

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 17 // FEB. 7

THE 2019 NEW MUSIC ISSUE



THE FIVE FAVOURITE NEW LOCAL BANDS:

JAMBOREE // HOUSE HANDSHAKE // DINNER CLUB // MISTER K // BASEBALL HERO

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* ON THE COVER

Jamboree was voted as the grand winner of this year's Uniter Fiver. Congratulations! Read more about them on page 7.

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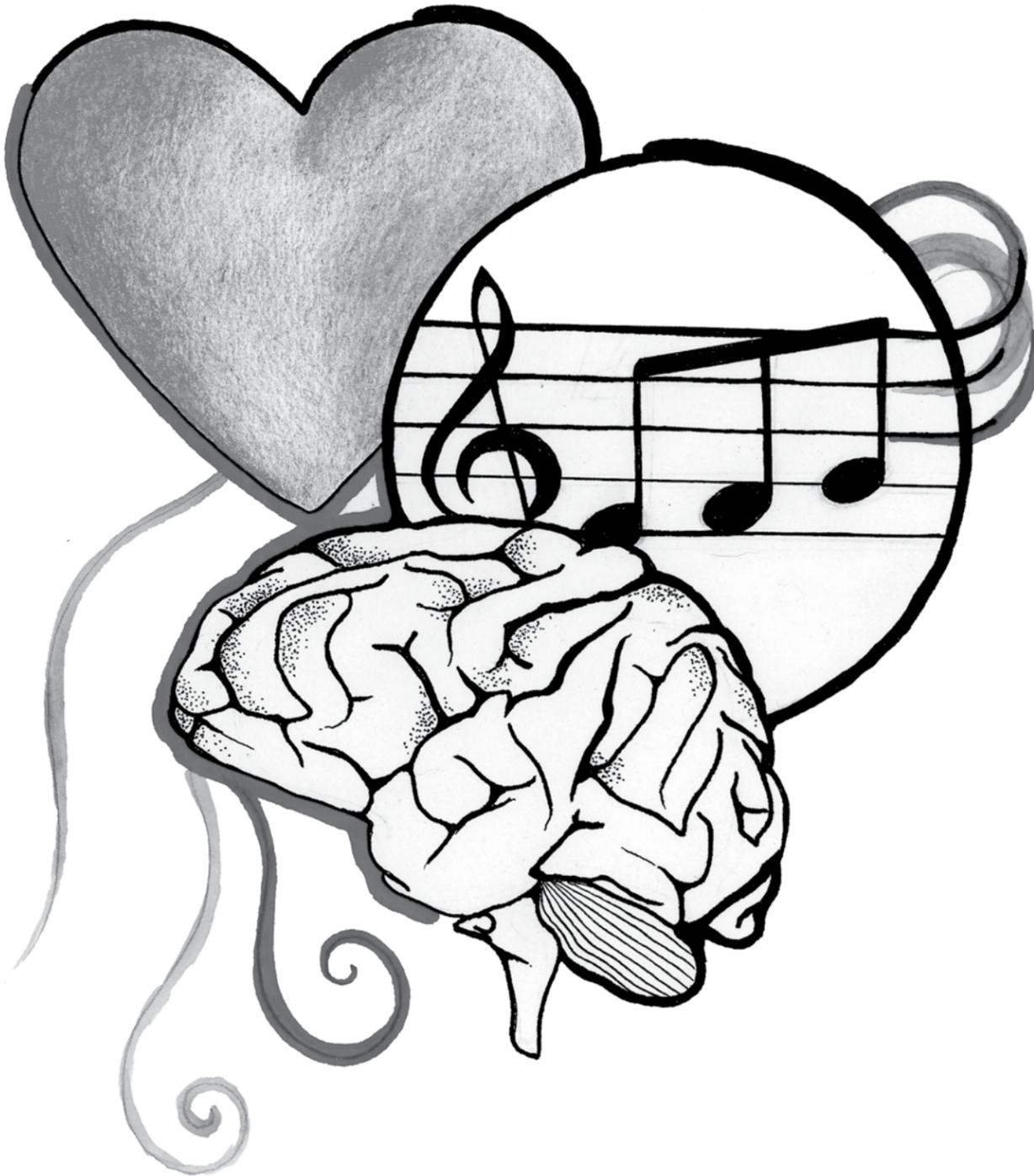


ILLUSTRATION BY GABRIELLE FUNK

BRING ON THE MUSIC

Drumroll, please ... our annual New Music Issue is finally here! As always, this special edition of *The Uniter* profiles the five bands featured in the Uniter Fiver, and our cover shows off the winner as voted by you. So congratulations to Jamboree, this year's winner, and to all our other nominees: House Handshake, Dinner Club, Mister K and Baseball Hero!

It's a challenge to put words into music, and it's hard to write about music, too. How do you articulate the emotionally compelling sounds, the joy, the sadness that music inspires in its listeners? Here, we give this a try.

This issue centres on music - not only the five new bands, but also conversations surrounding what happens after high school band is over and how to balance studying with music. In the arts and city sections, we look at how musicians look for bandmates (sometimes resorting to Kijiji) and explore inclusive spaces in music education. Frances Koncan, our columnist, casts a critical light on musical theatre.

With all that being said, there's room in this issue for non-musical news, as well. Contributors in our comments section take a look at the history of the word "queer" and how Winnipeggers deal with the isolation of a freezing winter. Plus, our city reporter cooked up a story on the Sourdough for Queers workshop happening at Eadha Bakery.

So enjoy the music inside and come out on Sunday, Feb. 10 to see the bands live at our Uniter Fiver showcase!

- Charmagne de Veer and Danielle Doiron

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WHOSE HOUSE?

THE PETERS' HOUSE



The Peters family in their home

PHOTOS BY CALLIE LUGOSI

SARAH JO KIRSCH

FEATURES REPORTER



Vanessa and JP Peters have helped some of Winnipeg's most exciting musical projects to sound their best as co-proprietors of Private Ear Recording.

The variety of high-talent they've recorded there includes (but is not limited to) Royal Canoe, Propagandhi, The Lytics and Mahogany Frog.

Before the pair took over about a decade ago, JP was recording and mixing in the basement of the East Kildonan home in which they've been living since 2002.

"He was still recording in the basement when we had our first (child). She grew up listening to metal downstairs," Vanessa says.

"I played her a Waking Eyes Christmas song, and on that song is her crying in the bridge. 'Everybody Needs Somebody At Christmas.' It's on Spotify," JP proudly adds.

It is a very musically inclined household.

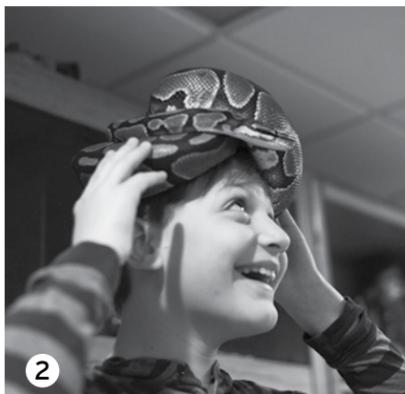
JP has played guitar in a number of bands, and Vanessa is the granddaughter of an accomplished pianist and the daughter of a music teacher. Both of their children, 13-year-old Katherine and 11-year-old Rainer, play a variety of instruments in addition to singing in the Winnipeg Youth Chorus.

It is also a fit household. All four of them are avid cyclists.

Vanessa explains, "The whole concept of sport, for life is important. For cycling, we like it because it can be a lifestyle sport and everyone in the family can do it."



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1) AGE INAPPROPRIATE

V: "My sister and I are huge *Twin Peaks* fans. I started watching it in junior high. It was old news back then. Now, I look at my mom, and I'm like, 'Why did you let me watch that show?' I read *The Secret Diary of Laura Palmer* in Grade 8. Why was I reading this when I was so young?!"

2) SOCIABLE SNAKE

K: "She'll go across the couch in the direction of the TV, stick her head up like a cobra and just stare at it."

3) SPECIAL VESSEL

JP: "I have my coffee mug that I won at a bike race in Altona that I have drunk coffee out of for four years. I feel like I'm cheating on it when I use another mug. It's in the dishwasher, and I start to get concerned, but there's all these other mugs, but it feels wrong, and I go take it out and wash it."

4) GRADE 9 SHOP CLASS

JP: "I don't know why I painted that stupid punk rock guy on there and it says 'giver,' because I don't know. That's actually before *FUBAR*. The bite out of it? I have no idea. I think the actual wood pallet that I made it out of didn't have enough wood at the end. I don't know why there's a fish hook. Because I was bored? I just wanted to cut more stuff."

