

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 21 // MAR. 14



WINTERY GREENS P8

MEET YOUR LOCAL
DARKROOM P5

COSTING OUT CFS
CUTS P7

SHIFTING ATTITUDES
AROUND OPIOIDS P10

THE OFFICIAL NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

* ON THE COVER

Travis Dyck from Verde Plant Design stands in front of a moss wall. Read more about staying green while the world is still under snow on page 8.

WE'RE MELTING!

To be clear, the paper itself isn't melting. As far as my limited knowledge of physics goes, paper can't melt. Perhaps metaphorically, this issue has shrunk like a spring snowman from its usual form into a compact 12-page package, though it'll expand again next week.

But the world outside the offices and homes and coffee shops and various other locations where the work that goes into this paper is created - these spaces are all slowly, finally melting.

For students, this is the home stretch, or at least the beginning. Maybe some people feel like they might be slowly congealing under their final deadlines, but hopefully, no one is fully melting either (because physics).

Under all the weight of the snow (and of deadlines), there's a world we haven't seen in quite a while. Water is, once again, wet. It's a marvel, but do be careful not to stare into those roadside puddles too long, or you might get splashed and sprayed by a passing car.

In March, many of us have to still keep moving, but it's heartening to know that soon, this world will shift and grow again. We still have words to write and stories to tell. Under the frosty cover of snow, winter's plans are coming to fruition.

At March's tail end, we'll host Jeff Emtman for our second-last Uniter Speaker Series event of the year (see the back page of this issue for details). And while the papers are winding down, the events have a little spring in their step. We've partnered with the Canadian Centre for Policy Alternatives to host Boots Riley for another event on May 12.

So while we're vacillating between winter footwear and rainboots, keep your collective chins up. We're melting! And after a long winter, that's got to be a good thing.

- Anastasia Chipelski

FOLLOW US ON SOCIAL MEDIA



@THEUNITER



@THEUNITER



FACEBOOK.COM/
THEUNITER

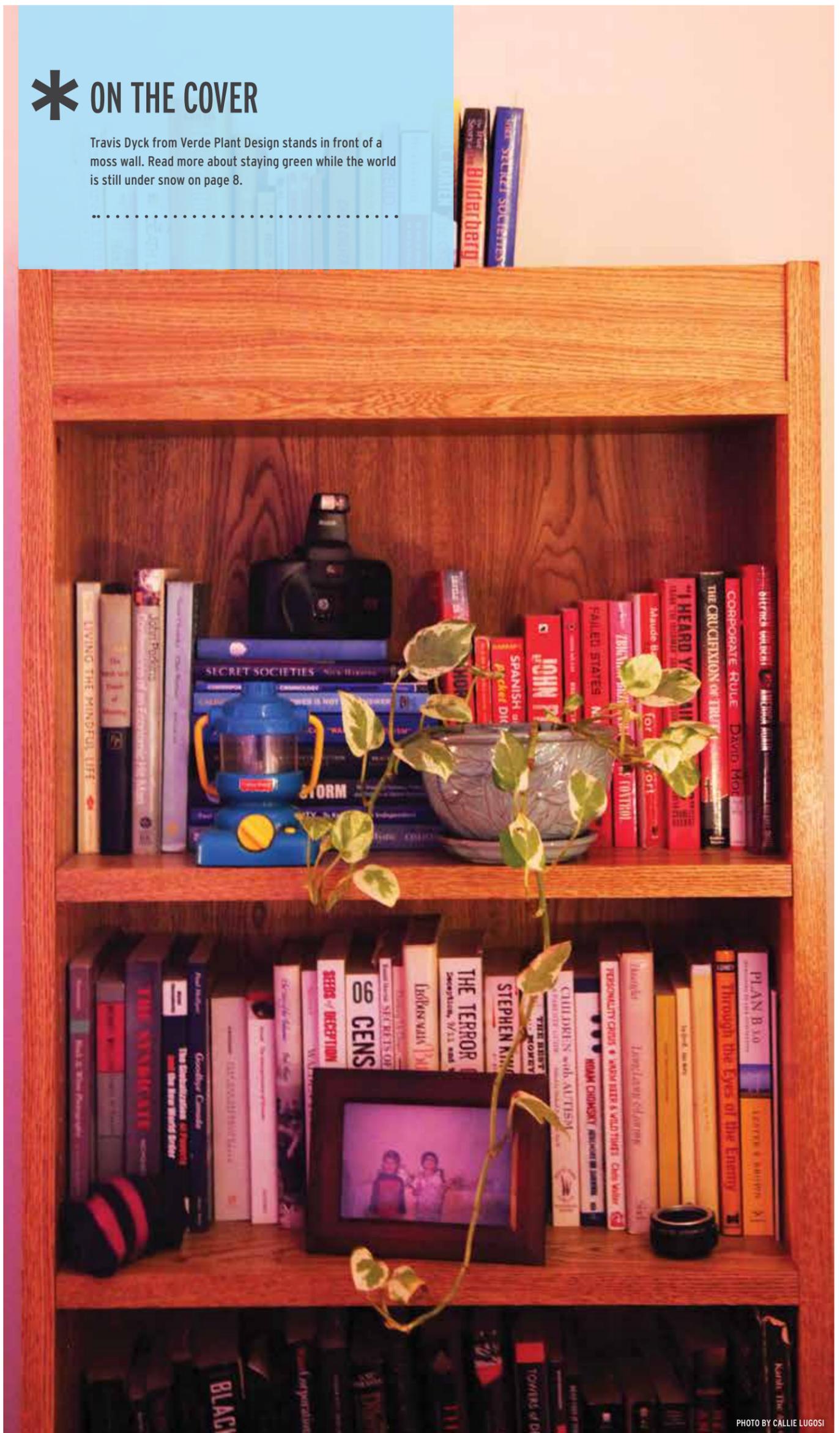


PHOTO BY CALLIE LUGOSI

A colour co-ordinated shelf in Bret Parenteau and Adara Moreau's West Broadway apartment. Read more on page 3.

UNITER STAFF

MANAGING EDITOR
Anastasia Chipelski » editor@uniter.ca

BUSINESS MANAGER
Charmagne de Veer » businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele » creative@uniter.ca

ARTS & CULTURE EDITOR
Thomas Pashko » culture@uniter.ca

CITY EDITOR
Danelle Granger » city@uniter.ca

COMMENTS EDITOR
Vacant » comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron » style@uniter.ca

PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca

STAFF PHOTOGRAPHER
AND ONLINE CONTENT CO-ORDINATOR
Callie Lugosi » callie@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black » keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk » gabrielle@uniter.ca

FEATURES REPORTER
Vacant » features@uniter.ca

ARTS REPORTER
Davis Plett » artsreporter@uniter.ca

CITY REPORTER
Alexandra Neufeldt » cityreporter@uniter.ca

CAMPUS REPORTER
Ryan Haughey » campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Tamika Reid » volunteer@uniter.ca

CONTRIBUTORS

WRITER
Frances Koncan

PUZZLE
Justin Ladia

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF DIRECTORS:
Kristin Annable (chair), Dylan Chyz-Lund, Anna Louise Evans-Boudreau, Anifat Olawoyin, Larissa Peck, Joëlle Preston, Nikki Riffel and Jack Walker
» For inquiries email: board@uniter.ca

CONTACT US

GENERAL INQUIRIES
204.988.7579
editor@uniter.ca
www.uniter.ca

ADVERTISING
204.786.9790
» For inquiries email:
businessmgr@uniter.ca

Room ORM14
University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba
R3B 2E9
Treaty One Territory
Homeland of the Metis Nation

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 5:15 to 6:15 p.m. in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. The Uniter reserves the right to refuse to print material submitted by volunteers. The Uniter will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



Bret and Adara in their West Broadway apartment

CALLIE LUGOSI

@CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Bret Parenteau and Adara Moreau make noise music under the respective monikers B.P. and Body of Intrigue. The two regularly collaborate on cassette albums, often released by Parenteau's tape label, Male Activity, which he founded in 2013.

