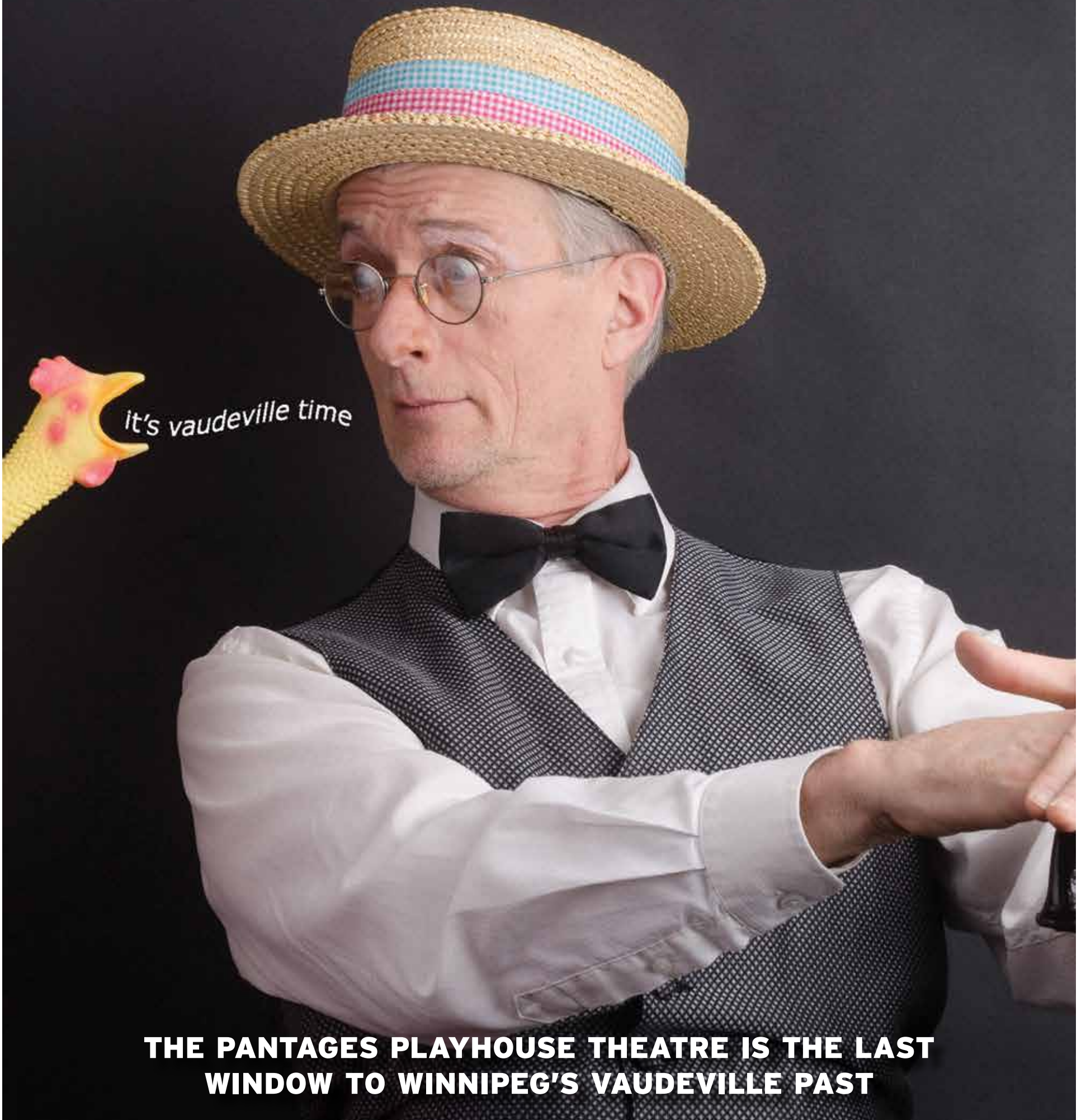


THE **UNITER**

FREE.WEEKLY.
VOLUME 73 // ISSUE 22 // MAR. 21

LIVE FOREVER OR DIE TRYING



**THE PANTAGES PLAYHOUSE THEATRE IS THE LAST
WINDOW TO WINNIPEG'S VAUDEVILLE PAST**

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THE OFFICIAL NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

MAKE/ BREAK THE RULES

Many of the pieces you would usually find in *The Uniter* are, by most definitions, on the short side. Our average story aims to land around the 500-word mark. It's a tough assignment, and oftentimes, a word count of 500 feels like it's not possibly enough.

Most of the time, though, we stay in that range. *The Uniter* is a learning paper, and creating a 500-word piece is a distinct skill set. It requires practice, as well as cultivating precision and discernment. Not everything can make it in - and that's part of the joy of writing. The outtakes are like loose threads to be followed up another day. They can spring into new stories.

Few pieces, once finished, give a writer the sense that they are, just as they are, enough. And often it's this not-enoughness that spurs us forward, to tell more stories, to build a body of work that can incorporate more angles, different perspectives, or simply the same story, revisited at a different time.

This week, we have some notable exceptions. One of the key elements of having a rule is knowing when to break it. On some weeks, a writer pitches a story that, from the outset, we can see will need more room to unfold well. Or as a story is developing, the writer might discover that it couldn't possibly be contained in a shorter word count.

Aside from our longer-form cover feature, we have two full-page stories in this week's issue. We decided to break our own rules, because for some topics, all the words in the world may not be quite enough. But these longer bites are, at least, our contribution to growing conversations.