5) MODEL MEDLEY

V: "I was inspired by the Manitoba Museum's doll collection. I loved that when I was a kid. I wanted to have my own. They're from all over."

6) FORTUITOUS FALL

R: "I was downhill skiing, and then I crashed into a tree, and this thing fell off and landed on my chest, and I kept it."

7) ANCIENT ARTIFACT?

JP: "This is crazy, because we still haven't actually gotten this checked out. We found this in the badlands of South Dakota in the sand."

R: "People could have traded it on. I looked at rings from all over different places. When I decided to look at Egyptian rings, that was the closest match to this thing."

8) LET THERE BE LIGHT

V: "This is the only window in the house that has light, so we have to have all the plants here."

CHANGING A COMMUNITY

Music workshops carve out safe spaces for excitement

DAVIS PLETT

 @UNKNOWNINGCLOUD

ARTS AND CULTURE REPORTER

Instagram meme account @winnipegposers recently posted a screenshot from Royal Canoe's "77-76" music video, which featured local fans of the band lip-syncing to the song. The caption reads, "when some dude compliments you and then has the audacity to say 'for a girl.'" The image is of local performer Sophie Stevens and the subtitled song lyric: "IT HAUNTS YOU."

Stages are elevated spaces, spaces of heightened visibility. @winnipegposers' meme is about how the structural and cultural issues that perpetuate inequality within the music industry manifest on the profoundly intimate level. Passive-patriarchal personal interactions continue to be the norm, and who gets to be on stage – and what they will go through to even get there – is a problem.

The Equalizer audio production workshop series, Mama Cutsworth's DJ Academy for All Women and Non-Binary Folks, and Girls Rock Winnipeg are three local endeavours changing that.

EQUALIZER

Joanne Pollock is a Winnipeg producer, performer and facilitator of Equalizer, a Manitoba Music workshop series for women and non-binary people that focuses on computer-based music-making.

Pollock says learning the technical skillset to create electronic music was a lengthy process for her.

"It's always hard to be like, 'I have this skillset to teach,' because I always feel like there's so much more I could grow, and there's so much more to know all the time. But at a certain point it's like, 'okay, I'm answering a lot of questions for a lot of people. I think it would be nice to do this in a more formalized setting.'"

This led Pollock to found Equalizer, which is now entering its third year and will feature three workshops on recording, performing and mixing electronic music.

Pollock says that from early in her career, she experienced disbelief that she possessed the technical skillset to make electronic music.

"I was never able to not involve my identity in my music," she says.

"I started to realize when I would say, 'oh, I'm a musician,' people would just assume that I was a singer all the time. I'm talking about festival bookers, female music promoters, people that you would think know better would assume that I couldn't do anything technical because of my gender ... I think everything I do ... is a response to going into situations knowing that people are not going to expect very much from me."

Pollock created Equalizer as a space where attendees and instructors alike could feel safe sharing and exploring the highly technical world of electronic music, a situation in which identity and knowledge are never assumed to be the same thing.

DJ ACADEMY

Mama Cutsworth's DJ Academy for All Women and Non-Binary Folks is the brainchild of local DJ, event producer and music educator Sarah Michaelson. Founded in 2012, the academy has graduated 125 students from its beginner program.

"It started because, as a woman-identified DJ, I was feeling overwhelmed in the community," Michaelson says.

"I started DJing in 2004 and for many years felt like one of the very few women performing in town. So I was complaining about that to my partner, and he said, 'You should try doing something about it instead of just feeling bummed out about it.' I was like, 'fair!' So the first-ever class (I) offered was in the start of 2012. It was open to cis and trans women, and then over the years, it has evolved into an even more broad and inclusive space."

The academy offers an introduction to the turntable technique.

"I start with the main foundation of ... technical skills," Michaelson says.

"I always say to people, 'I can teach you the fine details and technical craft of DJing, but the one thing I can't teach you is how to be passionate about music.' That's the one part that everybody brings naturally to the space."

For Michaelson, the academy is centrally about changing the face of the local DJ community.

"That's where the revolution is – that we're representing all people. I've had a lot of hard, weird experiences because I was a woman DJ, and I could go on for hours griping about it to the students, but I don't want to focus on that, either. I want to focus on the joy and excitement and power you have in this role."

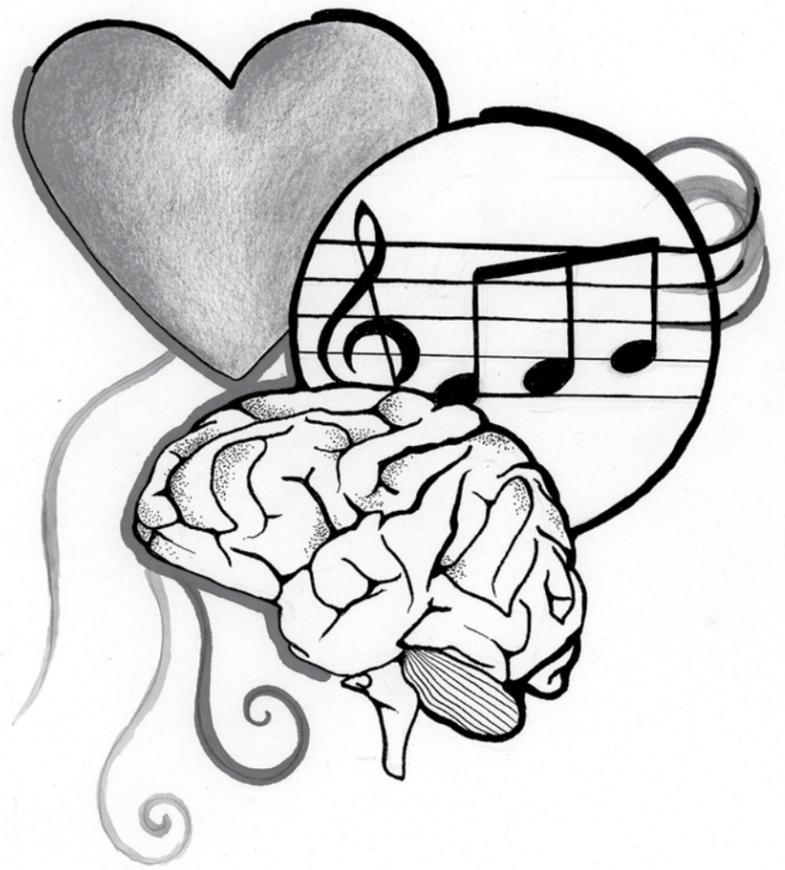


ILLUSTRATION BY GABRIELLE FUNK

ment and power you have in this role."

GIRLS ROCK WINNIPEG

Jessee Havey is the community outreach co-ordinator at the WECC (West End Cultural Centre) and current vice-president of Girls Rock Winnipeg. In 2017, a chance water cooler conversation with the theatre's then artistic director revealed they'd just been having the exact same thought: Winnipeg needed to have a girls rock camp, and it needed to happen at the WECC.

A Google search later, they discovered they weren't alone. Local musician Brandi Olenick had booked the Park Theatre for a fundraiser to start a local girls rock camp. A partnership quickly formed. The founders attended the international Girls Rock Camp Alliance last April, and Girls Rock Winnipeg hosted their first week-long youth summer camp at the WECC. They are currently preparing to host their first camp for adults, with plans to have week-long camps take place throughout the year in the future.

Havey says the Girls Rock movement is about change.

"It's empowerment through music," she says.

"The movement as a whole is dedicated

to building a community of girls, women, trans, gender nonconforming people through expression and artistic experimentation and collaboration, building up confidence and leadership ... to transform ourselves and our communities. Basically, we're just trying to make a really safe space for people who are marginalized just to come and feel safe to express and learn and be strong together."

Havey says her passion for Girls Rock Winnipeg is connected to her own experiences as a young female musician.

"I feel I'm in a really fortunate position to be able to share my experience of being a young woman in the music industry and just how to conduct yourself and stand up for yourself," she says.

"That you deserve to take up just as much space as all the cis dudes do."

"WE'RE TAKING THE STAGE"

Equalizer, Mama Cutsworth's DJ Academy for All Women and Non-Binary Folks, and Girls Rock Winnipeg are responses to experiences so common in Winnipeg as to have a dedicated local meme account. They are endeavours to create spaces that are less haunted.

