my hope is that it comes in sort of a positive light," MacDonald says.

You can expect to hear some exciting things from members of The Middle Coast in the future.

The Middle Coast will play their farewell show and release a final EP at The Good Will Social Club on Feb. 2. Doors are at 9 p.m., and the show starts at 10. Admission is \$15.



The Middle Coast, before going their separate ways

SUPPLIED PHOTO

ARTS AND CULTURE BRIEFS

Open Caskets book launch

Eighteen-year-old Creative Communications student Zoë Mills' debut novel *Open Caskets* is a darkly comedic story examining childhood mental illness. Financed through Kickstarter and self-published, the book began as an independent professional project for school. *Open Caskets* launches at the Grant Park McNally Robinson on Feb. 9 at 7 p.m.

Throwback Thursdays III at WECC

On Jan. 31, the West End Cultural Centre will host the third in its ongoing series of shows featuring bands from Winnipeg's past. This time around, the performers will be '90s Blue Note Cafe staples Tequila Mockingbird and early '00s indie poppers Quinzy. Throwback Thursdays III opens at 7:15 p.m., with bands starting at 8 p.m. Tickets are \$20 in advance, \$25 at the door.

Jay Mohr at Rumor's

Jay Mohr is probably best known as a veteran standup comic, actor and *Saturday Night Live* (*SNL*) alum. He's also a prolific radio host and podcaster, and his 2004 memoir *Gasping for Airtime*, about his struggles with panic disorder during his tenure at *SNL*, became a bestseller. Longtime *SNL* cast member Bobby Moynihan praised the book as "a handbook on what NOT to do at *SNL*." Mohr performs Feb. 7 to 9 at Rumor's. Tickets are \$21 to \$32.

Sheena Rattai salutes Leonard Cohen

As part of its two-month concert series Music 'n' Mavens, the Rady Jewish Community Centre will host *Everybody Knows Leonard Cohen*. Red Moon Road's Sheena Rattai will sing Cohen's songs with a backing band of local players. The show will take place on Feb. 5 at 123 Doncaster St. with the show at 2 p.m. Tickets for non-members of Rady JCC are \$11, but other deals for multiple Music 'n' Mavens shows are available.

Forthwith Festival

On Feb. 1, Forth Projects (177 McDermot Ave.) will kick off its annual Forthwith Festival. The three-day event showcases more than 30 international artists working experimentally in fine art, music, tech and performance. Visiting performers include conceptual sound artists Maria Chávez (New York) and Sage Thrashers (Berlin), while local participants include Megan Elizabeth Diamond, Leslie Supnet and Mike Maryniuk. The fest runs from Feb. 1 to 3 at Forth, Video Pool (300-100 Arthur St.), Studio 393 (393 Portage Ave.) and 90 Annabella St. Day passes are \$15, and full fest passes are \$40.

After the Cause

Local dancer and choreographer Rachelle Bourget has partnered with the Happy/Accidents theatre company to present *After the Cause*, a solo contemporary dance show performed and choreographed by Bourget. A shorter version of the show premiered at 2017's Fringe Fest but has been expanded and further developed in collaboration with Happy/Accidents. *After the Cause* explores "the consequence of one's choices and the effects that linger - the shadows cast by euphoria." The show runs from Jan. 31 to Feb. 2 at the Rachel Browne Theatre (21 Bannatyne Ave.). Tickets are \$22, and \$18 for students and seniors.

CKUW TOP 30

January 21-27, 2019

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	2	!	Proper Operation	Life Is Hard	Self-Released
2	1	!	Madeleine Roger	Cottonwood	Self-Released
3	NE	!	Royal Canoe	Waver	Paper Bag
4	9	*	Jeremy Dutcher	Wolastoqiyik Lintuwakonawa	Self-Released
5	RE	*	Colin James	Miles To Go	True North
6	5	!	Permanent Mistake	Video	Self-Released
7	13	!	Christine Fellows	Roses On The Vine	Vivat Virtute
8	17	!	KEN Mode	Loved	New Damage
9	RE	*	Basement Revolver	Heavy Eyes	Sonic Union
10	29	!	Trampoline	Happy Crimes	Self-Released
11	8	*	Fucked Up	Dose Your Dreams	Arts & Crafts / Merge
12	7	!	Satanic Rights	Blues Druid	Transistor 66
13	RE	*	The Dirty Nil	Master Volume	Dine Alone
14	NE		Deerhunter	Why Hasn't Everything Disappeared?	4AD
15	3		Thom Yorke	Suspiria	XL Recordings
16	4		Red Baraat	Sound The People	Rhyme & Reason
17	10	!	Mohair Sweets	Tomorrow Boogie	Self-Released
18	11	!	ADIethylamide	This Is A Secret	Self-Released
19	12	!	Sebastian Owl	The Ties That Bind	Self-Released
20	RE		Rich Halley 3	The Literature	Pine Eagle
21	NE	*	Yes McCann	Oui (Tout, Tout, Tout, Toutttte)	Make It Rain
22	18	!	Bartley Knives	Lone Goose	New Wild
23	6		The Flesh Eaters	I Used To Be Pretty	Yep Roc
24	23	!	The Lytics	Float On	LHM
25	20	!	Dan Fréchette and Laurel Thomsen	Driving By Candlelight	Self-Released
26	30		This Kind Of Punishment	A Beard Of Bees	Superior Viaduct
27	NE		Cat Power	Wanderer	Domino
28	21		Mattiel	Customer Copy	Burger
29	NE	*	Tim Hecker	Konoyo	Kranky
30	19	*	Jah Cutta	Ladies And Gentlemen...	Indica

CRIT PEG



SUPPLIED PHOTO

ARMY OF SHADOWS

THOMAS PASHKO @THOMASPASHKO

ARTS AND CULTURE EDITOR

Plays Feb. 1 and 3 at Cinematheque

★★★★★

Winnipeg Cinematheque is hosting a retrospective of the films of Jean-Pierre Melville in celebration of the director's 100th birthday. Of the six Melville films being screened, 1969's antifascist masterpiece *Army of Shadows* demands most urgently to be seen. Unreleased in North America until 2006 (and with its sole North American home video release long out of print), these screenings are a rare opportunity to see this film.

Set in Nazi-occupied France, the film follows a small collection of French Resistance fighters working to undermine Nazi rule. Based in part on Joseph Kessel's semi-autobiographical novel, Melville also draws heavily on his own time in the French Resistance.

That lived experience is vividly felt in *Army of Shadows*. The film is an utterly unromantic look at the day-to-day reality of fighting Nazi occupation. It functions as a thriller, not because of any crowd-pleasing theatrics by Melville (if anything, his usual sleek style is dialled way down here), but because of how matter-of-factly he depicts the danger of this work. The constant threat of capture, interrogation, torture or death imbues the film with a tension that consistently builds and never releases.

That tension is made all the more palpable by the realism with which the conflict is depicted. *Army of Shadows* could make the battle between Nazis and Resistance its whole world. Instead, it's an undercurrent thrumming beneath the banality of everyday life. Always in contrast to the struggle are the wheels of French

society steadily turning, indifferent to who holds power, unconcerned with who the Gestapo is torturing behind closed doors.

That realism extends to the cast. With the possible exception of Jean-Pierre Cassel (father and more-or-less doppelganger of Vincent Cassel), no one on screen looks like a movie star. Melville's camera constantly emphasizes the averageness of the people onscreen. Whether it's the craggy faces and greying hair of middle-aged Resistance leaders, or the absurdly young visages of both Resistance foot soldiers and Nazi troopers, nobody looks like the popular idea of a screen hero.

Equally unromantic is the depiction of the work done by the Resistance itself. It's a film concerned with the procedural aspects of espionage. These are often mundane and ugly. For example, a Resistance member has been caught feeding information to the Nazis. Suddenly, the characters have no choice but to kill this former friend. *Army of Shadows* is less concerned with the drama of the scenario than the logistical realities. Who has the stomach to do the killing? How will they do it without arousing the suspicion of the neighbours? How will they convey information to and from their imprisoned comrades?

The resulting film is confrontational, stoic and bleak. It explores the ugly side of fighting a righteous fight, skewers romantic myths about the realities of the Second World War and forces viewers to feel the unrelenting fear felt by soldiers in the army of shadows.

The film was poorly received upon its initial release in 1969 France. The film positively depicts French Resistance leader Charles de Gaulle, who by that time was president of France and unpopular among the French youth who led the country's intelligentsia. Their miscalculation has made *Army of Shadows* difficult to see even 50 years later. Don't miss what could be the last opportunity to see it in Winnipeg for a long time.