- Anastasia Chipelski

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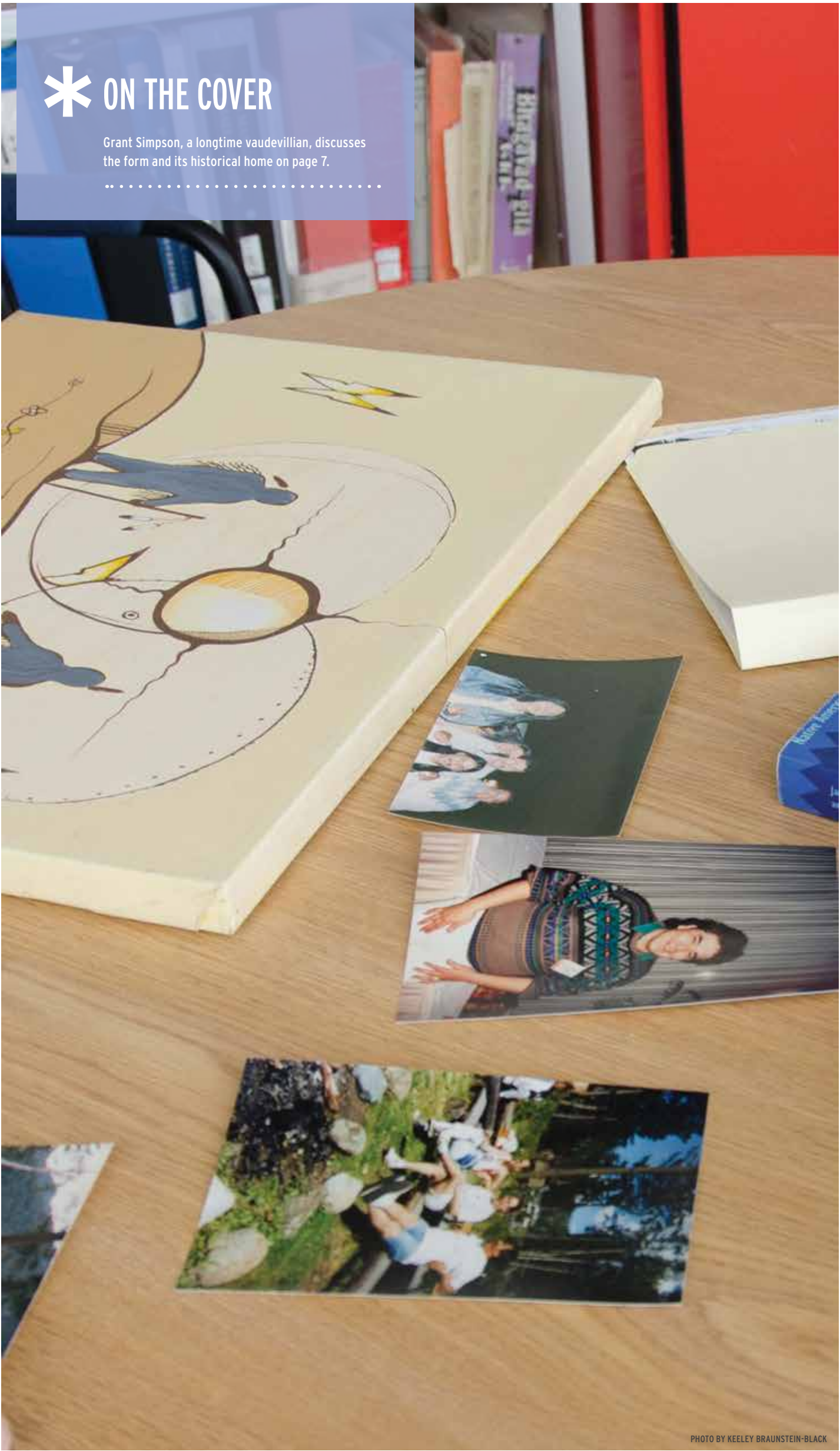


PHOTO BY KEELEY BRAUNSTEIN-BLACK

Sample items from the U of W's Two-Spirit collection. Read more on page 12.

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

WRITERS
Jase Falk
Christina Hajjar
ILLUSTRATORS
Eric Hetherington
Luis Mamani Rojas
PUZZLE
Justin Ladia

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CALLIE LUGOSI  @CALLIELUGOSI

STAFF PHOTOGRAPHER

AND ONLINE CONTENT CO-ORDINATOR

Carol-Ann Bohrn is known locally for work as a dancer. She most recently appeared in *The Threepenny Opera*, put on by Sick + Twisted Theatre and AA Battery Theatre.

Outside of her dance career, Bohrn has two part-time jobs to subsidize her art practice: barista-ing at Little Sister Coffee Maker and working as a resident assistant at the Royal Winnipeg Ballet.

“In a dream world, I would just be doing art full time. It’s a tough act to really maintain with any sort of security. I have these part-time jobs to help me feel really happy, because I feel more secure having a regular paycheck.”

Bohrn says there are upsides to having several side-hustles. It allows her the freedom to pursue longer-term projects like *Threepenny Opera* without saddling her coworkers with extra shifts.

“It feels quite unique, the level of teamwork that happens (at Little Sister),” Bohrn says. “I call it coffeemanship. Workmanship, but with coffee. It’s like a little family that you can depend and count on and that you are there for also. I feel super lucky and grateful that I got to be invited into that family. It’s a small paycheck, but it has a big payoff in interpersonal connections.”

Bohrn has been in her West Broadway house with her partner Matt since November 2017, and they have chosen a few different names for the space.

“Matt calls this place the ‘sluthole’ often, and ‘lost in the barrens.’ He probably just likes the sound of that. ‘Lost in the barrens.’ I think he uses ‘lost in the barrens’ most, but I’ve seen ‘sluthole’ a number of times. There’s the sluthole, and the slutclub.”

In terms of decorating her home, Bohrn

acquires trinkets and decorative pieces on an “intuitive level.”

“If that doesn’t sound so pretentious. I guess I’ve always loved homes and home magazines, and the kinds of things that appeal to me are things that are super colourful and really mix-and-match. I love that aesthetic of really kitschy and all over the place, but with a certain type of harmony. So I just trust that the harmony is coming from my own attraction to every object.”

1) PLANTS

“I love them. I’m a new plant momma, like in the last two years. Before that, I only killed them. I’ve learned a thing or two.”

2) MAX THE CAT

“Did a book come out, Max? Did a book arrive? Yeah, this is classic Max behaviour. I’ve had Max for seven years. I got him when he was a medium kitten. My friend Lulu got him on Kijiji for \$30, and then she moved to Victoria. He’s my best friend.”

3) BIG GOLD DICK

“This is another gift from Lulu. She found it in like a Bed Bath & Beyond-type of store, so that’s why she thought of me. It’s not that I had an obsession with cock.”

4) GOLD IS GOOD

“Gold is so warm, warmer than silver. It has like a feeling of opulence ... Even the fake opulence is kind of a fun aesthetic. This was painted with screen printing fabric paint. This is an apple that you might recognize. It’s a Fisher Price Happy Apple.”

5) DANCE BOOKS

“I really like to nerd out on dance. If like the house was on fire, I’d probably grab all of these books, because I’ve been acquiring them over time. Bonnie Bainbridge is a fave, Peggy Hackney’s *Making Connections*. This is just people who’ve looked at movement from a really unique perspective.”