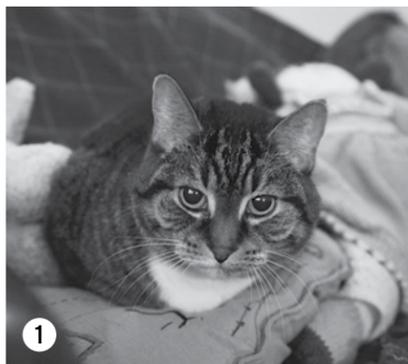
"(We) had a bunch of music we made, and we were too lazy, or maybe too anxious to contact other labels," Parenteau says. "We ended up being like, 'hey, we have all the tools, why don't we just make our own label,' and that's what we did."

The label is dedicated to showcasing noise music.

Parenteau and Moreau say they've been in their West Broadway apartment for "too long." When asked what they've named their home, Parenteau and Moreau agreed on "shitty apartment."

"We just wanna go at this point," Parenteau says.

"It's comfy in here, and we've done really good will setting it up ... It didn't feel like a home for the first year of us being here," Moreau says. "The more you live in a space, the more it really starts to resemble a life in a home. Now, because that's finally happened, we realize we have no room! We have a lot of our music equipment in (the) living room and all of our records and tapes. It's a lot."



1) TIGGER THE CAT

BP: "Tigger is very old. I've had her since like Grade 11."

AM: "She acts young though!"

2) DESK(S)

BP: "I was living in the Summerland Apartments like six years ago, nearby the Value Village on Pembina Highway. I found that desk at the Value Village, and I couldn't fit it in my friend's truck. My friend left for whatever reason, and I was like, 'Okay fuck, I guess I'll just carry this home.' So I carried it on my shoulder all the way to the apartment, over the overpass. There were cars honking at me, and people yelling like, 'You go, man!' By the time I got it home, I was like, 'I'm never getting rid of this thing. It's given me such fucking grief.'"

3) ART

AM: "For us, collecting local art is huge. And (displaying) personal art, too ... I would never buy a print or photo from IKEA of New York or something. I'd rather go to New York and take the picture and hang it up myself."

4) TAPES, TAPES, TAPES

AM: "I love this shelf. We found it in Value Village. It was like \$2. It's one of my favourite pieces in the living room. There are tapes in there from Vienna Press, which is a big label we follow, and also stuff from Posh Isolation, too."
BP: "That black case is all local punk tapes."

5) INCENSE HOLDER

AM: "I got this from Value Village for like a buck. It's wood that's been burned. It holds incense. I got it when I was like 17. When I left my parents' place, I had a little box of things I was going to bring with me when I moved out finally, and that's one of the things I brought."

ARTS BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

@THOMASPASHKO

H.O.M. is Where the Heart Is

Good music for a good cause: the Good Will Social Club is hosting a fundraiser for the Spence Neighbourhood Association's Homelessness Outreach Mentor (H.O.M.) program. Starting at 8 p.m. on March 21, the lineup includes The Lytics, Giant Skellies, Heart Sleeve, Ael and Chez Willi. There were also be a silent auction and door prize. Tickets are \$25 and available at the Good Will or at 430 Langside St.

MAWA cupcake auction!

Do you love cupcakes, but hate seeing your hard-earned dollars get funneled into Big Pastry? Despair no more! MAWA (Mentoring Artists for Women's Art) is hosting Over the Top, a "fantastic mix of art and mayhem, sugary goodness and fun!" The event is MAWA's largest annual fundraiser, which is described as a "cupcake-fueled art auction." The event runs from 1 to 5 p.m. on March 17 at MAWA (611 Main St.). Tickets are \$10 in advance or \$12 at the door.

CBC Manitoba Open House

It's easy to be completely obsessed with the news in 2019. But have you ever wondered what goes into creating the broadcast journalism you watch, read and listen to? On Mar. 16 from 11 a.m. to 3 p.m., CBC Manitoba is inviting the public into their headquarters at 541 Portage Ave. (right next to the U of W) for a free day of activities that will show how the news gets reported. Participants will take part in a mock newscast with Janet Stewart and John Sauder, record a CBC radio segment and more.

Indigenous writers in residence

The writing residencies at the University of Winnipeg, the Winnipeg Public Library and the University of Manitoba's Centre for Creative Writing and Oral Culture are, for the first time, currently all held by Indigenous authors. The McNally Robinson at Grant Park will host readings by Garry Thomas Morse (U of W), Jordan Wheeler (WPL) and Duncan Mercredi (U of M), along with special guest Rosanna Deerchild. The event will take place at 7 p.m. on March 15.

African Movie Festival in Manitoba

African cinema is often given short shrift by international audiences, critics and awards. The African Movie Festival in Manitoba aims to remedy this, showcasing a slate of more than a dozen films from African countries and/or filmmakers. Films include Aganze Arnold's *N.G.O. (Nothing Going On)* (Uganda), Allasane Sy's *Fallou* (Senegal) and Ferid Boughedir's *Zizou* (Tunisia). The festival runs from March 15 to 17 at Cinematheque. Visit am-fm.ca for times and tickets.

What to Do with Albert?

Théâtre Cercle Molière's production of playwright Danielle Séguin-Tétreault's newest work, *Que faire d'Albert*, is running until March 23 at 340 Provencher Blvd. The play follows Albert, an elderly recent widower having a hard time making the transition from marriage to single life in a senior's home. Performed in French, there will be simultaneous English subtitles available for those who need them at the March 16, 20 and 23 performances. Tickets start at \$19.05.



MINDING THE GAP

THOMAS PASHKO  @THOMASPASHKO

ARTS AND CULTURE EDITOR

Plays at Cinematheque March 20 to 24

★★★★☆

The first feature film by 30-year-old documentarian Bing Liu, *Minding the Gap* has seen its reputation grow from its debut at 2018's Sundance Film Festival throughout its long trek across the global festival and arthouse circuits. The movie's journey from a scrapbook of teenagers' skateboarding home videos to Oscar-nominated documentary is reflective of its quality as a revelatory work by a major new voice in the medium.

The film follows Liu and two of his friends, Kiere and Zack, along with the friends and families in their orbit, in the economically depressed city of Rockford, Ill. Since childhood, the three have bonded around skateboarding as a way of dealing (or avoiding dealing) with their home lives, which were fraught with domestic violence. As the trio creeps into adulthood, they all struggle with the prospect of growing up with a legacy of abuse looming over them.

The prospect of "I made a documentary about my friends" may sound cringeworthy, but Liu approaches this subject matter with a sensitivity and intelligence that many filmmakers twice his age lack. This is likely helped by the fact that, as a friend of his subjects, he loves and wants to do right by them.

But there is an artistry and an understanding of the medium to Liu that elevates *Minding the Gap* beyond a personal portrait. Produced by

Kartemquin Films, the Chicago non-profit that produced such seminal docs as *Inquiring Nuns* and *Hoop Dreams*, he understands the tradition in which he's working.

That tradition is one of reckoning with the social and political realities that underpin personal stories. While each of the trio has their own story, they are all living with essentially the same demons. Liu addresses cycles of abuse, economic inequality, racism and addiction without ever using any of those words.

Unlike other recent films, this avoids the obnoxious trend of romanticizing early-'00s skateboarding culture. Liu understands that skateboarding could just as easily have been basketball, punk rock or chess club. It's the boys' passion, but it's primarily the outlet through which they avoid (and the audience explores) Kiere's fear of becoming trapped in toxic Rockford or Zack's alcoholism, deadbeat parenting and spousal abuse.

The film is a particular portrait of a particular generation, in a particular place and time. But of course it's a story that could happen in any city, to any group of young people, at any time. A film about the repetitive cycles of abuse could easily lack catharsis. Liu largely takes a backseat as a character in the film, but he briefly takes centre stage to provide the film's onscreen catharsis, asking difficult questions of someone who hurt him. It's a sign of his wisdom and sensitivity that he takes this burden on himself rather than asking it of his subjects.