Home

House Handshake
Independent

House Handshake's quintet of self-described "sensual folk" rockers might have had the busiest local debut of 2018, having played an excess of 45 shows, including show-stealing sets at both Whoop & Hollar Folk Festival and Hoot Owl Festival. From that frenzy of activity came their inaugural album *House*, a four-song EP that showcases everything great about the group.

House Handshake presents itself less as a band and more of a tight-knit, makeshift family. They put on a united public front, and seem to be genuinely supportive of one another on and off the stage. Their music comes across as a labour of love, brought together by passionate individuals who sincerely love the local music scene and are grateful to be part of it.

The music is anchored by the smouldering chemistry between Sarah Greco and Quinton Poitras, whose dueling vocal harmonies are the backbone of every song. Sarah's soaring, well-trained voice combines perfectly with Quinton's gritty pipes and gives the group's introspective and personal lyrics a unique depth.



There is a charming DIY spirit that surrounds the record, despite being professionally recorded at Paintbox Recording by producer Lloyd Peterson. The low-fi nature of the production adds another great flavour to the collection of songs, as does the fabulous album artwork created by the group's bassist Darrell Anderson.

The cover of *House* looks like it should be framed and admired in an art gallery. The songs themselves are energetic, full of catchy hooks and contain toe-tapping riffs. It's hard to have a unique take on an old genre like folk, but House Handshake is just edgy enough to pull it off.

By Ryan Sorensen

COMING OUT COMEDY

Trans comic Chanty Marostica brings hit show to Winnipeg

DAVIS PLETT  @UNKNOWINGCLOUD

ARTS AND CULTURE REPORTER

2018 was a big year for Chanty Marostica.

The Toronto-based comic, originally from Winnipeg, won SiriusXM's Top Comic contest, released the chart-topping comedy album *The Chanty Show* and headlined the Sydney Opera House, all while very publicly transitioning. On Feb. 1, they will do two shows at the Park Theatre, their first in their hometown since coming out.

Marostica says balancing a burgeoning comedy career and a rapidly changing personal reality has been challenging.

"There's so much positivity, but people don't think of the side of it that is I'm actually physically transitioning," they say.

"I'm altering my body, and I'm altering also my body of work. It's just a lot of work."

Coming out after having become one of Canada's best-loved comics has put Marostica in a unique position to effect political change simply by getting on stage, before they've told a single joke.

"I was this out, queer lesbian everybody is okay with and then I'm like, 'Oh, by the

way, I'm trans,'" they say.

"There (aren't) really any out trans people at my level, because it's hard for trans people to start out in comedy, but I was already there, I already did all the work and then was like, 'By the way' ... I give people no choice but to be positive and support trans people, because they're like, 'We love this person, but what are we if we don't still love them?'"

Cory Falvo hosts a bi-weekly Monday night comedy open mic at the University of Winnipeg Garbonzo's. They will also open for Marostica's late-night Winnipeg show.

For Falvo, comedy played an important role in their own coming out.

"Comedy was how I came out to my friends," they say.

"I had a few very close friends that I'd spoken to, and they knew. But when I was like, 'Okay, I'm going to just come out and do it.' It was like, 'How can I do this like a Band-Aid?' I had a lot of jokes and things that I found really humorous that I had written down, so it was like, 'You know, I'm just gonna do a five-minute set on it.'

"Now it's kind of nice. I get to define my identity publicly."



Chanty Marostica uses their Winnipeg shows to talk about the scary stuff.

Falvo says comedy is uniquely equipped to challenge deeply entrenched cultural ideas.

"I think it sort of has this *Inception* quality where you can make a point and you can frame it in a certain rhetoric so it sounds very agreeable to a person, and then it's sort of inserted in their head in a more subtle way than just being like, 'here's my point,'" they say.

Marostica agrees.

"Comedy can make you look at the things that are the most prevalent and the most scary ... but make you actually talk about them and think about them, because

you're laughing about them," they say.

For Marostica, their Winnipeg shows are a chance to do exactly this – to talk about the scary stuff.

"Winnipeg has such a close tie to me and my heart," they say.

"I haven't been back since I recorded my album, so I haven't been back since all these great things happened to me and coming out.

"I want to be able to share me."

Catch The Chanty Show at the Park Theatre on Feb. 1 at 8 p.m. or 10:30 p.m. \$20 advance tickets can be purchased at ticketfly.com.

OPEN MICS OFFER SPACE TO TRY SOMETHING NEW

Weekly opportunities to test the mics in Winnipeg

DAVIS PLETT  @UNKNOWINGCLOUD

ARTS AND CULTURE REPORTER

Tune your guitar and polish up your magic tricks – there's a new open mic coming to Winnipeg.

Glenn Radley is a Winnipeg drummer, songwriter and newly minted host of the Times Change(d) open mic. The first event is set for Feb. 5 at the Times Change(d) High and Lonesome Club, featuring guest co-hosts Ben de la Cour and Talie Polischuk.

Radley says the open mic welcomes all levels and varieties of performers, something that will be new to the venue.

Times Change(d) has "a blues jam every Sunday that's kind of an institution, I would argue even nationally, but that's more specific to blues and roots music, and it's more specific to jamming," he says.

"The difference between a jam and an open mic is an open mic could be literally anything – spoken word, music, so many



Glenn Radley hosts a new open mic night at the Times Change(d).

different things – but a jam is more like getting groups of people to play songs and covers together ... I want to have a huge range of kinds of people to come down ... So if you're a songwriter, if you're a spoken word artist, if you just want to tell stories, if you're a comedian, it's going to be a really open mic."

Paul Little is the artistic director of the co-ordinators of CaRaVaN Open Mic and Open Stage, a much-beloved Winnipeg open mic. Currently based out of X-Cues' and Forth Cafe in the winter and the Cube Stage in Old Market Square during the summer, CaRaVaN has been running for seven-and-a-half years.

Little says that open mics like CaRaVaN are a great space to form community and hone your skills.

"I think of people that have come through and used it as a bit of a jumping point to get more involved in the music scene," he says.

"Marisol Negash is someone who's a phenomenal local performer ... She came to CaRaVaN about three or four years ago, didn't really introduce herself, signed up, went up on stage and blew us all away. Then, in talking to her, (I) found out that she hadn't really been playing much lately, and a place like CaRaVaN gave her a space where she felt like she could work on her stuff and get to the point where she's playing multiple shows at (the Winnipeg Jazz Festival).

"She still comes by CaRaVaN every so often to work on something new or just to watch and hang out, because she feels like she's part of that community."

Radley says that open mics offer performers a unique environment to work on their material in front of other performers.

"Honestly, I find open mics a little bit more nerve-wracking than normal gigs in that you're performing for a bunch of other

performers who are also waiting to play. But I think that is kind of a nice ... testing ground for what you're trying to do," he says.

"It makes you a little stronger to be in that environment."

Little says the beauty of an open mic is right in its name – it's an amplified openness, a welcoming space for audiences and artists to discover each other and themselves.

"Every week, we've got a space for you," he says.

"Come, enjoy the company, go on stage if you feel like, do whatever you want. We'll support it no matter what."

For an extensive list of Winnipeg open mics, visit the Winnipeg Open Mic Calendar Facebook group.

SPEAKER SERIES



SUPPLIED PHOTO

Darla Contois brings honesty to the stage in her theatrical works.

DEFYING EXPECTATIONS WITH HONESTY

A conversation with
Darla Contois

CALLIE LUGOSI  @CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Darla Contois' passion for theatre was first sparked by a production of award-winning Métis playwright Ian Ross' *Baloney!* when it visited her high school.

"It was in our school gym. It was a minimal set, minimal everything, and I was just so in love with it 'cause it looked so fun."

Though an interest in theatre was galvanized early on for Contois, it was a slow start when it came to her exploring the artform for herself.

"I didn't do productions as a kid. In high school, my teacher played favourites, and so there was like, five people who were in all of the productions and were always chosen first for everything. The reason why I started doing after-school (theatre) programs was to sort of spite her, because it was like, you're not gonna stop me from doing theatre."

The first production Contois was cast in was a bit part in *Dry Lips Oughta Move to Kapuskasing* by Tomson Highway during her first year at the Centre for Indigenous Theatre in Toronto.

"I learned later that it was because I was the only Native person that auditioned for the play, the only Native woman. And so what they did was they cast this white girl in the main part of the play, with me taking over in the last scene as the wife of one of the people in the play," Contois says.

"It was because the director wanted a 'Native feeling' at the end of it. Because it's a Native play written by a Native man for Native people, and it was really strange. The play was like, two hours long, and I was stuck waiting backstage for so long, just for that moment of glory on stage."