ARTS BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR  @THOMASPASHKO

FACE | TIME with Anita Lebeau

Winnipeg filmmaker Anita Lebeau has worked in multiple movie media, but FACE | TIME, presented by MAWA and Cinematheque, will focus on her animated films. This free event will include screenings of Lebeau’s films *Louise* and *Big Drive*, an artist talk and Q&A moderated by local artist Diana Thorneycroft and a sneak preview of her current work-in-progress animated film for the NFB. The event runs 7 to 9 p.m. at Cinematheque on March 27.

Labour Protest Songs at the library

Winnipeg Folk Festival founder and Home Routes co-founder Mitch Podolak is an expert on the history of folk music and its connections to labour movements. On March 27 at noon at the Millennium Library, he will host a drop-in discussion on the history of labour protest songs as part of a lecture series held in conjunction with the 100th anniversary of the Winnipeg General Strike. The event is free. Participants may be inspired to write a song protesting the Millennium Library’s new security measures.

Winnipeg Comedy Showcase’s 5th anniversary

The regular Winnipeg Comedy Showcases hosted by Jared Story at the Park Theatre have become an important keystone in the local comedy scene’s resurgence in recent years. March 22 will celebrate five years of great Winnipeg standup with a lineup featuring Ben Walker, Angie St. Mars, Benji Rothman, Andy Noble, Tyler Penner and Dana Smith. Doors are at 8 p.m., and the show begins at 9. Tickets are \$10 in advance or \$15 at the door and available at myparktheatre.com.

Shakespeare + *Phantom of the Paradise* = true Winnipeg weirdness

Shakespeare in the Ruins (SIR) has performed the Immortal Bard’s classic works for more than 25 years. *Phantom of the Paradise* is Brian De Palma’s 1974 pre-*Rocky Horror* rock opera horror comedy that was a commercial flop everywhere except Winnipeg, where it was a massive hit. As a fundraiser for SIR, the West End Cultural Centre will present *Phantom of the Undiscovered Country*, the “unofficial Shakespearean parody” of De Palma’s film. Does that sound impossibly weird? Yes. Could it happen anywhere other than Winnipeg? Absolutely not. The show starts at 7:30 p.m. on March 27. Tickets are \$25.

International Day for the Elimination of Racial Discrimination

March 21 is the annual Day for the Elimination of Racial Discrimination, commemorating the 1960 Sharpeville massacre in which white South African police shot and killed 69 people protesting discrimination. Manitobans for Human Rights Inc. will host a panel discussion on combating racism in Canada, moderated by CBC Radio’s Rosanna Deerchild, featuring speakers Theodore Fontaine (*Stolen Lives, Broken Circle*), Judy Klassen (MLA for Kewatinook) and Nafiya Naso (Yazidi Community of Manitoba). The event runs 6 to 9 p.m. on March 21 at Westminster Housing Co-op (145 Maryland St.). Adult admission is \$5, and youth get in free.

LIBRARY (IN)SECURITY

Waiting for public accountability,
empathy and change at the
Millennium Library

DAVIS PLETT

 @UNKNOWNINGCLOUD

ARTS AND CULTURE REPORTER

Libraries usually limit economic interactions with patrons to late fees. There's a price to be paid for a missing book. But the new security measures in the Winnipeg Public Library's downtown location also have a price – which will be paid by the city's poor.

On Feb. 25, visitors to the Millennium Library were greeted with metal detectors and bag searches before being allowed to enter the library.

A Feb. 15 CBC Manitoba article reported that Winnipeg Public Library manager of library services Ed Cuddy “said the safety of all visitors is a priority, and the boost in security comes after an increase in the number and seriousness of violent incidents and threats at the library over the past four or five years.”

The library has yet to present details or analysis of the cited incidents or research that the new security measures will have a positive effect.

Libraries deal in books, but for some, the Millennium Library's silence speaks louder than all the words it might house.

HAMMERS AND NAILS

This silence began during the library's decision-making process.

Ray Eskritt is a poverty advocate working with a group of local activists responding to the Millennium Library's new security measures.

“We contacted Ed Cuddy ... and he said that there'd been no public consultation, which is amazing, because it's a public space paid for with public money,” she says.

“There also was not a consultation with the library staff ... He (said) that the only people that were consulted were the Winnipeg Police Service and the service that they currently pay to provide security at the library, GardaWorld. Surprise, they suggested more security. It's the old, ‘if you're a hammer, everything looks like a nail.’”

On March 14, Eskritt and her colleagues organized a public event at the University of Winnipeg to discuss the library's security measures, to which library representatives were invited. During communications with the library, Eskritt says they were met with resistance.

“The library said ‘yes’ and then they said, ‘Well, no, we'll meet with (just two of the organizers) privately,’ and we said, ‘No, that's not how this is going to go. This is a public problem with public consultation and a public solution,’” she says.

For the organizers of what is so far the only public forum on the security measures, the issue is not only a lack of transparency in a publicly funded institution. It's also not just the violence and intrusion of privacy proposed as a solution. It's confusion about what the problem to be solved even is.

SECURITY THEATRICS

Eskritt says whatever incidents have taken place at the Millennium Library are fundamentally about poverty, not security.

“The crisis is that people don't have enough to eat, they don't have anywhere to live, and people are suffering hugely under the burden of capitalism and all of the racism and classism and suffering that comes with it,” she says.

Adele Perry is a University of Manitoba history professor and casual user of the Millennium Library who posted links to studies of security in public places on her Twitter after the Millennium Library increased security. She says information on whether the sorts of actions the library has taken will have the desired effect (regardless of the ethics or logic of this effect) is readily available online.

“There is published research on these kinds of security measures in schools, especially in the (United States), that indicates that they tend to produce chaos, delays and mistrust and don't do a lot to decrease violence,” she says.

Eskritt adds that the metal detectors at the library don't even seem to work properly.

“They're almost like dollar-store versions of a metal detector,” she says.

“We've had people go through and it not pick up the keys in their pocket or their belt buckle or jewelry ... They're not effective tools, but we're still going to subject you to it for the mental theatre of appearing safe.”

Perry says that while danger in public spaces is a real problem, the library's proposed solution is not only ineffectual but insidious.

“I think women, non-binary, queer, Indigenous and racialized people all live with very genuine fear of violence, and this fear structures our lives and experiences in profound ways,” she says.