It's an admirable act on Liu's part, not just because he spares his subjects that pain. In stepping out from behind the camera to ask these difficult questions, he's asking for himself, his friends, for everyone in the audience who has someone they need to ask, "Why did you allow me to be hurt?" Despite Liu's specific circumstances, the questions are universal. So are the answers he receives.

CKUW TOP 30

March 4–10, 2019



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	3	!	Various Artists	Boots And Saddle & CKUW 95.9 Present A Night Of Country Music	CKUW 95.9FM
2	2	!	Trampoline	Happy Crimes	Self-Released
3	3	*	Fucked Up	Dose Your Dreams	Merge / Arts & Crafts
4	5	!	Royal Canoe	Waver	Paper Bag
5	NE	*	Northern Haze	Siqinnaarut	Six Shooter
6		*	The Meringues	The Meringues	Mean Gloss
7	NE	!	Monday-Friday Idiots	Who Done What Now?	Self-Released
8	7	!	Proper Operation	Life Is Hard	Self Released
9	NE	!	Housepanther And Wrecker	Homewrecker	Transistor 66
10	NE	!	The Electric Cows	Wheatfield Fuzz	Dub Ditch Picnic
11	8	!	Sawchuk	New Arena	Transistor 66
12	NE	!	Dinner Club	Paid In Change	Self-Released
13	6	*	Daniel Romano	Finally Free	You've Changed
14	NE	!	Confuschia	Quit In Moderation	Self-Released
15	9	*	Homeshake	Helium	Royal Mountain
16	RE	!	The Young Pixels	Fever Of Becoming	Self-Released
17	RE	*	Yukon Blonde	Critical Hit	Dine Alone
18	RE	*	Bill Bissett & Th Mandan Massacre	Awake In Th' Red Desert	Feeding Tube
19	14	*	Bison	Earthbound	No List
20	16		Th' Losin Streaks	This Band Will Self-Destruct In T-Minus	Slovenly
21	17	*	NOV31	NOV31	Flemish Eye
22	NE		X	Los Angeles	Fat Possum
23	18	!	KEN mode	Loved	New Damage
24	19		Deerhunter	Why Hasn't Everything Disappeared	4AD
25	NE		Spiritualized	And Nothing Hurt	Fat Possum
26	23		Endon	Boy Meets Girl	Thrill Jockey
27	NE		John Coltrane	Both Directions At Once: The Lost Album	Verve/Umg
28	20		Oren Ambarchi And Jim O'rourke And U-Zhaan	Hence	Editions Mego
29	22		Roy Montgomery	Suffuse	Ba Da Bing!
30	RE		Cecile McLorin Salvant	The Window	Mack Avenue



Optimal Lifestyles

Pkew Pkew Pkew
Dine Alone Records

Pkew Pkew Pkew are a rock quartet from Toronto who have etched a name for themselves within their respective scene over their six-year tenure as a group. Through multiple releases and opening slots on tours for acts such as Anti-Flag, as well as label-mates The Flatliners, their newest release, *Optimal Lifestyles*, sees them pushing to establish themselves across North America as a heavyweight in the new sound of rock.

Optimal Lifestyles is packed with the familiar dance-y, pop-punk sound that has become a staple of the Ontario punk-rock scene, so you know what you're getting into when you put this record on. This is not to be misconstrued as a point of criticism, however, especially for those who regularly consume this style of music.

This album is very well written and quite a bit of fun to listen to. Tracks like "65 Nickels" and "The Polynesian" are bound to be crowd pleasers live with their crowd-friendly choruses and upbeat instrumentation, while "Point Break" features a tasteful saxophone solo very early into the record.

A big part of the appeal of this album is the timing of its release, which is damn near perfect. Released on March 1, the time of the year when the relentlessly cold weather begins to show cracks, the ice begins to melt and you start to feel more comfortable leaving your home.

"We haven't hung out in a long time, so let's get hanging" are the first words heard on the first track, "Still Hangin' Out After All These



Years," and can easily be heard as a wake up call to those who felt confined to their spaces of comfort by a winter season that felt as if it took years off their lives.

Pkew Pkew Pkew's newest release gives optimism for the future, near and far. For many, *Optimal Lifestyles* will signal the end of winter and the start of outdoor skateboard-related mischief past the sunset into the morning.

I'm excited to see where this album takes this band, who it reaches, and who it connects with, because for Winnipeggers like myself, this is the perfect album to listen to right now.

By Daniel Kussy



All the best in the
2018/19 academic year

TRADE IN YOUR STUFF

WE:

BUY SELL TRADE
BOOKS MUSIC VIDEOS

RED RIVER BOOK STORE
92 ARTHUR STREET



FEATS OF KNOWLEDGE

Pub trivia and the reclamation of memory

DAVIS PLETT

 @UNKNOWINGCLOUD

ARTS AND CULTURE REPORTER

Pub trivia is booming in Winnipeg. From the greasy Trivial Pursuit cards gracing the tables of Garbonzo's Pizza Pub at the University of Winnipeg AnX to television show trivia nights at The Handsome Daughter, this city likes to show off what it knows – and laugh about what it doesn't.

Jeff Sinclair hosted pub trivia in South Korea for five years. He moved back to Winnipeg in 2018 and now not only continues to sell trivia night packages to bars in Korea but also runs trivia events at four different local venues. He says trivia should be competitive but fun.

"The reality is that most of the people going aren't going to win, but they should at least be entertained or have a good time, have a few laughs, maybe meet some new people. In South Korea, it was a really common place to go when you didn't know anybody."

His trivia nights blend comedy and knowledge-testing. Every event ends with the winning team having to sing a karaoke song chosen by the team that finished last. He believes that the fun

social aspect of trivia nights contrast to the isolation of technologically facilitated knowledge.

"There's the gratification of (having to) recall it from your mind," he says.

"You have to actually know it. Now (with) the time we live in, you don't have to really know anything, because you can just instantly have it. ... (But at trivia) you're not staring at your phone ... You're engaged with a team."

Dr. Jaqueline McLeod Rogers is the chair of the Rhetoric, Writing and Communications department at the University of Winnipeg. Her research is focused on the work of cultural theorist Marshall McLuhan.

McLeod Rogers believes that McLuhan's theories speak to the appeal and popularity of pub trivia. McLuhan argued that technological innovations erase human knowledge and skill. While machines make human life simpler, McLuhan feared that it would come with a cost.

"McLuhan's worry was that we keep losing what we think of as human abilities, to remember, to think," she says.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Dr. Jaqueline McLeod Rogers is the chair of the Rhetoric, Writing and Communications department at the University of Winnipeg.

"His worry was that we were giving all that over to the computers."

McLeod Rogers says that pub trivia, with its emphasis on shared memories, face-to-face interactions and old forms of media is a reclaiming of the human body.

"It's not so much that you're trying to recover the old technology, the game itself or the cards, or ... someone else doing the calling out of the questions," she says.

It's more about "being able to use your human capacities and abilities and not rely on whatever forms of technologies that would do this for you."

McLeod Rogers sees trivia games caught up in a history of memory.

"Right now, it's still possible for us all to have questions that we all care about and share and to be interested in those answers and to use our minds and memories," she says.

"McLuhan often said, 'Use it or lose it.'"

Use it or lose it with trivia by Jeff Sinclair every Monday night at the Good Will Social Club (free, starts at 8 p.m.) or every Tuesday night at Wee Johnny's (\$3, starts at 8 p.m.).

DARKROOM / LIGHTROOM

Film processing workshop opens possibilities beyond digital/analog photo dichotomy

DAVIS PLETT

 @UNKNOWINGCLOUD

ARTS AND CULTURE REPORTER

Through the dramatic change from analog to digital photography, one thing has remained constant. Light and colour are captured and then edited, whether it be by hand-processing film or digitally manipulating an image through software like Lightroom, Photoshop or Instagram. While digital photography has eclipsed film in popularity and accessibility, a local darkroom workshop hopes to spark interest in older, lens-based knowledges.