Rather than performing in someone else's production as an afterthought or a stereotype, Contois is creating her own work, pulling inspiration from memories and feelings she had as a child.

Third-year students at the Centre for Indigenous Theatre are required to take a solo playwriting class, which is intended to prepare students for their own career-starting, one-person shows. It was there that Contois conceived of the idea of *White Man's Indian*.

The play tells the story of a young girl experiencing the city for the first time after moving off a reserve, and the difficulties of adjusting to a white man's high school.

Contois explains the title: "It means you're an Indigenous person who's very assimilated, who's very colonized, who basically does everything that the white man intended to when they arrived on this land. It's not following your beliefs, it's not fighting for your traditions, it's being an assimilated person."

"People go into the theatre really apprehensive. I can tell they're confused about the title, they're very confused by the picture used in the poster ... Seeing them come out after, they're always really blown away, and that's really satisfying," Contois says.

Sharing her experiences was important to Contois, because it was a narrative that she hadn't previously seen in theatre: one of a young Indigenous woman existing in the world today, instead of the nostalgic or romanticized narratives she was used to seeing.

"It's like, this is me and who I am today. I'm very confused and very lost, and it's because of all the things that've happened in the past and the way that we're portrayed in media. I don't understand who I am or where I fit into all of this."

Her hope for what audiences take away from *White Man's Indian* is a better understanding of the nuances of Indigenous peoples' experience, and the ways that colonization has impacted and informed the way they navigate their day-to-day lives.

"And not to believe the stereotypes that every single family is like, stuck in their ways, and that every single family is not trying to make a better life for themselves, because we're all trying to do that. I hope they get out of it that we're real people. We're not a stereotype."

She felt the best way to accomplish this was through a mandate of unfettered honesty. The no-bullshit manner under which Contois operates has in turn led to deeper self-discovery.

Part of that experience is coming to terms with how her life was affected by colonization.

As "an Indigenous person, there's this moment in your life when you're like, holy fuck. My life has been affected by colonization. I've had so much pain and so much trauma and so many of these things that I hadn't identified before. I realized that there is a cause for all of those things. It shatters your view. It shatters your whole world because, well, there's a reason why all of these things

were bad. There's a reason why I had this experience.

"Me, personally, I had a lot people in my life die at a really young age. And I just sort of expected that's what happens to everybody, but then you grow up, and people still have their grandparents, people still have their aunts and their uncles. People didn't have to deal with AIDS and diabetes and stuff like that. It taints your life after you realize that. You start to see things in a different way."

Contois is currently working on producing a new work with Prairie Theatre Exchange titled *Love*. The piece is, simply, about just that.

"I just wanted to write about something joyful, something happy. And even though I don't know how to do that yet, I'm pushing myself to remember that when I was a kid, everything was beautiful. When I was a kid, everybody was my friend. When I was a kid, my mom had to tell me not to talk to strangers. She had to tell me not to go and run off with random people. Everything was beautiful and filled with so much light."

"I've been trying so hard to just remember all of that light and all that beautiful I used to see. And I'm trying to write about that now. Because I don't believe that it's gone. I just believe that there's this screen across my face that makes me look at things differently. And I miss that, I miss that little girl that I used to be. So that's what I'm trying to write about."

i Darla Contois will speak at the West End Cultural Centre on Feb. 3 as part of the Uniter Speaker Series. Doors are at 1:30 p.m., and the event is at 2 p.m. This event is free, and all ages are welcome. The venue is physically accessible.

Choir is love

Forging community through song



The choir at Daniel McIntyre Collegiate Institute is directed by Cynthia Peyton Wahl.

Humans primally express themselves with sound.

Where there is joy, there is a joyful noise. Where there is pain, there is wailing.

No matter where, every global culture holds a traditional musical language as specific and sophisticated as their spoken dialect.

Science shows that vocalization can leech stress from the

body by lowering cortisol levels and producing oxytocin. A recent behavioural neuroscience study also found higher concentrations of endocannabinoids in subjects after singing, which benefit mental health, cognition and memory.

Just imagine what can happen when in a swarm of voices singing together.

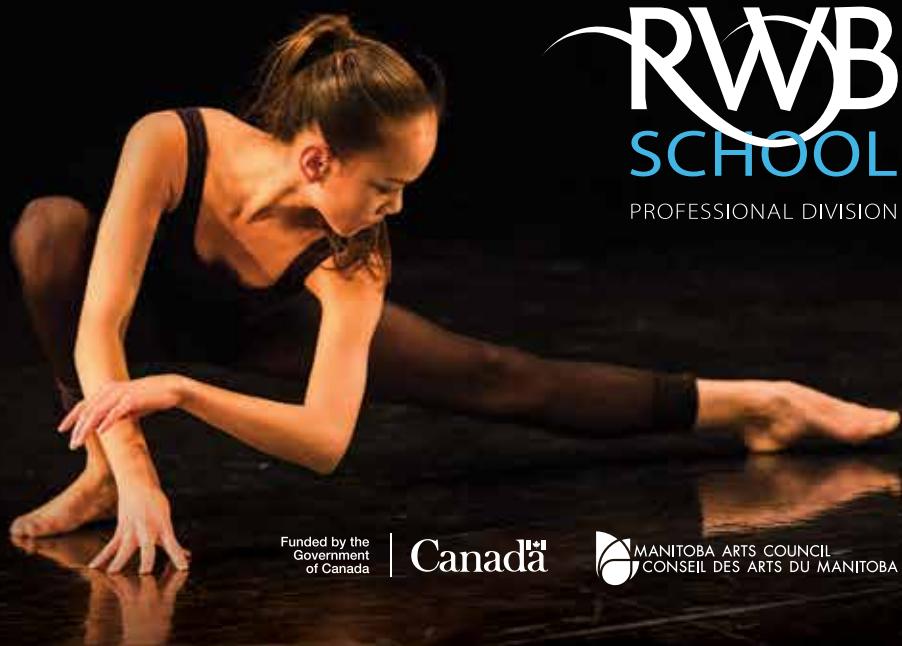
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Andrew Balfour is now a composer, but he discovered a love for music through choir.

MIND, BODY AND SPIRIT

Cynthia Peyson Wahl, singer and director of choirs at Daniel McIntyre Collegiate Institute, sees – and hears – great value in collaborative soundmaking.

"The whole body is involved in singing," says Peyson Wahl.

When breath synchronizes, heartbeats synchronize, too.

Such intense co-ordination of physical and intellectual processes align groups of humans like flocks of birds or schools of fish. Consciousness becomes collective.

"(T)he community of singers together is of one mind or one heart, and the energy is positive, and they're meaning to add a positive energy to the world – very few people get a chance to add beauty to the world," says Peyton Wahl.

"You don't get to do that in math class."

But what makes singing in a choir different from playing in an instrumental ensemble?

"We have text. It can help solidify the ideas we have about how we're going to interact in the world, that point us towards goals we want to have as a community," says Peyton Wahl.

To choose those texts, she collaborates with her Grade 12 singers.

"We talk about what matters to us and what is meaningful to us and what they see in the world."

Each year, Peyton Wahl and her singers

establish a theme. One year, it was community, and another year, social justice.

"Our theme for this year is love. We're thinking about ways we can demonstrate love in our interactions with each other inside and outside the choir room," says Peyton Wahl.

The music her choirs sing represents the cultural cornucopia of Daniel McIntyre's student body to ensure all young people and their voices feel welcome in the room.

As an educator, Peyson Wahl's endgame is to fill the world with conscious and empathetic humans through choral music.

"I think music allows us to explore feelings that are dangerous to explore, like anger and hatred and the depths of despair. Because we've felt that in a context that was safe, we can have empathy for others who are actively feeling those things. We can see, we can recognize that set of emotions."

Peyson Wahl knows that exploring the depths of human emotion is a difficult thing to do – at any age.

"It's not for the faint of heart," says Peyson Wahl. "You need to make yourself deeply vulnerable, and you need to think about parts of your physical self that you never think about and then think about parts of your emotional self that you maybe don't encounter in any other area of your life, and then you have to do it in front of a bunch of other people."

But there is power in numbers.

"When you see a couple of leaders who feel safe doing it, it is contagious. When you can feel you can be brave in a moment, even if only one other person notices that, that might just give them the courage to be brave themselves another moment – and who knows who's watching that?"

GOOD VIBRATIONS

Andrew Balfour, composer and artistic director of Winnipeg's Camerata Nova, has been a chorister as long as he can remember. He grew up singing at All Saints' Anglican Church on Broadway, where his father was a priest.