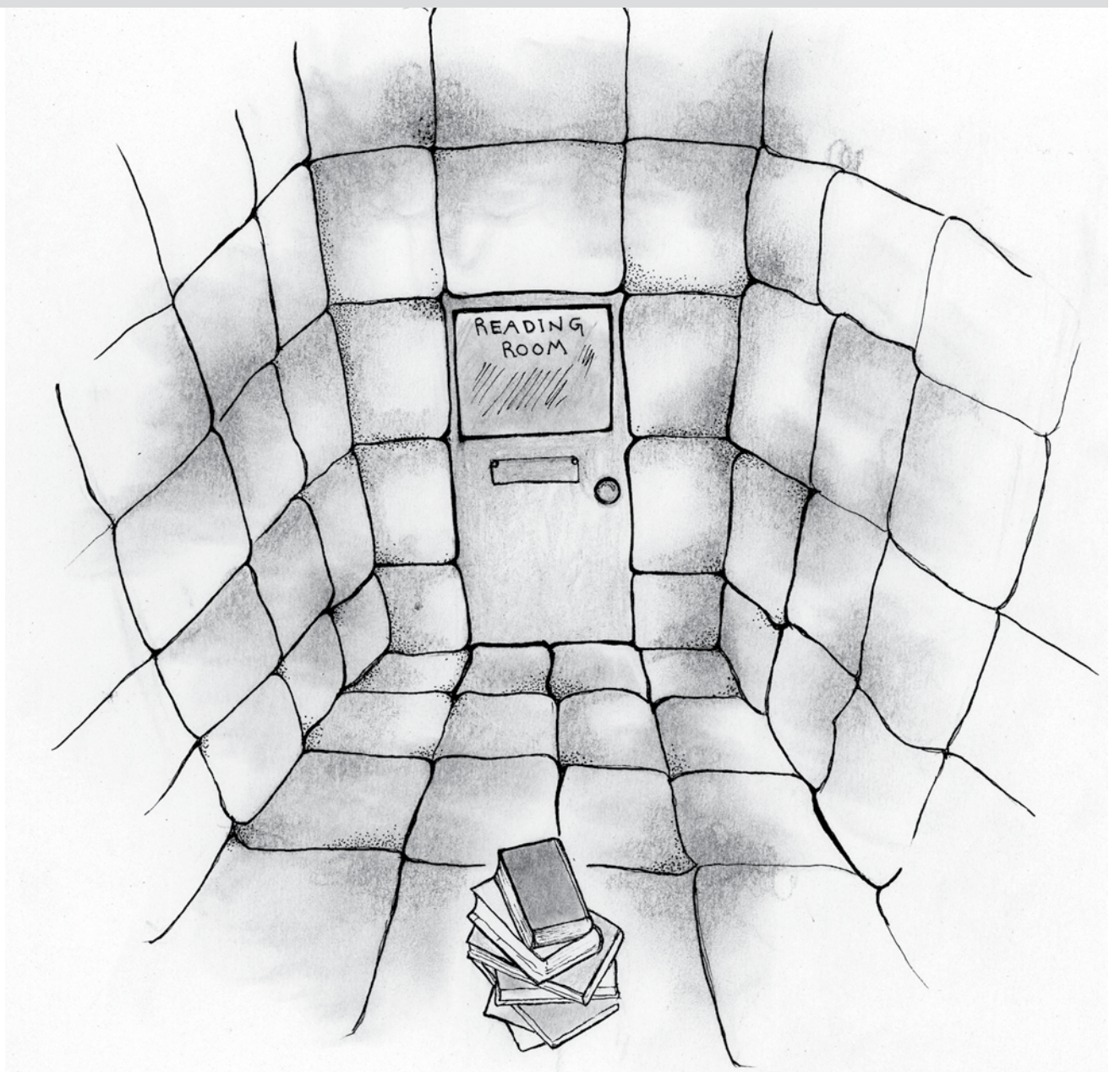


ILLUSTRATION BY GABRIELLE FUNK

“I'm not sure that the kind of security measures adopted at (Millennium Library) can meaningfully address the pervasiveness of violence against marginalized bodies, and I fear that our legitimate concerns for our bodily safety and integrity can be exploited by panic and anxiety.”

Ed Cuddy's only explicit public statement about why the security measures have been implemented does not even cite a threat to the general public.

“Our front-line security often have been the target of (violent incidents),” he told CBC.

“It's a concern, and it's something we want to improve on, and we think this is the way to do that.”

ALTERNATIVE MEASURES

Eskritt says it's time to rethink security. Uniforms and demonstrations of authority are not effective, but training in conflict management, empathetic listening and local resources are.

Eskritt points to Winnipeg's Bear Clan Patrol as an excellent example that could be emulated at the library through community resource workers regularly making rounds (current security guards at the library tend to remain relatively stationary).

Two community crisis workers are already employed by the library (although they're currently located on the second floor, on the other side of the security screening), so the structural groundwork for this type of response is already in place.

“One of my favourite security things that we've been doing recently in the non-profit world is hiring kookums, Aboriginal grandmothers, to sit and be present and just come up to people and be like, ‘you look like you're struggling, what can we do? Talk to me,’ and meet them at the level that they need,” she says.

A Feb. 25 *Winnipeg Free Press* article

reported Cuddy as saying, “We need to get a locker system for people just outside the gates ... People who are homeless or semi-homeless may have a lot of stuff, but we want them to come.” (The Library has yet to issue a statement on when or if these lockers will be installed.)

Eskritt believes that while library lockers are a good idea, they do not address the central issue of how people are being punished for their poverty in Winnipeg. She says that many of her clients carry weapons simply to protect their own safety in a downtown that refuses to invest in their security, (the city's massive investment in hiring more Downtown BIZ security in the years since the Winnipeg Jets returned to Winnipeg is a recent example).

“These people are meeting their needs in the best way they know how,” she says.

“They're not looking for trouble most of the time. They're suffering.”

WAITING FOR ACCOUNTABILITY

The City of Winnipeg denied *The Uniter's* request for an interview, and a library spokesperson issued the following statement:

“The City of Winnipeg Library Services is accountable for providing safe and welcoming environments for all residents and staff. Library Services has implemented new screening measures at Millennium Library with the goal of improving safety for everyone who visits the library ... The Millennium Library remains a welcoming place for all ... Staff and crisis workers continually reach out to social organizations to discuss ideas on how to reduce harm and better reach vulnerable people in the library.”

Who precisely the library is accountable to was not specified.