"We're taking the stage," Havey says. "It's ours, too. It's time to balance the playing field."

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR  @THOMASPASHKO

Black History Month on campus

Major campuses across Winnipeg are hosting events celebrating Black History Month. On Feb. 11 at 6 p.m., the University of Manitoba's Fort Garry Campus will host a free screening of the documentary *The Ninth Floor* about the 1969 protests against racial discrimination at Montreal's Sir George Williams University. Registration is required and can be found on the umanitoba.ca events calendar. On Feb. 15 from 5 to 10 p.m., Golden Lions of Winnipeg and CKUW's Fantastic Friday will host a Black & African History Month Celebration at the University of Winnipeg Bulman Centre. The night will include a talk by an African historian, live music and art and a fashion show of African attire. Tickets are \$10 in advance or \$15 at the door.

Free music workshops for North End youth

Starting Feb. 7, Manitoba Music will begin its ongoing event #AIRsessions, or Artist in Residence sessions. These workshops, free for youth ages 13 to 25, will occur twice monthly on Thursdays from 6 to 9 p.m. at the Indigenous Family Centre (470 Selkirk Ave.). Singer/songwriter Ila Barker will serve as the recurring mentor with a different guest musician for every workshop, creating "an organic, safe and comfortable space" for youth to engage with the musical creative process. There will be 10 sessions total. Bring an instrument if you have one, but no prior experience is required.

La Poutine Week

For the next week, more than 70 local restaurants will compete in the Winnipeg division of La Poutine Week. Voted on by local diners, chefs across the city have crafted elaborate and sometimes bizarre poutine dishes. Whether they be inspired by local themes ("Pizza Pop Poutine" or "Golden Boy Poutine"), ripped from today's headline ("El Chapo" or "Bird Box Poutine") or utilized international flair ("Japanese Teriyaki Poutine" or "A Brazilian Reasons to Love Poutine"), there will be every possible variation on "fries with cheese and gravy" one could want. For a complete list of participating restaurants and dishes, visit the Winnipeg section of lapoutineweek.com.

Canadian International Comedy Film Festival

Since 2013, the Canadian International Comedy Film Festival has provided a place for Winnipeggers to see new short and feature-length comedy movies that they won't find anywhere else. With screenings at both Cinematheque and the Park Theatre, there will be films from Canada, the US, the UK, Australia and Sweden. There will also be themed short programs of local fare, including "Winnipeg's Golden Boys of the Golden Age" (Winnipeg Film Group classics) and "Commercials, Kubasa, Birds, Bees and Dating in Winnipeg" (a pastiche of '80s Winnipeg broadcasting weirdness). For ticket info, visit cicff.ca/tickets.

Tom Stoppard's *Arcadia* at UWinnipeg

The University of Winnipeg Theatre and Film Department's Acting III honours class and senior production students are presenting a production of Tom Stoppard's *Arcadia*, a play about the passage of time that takes place in both the 19th century and present day simultaneously. Directed by Shelagh Carter, with sets by Sean E. McMullen, costumes by Lauren Martin and lighting by Ksenia Broda-Milian, the show runs from Feb. 12 to 15 (8 p.m.) and Feb. 16 (2 p.m. and 7 p.m.) at the Asper Centre for Theatre and Film. Admission is free, but reservations are suggested.

CKUW TOP 30

January 28–February 3, 2019

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	10	!	Trampoline	Happy Crimes	Self-Released
2	1	!	Proper Operation	Life Is Hard	Self-Released
3	16		Red Baraat	Sound The People	Rhyme & Reason
4	3	!	Royal Canoe	Waver	Paper Bag
5	11	*	Fucked Up	Dose Your Dreams	Arts & Crafts/Merge
6	7	!	Christine Fellows	Roses On The Vine	Vivat Virtute
7	NE	!	Various Artists	Boots And Saddle & Ckuw 95.9 Present "A Night Of Country Music"	CKUW 95.9FM
8	8	!	KEN mode	Loved	New Damage
9	RE		Miles Davis & John Coltrane	The Final Tour	Sony/Legacy
10	12	!	Satanic Rights	Blues Druid	Transistor 66
11	24	!	The Lytics	Float On	LHM
12	14		Deerhunter	Why Hasn't Everything Disappeared?	4AD
13	6	!	Permanent Mistake	Video	Self-Released
14	NE	*	Daniel Romano	Finally Free	Youve Changed
15	15		Thom Yorke	Suspiria	XL Recordings
16	9	*	Basement Revolver	Heavy Eyes	Sonic Unyon
17	5	*	Colin James	Miles To Go	True North
18	2	!	Madeleine Roger	Cottonwood	Self-Released
19	22	!	Bartley Knives	Lone Goose	New Wild
20	17	!	Mohair Sweets	Tomorrow Boogie	Self-Released
21	18	!	ADiethylamide	This Is A Secret	Self-Released
22	20		Rich Halley 3	The Literature	Pine Eagle
23	RE	*	The Romance Of Improvisation	The Romance Of Improvisation In Canada: The Genius Of Eldon Rathburn	Justin Time
24	23		The Flesh Eaters	I Used To Be Pretty	Yep Roc
25	21	*	Yes McCan	Oui (Tout, Tout, Tout, Toutttte)	Make It Rain
26	NE	*	Bill Bissett & Th Mandan Massacre	Awake In Th' Red Desert	Feeding Tube
27	25	!	Dan Frechette And Laurel Thomsen	Driving By Candlelight	Self-Released
28	RE		Sarazino	Mama Funny Day	Cumbancha
29	13	*	The Dirty Nil	Master Volume	Dine Alone
30	NE		Father John Misty	God's Favorite Customer	Sub Pop

CRITIEG



SUPPLIED PHOTO

WNMF 3: ORCHESTRAL VOICE OF THE FUTURE

Developing composers flex their orchestral muscles with the WSO at Cinematheque

SARAH JO KIRSCH

FEATURES REPORTER

@CACOPHONEPG

The Winnipeg New Music Festival Composer's Institute (WNMFICI) invests the Winnipeg Symphony Orchestra's (WSO) collaborative capital into the careers of a lucky handful of sonic storytellers.

The Winnipeg New Music Festival's (WNMF) Monday night program brought seven new works from seven budding Canadian composers to a curious audience at the Centennial Concert Hall.

The evening kicked off with a work by Scott Ross Molyneux, this year's winner of the Canadian Music Centre's Prairie Region Emerging Composer Competition. His was the only work of the evening conducted by the WSO's artistic director, Daniel Raiskin.

Ross-Molyneux's work *Ehrykaviss* is evocative of a fantasy film score. Trodding forth with declamatory brass and sweeping strings, there is a moment of meditative stillness before a fugal finale.

The remainder of the program was conducted by the WSO's associate conductor, Julian Pellicano.

Adam Hakooz' *Flux* was the first standout work of the night. A bombastic surge full of erratic gestural exchanges between strings and brass and explosions of percussion (that managed to drown out the rest of the orchestra at times) wind down to a rich, leathery stretch for the ears before the basses reinitiate the momentum into a final burst of cosmic delight.

Like Felix Mendelssohn's *Hebrides* overture, Kirsten Ewart's *Cueva de Villa Luz* is inspired by a cave. She paints an iridescent and earthy journey into a dark, sulphured labyrinth. A plaintive English horn solo guides the listener into squeaky and shimmering strings through slow moving curiosity and into cadential discovery.

Hieronimus Bosch's most famous triptych *The Garden of Earthly Delights*

was Noora Nakhaei's starting point for her work of the same name. A cloudy calm and heavenly harp are overtaken by frenetic motives thrown around the orchestra until they abruptly crash into a truncated inferno.

Curtis Wright explores the sounds of the cosmos in his work *Thuban & Eltanin*. Echoes of influence from the pomp of John Williams' intergalactic film scores, the dance in Tchaikovsky's ballets and Ives' proclivity for layering ring through Wright's string textures, wind solos and majestic punctuations from the brass.

The second highlight of the night came from Amy Brandon. Her *3 Portraits for Orchestra* is a sonic roller coaster through tension and release. The calm of a low string drone spreads into a web of anxiety through strenuous groans before resolving into a lustrous sound bath. With stabs of solo cello spurring way for gut-wrenching and horrific swells, Brandon's timbral palate could humble even seasoned composers.

Ending the program with a bang, Tyler Versluis' *Tragic Overture, "Phaeton"* goes back to Greek mythology for its catalyst. This tone poem cinematically illuminates Phaeton's hubris and demise in brass fanfare and percussive flourishes. Versluis' well-balanced orchestration and intuitive pacing makes for a great and fiery ride.