He was one of the many Indigenous children pulled from their families during the decades of the Sixties Scoop. He feels he never had the religion pushed on him when he was young, but the music he sang in that church spoke to him.

"When I first started singing Bach as a kid, I realized that it was something special," says Balfour.

"You don't have to be Christian to be able to appreciate the music of Bach, Palestrina or Monteverdi. It's going back to the sound – its vibrations. It's that feeling of unity."

The All Saints' choir was one of exceptional calibre. Balfour recalls that their director was invective in demanding a pristine standard. Though the young singers

would regularly be brought to tears, Balfour found comfort in his connection to the music, his fellow singers and his sense of belonging.

"I always wanted to play hockey, but I'm a slim and small guy. I never actually got a chance to play hockey, but I was in something that was like-minded."

Balfour knew he was an essential part of something – something that could produce transcendent beauty.

"We were on a team. And it sounded amazing! When you do something really good and you really have great music, there's nothing better than that."

After dedicating many years to studying trumpet, he returned to singing in the early '90s. It was the spatially resonant choral writing of contemporary Estonian composer Arvo Pärt that flipped the switch.

"It blew my mind."

Balfour has composed a healthy catalogue of choral works over the last 20 years for a variety of ensembles in Winnipeg and beyond.

The music Balfour writes often carries deep personal significance. His first choral work was a four-part hymn to be sung at the wedding of a woman with whom he was deeply in love. A section of his more mature works are connected to his understanding and fortification of his Cree identity.

Most recently, he has been commissioned to compose for the Juno- and Gram-



A Winnipeg Beer Choir event



SUPPLIED PHOTO

Peyton Wahl directs singers from the Daniel McIntyre choir.

my-nominated Toronto Mendelssohn Choir and the Grammy-winning vocal ensemble Roomful of Teeth.

No matter who is singing or what is being sung, Balfour marvels at the power of collaborative singing to open hearts and minds. Age, gender, creed, ideology and political leanings become inconsequential when swimming in sound.

"It's so bizarre to walk into a room and see 140 singers and not know one person but still connect with them – be able to say to them, 'Let's make music. Let's do something together.'"

LUBRICATED LARYNGES

Not all Winnipeg choirs, however, are about hard work and refined repertoire.

Co-directors of the city's most well-lubricated casual choir, Katy Harmer and Ian Campbell, started the Winnipeg chapter of Beer Choir in September 2017.

They were inspired earlier that year by an event hosted by St. Louis-based choral director Michael Engelhardt at a choral directors' conference in Minneapolis the pair had attended earlier that year.

"We started in September 2017 at Fools & Horses. That drew about 50-ish people. Our St. Patrick's Day event there was overflowing. Most recently, we put on a sing-along *Messiah* in November with orchestra and soloists. We had about 180 people out to that event," Campbell says.

"We've heard from so many people that have come to Beer Choir that they love how much fun it is and how it gets them singing without having to commit long-term to a choir," Harmer adds.

Though a baroque masterwork like Handel's *Messiah* might sound intimidating, there's always a sprinkling of seasoned choristers upon which the less confident can lean.

Harmer and Campbell say the repertoire isn't always so demanding. Even so, the pressure of perfection is tapped away with the kegs.

"We have a mix of new and returning folks every time. I think what happens is that someone brings their friends, and then next time, someone from that group brings their own people, and the word spreads. And we get a very wide age range, which is so great."

Harmer adds that the Winnipeg Beer Choir is a great place to meet new friends from all walks of life.

"There have been folks who arrived on their own but very quickly find a group to sit and sing. There's nothing like singing to bring people together."

RAISE YOUR VOICE

From the World Village Gospel Choir to the Rainbow Harmony Project, Riel Gentleman's Choir and Red Sisterhood Singers to Women of Note and River City Sound (formerly Golden Chordsmen), the Prairie Voices family to Ecco and Sonolux, Renaissance Voices to the Winnipeg Glee Club, Les Intrépides to the O. Koshetz choir – these choirs only represent a fraction of Winnipeg's community ensembles. There is a choir for anyone who wants to sing in Winnipeg – whatever their age, taste or skill level.

And it's good for you!

"People have been singing together for eons. We all have a voice, an instrument right inside of us," Harmer says. "There is something so fundamental about singing in a group. Even more than playing instruments, it feels like singing breaks down barriers and brings a group together."

This is a call to all those who sing in their showers and cars, when they know they're home alone, in the wilderness or only in their heads.

This is a call to be vulnerable together. To listen to one another. To be courageous for each other.

Choir is love.



Choristers at a Winnipeg Beer Choir event



A well-populated Beer Choir event

THE COLUMN



CRYSTAL CLEAR

When an emotional support animal crosses the Rainbow Bridge

CRYSTAL RONDEAU

COLUMNIST

Humans and animals have been forming unbreakable bonds for centuries. From birds to reptiles to cats and dogs, they become our loved ones, our best friends, our family. When the time comes for them to cross over and go to the Rainbow Bridge, it's devastating.

What happens when that pet is also an emotional support animal that helps their owner cope with a mental illness? An animal companion is a member of a person's family. So, much like the death of a parent, sibling, spouse or dear friend, the grief over the loss of an animal companion can be overwhelming and even debilitating.

For a person with a mental illness, that loss can shake their entire world and flip it upside down. I know this because on Dec. 24, I found out that my beloved support dog Ella had a cancerous lump on her liver and cancer in her lymph nodes.

There was nothing that could be done except keep her as comfortable as possible for as long as possible and spoil her. Thanks to Machray Animal Hospital and Head To Tail

Canine Nutrition, I was able to provide Ella with palliative care and got an extra six days with her. In that time, we did things to help cope with the impending loss of Ella.

Some people find that commemorative actions help cope with the loss of a pet, whether it's sudden or not. Some examples include doing a photoshoot, taking ink prints of their paws, donating money to rescues in the pets' names and conducting a memorial service.

In Ella's case, we took a lot of photos, and we arranged for a wonderful vet to come and euthanize Ella at home. A photographer from Simply You Photography came the day of her euthanasia and took beautiful photos of Ella before the procedure. Afterwards, the vet saved a lock of her fur and took ink prints as well as clay molds of her paws. A friend also painted a beautiful picture of Ella.

Losing an emotional support animal can be devastating to a person's mental health. Ella helped me with my anxiety and depression. Even though she was a small chihuahua, she was my safety and comfort. Since losing her, I have cried hundreds of tears. My anxiety has increased, which has increased my depression.

With this kind of loss, it's more than just grief. There's guilt that the owner can't save their animal companion after they have done so much. And then there's the loss of control over the mental illness and realization of how much the pet helped control it.

Eventually, after a lot of grieving and



ILLUSTRATION BY KELLY CAMPBELL

adjusting to a life without them, a person may be interested in getting another pet or another emotional support animal. And that can bring on feelings of guilt as well, because it can feel like replacing that pet.

A poem called "A Dog's Last Will & Testament" (from lifewithdogs.tv and by an unknown author) says, in part, "So, when I die, please do not say, 'I will never have a pet again, for the loss and the pain is more than I can stand.' / Instead, go find an unloved dog, one whose life has held no joy or hope, and give my place to him."

Bringing another animal into the home

is not a betrayal of the one that is gone. Pet owners will never replace the one they've lost, but they will be opening their home and heart to a new friend, and the previous pet would want their owner to love again and not be lonely.

Crystal Rondeau is a rock music and tattoo-loving young woman who lives with a physical disability and chronic illness. Her main goal in life is to break barriers and destroy the stigmas that come with being disabled and ill. She does this by speaking in schools, volunteering and being very open and uncensored about her life.

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FEEDING DIASPORA

Commemoration and creative intervention:
Chefs politicize space

CHRISTINA HAJJAR

COLUMNIST @GARBAGEBAGPRINCESS

Food is a multi-sensory experience that can transport us elsewhere.

When diasporic chefs create meals, they are creating moments of home to share with others. This act of sharing and consumption is then elevated through various strategies of intentional place-making.

Chefs have the power to perform creative interventions, not only through the foods they prepare, but also through the contexts they create. Every factor carries political weight: labour, ingredient sourcing, art, entertainment, design, community engagement and more.

It is a success in and of itself for BIPOC to unapologetically celebrate identity through food. There are countless diasporic chefs whose work also performs a more overtly politicized sense of space.

A Palestinian Muslim woman, chef Reem Assil is the owner of the Oakland restaurant Reem's California. The restaurant proudly boasts a mural of Rasmea Odeh, a Palestinian leader who committed decades of work to helping immigrant women.