CKUW TOP 30

March 11–17, 2019

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Sean Burns And Lost Country	A Night Of Country Music	CKUW 95.9FM
2	9	!	Housepanther And Wrecker	Homewrecker	Self-Released
3	2	!	Trampoline	Happy Crimes	Self-Released
4	NE	!	The Electric Cows	Wheatfield Fuzz	Dub Ditch Picnic
5	15	*	Homeshake	Helium	Royal Mountain / Sinderlyn
6	7	!	Monday-Friday Idiots	Who Done What Now?	Self-Released
7	3	*	Fucked Up	Dose Your Dreams	Arts & Crafts / Merge
8	NE		Mark Masters	Our Metier	Capri
9	NE	!	Tunic	Complexion	Self Sabotage
10	NE	!	Living Hour	Softer Faces	Kanine
11	5		Northern Haze	Siginnaarut	Aakuluk
12	NE	!	Rock Lake	Rock Lake V	Eat 'Em Up
13	4	!	Royal Canoe	Waver	Paper Bag
14	11	*	Sawchuk	New Arena	Transistor 66
15	13	*	Daniel Romano	Finally Free	You've Changed
16	NE	*	Jazzlib	Easy Peazy Ep	Self-Released
17	NE	*	Joni Void	Mise En Abyme	Constellation
18	NE		Yann Tiersen	All	Mute
19	NE		Body / Negative	Epoche	Dune Altar
20	22	X		Los Angeles	Fat Possum
21	21	*	NOv3l	NOv3l	Flemish Eye
22	NE		Adrian Younge	Produced By Adrian Younge	Amazon Original
23	NE	!	Flying Horses	Reverie	Bonsound
24	NE		The Brian Jonestown Massacre	The Brian Jonestown Massacre	A
25	20		Th' Losin Streaks	This Band Will Self-Destruct In T-Minus	Slovenly
26	NE		Royal Trux	White Stuff	Fat Possum
27	12	!	Dinner Club	Paid In Change	Self-Released
28	14	!	Confuschia	Quit In Moderation	Self-Released
29	RE	*	Les Louanges	La Nuit Est Une Panthere	Bonsound
30	NE		I Dont Know How But They Found Me (IDKHOW)	1981 Extended Play	Fearless / Concord

CRIT PEG

CHRISTIE PITS

THOMAS PASHKO



@THOMASPASHKO

ARTS AND CULTURE EDITOR

Jamie Michaels & Doug Fedrau,
144 pages
Dirty Water Comics, March 2019

Writer Jamie Michaels and artist Doug Fedrau’s graphic novel *Christie Pits* uses the comic book medium to explore racism in Canada. While set in a particular historical time and place, the issues the book touches on are painfully relevant to 2019 life in Canada and elsewhere. Michaels sometimes puts too fine a point on those present-day parallels, but the book still serves as a potent warning while telling a story of triumph against oppression.

The book is a fictionalized recounting of the 1933 Christie Pits riots in Toronto, where local fascists clashed with Jews and immigrants in what has sometimes been called “Canada’s worst race riot.” Michaels and Fedrau explore the weeks leading up to the riot as tensions simmer in neighbourhoods populated with Jewish and Italian immigrants.

The main characters are an extended family having recently escaped anti-Semitic violence in Germany. It’s the second such migration for the parents in the family, who escaped pogroms in Kiev decades earlier. The younger generation are siblings and cousins (the cousins’ parents are still trapped in Germany).

Whether these characters are entirely fictional is a little unclear. The writers explicitly state, “This book is entirely fictional,” but an asterisk suggests this might be more about avoiding a lawsuit than an appraisal of the book’s veracity. Either way, *Christie Pits* has been meticulously researched, with a firm grasp on the Toronto neighbourhoods, workplaces and cultural moments (such as the Baer vs. Schmeling boxing match, the *Toronto Star*’s reporting on Nazi Germany and the anti-Hitler strike) which grace its pages.

Those pages are also graced with Fedrau’s black-and-white artwork. His characters are drawn with an elegant simplicity that evokes the Warner Bros/DC cartoons of the early 1990s, opting



SUPPLIED PHOTO

for cartoonish directness rather than gritty realism or warped exaggeration.

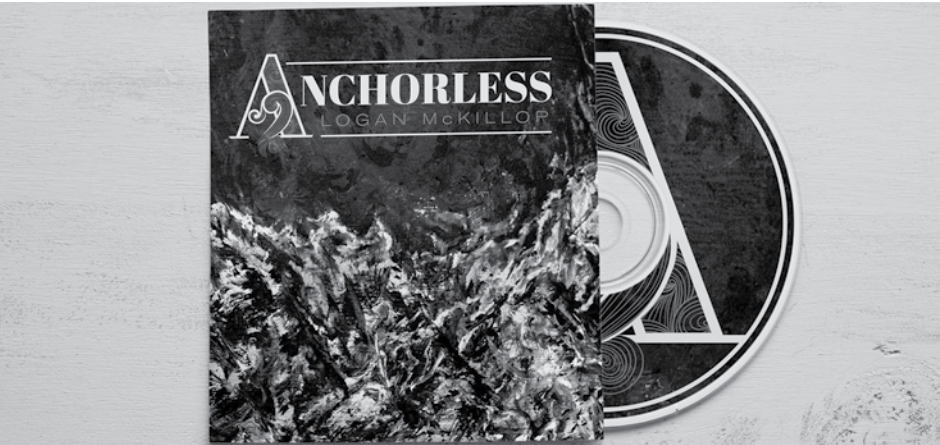
The cleanliness of his character design contrasts wonderfully with the world around them, backgrounds thick with detail, a collision of thin, straight lines and round, enveloping shadows. Neighbourhood buildings are as pockmarked with visual minutiae as a craggy cliff-face, while the interior of the local boxing gym is a dark void housing a lone fighting ring.

The dialogue between characters about the struggles of living under oppression in their daily lives injects *Christie Pits* with even more detail. But it’s when the conversation moves from the personal to the political and philosophical that Michaels falters.

A small handful of conversations read more like Facebook comment threads debating “is it okay to punch Nazis?” than actual conversations. Not that a graphic novel requires kitchen-sink dialogue, but the characters and events are strong enough to inspire these conversations in readers without actually having them themselves.

Anti-Nazi comics are nothing new. From Hitler getting punched in the face on the cover of *Captain America* #1 to Gord Hill’s recent graphic novel about the history of anti-fascism, the topic is nearly as old as the medium itself.

But the ways in which *Christie Pits* examines the depth and depravity of anti-Jewish racism in 1930s Canada does feel new. And at a time when Canada’s right-wing political parties are rife with white supremacists and the leader of the opposition refuses to apologize for giving speeches alongside literal neo-Nazis, that self-examination is necessary.



Anchorless

Logan McKillop
Independent

Anchorless (March 2019) is the sophomore album by Logan McKillop, a singer-songwriter from Onanole, Manitoba.