Local interdisciplinary artist Meganelizabeth Diamond is co-hosting Black & White Darkroom Basics on March 23 and 24. Her process spans photography, filmmaking and collage.

"I'm attracted to the tangible developing process," she says.

"I find it really fun to do. When I was doing my undergrad, I got really attached to being in the darkroom. I found that was where I was having the most fun at school."

The workshop will be hosted in PLATFORM gallery's darkroom in the Artspace building.

"We're trying to get people to utilize ... the darkrooms that are available downtown," Diamond says.

"There's not a lot of darkrooms in Winnipeg in general. There's just the one at (the University of Manitoba) and then the one through PLATFORM, and I don't think people know that that's something that's available for them to use."

The two-day workshop will begin with a history of analog film processing, taking participants through the approximately half-hour process of developing black-and-white film before teaching them how to print developed negatives. Enlarging processes, proper chemical uses and practices and printing techniques will all be covered.

Graham Wiebe is a local visual artist who works with analog film.

"I got into it because I was painting and I realized, 'Dude, I am not a painter. These are not very good.' So it was like, 'Let's try to make some photographs,'" he says.

Wiebe began with an old film camera his grandparents had given him, sending his film to professional developers before discovering he could develop it himself.

"It was therapeutic," he says.

"It's really time-consuming. That process has really slowed me down – both taking the photograph and deciding on which photograph is worth showing or worth blowing up or worth making a print of."

He says that the dichotomy between



PHOTO BY CALLIE LUGOSI

Local visual artist Graham Wiebe in his studio

film and digital photography, which often regards analog film as a higher art form, erases the actual complexity of the relationship between the two and the privilege required to shoot on film.

"I was like, 'Man, I can't keep shooting film forever!' It's getting too expensive," he says.

"It's going to be hard to make it sustainable and keep it going, but I think the people that are doing it will keep it around for a long time ... (But) in this digital age, everybody can take a photograph, everybody can make an image ... There's benefits to both. It depends on what you're trying to make."

Diamond's own practice blends digital and analog techniques. In *Fifth Kingdom*, her current exhibit at aceartinc.'s Flux

Gallery, she is scanning printed analog photographs from old books and then creating digital collages.

Black & White Darkroom Basics is an opportunity to acquire a skill set that is often shrouded in mystery, opening opportunities for artists to make exciting connections between digital and analog processes.

"I think there's lot of potential for both mediums," Wiebe says.

"But I think to limit yourself to one or the other is not really the right move."

The Black & White Darkroom Basics workshop runs March 23 and 24 from noon to 4 p.m. both days. It's \$40 for members and \$65 for non-members. To reserve a spot, email outreach@platformgallery.org.

OUTDIGENOUS

Who reviews the reviewers?

FRANCES KONCAN

COLUMNIST  @FRANCESKONCAN

“Quis custodiet ipsos custodes?”

This is one of my favourite phrases in Latin. Most often traced back to Roman poet Juvenal from *Satires*, nobody really seems to know its origins, but it’s been picked up by everyone from Plato to Socrates to Alan Moore, whose graphic novel *Watchmen* roots its themes within that phrase. It translates to “who will guard the guards themselves?” or “who watches the watchmen?”

While its meaning has shifted in context from marriage to government to vigilante superhero justice, I’ve always internalized it within the arts.

I imagine any artist would proudly say that reviews don’t matter, or they don’t read reviews, or that it’s the response of the audience that matters. In a perfect world, this is a great policy. But in the real world, most artists are also their own publicists, and publicists need to read reviews.

As one of these artist/publicists, and as an occasional reviewer myself, I think reviews are enormously valuable when done well. Feedback is important, and

well-articulated feedback – both complimentary and critical – is an enormous gift.

The problem is that there’s no real definition for what defines a good review, no system in place to ensure that reviewers have the credentials to evaluate an art form, or the lived experience to speak critically about certain subject matter. There is no one who reviews the reviewers. And that’s a problem.

In my five-year collection of reviews that span 10 plays I’ve either written or directed, I average a star rating of three. About 75 per cent of the reviews of plays I have written are written by men (despite the fact that my protagonists have exclusively been women), and zero per cent are written by people who identify as being from any minority group (despite the fact that my work often focuses, indirectly or directly, on a lived experience of margin-

alization).

What is the duty of artists to hold reviewers accountable? How can we demand accurate, educated and empathetic evaluations of our work? Why is that even our job?

Last fall, Kim Harvey Senklip’s play *Kamloopa* ran at The Cultch in Vancouver. A director, writer and actor from the Syilx, Tsilhqot’in, Ktunaxa and Dakelh Nations, her play was a powerful work celebrating Indigenous matriarchs – and was also notable for the following statement regarding reviews:

“*Kamloopa*’ is an Indigenous artistic ceremony, and with that, the protocols for this ceremony state that no written reviews occur. Reviewers are more than welcome to come as community witnesses, but are asked to refrain from creating formal critiques of the work.”

I admire Kim’s protection of her artistic team, her work and her community protocols. Going forward, I’ve begun to realize the importance of adopting similar practices to take care of my own ideas, collaborators and culture, and using those protocols to inform my critiques of the work of my peers.

I’ve also begun to realize the importance of reviewing the reviewer. Because until reviewers start holding themselves accountable to be educated, informed and aware, we need to do it for ourselves.

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!



ILLUSTRATION BY GABRIELLE FUNK

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

 @DANELLEGRANGER

Laughter is Medicine

The third Laughter is Medicine presented by *Red Rising Magazine* is happening March 15 at the West End Cultural Centre. Doors open at 7 p.m., and the show starts at 8 p.m. Tickets are \$20 each. Laughter is excited to welcome four new comedians to the lineup: Shawn Cuthand from Saskatchewan, Dawn Lavand, Zachary Coffin and Danny Knight from Saskatchewan (host).

Film screening of *Seven Sacred Laws*

All are welcome to attend a free screening of Nihad Ademi’s *Seven Sacred Laws*, featuring Elders Dave Courchene and Florence Paynter. There will also be a Q&A session with filmmaker Nihad Ademi. *Seven Sacred Laws* is an inspiring documentary on the ancient universal values of the Anishinaabe People of Turtle Island (North America). The screening is on March 18 at 5 p.m. in Room 1L11 at the University of Winnipeg.

Community Opportunities Panel

UWinnipeg’s Department of Criminal Justice and the Criminal Justice Student’s Association (C.JSA) are presenting a Community Opportunities Panel, which will feature representatives from organizations offering volunteer and job opportunities to students. Panelists will discuss the benefits and challenges of community involvement and will help students figure out where to start once they decide to get involved. The panel is on March 20 at 12:30 p.m. in Room 2M70.

World Water Day

Join Wa Ni Ska Tan and the Manitoba Energy Justice Coalition on March 22, World Water Day, to address the social, cultural, economic and environmental impacts to water caused by hydropower, pollution, oil spills and Winnipeg’s drinking water that comes from Shoal Lake 40. The meetings will start at 5:30 p.m. at Manitoba Hydro. A march to the Legislative Building will follow at 6 p.m.

Reception in honour of Dr. Diane Santesso

The UWinnipeg community is invited to attend a reception held by the Department of Psychology to honour the memory of psychology faculty member Dr. Diane Santesso, who died suddenly in late February. The reception is on March 15 at 12:30 p.m. at the University Club. Donations in Diane’s memory may be made to the Canadian Mental Health Association.

Red River Mutual Trail is officially closed

The Red River Mutual Trail is officially closed. In 2018, it opened on Dec. 28 for a record total of 76 days. Last year, the trail was open for 72 days, and, in 2017, with many opening and closures, Winnipeg saw only 33 days on the trail. The Forks is no longer maintaining the ice and advises the public to stay off the river. Weather permitting, all on-land skating trails in Arctic Glacier Winter Park will remain open. For up-to-date information on all events taking place at The Forks, visit theforks.com.