Coordinating 67 individuals isn't simple, but this group of up-and-coming Canadian composers had a good whack at it. The opportunity to have their works performed by a professional orchestra at the most exciting North American new music festival happening these days is a beautiful thing.

Save a few moments in the program, this year's WNMFICI selections were largely tonal and associatively idiomatic – a little tame for what folks have come to expect from the WNMF. However, the maestros and musicians of the WSO offered sincere readings and brought integral life to these works that – for the most part – sound new.



Island Life

Jamboree Independent

Jamboree starts their five-track EP *Island Life* off with sparkling synthesizer sounds and crystal-clear rhodes tones. A low vocal line blanketed in a strong autotune slips over each song like a sheet of clear ice. Simple drum machine beats allow the tracks to indulge in long, echoing, reverb-soaked grooves.

The simplicity of the more laid-back second track "Defacement" allows the listener to sink into the jam, and for a change of gears at the end of the track to become a standout moment. Minor chords bring tension to the song's bright first section, only to be resolved by a hopeful solo riff from the guitars.

"Not!!" is one of the more upbeat tunes on the EP, featuring a disco beat on the main hook with indie rock inflections throughout the rest of the song. A reverberated wall of synth tones backs up this track, only breaking down toward the end for an easeful denouement that leads the EP into more indie rock territory.

Island Life's penultimate track "Old Thing" is



heavier in sound and lyrically explores change in personhood. Intensity builds with a rising chord structure that underlines the more concise rock sound. A wild guitar solo leads to possibly the most intense moment in the EP, followed by the final track, a peaceful melody played on piano. Bringing a graceful close to the collection of music, "Alright" is backed by subtle synthesizers while the familiar low vocal tones sing reassuringly.

By Ryan Haughey

Proudly standing up for post-secondary education



Rob Altemeyer
MLA for Wolseley

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THE WINNER

Jamboree

Welcome to this year's Uniter Fiver!

In this annual music contest, the winner is selected by you – and you picked Jamboree!

There are also four other nominees: House Handshake, Dinner Club, Mister K and Baseball Hero.

Their sounds are different, but their feelings about the Winnipeg Music Scene are the same. They describe it as musically diverse but united in one thing: a willingness to work together toward the same goal – playing better, supporting each others shows and just plain old being welcoming.

It's important for new bands to be gathered into the fold, and they say they are.

So check out these five bands and, even better, come see them live at the Uniter Fiver showcase coming next Sunday, Feb. 10 at the Good Will Social Club.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Jamboree consists of (left to right) Nick Lavich, Alex Braun and Sky Parenteau.

LIKE "SITTING IN THE SHOWER"

Jamboree projects a novel sound

CALLIE LUGOSI @CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Bassist Alex Braun and guitarist Nick Lavich played in a band together in high school. That band was called Cataract.

"Which is an awful name. We opened a dictionary and picked it out. We were 15 and playing grunge covers. We didn't know what we were doing," Lavich says. "It disbanded after like four months, and then we didn't play music together at all for a year. And then Sky (Parenteau) came into the fold, (and) it just worked."

Currently operating as a trio, the three share the responsibility of vocalizing guitarist Parenteau's lyrics.

For Parenteau, lyrical inspiration tends to strike in the suspended, nowhere-moments of riding the bus.

"Wherever I need to go is usually a 20-minute car ride or a half-an-hour walk or an hour bus ride away. It gives me a lot of time and room to think," he says.

Parenteau likens Jamboree's sound to "sitting in the shower."

With several online releases under their belts, the band is focusing on creating a fan base from the ground up.

"It's really hard to self-promote. It's such a weird feeling. I feel guilt when people come to a show, and then I ask them to come (to

see us again," Lavich says. "I want people to want to come! I don't want to probe them into it. Reaching people that like our music that aren't just our close friends (is a challenge)."

In spite of this, they feel that Winnipeg is a good place for artists to be.

"It's a really inspiring and unique (place), and I think the winter isolation for six months a year promotes lots of creativity and introspection. The local scene is really great and diverse ... (It's) a pretty strong and supportive community," Braun says.

"And our climate has a profound influence on how I'm feeling and, in effect, a profound effect on the music I write," Lavich adds. "I think there's something so special and inspiring about Winnipeg and its people. I see it in a very positive light."

When asked which song Jamboree wished they had written, Parenteau and Lavich each cite a different song by Seattle low-fi band Car Seat Headrest.

Lavich settled on the 16-minute indie rock epic "Famous Prophets (Stars)."

"I don't think there's a millisecond wasted on that song. It's so emotional and beautiful, and I hope to someday be able to write something on the same wavelength as that masterpiece."

Find Jamboree's music online at jamboree.bandcamp.com.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Jamboree's members site Car Seat Headrest as a favourite band.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

(Left to right, back row) Brennan Saul, Tate Hiebert, Darrell Anderson; (On the couch) Sarah Greco and Quinton Poitras; (Absent) Tanner Link

KEEPING IT CLOSE

House Handshake shares more than music

CHARMAGNE DE VEER

BUSINESS MANAGER  @CHARDEVEER

House Handshake is a band that believes in togetherness. Most of them share a home as well as a musical journey.

They say the reason they live together is because of the importance of caring and communication within a band unit.

“I really think there is this unmeasurable effect to the music when the love is strong,” Quinton Poitras (guitar/lead vocals) says.

“When you work and live together, I’m sure it can go bad easily, but we don’t sweep anything under the rug. We talk about *everything* and make sure no one is having some kind of hidden feelings,” he says.

House Handshake’s music also has a collective spirit. Five of the six members write their own songs.

“We’ll write, and when it’s really bare-bones, we’ll bring it together for input and constructive criticism,” Darrell Anderson (bass) says. “We try to work on them all together, right from the beginning.”

And the name, House Handshake, also comes from living together. It refers to a shared house and a regular visitor who had a special handshake, dubbed the house handshake, according to Darrell Anderson (bass/vocals).

The band describes their sound as “joyful sensual indie folk” on their website. Poitras says the reason is that “the six of us draw influence from all over. It’s

hard to pin down a real genre.

“I’ve heard people call it R&B, country, rock, pop. We love *live* bands with a low production element, sounds that are natural and raw,” he says.

House Handshake started in Vancouver with Russell, Poitras and Sarah Greco (lead vocals) living together and forming the core of the band, but they decided to move back to Winnipeg for its music scene.

“We knew that the music scene in Winnipeg is thriving and really has the community aspect to it, whereas Vancouver was kind of cutthroat,” Russell says.

“We love to share and support (Winnipeg musicians’) work and share knowledge with each other about our industry, so we can all grow together,” Poitras says. “It’s easy to get involved, and people are eager to collaborate.”

The band has six musicians, including Tate Hiebert (lead guitar), Tanner Link (keys) and Brennan Saul (drums). Although the original plan was for five members, an unfortunate occurrence brought about a blessing.

“When I broke my wrist in the summer and we were jam packed with shows,” Poitras says, “I asked (Tate) to play my guitar parts, and he learned it all in two days. When I got out of my cast, we just couldn’t let him go, so now we’re a six-piece!”

The band is hardworking. They performed 45 to 50 gigs last year, according to Anderson, who says that the reason for the busy schedule was “just trying to make an impact on the city when we first started.”

The band was thrilled to find out they had been nominated for the Fiver. “When we found out we were nominated, Sarah and I jumped for joy in our kitchen,” Poitras says.

House Handshake releases its first EP, *House*, on Friday, Feb. 8, with another EP due later this year and a full album next year.

Find out more at househandshake.com.



SUPPLIED PHOTO

Dinner Club loves it when their audience members mosh.

FALLING INTO PLACE

Dinner Club grows up fast

CALLIE LUGOSI  @CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Coming of age provides a deep well of emotion from which to draw artistic inspiration. According to Dinner Club, their hard-hitting, driven punk songs feature a touch of it all.

“Dig out the feeling you had when you were falling for your first real crush, the last days of summer before school starts, getting fired for the first time and feeling your life fall through the cracks only to get it back together again, then mix those in a blender,” Kiah Verinder, multi-instrumentalist and vocalist, says.

The four-piece met in Landmark, Man. and is comprised of siblings Kiah Verinder (trumpet/guitar/vocals) and Josh Verinder (guitar/vocals), Kurt Bolduc (drums) and Liam Marsch (bass).

Every song Josh Verinder writes starts in the same place: on an acoustic guitar that has been in his family for decades.