"As part of widespread attacks on Arabs

and Muslims, particularly those vocal about Palestinian human rights, the US government targeted and arrested Rasmea in 2013 for a fabricated immigration violation," Reem's website states. Odeh was later deported in 2017.

Assil's celebration of Odeh received significant backlash from zionists in the form of death threats, protests and negative restaurant reviews, but she continues to speak out and garner community support.

In addition to advocating for Palestinian liberation, Assil also signals toward other social justice issues. On the mural, Odeh's kaffiyeh has a pin attached to it of Oscar Grant's face – a young Black Oakland man killed by police in 2009 at the Fruitvale BART station, just across the street from Reem's.

"Physical space matters," Assil said in her keynote address at La Cocina food conference in April 2018.

"After visiting the Arab world, I was very inspired by how Arab street-corner bakeries played a role in being anchors in the community and which kept people rooted despite the political upheaval all around them ... Many of us are forced to have to recreate our homes – that's a tragedy right? – but how do we turn that into a privilege? The hope is that in creating physical space, we regain our sense of home and belonging."

Assil's creation of space is a gift to Oakland residents, and it is a gift to witness from afar.

Another socially engaged chef, Tunde Wey,



Chef Reem Assil serving food at Mission Mercado

PHOTO CREDIT: GARY STEVENS

is Nigerian-born and New Orleans-based. "I use food because food is what I do, but I also use food to comment on larger social questions, because there shouldn't be any spaces that don't contribute to the conversation," he says.

In his 2016 dinner series, "Blackness in America," Wey traveled across the United States, creating Nigerian food and facilitating conversations around racism, sexism, classism and police brutality. He found that many white people were uncomfortable sitting with the discomfort and wanted to come to a solution.

At Wey's pop-up lunch counter, Saartj, he serves Nigerian food to People of Colour for \$12, and he gives white people the option to pay either \$12 or \$30. This two-and-a-half times price difference accounts for the racial wealth disparity in New Orleans.

Wey told *The Washington Post* that over 80 per cent of white people paid the higher price. He reckons this could be because of social pressure or because of their ability to immedi-

ately respond to the wealth disparity statistic.

Like at Reem's California, Wey commemorates one of his heroes through place-making. The name of his lunch counter, Saartj, honours Saartjie Baartman, according to *The Washington Post*. She was a South African woman in the early 1800s in Europe who was put on display because of her large buttocks.

Interventions such as Wey's and Assil's are many-layered, inviting a more politicized engagement through food. Like any other creative discipline, food carries potential for emotional encounters, resistance and home-making. There is transformative power here.

Christina Hajjar is a first-generation Lebanese-Canadian pisces dyke ghanouj with a splash of tender-loving rose water and a spritz of existential lemon, served on ice, baby. Catch her art, writing and organizing at christinahajjar.com or @garbagebagprincess.

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CITY BRIEFS

DANELLE GRANGER // CITY EDITOR @DANELLEGGRANGER

Lgbtq2s* yoga

Classes for Lgbtq2s* yoga start at 4 p.m. every Sunday at Prana Yoga Studio. All skill levels are welcome to join the classes, and they are pay-what-you-can. For this winter loop, classes will be available for all levels, ranging from restorative hatha to energetic vinyasa. There are currently classes until the end of February. For more information, email dddonnell@gmail.com.

DIY face masks

During this workshop, participants will learn about natural plant-based skincare ingredients. The workshop will start with talking about skin and determining if participants have more dry, oily, sensitive or combination complexions. The workshop will finish with participants mixing up and applying their new masks. The workshop is on Feb. 3 from 2 to 4:30 p.m. at Generation Green. Tickets are \$30.

La Poutine Week in Winnipeg

La Poutine Week in Winnipeg is taking place from Feb. 1 to 7. There will be hundreds of exceptional poutines that are limited editions made specifically for this week. To be chosen as a Poutine Boss, someone and three of their friends need to eat as many poutines as possible from participating restaurants and post the pictures on Instagram.

Social class in interpersonal interactions

All are welcome at a psychology department colloquium on social class in interpersonal interactions, by Dr. Kristin Laurin, associate professor from the University of British Columbia. In her lecture, Dr. Laurin will discuss how socioeconomic status (SES) can shape interpersonal interactions. The lecture will take place on Feb. 1 from 12:30 to 1:30 p.m. in Room 4L28.

Collegiate Open House

All are welcome at the 2019 Collegiate Open House to meet instructors, deans and staff of the Collegiate. The Collegiate tuition scholarship is available to dependents of eligible UWinnipeg employees, so the event is an excellent opportunity for faculty members and staff to discover the benefits of attending high school at university. The open house is on Jan. 31 from 5 to 8 p.m. at Wesley Hall.

Indigenous Insights partnership launch

The formal launch of *Indigenous Insights* – an innovative educational program that explores Indigenous peoples' history, cultures and relationship with Canada – will take place on Feb. 5 from 12 to 1:30 p.m. at the Community Gym in Axworthy Health & RecPlex. Canadian National Railway (CN) is the premiere partner in this initiative. A signing ceremony and performances will follow the formal program. Refreshments will be served.



PEG PANTY PARTY

Upcoming workshop shines light where the sun doesn't

ALEXANDRA NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

The upcoming ArtsJunktion ArtHive encourages people to show a little more love, care and creativity toward their underwear drawer.

"It's going to be a bunch of people around a table sewing underwear together," Julie Kettle says, "and that just seems ridiculous and fun."

Kettle, ArtsJunktion's executive director, says the event will feature Laura Everett, founder of Laura's Under There. She'll teach some participants how to sew panties, while ArtsJunktion staff will teach embroidery stitches for all styles of undies.

"With any sort of DIY, the emphasis is on utilizing the resources at hand, so first of all, our own intellectual creative capacity, and also using our time and our energy in different ways," Kettle says.

"There's also the environmental sus-

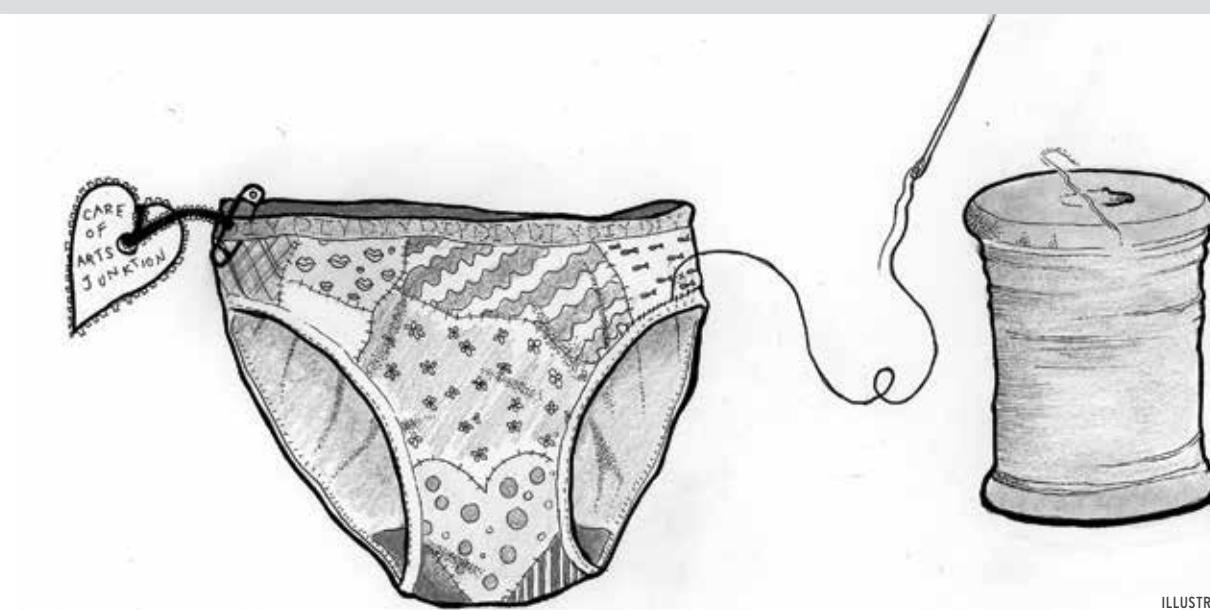


ILLUSTRATION BY GABRIELLE FUNK

tainability piece to it, because with something like a panty party, it's an opportunity for refreshing or adding a new, fun, beautiful artistic thing to something that may seem old or boring or hidden under your pants," she says. "So I think it's just like another way of capturing the fun and creativity and community-building aspect."