OUR FLAGSHIP HAS A FEW FRIENDS

FIND SULTANA GOLD & PALS ON TAP AT SELECT PUBS INCLUDING SADDLERY ON MARKET, GARBONZO’S & EARLS MAIN ST.

LAKE OF THE WOODS BREWING COMPANY | #MAKEITLAKETIME

Make it Lake Time



CALCULATING THE COST OF CFS CUTS

New budget cuts could have impacts on care

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

The Pallister government will cut \$108 million to Child and Family Services (CFS) for the 2019/20 fiscal year, according to a press release from the Manitoba Liberal Caucus.

This deduction constitutes approximately a fifth of CFS's budget from the past year. It will be enacted through the use of a "block funding" model for CFS authorities instead of the current per-child funding model.

CFS has many critics, including advocacy groups that reunite families who have been split unjustly and who support people in or recently out of care. These groups have concerns about where these cuts will be felt and how it will affect care.

Cora Morgan, Assembly of Manitoba Chiefs' First Nations Family Advocate, says while it is not entirely clear what areas of CFS will be most affected by the cuts, she is concerned about the block funding model.

"One of the things I see as a real issue is that all of our First Nations children are currently under a First Nations agency," she says. When it comes to the cost of reuniting children in care with their birth families, "the block funding model will create shortfalls for some of the First Nations agencies to have these children

returned within their budgets."

Morgan is also concerned about the child tax credits of children taken off of reserves. Currently, she says, "their child tax credit is captured by the Province of Manitoba" when they go into care.

"Under block funding, they're allowing the agencies to keep the credit instead of clawing it back, and I think they're doing that because they know that there will be funding shortfalls caused by this block funding, and the children's special allowance can be used to mitigate the shortage," she says.

Morgan also worries that these cuts will mean less support for people aging out of care, who are already in a vulnerable position.

According to the press release, Manitoba Liberal Leader and MLA for St. Boniface Dougald Lamont says "it is shameful the Pallister government is balancing its books on the backs of the most vulnerable people in the province when the amount of time spent by children in care is at a record high and still going up."

The release also noted that there is a pattern of unreliable CFS policy decisions from the Pallister government, such as when "the Minister (of Families) boasted the government had seen the first reduction of children in care in 15 years, from 10,700 to 10,328."

"This turned out to be because the PCs had changed the way they counted children in care, as they stopped count-



ILLUSTRATION BY GABRIELLE FUNK

ing kids in unpaid care," the release says. "According to the Annual Reports of Manitoba's Child Welfare Agencies, the number was closer to 11,150."

Morgan says "there was a time when the Conservatives, the Opposition Critic for Child Welfare was really supportive of the First Nations Family Advocate" during the last year of the former NDP government, but that the measures introduced by the Pallister government

have done more harm than good.

She says there is legislation in the works for First Nations to have jurisdiction over First Nations children at a federal level and keep them out of provincial systems.

Marie Christian, the director of Voices, Manitoba's Youth in Care Network, declined to comment on the cuts until Voices could get feedback from youth in and out of care.

FEED THE STOMACH AND THE SOUL

Stew & Stories event aims to share Indigenous farming knowledge

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

Sandy-Saulteaux Spiritual Centre will run Indigenous Farming on the Prairies: Stew & Stories on March 23.

During the event, participants will make a batch of Three Sisters soup together (using corn, beans and squash), and three speakers will share some of their knowledge and experience surrounding Indigenous farming practices.

Stanley McKay, one of the centre's elders who is speaking at the event, says these events can be an important part of the Truth and Reconciliation process.

"Reconciliation isn't simply about sharing ideas – it's about doing things together and sharing," McKay says.

The speakers will include Audrey Logan, Caroline Chartrand and McKay.

Marcus Rempel, part of the centre's staff, says Logan has a campaign calling for "a dehydration station in every nation."

"She lives on a pretty slim budget and has managed to feed herself in a really wholesome, nutritious way by gathering produce when it's in season and doing a lot of dehydrating," he says.

"Wendell Berry has a quote about how 'we need a revolution that the poor can afford,' and I think Audrey is such a perfect example of that kind of vision."

Chartrand says he is the founder of the Manitoba Metis Horticultural Society and has a very deep knowledge of seed saving and traditional crops of the Red River settlement and surrounding area going back several hundred years.

McKay, who is a member of Fisher River Cree Nation, says he will talk about growing up on the reserve and living self-sufficiently, with gardening as a particularly important component of that history.

"It was part of our self-sufficiency, part of our independence, part of our life in the community," he says.

McKay says he will also talk about how growing food is a kind of therapy.

"I think with our modern stress and complications of life in 2019, we need some way to deal with that, with how we understand life," he says.

McKay and Rempel both hope the event will encourage participants to remember "the ancient history of Turtle Island, or North America, is that some of the earliest agricultural activities were undertaken by Indigenous peoples long before contact," McKay says.



SUPPLIED PHOTO

The Stew & Stories event hopes to change the perception of what a farmer looks like and encourage people to engage with growing food.

"There were elaborate agricultural developments in what would now be the midwest United States and south. Huge irrigation projects and large numbers of the vegetables and food sources we have in our modern life come from Indigenous agricultural knowledge," McKay says.

Rempel says they "really wanted to have this event to push back against the idea that agriculture belongs to white people."

"Even the term 'farmer,' I think when people hear that word, most people are imagining a white man with a plaid shirt and ball cap climbing into a tractor. That's not what Caroline Chartrand and Stan McKay and Audrey Logan look like," he says.

McKay says he hopes the event will

encourage participants to have healthier relationships with their environment.

"I think just working with the soil, tending the garden and watching the development of produce brings about health, clarity of mind, clarity of our place as humans in relation to a holistic understanding of the creation," he says.

Due to the popularity of Sandy-Saulteaux's events in their Beausejour area and Indigenous and sustainable farming enthusiasts in Winnipeg, registration for the event has already filled up. Rempel, says they plan to run more events like Stew & Stories in the future.

THE FIGHT TO IMPROVE HANDI-TRANSIT

Concerns about implementation of Transit Plus recommendations

ALEXANDRA NEUFELDT

CITY REPORTER  @ALEXEJNEUFELDT

The Manitoba Ombudsman released their investigation report on the City of Winnipeg's Handi-Transit Service, now called Transit Plus, on Jan. 8. The Independent Living Resource Centre (ILRC) filed the initiating complaint against Handi-Transit three years ago in collaboration with the Public Interest Law Centre.

"We were very grateful for the thoroughness of the ombudsman investigation, however there is some disappointment that the recommendations are very obvious," Marie-lynn Hamilton, the individual advocate at ILRC, says.

Hamilton says the ILRC already approached the City with their concerns before the complaint was submitted, "so certainly if all 19 recommendations are implemented in the exact way they are described by the ombudsman, we would

probably see substantial improvements," she says. "But since the will has not been with the city to do so historically, we're concerned about its implementation."

Hamilton says some of the biggest issues stem from the difference between the Transit Plus routes and the fixed transit system.

While the fixed transit system is a unionized public service, Transit Plus "is privatized with individual contracts, so the ability to implement changes across both systems is impossible, and the ability to have the same quality control as is on fixed transit is impossible."

"Winnipeg cab drivers receive more disability training than (Transit Plus) drivers," she says. "Certainly, there needs to be more money within the system, but just using the resources that are there more effectively I think would address a number of the issues."

Hamilton says that providing more appropriate training to Transit Plus employees would be beneficial, as well as if the general public "became enraged" when Transit Plus' decisions block people with disabilities from employment and education.

She says multiple individuals have had to drop out in their final year of university because Transit Plus suddenly deemed them ineligible for service. Since some of these individuals were amputees, "their medical situation remained exactly the same, but their service had been revoked. People should be outraged about that."

Hamilton says if the implementation of the ombudsman recommendations do not lead to a significant improvement



PHOTO BY KEELEY BRUANSTEIN-BLACK

Marc Cormier, the Manitoba ombudsman

in Transit Plus services, they may consider filing a Human Rights Complaint.