“After I’ve come up with a new song, or at least a good portion of one, I’ll play it for the rest of the band at practice, and from there we collectively decide if we should keep it or not. If we decide to keep it, we proceed to work on the song together and keep developing it until it reaches a state we’re all happy with,” he says.

The band released their first record, *Paid in Change*, in the fall of 2018. Getting the record out and into people’s hands was a relief for the band.

“Recording (*Paid in Change*) put us through all the feelings, (from) frustration to excitement and back again, so once that came to a close, it was quite an accomplished feeling,” Kiah Verinder says.

“Josh and I did all the recording ourselves in our basement, sometimes working on it every day for weeks on end,” Balduc says. “After working so many months ... slowly getting the pieces in place, all we wanted to do was get it out! Sitting on it for months after we finished it was very hard, because all you want to do is let other people hear it. It was a long summer, that’s for sure.”

Seeing the audience show their enjoyment through moshing was a highlight for drummer Kurt Bolduc.

“I love to mosh and crowdsurf at (shows) ... Seeing people doing that for us made me feel great – especially when you get to see people getting pinned up against the vent on the ceiling!” Bolduc says.

The band is enjoying their introduction into the greater local scene and feel they are in good company, despite some initial trepidation.

“When you’re brand new to the music scene, I think that can feel a little bit intimidating. None of us had any serious past band experience, so we didn’t really have any connections,” Josh Verinder says. “It seemed like a lot of bands kind of had a select four or five other bands they would play shows with. We didn’t really know where we would fit in. Once we played our first couple of shows, everything started falling into place.”

Find Dinner Club’s music online at dinnerclubwinnipeg.bandcamp.com/releases.

Fiver bands continue on next page. ⋮



Mister K used to perform under his name, Kevin Roy.

EVERYTHING OLD IS NEW AGAIN

Kevin Roy reappears as Mister K

CHARMAGNE DE VEER

BUSINESS MANAGER  @CHARDEVEER

Mister K a.k.a Kevin Roy is looking to the past to bring something new to pop music.

“I basically told (my producer) I want to make an album that sounds like Neil Young produced by George Martin, kind of like Neil Young meets Abbey Road but done in the modern age,” Roy says.

The result is the folk-pop sounds of Mister K, a project Roy was happy to bring to the Uniter Fiver.

“I’ve kind of watched from the sidelines for a few years, and I figured, I mean this year I’ve been starting a new project, and I figured it’s a good opportunity to sort of showcase it and bring it to light through the Fiver,” he says.

While Mister K is new, Roy is no stranger to the music business. He performed under his own name as a country musician.

“I spent about five years on the road. Probably over 500 shows or so playing for the project, and I got so caught up in the management side of things and the administration side of things and kind of running that through that I felt I really kind of lost touch with the art,” he says.

Roy overlays his pop-folk sound with lyrics geared to dealing with “the political

tensions and things that are going (on) all around us right now.

“I think there’s not really a lot of songs of substance out there, at least not in the mainstream ... My music is a way to bring some really key points to people through music or bring a message of positivity and hope, social change and (things) like that through my music,” Roy says.

He says the most important thing for him and any artist is to stay true to their own voice, something he didn’t get a chance to fully do during his country music years.

Roy feels many musicians fall into a trap of “trying to emulate something that isn’t maybe them.

“I think I’ve probably felt like I was a little bit guilty of that in the last project that I did ... while we’re saying you’ve got to be true to yourself and your voice, I think finding your voice is probably one of the single hardest things to do in the music industry,” he says.

Roy says finding his truth has brought him back around to where he started.

“I almost feel kind of like I went full circle. When I started writing music and playing music, it was the music of Neil Young and Tom Petty, and some of those songs that I grew up on ... and then I went into this whole country thing for a while.

“Vocally, I kind of think I’ve come back to where I started singing where I was most comfortable, and thematically, I think I’ve kind of found a way now to ... stay true to my voice and who I am as an artist and a performer,” he says.

Roy has released one track from Mister K and has another under wraps. The album will come out later this year.

Find out more at misterkband.com.



(Left to right) Lino D’Ottavio, Sam Sarty, Allegra Chiarella and Mirella Villa

KEEPING IT FUN

Baseball Hero takes a light-hearted approach

PATRICK HARNEY

VOLUNTEER

Baseball Hero is a relatively new band to Winnipeg, but their laid-back, honest approach to songwriting has brought them quickly into the spotlight.

After being asked to open for Urban Vacation’s album release show, Allegra Chiarella, who plays guitar, began writing for what would become Baseball Hero.

“It’s a name I came up with about a year ago and thought ‘oh if I make a solo project, I should call it Baseball Hero’ because I played baseball as a kid, and it was the only sport I have any degree of success in,” Chiarella says.

The band quickly turned out a tight set that caught the ear of many hunting for a slick take on “sad guitar rock,” after Chiarella recruited roommate Mirella Villa (bass) and fellow Joko Tea bandmate Lino D’Ottavio (drums).

Since their formation, the band has released two singles and played several more shows, tightening up their set and expanding their sound.

Inviting newest member Sam Sarty to the group allowed the band to add a new dimension to their sound, with beer bottle slides and a baritone guitar which provides “ominous” character.

Each member also shares vocal duties.

Villa says one of her favourite moments was “when Sam, Allegra, Lino and I all harmonized. (Everyone) is just so talented.”

“Or when we all harmonized and started singing like Elvis,” D’Ottavio says.

Despite their success, the band has maintained a light-hearted tone.

“Baseball Hero is so fun. It’s a different dynamic. It’s very laid back and chill ... It’s an escape, a vacation,” Villa says.

This laid-back approach is due in part to each member of the band having other projects they are involved in.

“We’re all in more serious bands. I think Baseball Hero is where we all get to blow off some steam,” Chiarella says.

Although formed by Chiarella, the band maintains a fairly egalitarian approach to songwriting.

“I feel like it’s fairly collaborative. I write the bare bones. I’ll write my guitar part and then my vocals, and then everyone else (adds on to it),” Chiarella says.

“We also always try to get other people to play their own songs,” D’Ottavio says.

Baseball Hero is excited to be debuting a song written by Villa at their next show.

“Lino being able to master and mix our stuff adds another layer, allowing us to be collaborative in a different way. It’s very interesting and cool,” she says.

“Being able to have good-quality recordings to put online (has helped us). We are really fortunate and probably wouldn’t otherwise have the money for professional recordings,” Chiarella says.

The band is excited to be included as a part of the Uniter Fiver but is adamant that it won’t change the atmosphere of the band.

“I think keeping this project fun and light is necessary to its survival,” Chiarella says.

In terms of the future, Baseball Hero has plans for an album release and, more immediately a music video.

Find Baseball Hero’s music online at baseballhero.bandcamp.com.

NO GODS, NO MASTERS, NO MORE MUSICAL REVIVALS

If it isn't politically relevant, I don't want it

FRANCES KONCAN

COLUMNIST  @FRANCESKONCAN

My name is Frances Koncan, and I hate musical theatre.

I say this often, and I really do mean it ... sort of.

Now, for the record, I've seen a lot of musicals. In fact, for many years, I was what you might call a musical theatre nerd. Truthfully, ever since I saw *The Threepenny Opera* and a half-naked, leather-clad Alan Cumming touched my shoulder, I was a die-hard musical theatre geek, and a part of me still is. I can't stop thinking about the stunning *Lazarus*, the musical directed by Ivo Van Hove, written by Enda Walsh, with music by David Bowie, starring Michael C. Hall. And I think *Natasha, Pierre, and the Great Comet of 1812* is one of the best musicals of the decade, even though its star Josh Groban never replied to my tweet when I asked him out on a date. I even have tickets to *Hadestown* and *Be More Chill* coming up that I'm pretty excited for ... but mostly, I'm excited about Lucas Hnath's *Hillary and Clinton* and Alan Cumming's latest project, *Daddy*. (I hope there is more leather.)

I used to love musicals. What changed? Or maybe, what *hasn't* changed?

A new musical is a huge risk, and many shows lose money, which means producers play it safe by reviving established musicals, which means audiences experience the same work over and over again. Many of these standards are problematic at best. *Chicago* is an appropriation of jazz that completely erases the people it borrows from; *Matilda* features a male-identifying actor in the role of a woman, played for comedy; the lone female of *Jesus Christ Superstar*'s big song is pining over a man (the eponymous Jesus); *The Mikado* famously features yellowface. Musical theatre subscribes to tradition in ways both good and bad: they may be classics, but these classics feature subtle or overt microaggression, racism, sexism and a lot of other "-isms" that just don't fly these days.