Everett founded Laura's Under There in January 2018 with a mission to donate one pair of underwear to people in need for every homespun pair sold.

She says while operating a clothing donation program, she noted a lack of underwear being donated and the discomfort some clients had in requesting undergarments.

While Everett says she's a little nervous to be in a teaching position at the ArtHive, she's mostly excited to be sharing the skill.

"It's pretty hard to find ethical underwear," she says.

Everett says for those who are looking to be ethical consumers, underwear can be a tough puzzle to solve. She's aware of a producer in Montreal and a Manitoban ethical underwear maker who began last December.

She says she gets a lot of positive feedback, even from those who do not end up buying anything, because her products might not be the most common at the craft market.

"There are definitely people who are uncomfortable, but I've never been uncomfortable," she says. "Mostly people giggle. It's actually this really cute thing. Every person gets this cute, little six-year-old sheen on them."

Everett says she still struggles with what it means to make an ethical and sustainable product, but her advice to

those looking to create and consume ethically is for "people to figure out what's important to them," because nothing is going to be perfect.

"One of the things that's important to me is fair labour. That's my driving force when purchasing things," she says. "But environmental issues are a thing, and ethical stuff is sometimes inaccessible financially, so that's where secondhand would be an option. But you have to figure out what's important for you."

"I always want to encourage people to get creative and get involved and vote well and donate," she says.

The Panty Party will be held on Feb. 1 from 5 to 9 p.m. as part of First Fridays at ArtsJunktion (312 William Avenue).

A MATCH MADE FOR MATCH

Manitoba Council for International Co-operation and Thom Borgen host speaker event

ALEXANDRA NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

Thom Borgen will host the fifth Local Brews + Global Views event, which gives members of the public an opportunity to discuss and ask questions about global development projects with Nuala Nazarko, regional manager for development with MATCH International Women's Fund, and Kristie Pearson, the chair of the Winnipeg Fund in support of MATCH.

The events are organized through the Manitoba Council for International Cooperation (MCIC), an entity that administers the Manitoba Government Matching Grant Program and includes a coalition of international non-governmental organizations with bases in Manitoba.

Grace Van Mil, the public engagement specialist for MCIC, says they "received funding from Global Affairs Canada to lead the



SUPPLIED PHOTO

A previous iteration of Local Brews + Global Views also held at Thom Borgen

discussion, and we came up with this idea of meeting up in a coffee house – that's the local brews part of it – to talk about global issues."

The events feature a speaker from one of the MCIC member organizations, which in the past have included Canadian Women for Women in Afghanistan and Make Music Matter, a music therapy program that facilitates healing in Rwanda.

Nazarko and Pearson work with MATCH International Women's Fund, which distributes donations to MATCH among 22 grassroots organizations around the world that support women, girls and trans people in their communities. These organizations do not have the same visibility and global donor base as bigger international organizations, so MATCH acts as a kind of

financial middle player between these organizations and donors in the Global North.

"I guess we just wanted to give the public a chance to learn more about these projects and meet the people who are doing this work," Van Mil says. "We know that Manitobans give a lot and support a lot of projects overseas, so we wanted to give people a chance to interact with the people who are actually doing the work that they support."

Alice Zador from Thom Borgen's Kennedy location says the benefit of hosting events like these are two-pronged.

"It's really nice to have new members of the community in our space, and it's a learning experience for us as well. We get to participate in the workshop and watch and learn and listen," she says.

"I just think it's important for us to bridge all of these communities together and look at our spaces as not just as a business or as something that's used to serve others but something that everyone can interact with and be apart of," she says. "Our spaces are not purely made for the sake of business. They're also made for us to connect with each other."

Zador says to make the coffee shops functional and accessible spaces for these events, they try to make everything "as visible and audible as possible" and rearrange the furniture in the shop to suit the audience and speaker needs.

This event will be held Feb. 7 from 7 to 8 p.m. at Thom Borgen at 250 Kennedy Street.



ART EXHIBITION EXPLORES ETHICS OF COURT REPRESENTATIONS

Plug In ICA's *That ends that matter* grew from London to Winnipeg

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

Canadian video and documentary artist Jean-Paul Kelly is bringing his interest around censorship to Plug In Institute for Contemporary Art (ICA).

That ends that matter is Kelly's exhibition of his interest in showing and hiding what is taboo to most people, whether that is socially or legally.

"Primarily, I'm interested in the ethics of the artist, but also the ethics of seeing, sight and reading, and how those ethics can be translated into aesthetic form," Kelly says.

Kelly's project began with a residency in London, in England at the Delfina Foundation, an international artist residency organization. His focus was on the Magistrate's court there, and in a law of contempt that prohibits any drawings, audio or video recordings or representations of any kind from being made in the

courtroom, other than handwritten notes.

"The process really began in that limitation, and I'm interested as an artist in those limitations, in what can be represented and what can't be represented," Kelly says. "Ethically, physically, formally, personally (in terms of what people and artists will and will not explore.) I'm interested in the choices that we make."

The exhibition at Plug In ICA will show three videos. One is a re-enactment of Kelly's experience sitting in on the Magistrate's court proceedings, where the camera is his point of view. However, the proceedings themselves were not what Kelly was as interested in showing.

"It's very opaque and abstract. It's the moments in between, there's no utterance of language or anything like that in the space," Kelly says. "Mostly people just fidget and look away."

The odd time, one of the performers will look directly into the camera, breaking the boundary between the viewer and the viewed.



A still from *That ends that matter* by Jean Paul Kelly, produced in 2016 for the Delfina Foundation, and currently on view at Plug In ICA

SUPPLIED PHOTO

is expanded through many different perspectives and cultures, Papararo says.

As for Kelly's exhibition, Papararo says the subject of the piece is how people document their experiences.

Kelly "is questioning journalism, documentary as a format and whether it has the ability to be truly objective in giving information," she says. "He's not just critiquing it. He's looking for other ways to build that questioning and conveying meaning through visual art."

Plug In ICA is in its 47th year of operation, making it one of the oldest arts organizations of its kind in Canada.

Jenifer Papararo, the executive director at Plug In, says the gallery is working to build new audiences for contemporary art around Winnipeg. The art gallery offers free admission and inclusive space where the meaning of contemporary art

That ends that matter will be shown in Plug In ICA in the Buhler Center until March 24, 2019.

PUTTING THE 'FUN' BACK IN THE FUNDRIVE

CKUW's annual Fundrive aims to raise \$60,000

RYAN HAUGHEY

CAMPUS REPORTER

@RYANSHARES

Every year, the University of Winnipeg's (U of W) community radio station CKUW works on and off the air to raise the money they need to keep operating consistently and commercial-free.

"This is where the community aspect of community radio really becomes salient," Sam Doucet, CKUW's program director, says.

Doucet says there's something on CKUW for everyone, and the community's appreciation for the station's diversity in programming is evident especially during Fundrive, when both veteran and new listeners call in to donate.

As always during the Fundrive, different incentives are offered at different levels of donations. Every year, CKUW outsources a local artist to create a design to be the face of that year's drive.

This year, local artist Emma Mayer created a colourful design that will be fea-

tured on the CKUW donation incentives.

"For my Fundrive design, I wanted to make something using bold colours and simple shapes that kind of referenced the flow of music in an abstract way," Mayer says.

Mayer says it was a great honour to be asked to be a part of the Fundrive.

"I feel like CKUW is such an integral part of the Winnipeg music scene and art community, and it's where a lot of Winnipeg musicians get their songs played on air for the first time," she says.

Individual programs also give away their own unique incentives for donations. For example, Germán Avila Sakar, the host of Wednesday morning show *Cafecito Latinamericano*, is giving away a handmade backpack from Mercado Coyoacán, a market in Mexico City.

The goal of Sakar's show on CKUW is to get Latin American culture broadcasted, both in terms of music and news.

"I'm always thinking of the Latin American community in Winnipeg, those people who are out of their countries and that have Spanish as their mother tongue and miss hearing Spanish," he says. "People talking in Spanish and songs in Spanish bring that nostalgia and connection, and that also happens with the music itself."

"Part of the (station's) budget comes from student fees, so (CKUW) ends up being our station, and I hope that we can all contribute to it. Part of that is to keep it running, because we have to pay the bills."

Whether receiving a unique backpack or a CKUW sweater for donating, contri-



Sam Doucet, CKUW's program director

PHOTO BY KEELEY BRAUNSTEIN-BLACK

butions really help out the station.

"It's always an interesting part about Fundrive, all the different incentives, but we try not to focus on the incentives too much, because that's not what the Fundrive is really about. It's about supporting the station," Doucet says.