McKillop sings in a straightforward tenor, clear and direct above a variety of stringed instruments, bringing sincerity to his lyrics. His articulate fingerpicking on the acoustic guitar embellishes his vocal melodies and provides a strong rhythmic backbone, especially significant on the many songs without drums.

The overall mood of the 10 tracks is mellow, the tempos slow or medium but refraining from bleakness with the optimistic worldview of the words.

The title track “Anchorless” is a highlight, opening with intricate guitar over atmospheric bowed strings. Though a simple, repeated folk melody for the bulk of the song, interest is sustained through a deliberate arrangement, each verse layering vocal harmonies, while various guitars and stringed instruments pass pieces of the melody back and forth.

“Triumphs and failures will rock your boat / wave after wave, storm after storm / you’ve been a sailor since the day you were born” conclude the lyrics, epitomizing the overarching hopefulness of the album.

“Days of My Demise” has a darker tone, and with the addition of drum set and electric instruments, it’s the most epic and rocking song on the album, a nice change of pace at the halfway point of the 10 tracks. “Days” is the only song to feature an extended guitar solo, where McKillop alternates fluidly between rhythmic jabs and ornamental lead lines.

With twangy electric guitar and warbling pedal steel, “Out of the Blue” is the record’s most overtly country song. Lines like “as we said goodbye / you were the only one to cry / until you went walking out that door” have the authentic ache of a classic country ballad.

Anchorless is impressive in its cohesiveness: the hopeful themes of the lyrics, the unadorned sincerity of Logan’s voice and the musical arrangements that bring subtle variety to the set of reflective folk songs make *Anchorless* a gratifying listen from start to finish.

By Jesse Popeski

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FEEDING DIASPORA

Recipes as love letters

CHRISTINA HAJJAR

COLUMNIST  @GARBAGEBAGPRINCESS

“Food is a time machine.” These words by Suresh Doss have been echoing in my mind since listening to Episode 63 (“Eating our way through Toronto”) of the Racist Sandwich Podcast. “It’s a conduit to a certain time and place,” he says.

Food is story. Every Lebanese recipe I learn from my mother is distinctively hers. My eagerness to record her recipes – and in a way, to archive her body memory – is also my longing and curiosity for her Lebanon.

It wasn’t until my final year of women’s and gender studies that I picked up work from Chandra Talpade Mohanty in Dr. Sharanpal Ruprai’s class. Feminists talk a lot about the politics of identity and locating oneself. Mohanty’s concept of social location and the temporality of struggle furthered my understanding of identity as the tangible crossroads between history, geography and time.

The food knowledge and cultural knowledge passed down to me is time-stamped. What this means as someone who has never visited my homeland and is disconnected from the Arab community locally, is that my cultural identity felt even narrower with Mohanty’s concept in mind.

Basing my arts practice in food the

last couple of years has been a wonderful way to ground my work in lived experience and intergenerational inheritance. It has been a way to open dialogue with my mother and family and importantly, a jumping-off point for further research.

My world opens when I record one of my mother’s recipes. I feel secure in knowing that I will be able to recreate her dishes in my own home, offer loved ones the gracious hospitality that I have learned from her and continue to make those dishes for my own children one day.

Art and culture writer Aruna D’Souza wrote about food and memory in an *Edible Hudson Valley* article. “We ate our parents’ translations of their memories of childhood; our children eat our translations of our parents’ memories, translations twice removed. As a consequence, we change the places we arrive at as we grow our new roots. And as time passes, a curious thing happens: the places we come from change in reality, even as they stay the same in our memories, just as a parent looks at her grown daughter and sees the child she once was.”

D’Souza probes us to understand recipes as translations. In doing so, we are both honouring the recipes’ roots and acknowledging their malleability. This grounded fluidity is open to interpretation, but even with an attempt at rigidity, authenticity will always be unachievable. This doesn’t have to be bad news.

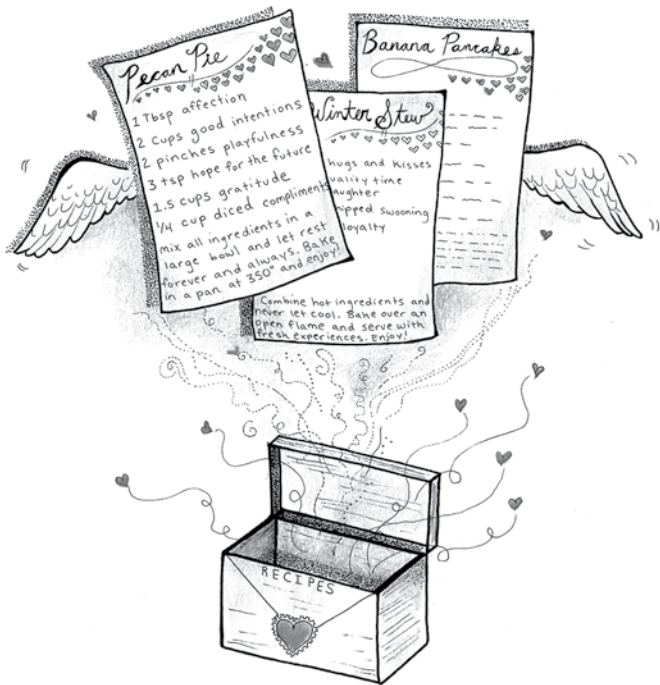


ILLUSTRATION BY GABRIELLE FUNK

This is the pleasure of diaspora. Recipes are love letters in the way that they carry history and intention, but also a willingness to be imbued with new meaning – time-stamped, but ever-shifting.

“Food is how the dead talk to the living,” Armenian-American journalist Liana Aghajanian says in her blog *Dining in Diaspora*. Recipes are love letters passed down through generations. They are an attempt at translating a body archive or muscle memory for the sake of another’s nourishment, connection and pleasure.

The translation of body to page, and back to body, is the crux of how both love letters

and recipes communicate. Food is a love language of the body. Cooking then, is the ritual of both a planned and spontaneous symbiosis between ingredients, places, bodies and intentions. It is always inherently connected to identity. It is always inherently relational.

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

HALFWAY TO SOMEWHERE

Some feelings don’t have names

JASE FALK

COLUMNIST

The other day I called a crisis line. A volunteer answered: *Hi, how are you doing? How can I help you?*

I sat, legs crossed on my bed in tense silence for a whole minute. Tears silently trailed down my cheeks. I thought to myself, *How can I possibly talk about what I’m feeling right now? How can I share with a stranger what I can’t explain to my closest friends?*

Barely audible, I whispered, *I’m sorry* and hung up.