That's the problem I have with most musicals: they don't textually reflect the current world we live in, and directors are unwilling to politicize the work in the ways necessary to make them relevant. Straight plays seem to be more easily updated and made relevant ... a recent and wonderful production of *The Glass Menagerie* (FINALLY!) featured a performer with a mobility disability as Laura, a character with a mobility disability.

For every *Into the Woods* and *Cabaret*, two classics that I'm still pretty happy with, artists and audiences are still primarily of work like *South Pacific*, in which a white woman sings



ILLUSTRATION BY GABRIELLE FUNK

about washing a "man right out of her hair" because he has a child with a non-white partner. We're contending with a century of work tainted by sexism and racism.

I guess the truth is that I don't hate musicals. I'm just disappointed in musicals. I'm tired of musicals. I'm exhausted watching out-of-touch ideals of the past be perpetuated for the sake of a catchy tune. And while a classic musical may sell well

and be a safe bet for producers, I think audiences are tired of all this as well.

Frances Koncan is a writer, director and producer of mixed Anishinaabe and Slovene descent. As the artistic director of Vault Projects, she is committed to creating work that is accessible, intersectional and presented in welcoming spaces!

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

 @DANELLEGRANGER

Love Positive Women card making

The Rainbow Resource Centre (RRC) Youth Program and Genderfest Winnipeg invite the community to the RRC to make cards for themselves and HIV-positive women through the Love Positive Women: Romance Starts at Home initiative. The event is free and open to all ages and takes place on Feb. 13 from 7 to 9 p.m. at the RRC.

Peg City Climate Jam

A day-long forum exploring the urgency of climate change and the transformative solutions emerging in our communities takes place on Feb. 9 from 8:30 a.m. to 5 p.m. at the University of Winnipeg's Richardson College for the Environment. There will be talks and workshops facilitated by a team of educators, activists and climate-change leaders. These are intended for everyone concerned about the future, the planet and social well-being.

Rohingya crisis panel discussion and film screening

All are welcome to attend a panel discussion titled "Rohingya Crisis: Policy and Advocacy Options" as well as a screening of the film *I Am Rohingya* by Yusuf Zine, followed by a reception. The event is hosted by Menno Simons College, and the panel will be facilitated by Dr. Stephanie Stobbe, professor of conflict resolution studies. The discussion and screening will take place on Feb. 13 from 7 to 9 p.m. in Eckhardt-Gramatté Hall.

RE-FORM

RE-FORM is a networking event celebrating women in architecture and design. Speakers include Monica Giesbrecht, award-winning landscape architect and principal at HTFC Planning & Design; Melody Culanag, Founder of LightandMe, Architectural Lighting Design; and others. Everyone is invited to come support the talented female designers of Winnipeg on Feb. 9 from 7 p.m. to 12 a.m. at Théâtre Cercle Molière. Tickets are \$10 each.

From ancient Greece to the classroom

All are welcome to attend this lecture by U of W instructor Dr. Jason Brown, who will discuss the origins of education in the arts and what these origins suggest for the 21st century university on Feb. 8 from 3:30 to 4:30 p.m. in Room 3D01. In the Middle Ages, the liberal arts curriculum became the basis of the Faculty of Arts, the starting point for university education, and the largest faculty - still at U of W - today.

Weweni Indigenous Scholars Speaker Series

The Weweni Indigenous Scholars Speaker Series will present distinguished Indigenous scholars and celebrate the success of UWinnipeg students throughout this academic year. The fifth speaker in the latest series is Dr. Mishauna Goeman, who will deliver a presentation titled "Turning The Spectacle: Imagining Indigenous Futures, Killing Colonial Pasts." The talk is on Feb. 13 from 12:30 to 1:30 p.m. in Convocation Hall.

Manitoba Youth Job Centres

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Manitoba 

MUSICIAN SEEKING BAND

A look at performers who are looking

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

Some musicians join bands in high school and stay together for decades, but Brett Keating and Joshua Neufeld are among the many who are currently looking to Kijiji and Bandmix.ca to find their future music partners.

After working out of the province for 30 years, Keating already assembled a band of fellow young retirees in November.

“Everybody just came together. Nobody knew each other,” he says.

Keating is now looking for a partner to form a more “quiet duet.”

Since he put an ad up four weeks ago, he’s had six responses and has tried jamming with two respondents.

He says the main barrier to musicians connecting via advertisements and classified listings “is time, scheduling. Everybody has lives, but when you play with somebody that’s really good, you know. You feel it, and it just kind of clicks.”

Keating adds things like expectations, temperaments and play styles are also key factors in music groups being able to form from the listings, something Neufeld knows from experience.

While Neufeld plays multiple instruments, he is mainly looking to join a metal band as a vocalist, and in the sonically diverse metal scene, it can be hard to find a group that fits.

“For me in particular, the kind of metal I would want to be playing – there’s so many different styles of metal – it would be heavy but melodic and just intriguing,” he says. “But a lot of bands might be looking for straight heavy or straight melodic, and there’s so many different sounds that you can be going for.”

“Everyone has their styles of music that they really enjoy, and that’s different for everybody, and that’s a really beautiful thing about joining a band. Everyone is bringing together their genre and their niche at one time,” he says. “It can be a blessing and a curse. It’s hard to find the right sound, but you might be bringing different elements to the table that might really sound good together.”

And just as timing can be a barrier to a musical group forming, so can distance. Neufeld had a promising invitation to join a metal band that was interested in his vocal work, “but those guys were in Portage la Prairie, and I’m south of the city,” he says. “So with the location, that was unfortunate.”

While Keating and Neufeld wait to find the musical partners that suit them, both recommend that musicians who are looking to find consistent collaborators try to get exposure both online and



Brett Keating looks to Kijiji and Bandmix.ca to find bandmates.

in real life.

“Go to an open mic,” Keating says. “There are a bunch of them all over the place, three of which I go to every week, and you meet people. You meet lots of different people and people who are looking for someone to jam with, and you might end up running into somebody, and you guys get along.”

Neufeld stresses that while having accurate descriptors in listings is

important, going to the kind of shows and scenes that he would like to play has been important to him.

“Winnipeg is a great city for music. It’s one of the best in Canada, and I think it is the best, hands down,” Keating says. “It’s the place to be if you want to play music. You just have to be willing to get out there and play.”

A COMMUNITY WITH A SOUR(DOUGH) HEART

Valentines Sourdough for Queers workshop benefits queer newcomers

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

Eadha Bread will host a Valentine’s Sourdough for Queers workshop on Feb. 14.

Cora Wiens, the owner of Eadha, says sourdough workshops compress what is for Eadha bakers a three-day process into a two-hour learning experience, using premade dough to teach participants about the process of making sourdough.

All participants get to take home some starter and bread that is ready to proof and bake by the end of the workshop.

Wiens is particularly excited for the Valentine’s Sourdough for Queers workshop.

“It’s important for marginalized groups to be able to have spaces where they’re around each other and see themselves represented and where people can be themselves and be understood and just hang around away from the bullshit of daily life, so having a workshop that’s exclusively for folks that are queer is a pretty special thing for me to be able to provide and participate in,” she says.

“Then to have it on Valentine’s is just sort of cute,” she says. “To have it as an alternative date option and just celebrate your

queerness and learn something and have fun and then also, it’s a fundraiser, where all the proceeds are going directly to a queer refugee food bank fund run by Sunshine House and QPOC.”

Levi Foy, the co-ordinator of the Like That program at Sunshine House and its co-founder, says the program is part of the Gizhiwenimin initiative to provide support for queer refugees and is loosely run with QPOC Winnipeg.

He says the program began about two-and-a-half years ago, when they were approached by representatives of the City of Winnipeg to assist in refugee support.

“When we started speaking with people, we realized people who are new to Winnipeg may have almost no understanding or familiarity or comfort in going to mainstream service centres (such as clothing or the Manitoba Health cards needed to access food banks) and asking for types of stuff they may need to make living here easier,” he says.

“If you’re queer and you’ve never been out, and you kind of have to be out to pass the litmus test for the immigration and refugee board, you would really not have any



(Left to right) bakers Max Harley and Karo Herzog, with baker and owner Cora Wiens

kind of starting point,” Foy says.

This initiative acts as a “landing spot” for queer newcomers to access the queer community in Winnipeg.