Ugonna Chigbo and Rashrico Rostant, co-hosts of Fantastic Friday, are extremely passionate about CKUW's community.

The hosts of the fun-loving "eduainment" (education and entertainment) program say CKUW is one of the few radio stations that still connects deeply

with its community, and that students should take ownership of it and contribute to it.

"Not just in the money part of the contribution, but also the spiritual connection," he says. "That connectedness, this is we, we are the University of Winnipeg. We are CKUW in Winnipeg, and we are a force."

Donations to CKUW are accepted during Fundrive from Feb. 8 to 15 over the phone at 204-774-6877 or by going to ckuw.ca/donate.

CAMPUS



PUSH TO THE PLAYOFFS

Recapping Wesmen basketball action

DANIELLE DOIRON

@DMDOIRON

COPY AND STYLE EDITOR

With the Canada West playoffs on the horizon, the University of Winnipeg Wesmen basketball teams hosted two of the most talented squads in the conference last weekend: the University of Regina Cougars.

On the women's side, the second-place Cougars swept the weekend series, as the Wesmen fell by a final score of 89-43 on Friday and 79-66 on Saturday. Now, Winnipeg's playoff hopes depend on what happens next weekend, when they face off against their local rivals, the University of Manitoba Bisons in a two-games series that begins at home on Friday evening.

The men's squad split their weekend series against the Cougars after what was possibly one of the most unlikely comebacks in team history. After being outscored 36-9 in the third quarter, the Wesmen battled back but couldn't quite close the gap. Winnipeg took the 96-87 loss but retaliated with a narrow 91-89 victory on Saturday. The men have already clinched a playoff spot but will still face the Bisons this weekend for their final two games of the regular season.



Adam Benrabah, guard, tries to dodge a pair of Cougars.



PHOTO BY DANIEL CRUMP

Regina forward Carter Millar works his way around the Wesmen.



PHOTO BY DANIEL CRUMP

Narcisse Ambanza scored 24 of the Wesmen's 91 points to win on Saturday night.



PHOTO BY DANIEL CRUMP

Wesmen forward Deborah Nkiasi shoots for the basket.



PHOTO BY DANIEL CRUMP

Forward Jessica Dyck scored 16 points against the Cougars on Saturday, though the team fell behind 79-66.



PHOTO BY DANIEL CRUMP

Guard Farrah Castillo is one of the more seasoned members of the women's squad. This is her third year playing.

EVERY BODY IN THE POOL

Come-as-you-are swim night aims to reduce barriers

MANDALYN UNGER

VOLUNTEER

Swimming is a popular, benefit-rich activity, but there are social and structural barriers which can make swimming in the city an impossibility for many.

This winter, Friends of Sherbrook Pool (FOSP) and Spence Neighbourhood Association (SNA) are responding to this issue by hosting two free, one-time, low-barrier swim nights aimed at accommodating and celebrating all bodies.

Rune Breckon, one of the co-organizers from SNA, hopes the events will build a sense of belonging for anyone who may feel unsafe, uncomfortable or body-conscious in swimming facilities due to unjust social norms, expectations and gender roles.

"We want folks to know that everyone's bodies, boundaries, capacities, experiences, feelings, mobility aids and/or devices, names and/or pronouns will be honoured."

The first swim night, The All Bodies Swim, is open to "anyone who has experienced any kind of barrier to swimming," Breckon says.

For the organizers, removing barriers means creating a space specifically catered to reducing as much as possible the daily aggressions marginalized people face in their lives.

For example, unwanted staring can be a small but dehumanizing aspect of living in an othered body. In addition to asking participants to refrain from such invasions of privacy,

the small-scale nature of the event is intended to protect the swimmers' well-being by surrounding them with a supportive community.

"It's really powerful to be in a space with similarly experienced folks," Breckon says.

Breckon says they are most excited about how these community-specific swim nights will give people a space to celebrate who they are.

The following event, The Trans, Non-Binary and Two-Spirit Swim, is a space specifically for those titular communities.

"I've had some trouble since coming out as trans in finding a place to go swimming that I can actually get into," Bryce Byron, a member of FOSP, explains. "I've gone to pools where the only access to the swimming facility is by going through the men's locker room or the women's locker room."

These physical structures which restrict access – such as stairs, narrow seats and gendered washrooms – evidence how marginalized people are excluded from or silenced in the designing of our public spaces.

And if these spaces can be accessed, discomfort and body-shaming often await on the other side.

Byron says zhe is excited to enjoy swimming without having to worry about expectations of what you "should" look like to go swimming.

"I'm excited to swim with a bunch of other people and not feel judged," Byron says.

The exciting quality these two events possess is the promise of moving beyond the bare minimum of making a space accessible – to making it desirable. More than a space where we *can* be, this sounds like a place I want to be.

Because typically, in order to carve out space for ourselves, underserved communities are forced to argue our cases, prove our need, display our pain and convince the keyholders to let us in.

But on these two nights, the doors are being thrown open. Through consultation and the work of self-advocates, care has been taken to include and celebrate every body. At Kinsmen Sherbrook Pool, we might just see ourselves reflected in the water.



ILLUSTRATION BY GABRIELLE FUNK

Mandalyn Unger is a writer and organizer turning over ideas about sustainability, community and radical empathy.

All Bodies Swim Night takes place on Feb. 8 from 6 to 8 p.m. Trans, Non-Binary and Two-Spirit Swim Night will take place on March 9 from 8 to 10 p.m. Both events will be held at Kinsmen Sherbrook Pool at 381 Sherbrook St. The building is fully wheelchair accessible and features a chair lift. Change rooms will be gender-neutral.

- i** The All Bodies Swim event is catered to anyone who may self-identify as:
 - Adults who are 55 or older, seniors, elders
 - Girls and women
 - Indigenous, First Nation, Inuit and/or Métis
 - Newcomers, immigrants, refugees and/or migrants
 - People living with chronic pain, illness, disease and/or injury

- People living with disabilities
- People living with mental health challenges
- People living with sexually transmissible and blood-borne infections (STBBIs)
- People of Colour
- People who are Two-Spirit, lesbian, gay, bisexual, trans, queer, questioning, non-binary, asexual, agender, pansexual, intersex (2SLGBTQ+)
- People who experience incarceration
- People who are scarred
- People who are or have been precariously housed and/or are experiencing homelessness
- People with gang affiliations (currently or formerly)
- People who are precariously employed and/or unemployed
- Sex workers
- Single parents
- Substance users
- Survivors of human trafficking
- Survivors of toxic masculinity
- Survivors of abuse, assault, sexual assault and/or trauma

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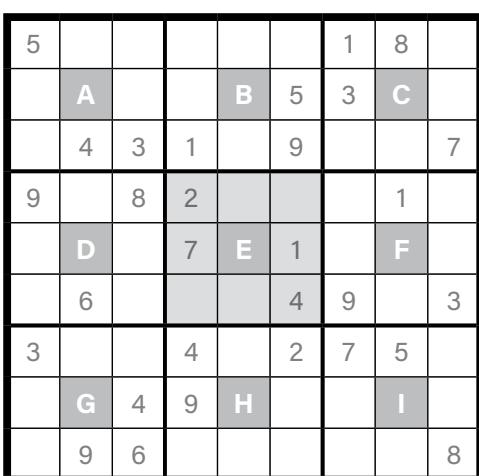


PUZZLE 02

/20 pts.