Marc Cormier, the Manitoba ombudsman, says in the report, "We addressed all the allegations or the issues, but if there's not enough evidence that something needs to change or not enough evidence that handi-transit deviated from their procedures, then we make a finding that what they did was reasonable."

He says some of the bigger recommendations involved the expansion of service eligibility, making the complaint investigation process more accessible, and preventing the "no show" system from charging users without review.

While Cormier says the City of Winnipeg and Transit Plus have been cooperative, "when we make recommendations, those are not directive. Ombudsmen traditionally don't have compelling powers, they have powers of recommendation."

He says that works if government is interested in improving and listening.

The Uniter reached out to the City Of Winnipeg for comment in February and have received no response as of this publication date.

LIVING GREEN THROUGH THE COLD

How to stay agriculturally active in the winter

RYAN HAUGHEY

CAMPUS REPORTER  @RYANSHARES

Cultivate UWinnipeg is a student group at the University of Winnipeg (U of W) that partakes in green activity year round, even in the winter.

Four years ago, environmental sciences student Daniel LeBlanc applied for a grant from the Geography and Environmental Studies/Sciences Student Association (GESA) to build a community garden on the roof of the U of W.

"There aren't a lot of grocery stores downtown. There isn't a lot of garden space. A lot of people live in apartments or have small yards. There isn't a lot of gardening opportunities," LeBlanc says. "We wanted to give students the opportunity to grow their own vegetables."

LeBlanc has been gardening for over 10 years and has experience working on an organic lettuce farm in Hawaii.

"I'm really passionate about gardening, and I wanted to bring that skill to other people at the university," he says.

The group usually starts the planting process in January through March, until harvesting goes all the way through till

November, and the few months off are all about planning and recruiting.

LeBlanc says the group mostly grows herbs and only some vegetables, as the foot-tall garden plots don't allow taller plants like potatoes or carrots to grow as well.

"We're learning every year what grows better," he says. "We experiment every year and try to find new stuff that might work."

In addition to growing vegetables, LeBlanc says doing things like pickling, preserving, maple syrup tapping and fruit picking can help to keep green year round.

"Gardening is just one of the many activities that can connect you to the earth, and there's a lot to see and do out there that teaches you about the earth and how to cultivate it," he says. "It gives

people an opportunity to get their hands dirty and to have a really rewarding hobby."

Another hobby for people with and without a green thumb is keeping houseplants. Verde Plant Design provides plant education and helps people green their indoor spaces.

Travis Dyck says that through his time working at Verde, he's seen the winter months as some of the most busy.

"In January especially, I was blown away at how consistently busy we were for it being so depressing and frigid outside," he says. "But it makes sense. People want some green and some happiness in their life when it's so dark and awful out."

Verde offers all sorts of workshops

that help folks keep green all year round.

"We do a Houseplants 101, which is more education-based. We also do a terrarium workshop, where people come, and you can build your own little succulent and cacti terrarium," Dyck says.

"I have a passion for plants and seeing other people benefit from and fall in love with indoor gardening," Dyck says. "Lots of people swear that they can't keep anything alive, and we kind of take pride in turning that around and giving people the right information and the right quality of plant education."

To learn more about Verde's workshops, visit verdeplantdesign.com/workshops.

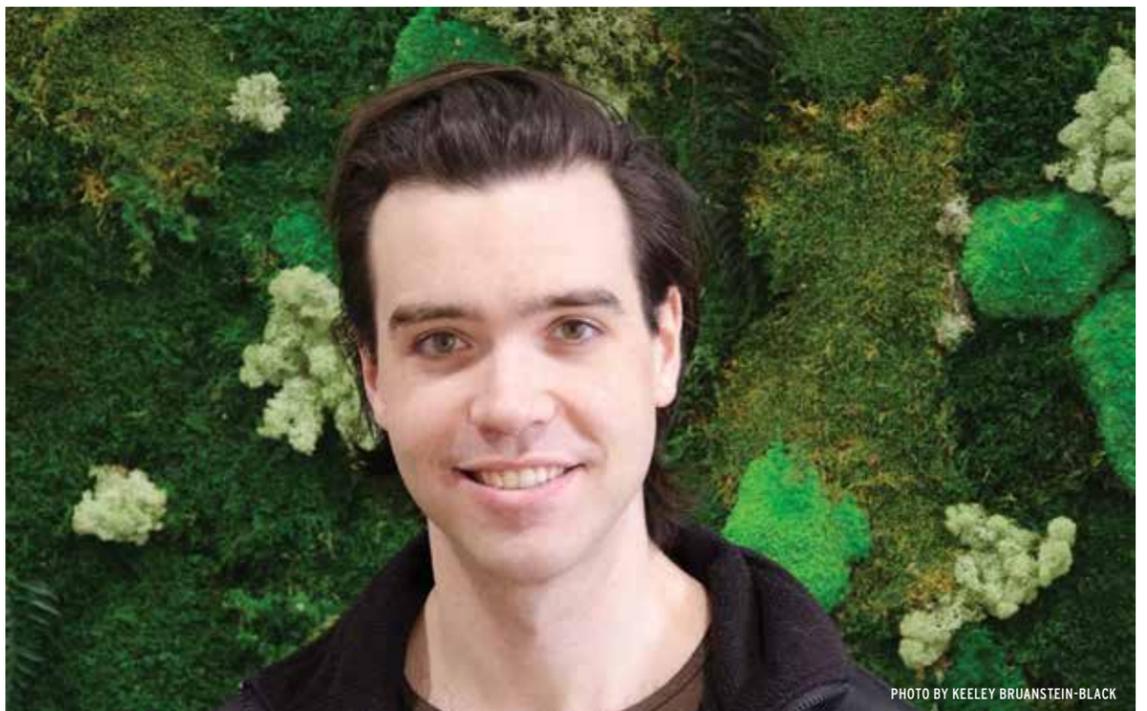


PHOTO BY KEELEY BRUANSTEIN-BLACK

Travis Dyck says Verde Plant Design stays busy through the winter.



ART HISTORIANS OF THE ROUND TABLE

Winnipeg to host conference on medieval art and history

RYAN HAUGHEY

CAMPUS REPORTER



This year marks the 40th anniversary of the Canadian Conference of Medieval Art Historians (CCMAH). The conference is hosted in a different province each year, and in 2019, it's Winnipeg's turn.

The two-day conference will take place at both the University of Winnipeg (U of W) and the University of Manitoba (U of M).

Claire LaBrecque, a U of W professor and medieval art historian, says the conference was founded in the 1970s by medieval scholars in Canada who wanted to share their ideas and recent discoveries with the community.

"Originally, it was strictly on the Middle Ages, from the Romanesque to the Gothic period, but we've opened the conference to specialists in medieval revivals," LaBrecque says.

"We're talking about a style that appeared in the romantic movement around 1800 and became very popular in Europe in the 19th century," she says. "Eventually, the revival style in architecture and monumental décor crossed the Atlantic Ocean and reached North America."

LaBrecque points out the Holy Trinity Anglican Church in downtown Winnipeg as an example of Gothic revival architecture.

She says there is less medieval architecture in Canada but still lots of medieval art produced in the Middle Ages such as manuscripts, seal templates, pilgrim badges and stained glass windows.

James Bugslag, another medieval art historian and U of M professor, says it is rare to have two medieval art historians in a city the size of Winnipeg, though the city does have other historians specializing in the Middle Ages.

"It's a pretty amazing situation for medieval art history to be so strong here," Bugslag says.

"There are a lot bigger conferences than this one in bigger urban centres, but there you've got your choice at any one time between 20 different sessions in all sorts of sub-disciplines. Here, everybody gets to hear everybody's paper. There's only one session at a time," he says. "So you get a very good idea of what's going on with everybody."

Bugslag says the conference is also a good opportunity for students and scholars to network.