“I think that Eadha’s doing just the best work,” he says. “They’re the model neighbour in this community.”

This passion for community building is also a part of Wiens’ philosophy about breadmaking.

“Bread is such a communal thing,” she says. “I think many different cultures have a bread that is part of their culture, not necessarily sourdough. It’s kind of a community symbol. It translates across all kinds of lines.”

Those who are not able to participate can donate to Eadha to cover the cost of participants or to Sunshine House or QPOC on their websites.



LIFE AS A STUDENT MUSICIAN

Balancing educational responsibilities with a life in music

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

Post-secondary education can be stressful and take up a lot of time. Balancing the responsibilities of school and music can be challenging, but for Brett Ticzon, it was all about prioritizing.

“I’ve definitely had my fair share of balancing school and music, especially during exam season,” Ticzon says. “I think the key is to prioritize your tasks and to make a plan to set aside time for both schoolwork and music stuff.”

Ticzon is a University of Winnipeg graduate and plays in three local music acts: Ivory Waves, Black Cloud and Living Hour.

Ticzon says things have gotten too busy at times, and he’s had to turn down shows and musical projects in the past. However, he says music is a healthy hobby, which is important to have in one’s life, especially as a student.

“It’s really easy to stop working on

music altogether for a long period of time, so keeping a musical routine isn’t a bad idea,” he says. “It’s also nice to socialize a little bit with bandmates if school is getting too intense.”

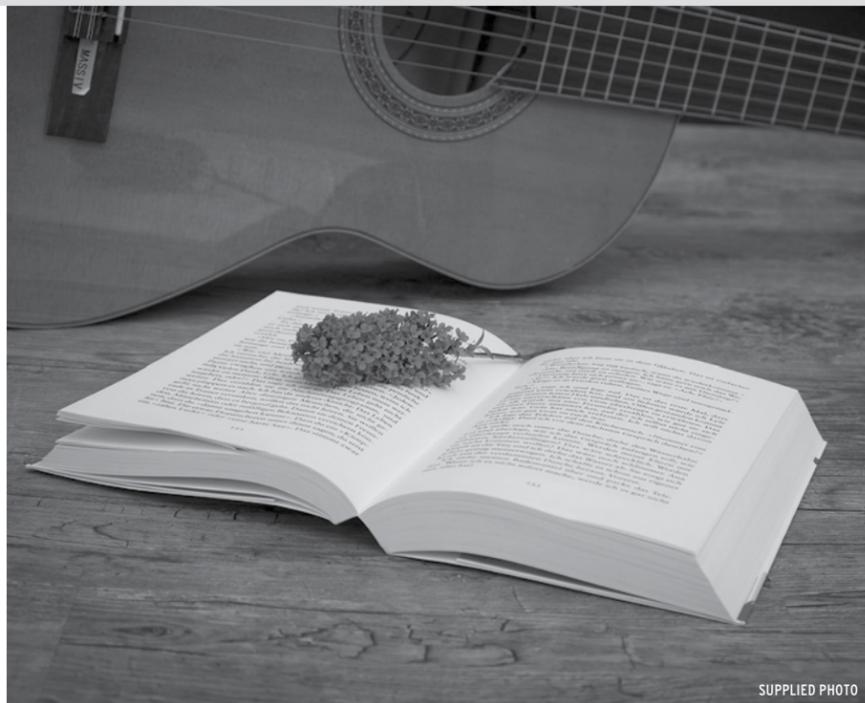
Isaac Tate, a member of local band Urban Vacation, says keeping up with music outside of school has been beneficial for his mental health. Tate studies music composition at the University of Manitoba.

“The work I do with writing music at school often involves a lot of time being spent alone at my desk or at a piano,” Tate says.

“While I enjoy those moments, doing music with Urban Vacation involves spending time and making music directly with people that I love a lot,” he says. “Having that direct connection to people through making something together always picks me up from the general stress of life.”

Tate says balancing priorities between education and music can become difficult.

“Music takes up a lot of time, whether it be through writing, practising or



SUPPLIED PHOTO

Prioritizing is key to balancing music and schoolwork.

recording. Post-secondary education also takes up a lot of time and effort,” he says. “It’s all about finding a balance and making sure that you’re taking care of yourself.”

Ticzon agrees a balance can be found by prioritizing tasks and setting time aside to get them done.

“Everyone’s work ethic is different, so just find a balance that works for you,” he says. “Some days might be straight schoolwork, but it’s worth it if you want a degree.”

Through the Winnipeg music com-

munity, Ticzon says he has been able to make friends and play music with talented people who he might not have met otherwise. To him, finding or creating the balance between education and music is worth it.

“Having this balance allows me to take time to reflect and feel grateful for the opportunity to be doing the work that I want to do and to be doing it alongside such wonderful people,” Tate says.

GRADUATING FROM HIGH SCHOOL BAND

How university students can stay involved in music

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

For many high school students, playing an instrument ends once they graduate.

Kenley Kristofferson, a music teacher at Lord Selkirk Regional Comprehensive Secondary School, says high school band classes tend to shrink slightly as students get to Grade 12.

“Sometimes students think that they’re graduating and leaving music forever,” he says.

Kristofferson says students can join concert bands at both the University of Manitoba and the University of Winnipeg (U of W), as well as an array of community bands across the city.

“That’s a wonderful opportunity that I think not a lot of people know about,” he says.

Kristofferson says keeping up with music is rewarding and valuable for high school graduates.

“By the time you graduate high school, you can play. In community bands, the repertoire is more challeng-

ing, more engaging and more musically satisfying,” he says.

“A band is the biggest team you’ll ever play on,” Kristofferson says.

He says everything from rehearsal and band trips to class outings are a part of building the team and building the community.

“How often are you going to work together on one common goal with 50 other people at the same time?” he says.

At the U of W, students can become a part of a new community of musicians. The Manitoba Conservatory of Music and Art (MCMA), located in Bryce Hall, offers group classes and individual lessons to students and members of the community.

Norine Harty, the executive director of the MCMA, says sometimes students do give up band when they come to university, especially in their first year.

“When they get to their second and third year, they realize that music can be a very positive outlet,” she says. “If you come and practise at lunch hour, it’s a great way to get rid of the stress from morning classes and get ready for the afternoon classes.”

The MCMA has faculty who can teach almost any instrument, so students who are interested in starting to learn an instrument can take classes for anything from the tuba to the harmonica.

Harty says the MCMA can help connect musicians with community bands and give university credit for joining and playing with the MCMA band. For people who aren’t interested in playing an instrument, the MCMA puts on concerts and performances that are open to the community.

On the other side of the coin, Kristof-



SUPPLIED PHOTO

Composer Kenley Kristofferson is a music teacher at Lord Selkirk Regional Comprehensive Secondary School.

erson suggests it might not be the worst thing to stop playing with a band after high school.

“I wonder if it’s okay sometimes that it expires. It was a wonderful part of your life, and then you move on, and you have this cherished memory of this time that

everyone spent together,” he says. “In the event that you don’t continue with music, it might be okay that you had this great experience, and it’s over.”

SOLIDARITY IN SOLITUDE

Gathering the dual citizens of Winnipeg

DANIELLE DOIRON

COPY AND STYLE EDITOR



In Winnipeg, we wear our winters as a badge of honour. That shared hatred of plugging in our cars for up to five months of the year is what brings us together – even though it’s what keeps us apart. When the mercury drops, we head indoors. And when Environment Canada sends out winter storm warnings, we retreat from the river trail and migrate to our couches. There, we at least have Netflix and overheating laptops to keep us warm.

From the comfort of our separate homes, we Google the Farmer’s Almanac and try to do the near-impossible: predict the weather. After all, we inhabit a city that can never seem to make up its mind. That Jekyll-and-Hyde nature of Winnipeg’s climate is reflected in its people – the ones who pair parkas with cargo shorts and pull down their scarves every time they want another sip of their Slurpees.

I’d like to think I’m a little more practical than that, but here I am, holed up

in my apartment and doing everything I can to stay indoors. I let the recycling pile up and spill across my entryway, because it’s too cold to warrant taking three steps out the door and emptying the bin. But I’ll forgo my toque and ski pants when I venture out tomorrow. The forecast is looking up, and I *am* a Winnipegger, after all.

Still, I check flights almost every day, trying to squeeze in one more weekend escape to visit my partner in the snowless (and therefore practically tropical) warmth of southeast Pennsylvania. But when I get there, it’s right back to pulling out my Winter-peg trivia and converting temperatures to Fahrenheit, crafting modern-day horror stories about the icy chill of a hometown that’s “colder than Mars.”