Sue's Potluck

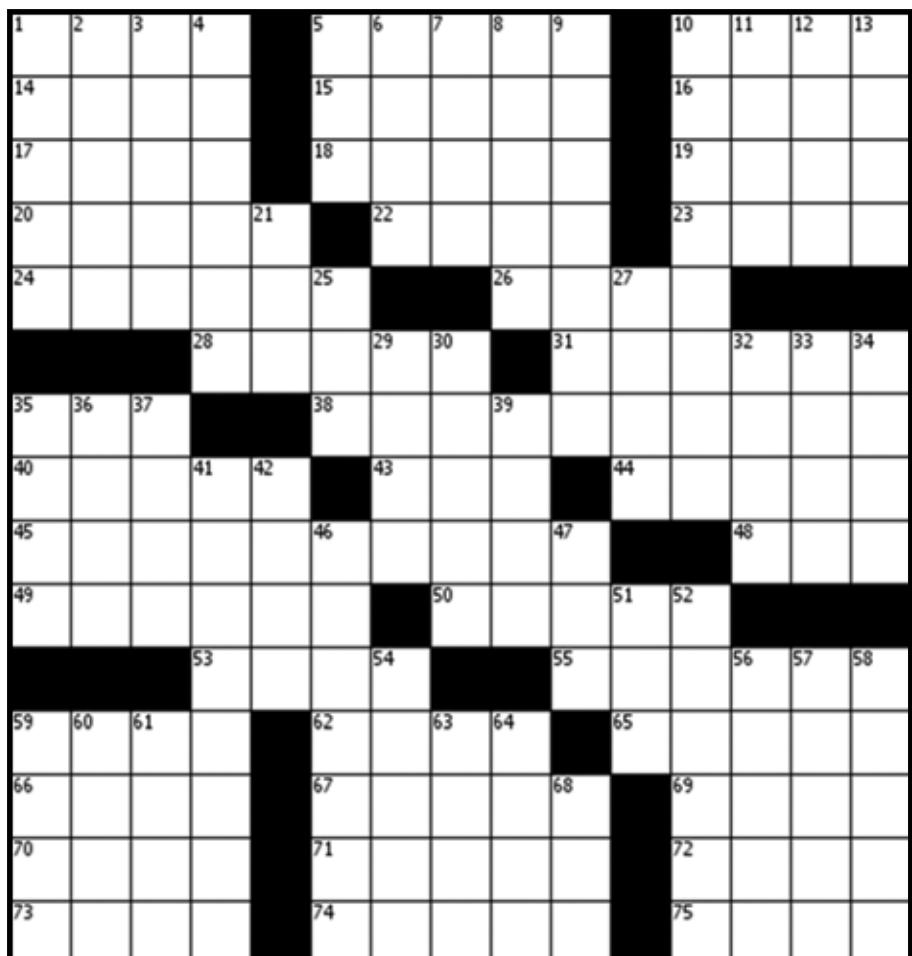
My friend Sue invited me over to a potluck. When I asked her what she'd like for me to bring, she gave me the following puzzle and told me to "bring lots of it!" What is it that she wanted me to bring to her potluck?

**ACROSS**

1. To secretly listen to a conversation.
2. Word to describe someone who does gymnastics.
3. "Rush" hormone.
4. Spinning disc found on dining tables.
5. David North's latest identity.
6. Deep hole or tunnel that leads to a quarry.
7. Measure of frequency equal to 1,000 cycles per second.
8. Adjective that means "Impossible to fail".
9. Roswell's state.

+5 points if you correctly fill in the grid above. +5 points if you figure out all the Across clues. +10 points if you find out what Sue wants me to bring.

Think you've solved the puzzle? Check out the answer on Twitter @confounders

**ACROSS**

- | | | | |
|----------------------|--------------------------|----------------------|-----------------------------|
| 1. Injury mark | 22. Brunch, e.g. | 44. Insulting | 66. Wreck |
| 5. Motorist's aid | 23. Scandinavian capital | 45. Admission | 67. Elude |
| 10. Disney fish | 24. Skin design | 48. Media mogul ___ | 69. Subsides |
| 14. Naked | 26. Actual | Turner | 70. Prince Charles's sister |
| 15. Handed out cards | 28. Vamoose! | 49. Menu item | 71. Ralph ___ Emerson |
| 16. Related | 31. Midday nap | 50. Turn | 72. Bed board |
| 17. Bullring shouts | 35. Hamm or Farrow | 53. Genesis location | 73. Must have |
| 18. Yule visitor | 38. Kind of circuit | 55. Goober | 74. Frozen raindrops |
| 19. Hide | 40. From Dublin | 59. Out of work | 75. Certain bills |
| 20. Raised | 43. Be mistaken | 62. Cummerbund | 65. Love (Ital.) |

DOWN

- | | | | |
|--------------------|----------------------|----------------------|---------------------|
| 1. Nose | 12. Grinding machine | 36. Wrinkle remover | 57. Of the city |
| 2. Mea ___ | 13. Atop | 37. Isn't, slangily | 58. Experiments |
| 3. Proficient | 21. Medic | 39. Cawing bird | 59. Mideast country |
| 4. Adjusts again | 25. Mineral source | 41. Showed (a movie) | 60. Hill of sand |
| 5. Classified ___ | 27. Broadcasts | 42. Listen | 61. Queue |
| 6. Athletic group | 29. Malt drinks | 46. Teeter-totters | 63. Flounder's kin |
| 7. Path | 30. Deserve | 47. Playful bite | 64. Skin |
| 8. Communion table | 32. Fit of anger | 51. Baltic, e.g. | 68. Speck |
| 9. Most trite | 33. Ocean movement | 52. Least wild | |
| 10. ___ Bonaparte | 34. Served perfectly | 54. Nautical | |
| 11. Makes do | 35. Small rodents | 56. Honorable | |



THE UNIVERSITY OF
WINNIPEG

Student Services**AWARDS & FINANCIAL AID****T4A Tax Forms**

If you received an award through The University of Winnipeg in the 2018 calendar year, a T4A income tax form will be made available to you by the end of February on WebAdvisor.

For information on award income and completing your tax return, visit the Canada Revenue Agency (CRA) website.

ABORIGINAL STUDENT SERVICES CENTRE

Graduation Pow Wow
Sat., March 23
Grand Entry 12:30 p.m.
Duckworth Centre

ENGLISH LANGUAGE PROGRAM**One-on-One Tutoring**

The English Language Program at UWinnipeg offers one-on-one tutoring in IELTs preparation, speaking, pronunciation, essay writing, reading, listening, grammar and vocabulary.

For more information, please go to:

uwinnipeg.ca/elp and click on "Tutoring."

If you have questions, please email the program coordinator: t.caryk@uwinnipeg.ca.

EXCHANGE OPPORTUNITIES

Information Session on UW Exchange

Fri., Feb. 1
12:30 - 2:10 p.m.
Room 2M70

Learn more about studying abroad on UW Exchange at this information session.

Please also see our website:
uwinnipeg.ca/study-abroad

And drop by the Resource Area:
Rice building, 2nd floor, Room 2R155
Monday-Friday, 9:00 a.m.-4:00 p.m.

LIBRARY**Library Research Workshops**

Learn about the different information sources available in the collections and how to find and use this information to write academic research papers.

These practical workshops are designed to help both new and returning students with the research process.

The next workshop is on Wed., Feb. 13.

For details, see the Library website:
library.uwinnipeg.ca

Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

STUDENT CENTRAL**U2018F Grades**

Grades for Fall Term classes are now available on WebAdvisor.

Graduation

Students completing their final courses this April may apply for graduation in June.

Deadline to apply:
Fri., Feb. 1

To apply for graduation, log in to WebAdvisor, go to the "Student Planning/Registration" link and click on the "Graduation" tab.

The Convocation ceremonies will be held June 13 & 14.

For details, please go to uwinnipeg.ca/student-records and click on "Graduation."

Fall/Winter Term Courses

The final day to withdraw from a Fall/Winter Term (U2018FW) class is Feb. 15. No refund is applicable.

Winter Term Reading Week

Reading Week is February 17-23. The University is closed Mon., Feb. 18 for Louis Riel Day, but the campus will be open for the remainder of the week.

Tax Receipts

T2020a tuition tax receipts for 2018 will be posted on WebAdvisor on Feb. 28, 2019.

STUDENT RECRUITMENT**Open House 2019**

Wed., Feb. 20
Day session: 9:00 a.m. - 1:00 p.m.
Evening session: 5:30 - 8:00 p.m.
Duckworth Centre

Meet professors and current students at the Information Fair in Duckworth Centre.

Attend "Faculty Introductions" to learn more about various areas of study within each faculty.

Take a tour, either of the main campus or of other buildings like the Science Complex or the RecPlex.

For more information on open house, please see: uwinnipeg.ca/openhouse



NO MORE STOLEN SISTERS

#MMIWG #NoMoreStolenSisters

"Canadian Government statistics show that First Nation, Inuit, and Métis women and girls face much higher rates of violence than all other women and girls in Canada" - amnesty.ca

Homicide rates are **SIX** times higher for Indigenous women than for non-Indigenous women. Earlier this month people across Canada joined in the 2019 Women's March. Their faces were painted with a red hand in solidarity with the missing and murdered Indigenous women across Canada & the U.S.

For more information visit:	Native Women's Association of Canada nwac.ca
	Amnesty International (Canada) amnesty.ca
Here are a few local Shelter & Resource Centers that are accepting donations:	Indigenous Women's Healing Center iwhc.ca
	Oyate Tipi Cumini Yape oyatetipi.com
	North End Women's Resource Center newcenter.org

by @punchiecomics

SOLUTION TO LAST WEEK'S PUZZLES

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

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

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

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