"Many (Master of Arts) students found their doctoral supervisors at this



SUPPLIED PHOTO

Claire LaBrecque takes in some Gothic architecture.

conference," he says. "It keeps you in touch with what's happening all across the country, as far as one's colleagues in a fairly narrow area of scholarship is concerned."

The conference is also open and accessible to the rest of the community.

"We try to make it as relevant as possible to everybody concerned," Bugslag says.

LaBrecque says the lectures and presentations are adapted to be both informative to the experts and approachable for the rest of the community.

"We do have a good sense of humour. We know how to make the students and audience relax," she says. "We really

encourage people who don't know anything about the Middle Ages to ask questions, because we like to clarify the points and make it easy to approach. You have an occasion to better understand how revival architecture developed in Canada and why."

The Canadian Conference of Medieval Art Historians will take place March 22 at the U of M and on March 23 at the U of W. For further information, visit uwinnipeg.ca/events-calendar.



THE UNIVERSITY OF WINNIPEG

Student Services

ABORIGINAL STUDENT SERVICES CENTRE

Graduation Pow Wow

Sat., March 23
Grand Entry 12:30 pm
Duckworth Centre

AWARDS & FINANCIAL AID

Drop-Ins at ASSC and ISS

Awards and Financial Aid staff will be in the Aboriginal Student Services Centre (ASSC) Lounge on **Tues., March 26** from 12:30-1:30 pm. Drop by and ask us questions about award opportunities, government student aid and budgeting.

Convocation Awards

These awards are for undergraduate students who will be graduating in June 2019 or who have already graduated in February 2019 or October 2018. Nominations will be accepted from faculty, staff and students (including by self-nomination).

For a nomination form, go to uwinnipeg.ca/award and click on "In-Course Awards (current students)."

Deadline: **Mon., April 15**

STUDENT CENTRAL

Tax Receipts

T2202a tuition tax receipts for 2018 were posted on WebAdvisor at the end of February.

Letter of Permission

Are you planning to take a course at another accredited institution this Spring Term? If you would like to receive credit, please complete a Letter of Permission Application Form by the deadline: **Fri., March 15**

For more information and a form, go to: uwinnipeg.ca/student-records and click on "Letter of Permission."

Winter Term (U2018W) Course Drops

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

Spring Term 2019 (U2018S)

The Spring Term Timetable is posted for undergraduate courses between May - August. Go to uwinnipeg.ca/timetable.

Tiered Registration Times were emailed to students' Webmail accounts in early March. Tiered registration begins **March 19**.

On a Wait List?

Check Your Webmail Daily!

Starting **Thurs., March 28**, if you've placed your name on a wait list for a course section that is full in Spring Term, please check your UWinnipeg Webmail account daily. This is the only way you will be notified if an open seat becomes available.

Hot Tip: We run the wait list processing program every Monday and Thursday morning and any seats that become available will be identified on these days. These are the best days to check your UWinnipeg Webmail to see if a seat has become available for you!

72 Hours to Claim Your Seat: Upon notification, you will have three (3) days or 72 hours from the date/time stamped on the email to claim your reserved seat before it is offered to the next student on the list. If you do not claim it, you will be automatically dropped off the wait list.

Don't be disappointed - claim your seat right away!

Check Your UWinnipeg Webmail Every Day: Get into the habit of checking your UWinnipeg Webmail account daily. All emails about registration wait-lists, course changes, new labs, new sections, and cancelled courses will be sent to your UWinnipeg Webmail e-mail account.

Changes to SC's Hours

Fri., March 29 - open 9:00 am - 4:15 pm

Winter Term 2019 - Last Day of Undergraduate Classes

Lectures end for the 2019 Winter Term on **Friday, April 5**.

Exams

The Examination Period is **Apr. 9-23**.

Please check the exam schedule online now and notify your professors of any time conflicts immediately.

Then the day before each of your exams, check the daily exam schedule to confirm the location.

Please visit: uwinnipeg.ca/exam-schedules

Address/Phone Updates

Moved in recent months? Changed cell phone providers?

Please make sure you update your address, phone number, and other contact information with the University.

Update your address, phone number and other details in WebAdvisor through the "Address Change" link.

TECHNOLOGY SOLUTIONS CENTRE

New Wireless on Campus

Wireless network service on campus is changing.

The old network UW-WIRELESS will be shut down on **May 1**.

For instructions on how to connect to the new service called "Eduroam," please go to: uwinnipeg.ca/wireless

ADDRESSING THE OPIOID CRISIS BEGINS WITH SHIFTING ATTITUDES

An open invitation for discourse

ANONYMOUS

VOLUNTEER

The other day, I saw my first government-sponsored commercial addressing stigma around opiate addiction. To an audience perhaps less in touch with the life of a drug user, objectively, this would seem to be a progressive step in appealing to the needs of addicts.

Having crawled through a seven-year gauntlet of opioid dependency myself, however, my first embittered thought was “too little, too late.” Opioid abuse had begun to reach epidemic status in the early '90s, birthed by a sharp increase in prescriptions for pain management. This issue is not new.

We've all heard of the opioid epidemic. It's been harming us and our loved ones en masse for nearly 30 years. This afterthought of a 30-second commercial makes for a super transparent olive branch and a tongue-in-cheek reminder to addicts like myself that our government is not making active strides to show up for us.

The question becomes, who **WILL** show up for us? Who will hear us out, who will advocate for those who are too sick to negotiate help for themselves? Those who are still largely considered dregs of society? What is the right answer here?

We can begin to unpack this by addressing the subject of stigma and resource accessibility, which is absolutely debilitating to a drug addict looking for motivation to get clean. In Winnipeg specifically, we have felt (and still feel) the opiate crisis across all ages,

social classes and professions.

With methamphetamine use at an all-time high, especially among opiate addicts and people experiencing homelessness, we need to face the reality that narcotics are extremely effective at disguising a miserable existence as something relatively tolerable.

For a person dealing with poverty and homelessness, illicit drugs are an ace up your sleeve: a welcome distraction mentally, as well as something to suppress hunger and keep you awake (which, in -40°C weather, is akin to “alive”) and walking all night, until you can warm up somewhere come morning.

Meth-addicted individuals have been reportedly sleeping on the floor of the West Broadway Community Ministry for lack of anywhere else to go. Thin gym mats were provided by the ministry, though some staff members spoke out about their limited capacity to deal with this sort of thing.

So why don't these people just “get jobs” and move on with their lives? Well, in order to get a job, you need to be employable. In order to be employable, you need to be relatively healthy.

And in order for an addict to get healthy, they need to jump through an inordinate amount of procedural hoops, which can feel pretty disheartening and downright impossible to somebody experiencing physical and mental debilitation due to substance abuse.

For one, accessibility to methadone treatment in this city is laughable. Methadone is touted as the end-all-be-all of opiate addiction treatment and management, especially when looking at

efficacy rates.

However, the programs have many unaddressed pitfalls concurrent with an epidemic-sized problem, such as the dreaded waitlist that one is placed on upon contacting a clinic for treatment.

These waitlists often stretch up to as long as a couple of months, and with this comes the warning that you need to be actively using at the time of your induction, otherwise you'll be refused treatment.

This is really, really difficult to manage for this reason: addicts don't use as regularly as most people believe. Opiates especially are very expensive, and addicts will often fall in and out of withdrawal cycles between use due to the fact that they simply can't afford or access it.

So when you're broke and sick and have somehow managed to reach out through all of that to try to get clean, and a condescending voice on the phone with a tone that says “I have to explain this to you dirtbags all day” tells you that it will be five weeks before you can be admitted, AND you need to ensure that you have the drug in your system at that time (providing you have enough money and your dealer is available), it's truly overwhelming to digest.

Then, assuming this cosmic alignment of events happens for you, it's time to deal with the treatment program itself.

For those of us without cars (common for an individual who spends most of their available funds on narcotics), the required daily commute to our clinic can be brutal, especially if you're preparing to reintegrate as a productive member of society and maintain a day

job (most of the clinics are not open past the early afternoon).