And in my case, winter is a time of seclusion. I live alone for most of the season, and the cold shuffles me indoors, away from public spaces and social commitments. But there’s some solidarity in this solitude. We collectively complain, then rally together when an outsider asks why we still live here. Winnipeg is rife with obligatory small talk about the weather, no matter the time of year – but



SUPPLIED PHOTO

A frosty winter doesn't have to mean isolation.

why end the conversations there?

In this season that simultaneously drives us apart and draws us together, it can’t hurt to check in on one another. Many of us share the same love/hate relationship with our city, but once the holidays are over, we go our separate ways and slowly let our relationships with each other fall to the wayside.

The start of a new year and the frigid, January temperatures drive us inside both our homes and ourselves. We resolve to eat healthier, meditate, begin new projects – and turn our focus

inward. In a season that already forces us to shut ourselves away, maybe it’s time to rewrite new February resolutions. Invite loved ones in from the cold, whether that’s through a few extra texts, a phone call or – when the weather permits – an actual visit.

Danielle Doiron is the copy and style editor at The Uniter by night and your friendly neighbourhood recluse all winter long.



THE UNIVERSITY OF WINNIPEG

Student Services

ACADEMIC & CAREER SERVICES

Student Success Workshop

Does your GPA need a boost? Do you want to get better grades but aren't sure where to start?

The Student Success Workshop is designed to help you create a plan to reach your full academic potential.

The workshop will be held over three sessions:
Mon., March 4, 12:30 - 1:20 pm, Room 3M71
Wed., March 6, 12:30 - 1:20 pm, Room 3M71
Fri., March 8, 12:30 - 1:20 pm, Room 3M71

Registration in advance is required.

To register, please go to:
uwinnipeg.ca/academic-advising and click on "Student Success Workshop"

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 mailed to you at the end of February.

For more information on completing your income tax return, please visit the Canada Revenue Agency (CRA) website: www.cra-arc.gc.ca or speak with a tax professional.

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

Resource Area

Learn more about studying abroad by using the UW Exchange Resource Area:

Rice building, 2nd floor, Room 2R155
Monday- Friday, 9:00 a.m. - 4:00 p.m.

Staff are available in the Resource Area during these times:

Mon - 10:00 am - 12:30 pm
Tues - 11:30 am - 1:00 pm
Wed - 10:00 am - 12:30 pm
Thurs - 11:30 am - 2:00 pm

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

Deadline for applications for 2019-20: March 1, 2019

STUDENT CENTRAL

U2018F Grades

Grades for Fall Term classes are now available on WebAdvisor.

Fall/Winter Term Course Drops

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

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

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

T2202a tuition tax receipts for 2018 will be posted on WebAdvisor on Feb. 28, 2019.

Winter Term (U2018W) Course Drops

Fri., March 15 is the last day to drop a Winter Term 2019 course. Students cannot withdraw from a U2018W course after this date. No refund is applicable.

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

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

COMMENTS

MUCH ADO ABOUT QUEER THEORY

Tracing the history of the word “queer”

CHARLIE FRASER

VOLUNTEER

Strange; odd; peculiar; eccentric. These are the 16th century connotations of the word “queer.”

Back then, it was part of a common Northern English saying: “There’s nowt so queer as folk,” which meant there is nothing as strange as people. It wasn’t used as a derogatory term then, not until 1894, when John Douglas, the ninth Marquess of Queensberry found out his son was romantically involved with Oscar Wilde.

Furious, he launched a massive case, and within the court case, letters emerged from Douglas using the term “snob queers” to describe gay men. At this point, “queer” became commonly understood as a slur or derogatory term.

This differs quite a bit from how the term is used now by a younger generation. It is commonly used as an umbrella term to describe a wide range of identities in the LGBT2SQ+ community not falling under the category of cis or straight. The word has gone on a long journey to arrive at its current meaning and accep-

tance, but it still has some negative connotations that must be undone.

In 1981, Los Angeles and major metropolitan areas of the United States saw large amounts of inexplicable death and sickness in many gay men, unknowingly caused by AIDS – which was first termed GRID, for Gay Related Immunodeficiency. It wasn’t until 1982 that it was renamed AIDS (Acquired Immune Deficiency Syndrome), then linked to the retrovirus HIV.

The AIDS crisis wasn’t talked about by politicians at all during the time of its outbreak, and Ronald Reagan, who was president of the United States at the time, completely neglected it. This neglect came from stigma surrounding AIDS. Being a disease heavily associated with drug users and the queer community, it was commonly referred to as “gay plague” by politicians.

While the American government had a \$600 million AIDS prevention budget, most of that money was used to help white, middle-class, heterosexual people, not the folks actually suffering the most. In fact, in 1987, congress banned the budget being used on AIDS prevention and education campaigns that “promoted or encouraged, directly or indirectly, homosexual activities.”

While the AIDS crisis began in 1981, Reagan didn’t address it publicly until 1985, and it wasn’t until 1996 that the miracle drug HAART was discovered – a combination antiretroviral drug used to maintain viral load, delaying the onset of AIDS. If the Reagan administration had addressed AIDS when it first became a

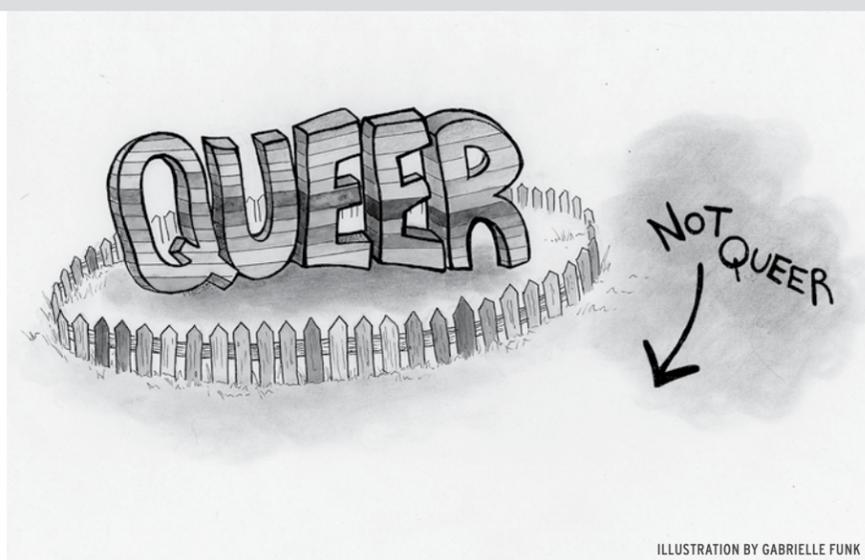


ILLUSTRATION BY GABRIELLE FUNK

problem, many people could have been saved.

During the AIDS crisis is when the movement to reclaim the word “queer” really took off. In the 1980s to 1990s, groups such as ACT UP and Queer Nation began using it in protests and materials as an act of resistance. Punks would walk through New York chanting “We’re here, we’re queer, we will not live in fear.”

“Queer” entered into pop culture with the television show *Queer as Folk*, released in 1999, and then, *Queer Eye for the Straight Guy*, released in 2003. While the term entered into popular culture with these shows, it was really only applied to rich, white, gay men, as there wasn’t much other representation for the word in mainstream North American media.

Now, it feels like “queer” is finally becoming a term used to represent non-cis, non-straight identities of all folks, not just rich, white men.

Albeit, I am a white, genderqueer per-

son who doesn’t face much discrimination, especially as most people clock me as a cis woman, and it does feel safe to be able to hide behind that façade.

Not everyone is cis-passing though, or has the embedded privileges, safety and opportunities that come with being a white, middle-class, able-bodied queer person.

Not everyone wants to use the word queer, and not everyone likes it. Its history is long and complicated. We don’t all have to accept the word queer for ourselves, but we do need to acknowledge its history and reclamation, and respect the community the word has created. As Eli Clare says so well in his book *Exile and Pride*, “To transform self-hatred into pride is a fundamental act of resistance.”

Charlie Fraser is a queer, non-binary student living on Treaty 1 Territory and working towards reducing stigmas and increasing knowledge.



All the best in the 2018/19 academic year

What does he dream about?
STORIES AND OBSERVATIONS FROM THE LIFE AND DEATH OF MY BROTHER WITH AUTISM

What is it like growing up with a brother who has autism? And what happens when he's gone?

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WRITTEN BY JEREMY MORANTZ

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