I’ve been blessed with a large community. There are many people who care about me, who I know I can reach out to in times of need. But often when I do, I’m confronted by a strange feeling that I can’t express myself. There simply are not words to translate perfectly what one person feels to another. All my attempts with language feel awkward and incomplete, and I become hyper-aware of this when I feel in crisis. The inner worlds of others, even our most intimate friends, are unknowable to us, and this can be a difficult thing to accept.

I want to learn how to be more open, how to share and express parts of myself to others, but some of the most unhelp-

ful responses I’ve had to being in crisis are when someone asks me over and over: Just tell me what you’re feeling right now?

I don’t know. I sometimes think and feel things that don’t have any rooting in reality. Fragments of thought will appear in my mind like apparitions and wreak havoc on my mental health. Articulating myself in these moments often serves to legitimize these spectres – they grow less opaque, closer to me and more ready to cause harm.

It can be hard to know how to be there for a friend who experiences something like this. I’m only speaking for myself, and each person has specific needs and ways that they process difficult feelings. Unlike me, some people are much more verbal processors who find talking to crisis lines extremely helpful.

The only overarching advice I can give is to approach a friend who is hurting with humility. Do not assume that they can’t take care of themselves. Adjust your expectations of what care looks like based on what they ask of you.

Even though I am a person who often needs space or a silent presence for getting through these feelings, I have a tendency to overcompensate when I see others hurting. I try to offer every ser-

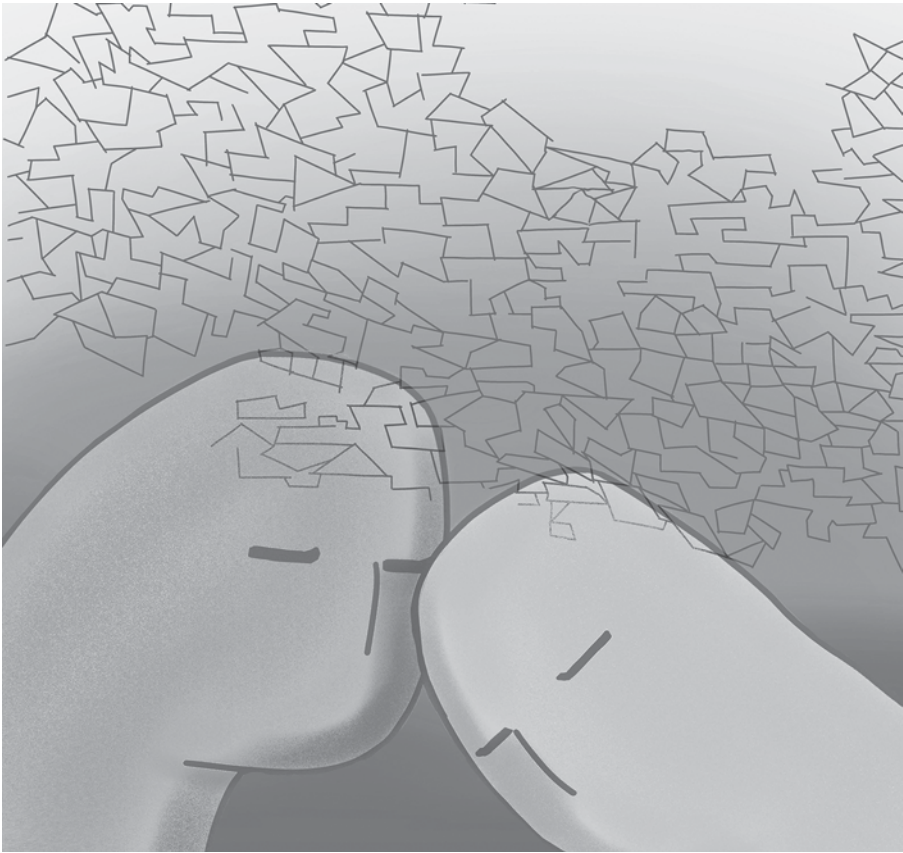


ILLUSTRATION BY LUIS MAMANI ROJAS

vice and fix every problem because, from a distance, another’s pain makes more sense than my own. If I can focus on fixing something for someone else, then I can avoid confronting myself.

I have found it is not helpful to approach a friend in need assuming you can fix things, or that you somehow have answers that they don’t. All that can be done is to offer your presence, offer kindness and affirmation and also trust them enough to leave them alone if they ask for it.

At a concert, the day before New Year’s Eve, overwhelmed by how impossible and hostile the future seemed, a friend

offered to let me press my tear-streaked cheek onto their shoulder, staining their white shirt with my black lipstick. Their arms swaddled me in silent comfort. Later, there was follow-up, but in this moment, there was no expectation for me to explain myself. This was a moment where care was expressed in a way which felt safe for me.

Jase is a queer, non-binary student and writer who lives on Treaty 1 territory.

LIVE FOREVER OR DIE TRYING

THE PANTAGES PLAYHOUSE
THEATRE IS THE LAST WINDOW
TO WINNIPEG'S VAUDEVILLE PAST



The Maria Zankovetska Educational and Dramatic Society, in Winnipeg in 1914

When the City of Winnipeg announced in 2018 that it was selling the Pantages Playhouse Theatre, it wasn't the first time that the fate of an iconic local building was left to the whims of developers. But unlike the old airport or arena, which were neither the first or last of their kind in Winnipeg, the Pantages is the last irreplaceable remnant of an era that shaped the city into what it is today.

Winnipeg's status as a cultural hub for music, dance and drama has its

roots in the vaudeville era of live theatre. An art form that flourished from the 1880s to the 1930s, vaudeville defined pop culture until it was eventually supplanted by radio and talking pictures.

Winnipeg was a major stop on the vaudeville touring circuits, with many of the biggest stars of their day playing here, as well as performers who would later go on to become major stars.

COVER FEATURE CONTINUES | NEXT PAGE >>



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A SHOW YOU COULD BRING YOUR PARENTS TO

Grant Simpson is a musician, composer and producer specializing in vaudeville-style performance. He performed with and co-owned the Frantic Follies vaudeville show in Whitehorse for nearly 40 years before moving to Winnipeg in October. Simpson defines vaudeville as “a variety show.”

“Variety theatre has been around since the early 1800s,” Simpson says. “But in the 1880s, (theatre impresario) Tony Pastor began using the term ‘vaudeville.’ Before (Pastor), it was primarily a male-oriented audience. He was the first to include families, women and children in his audiences. The idea of vaudeville was that it was so clean that a child could take their parents to a show without fear of embarrassment.”