And, if you opt to arrive first thing in the morning, you're subject to waiting in long lines with other like-minded patients selling each other pain medication. I spoke with a friend of mine who had also done the program at a different clinic and reported that the line would almost, without fail, extend out the doors and wrap around the building, so that people desperate for their medication would wait outside in the Winnipeg winter for upwards of 20 minutes.

We need the conversation to continue, and we need to pick up the pace. We need to speak up for people who are not in a position to seek help and for the victims of these crises who are no longer with us. We need to educate ourselves on the signs and symptoms of addiction and withdrawal and on how best to help somebody you may believe has a substance abuse issue.

We need to look into expanding our facilities and clinics, into training and hiring competent staff that can deal with the sheer numbers of this issue. And we need to stop perpetuating that addicts are weak, are unintelligent, are trash.

If we can't rally our own communities for support, we certainly can't depend on officials with the means to make a difference on a provincial or national level.

The volunteer who wrote this piece has chosen to remain anonymous due to the stigma surrounding addiction.

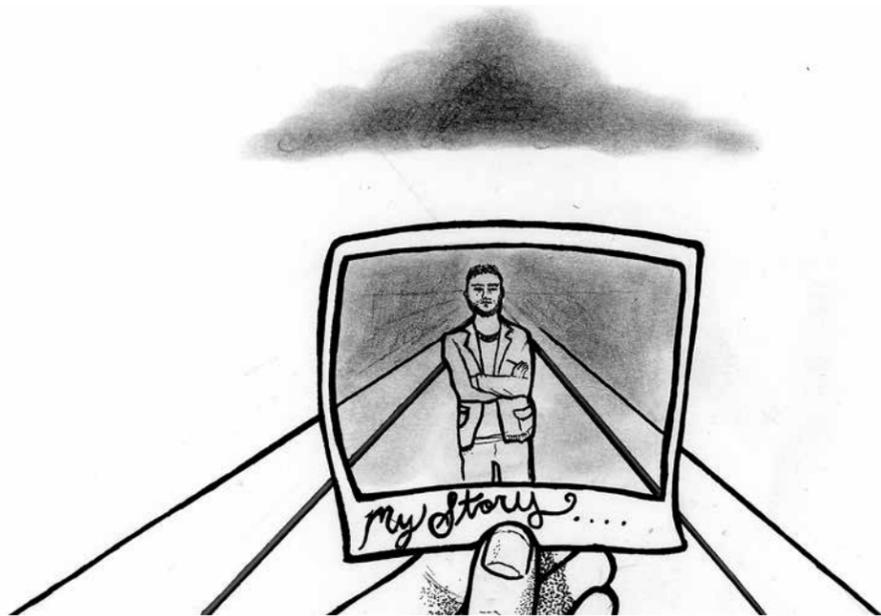


ILLUSTRATION BY GABRIELLE FUNK

Rockin' Richard's RECORD & CD SALE

ROCK • METAL • PUNK • BLUES
R&B • REGGAE • PROG/PSYCH
JAZZ • GARAGE • ALTERNATIVE
COUNTRY • POP • IMPORTS • RARITIES

Sunday, March 17, 2019
10 a.m. - 4 p.m.
VICTORIA INN
Centennial Room
1808 Wellington Avenue
Winnipeg, Manitoba

- Records (LPs & 45s)
- CDs & DVDs
- T-Shirts
- Posters
- Photos
- Memorabilia
- Books & Mags
- Sound Equipment & Supplies

OVER 100,000 RECORDS & CDS

90 DEALER TABLES

2ND LARGEST SHOW IN CANADA

- Admission: \$5.00
- Kids under 12 **FREE!**
- **FREE PARKING**
- Refreshments available inside hotel
- Come to the Victoria Inn for the greatest selection of music you will ever see!

FOR MORE INFORMATION OR TABLE RENTALS, CALL:

RICHARD OR ALEX
@ 204-338-3655

Rockin' Richard's Record & CD Sale

Play races on your phone!

Your first \$20 in bets are on us!

FIND OUT HOW AT
204-885-3330 ext. 225
(9AM - 10 PM - Mention "The Uniter")

Play the races from Florida, New York, California, etc. Even 20-cent bets!

ASD
Assiniboia Downs
GAMING & EVENT CENTRE

ASDowns.com
Portage Ave & Perimeter Hwy

DIVERSIONS



CONFFOUNDERS
a puzzle series by Justin Ladia

PUZZLE 07
/ 25 pts.

William's Last Will

★★★★★

Eccentric millionaire William Board left behind a fortune after his passing in 1999. He had no family to inherit his wealth but in his Last Will and Testament, he explained that if someone figures out the meaning behind his poem, they can keep the treasure they find at the place where it leads. You managed to get a hold of a copy William Board's poem. Can you figure out where in Winnipeg William's treasure is buried?

Searing at Boiling Point by William Board August 27, 1988

- 1 As I watch you move, across the moonlit room,
- 2 ain't got no place to lay your head,
- 3 to the place when the clouds stops the wind in the face,
- 4 mass confusion is the only thing you'll see.
- 5 Can we make the fire burn again, burn a little stronger?
- 6 I keep thinking maybe tomorrow I'm gonna let you know.
- 7 Everybody's got secrets, now you know that it's true.
- 8 I'm breaking promises, she's breaking every law,
- 9 if I keep on asking, baby, maybe I'll get what I'm asking for.
- 10 But when I think about leaving I think about losing the only girl I ever loved,
- 11 like a shot to the heart, I've got news for you,
- 12 you're obliged to conform when there's no other course.

+15 points if you figure out the meaning behind each line of William's poem.
+10 points if you figure out where in Winnipeg William's treasure is buried.

Think you've solved the puzzle? Find out at www.justinladia.com/confounders.

SOLUTION TO LAST ISSUE'S PUZZLES

courtesy of onlinecrosswords.net

O	P	A	L		A	N	D	E	S		L	I	A	R		
P	U	R	E		B	O	R	N	E		A	N	T	E		
T	R	I	O		C	R	A	T	E		B	A	L	E		
S	L	A	N	G		P	E	R	S	O	N	A	L			
					A	N	S	W	E	R		P	R	E	S	S
O	P	E	R	A	T	E				R	U	E				
S	A	N	D	T	R	A	P			A	R	R	I	V	E	
L	I	D			E	R	E	C	T			C	I	A		
O	N	S	A	L	E			G	R	E	A	T	E	S	T	
					P	I	T			A	R	M	A	D	A	S
A	N	G	L	E				D	A	M	S	E	L			
R	E	L	E	N	T	E	D				N	E	W	E	R	
O	V	E	N			A	C	M	E	S		N	E	R	O	
M	E	A	T			C	A	I	R	O		T	R	I	M	
A	R	M	Y			O	F	T	E	N		S	E	E	P	

MOUSELAND PRESS

ANNUAL GENERAL MEETING

Wednesday, April 17, 2019 at 5 p.m.

University of Winnipeg at The Hive in Lockhart Hall

All *Uniter* staff, contributors and past members are welcome to attend. If you have contributed to three or more issues of *The Uniter* during the 2018-19 school year, you are automatically a member of MouseLand Press Inc. and have voting rights at this meeting. Changes to the bylaws can also be made at this time.

SUPPORTED BY: **Manitoba**

ur parents don't have 2 kno

Sexual attention
towards a child is
NEVER okay.

REPORT YOUR CONCERNS TO
cybertip!ca[®]



**SPEAKER
SERIES**

The Uniter Speaker Series Presents:

Jeff Emtman

Creator and host of KCRW's Here Be Monsters

Sunday, March 31, 2019
West End Cultural Centre
586 Ellice Ave
Doors 1:15 p.m. // Lecture 2 p.m.

**FREE // ALL AGES // ACCESSIBLE
WITH ASL INTERPRETATION
AVAILABLE UPON REQUEST**

uniter.ca/events

SUPPLIED PHOTO

“A cross between This American Life and The Twilight Zone.
Alternately spooky, humorous, intense and fascinating and
spellbindingly fun.”

- Digital Trends