Many of the theatres in which vaudeville was performed were chains: theatres in multiple cities throughout the US and Canada owned by the same company, who would book acts to travel from one theatre to the next.

One such chain was the Pantages. Founded by Alexander Pantages, who opened the first Pantages Theatre in Seattle in 1904, the chain arrived in Winnipeg with the 1914 construction of the theatre on Market Avenue. Winnipeg then became the first stop of the Pantages circuit, with the final stop in Los Angeles.

The Pantages was far from Winnipeg’s only major vaudeville house. Competing chain Orpheum already had a theatre on Fort Street by 1911, while the first of Winnipeg’s two Strand

theatres opened in 1912. The Dominion, Bijou and Walker theatres had all been in operation since the previous decade, while the Princess Opera House, Grand Opera House and Winnipeg Theatre had entertained the city in the 1880s and ’90s.

On any given day in the 1910s, Winnipeggers could see Buster Keaton at the Pantages, the Marx Brothers at the Orpheum, a production of British playwright W. Somerset Maugham’s Manitoba-set play *The Land of Promise* at the Winnipeg Theatre or the Winnipeg Political Equality League’s production of *How the Vote was Won* at the Walker, each for well under a dollar.

WINNIPEG O’ MY HEART

While the headliners were typically out-of-town acts making tour stops, some Winnipeg artists did manage to make a name for themselves through the vaudeville circuit.

One example is Marjorie White, who began her onstage career singing and dancing in 1908 at the age of four. She toured with the children’s troupe “The Winnipeg Kiddies” until 1921, when she and American actress Thelma White (no relation) formed the comedy duo “The White Sisters.”

She eventually signed a deal with Fox Film (later Twentieth Century Fox). Her first screen role was as the star of 1929’s *Happy Days*, the first feature film shot and released entirely in widescreen. She made 15 movies in Hollywood, including with major directors Mervyn LeRoy and Raoul Walsh, before dying



Grant Simpson, vaudeville actor

in a car accident in 1935.

However, for Winnipeg performers who weren’t hitting the road on vaudeville tours, there was also a vibrant local drama scene. Winnipeg’s earliest dramatic companies in the 1870s and ’80s mostly brought in performers from out of town and were subject to public scrutiny due to the treatment of their actors. A lawsuit by actress Nellie Fillmore revealed that theatre owner Dan Rogers forced women performers to coerce male patrons into buying drinks after shows, fining actresses who left before he gave them permis-

sion to do so.

But the arrival of Harriet “Hattie” Anderson (spouse of C.P. Walker) in Winnipeg drastically changed the theatrical landscape of the city. Anderson began writing theatre criticism under the pseudonym “Rosa Sub” in the weekly newsletter *Town Topics*.

Her writing redefined public perception of theatre in Winnipeg as a respectable activity for women, both as audience members and performers. She went on to produce live plays, musicals and comedies in Winnipeg, laying the groundwork for organiza-

tions like the Women’s Musical Club of Winnipeg and for performers like Helen Bokovski to flourish.

"I DON'T LIKE VAUDEVILLE, BUT IT LIKES ME"

Greater representation for women in theatre in the vaudeville era was part of broader cultural trends of the time, with first-wave feminism in full swing. It’s something Grant Simpson encountered in conversation when people would invoke old jokes mocking vaudeville dancers.

“They’d always reference (dancers)

not being very smart,” he said. “That wasn’t my experience.”

“I thought, ‘I guess dancers used to be way different than they are now?’ So I started to study, and it was totally not that way. I learned how much editors bashed (women performers) unfairly. A lot of these dancers were empowered, astute businesswomen managing huge careers and extended families while touring. But they were bashed in the press because of the misogynistic paradigm of the 1800s.”

Simpson’s time in the Yukon also led to him studying “Klondike Kate”

Rockwell, a notorious Dawson City performer, who in the 1890s had a chaotic love affair with a pre-theatre chain Alexander Pantages. At the time, while Rockwell was a theatrical professional, Pantages was a struggling bartender.

Pantages “married a violin player in one of his shows behind (Rockwell’s) back and really screwed her over,” Simpson says. “She ended up taking him to court and getting a lot of money.”

VARIETY LIGHTS

Vaudeville stages were diverse among ethnic lines as well. While plenty of objectionable material still made its way in front of audiences (blackface and other pre-vaudeville forms of racist caricature continued well into this era), vaudeville stages showcased performers from Black, Yiddish and other forms of traditional theatre together for the first time.

Winnipeggers saw acclaimed Performers of Colour like Aida Overton Walker or Jue Quon Tai on the Orpheum or Pantages stages. Audiences were hungry for entertainment that reflected the diversity of early-20th century life, and conversations about representation were hashed out on and around the vaudeville stage.

On the week of Jan. 11, 1915, a husband-and-wife duo performing under the name Mr. and Mrs. Robyns took to the Pantages stage performing their comedic play, *David Berg, or 100 Cents on the Dollar*. The play’s title character was Jewish, and the Robyns were aware of the long history of Jewish stage characters being depicted as racist caricatures.

Wanting to ensure that their portrayal was respectful to Winnipeg’s Jewish audiences, the Robyns corre-

sponded with a number of American rabbis who consulted with the couple.

Local performers made similar strides toward representation on Winnipeg stages. Comedian Noah Witman graced Winnipeg stages before making the transition to local radio and, eventually, television. In 1954, he started a weekly Yiddish radio show, which was credited with keeping the language alive in Winnipeg.

Winnipeg’s diasporic Ukrainian community also kept their theatrical traditions alive with local performances, but historian Orest Martynowych says it took longer for their performances to be shown in proper theatres.

“The first (Ukrainian) plays (c. 1904 to 1911) were staged in church basements and community halls,” Martynowych says.

“By (1911 or 12) several permanent, well-organized dramatic and choral societies had emerged. As they grew in strength and popularity, and tackled increasingly ambitious stage projects, the new drama societies abandoned the church basements and ramshackle halls on the side streets of the North End and began to perform in real theatres on Main Street and Selkirk Avenue.”

Martynowych says early Ukrainian productions in Winnipeg were mostly of classic plays from Ukraine, but as the scene developed and flourished, local performers and playwrights emerged. He points to husband-and-wife actors Matthew Popovich and Liza Sladkaya, playwright Semen Kowbel and “especially” playwright Myroslav Irchan.

Irchan “wrote with compassion and insight about the oppressed and downtrodden,” Martynowych says. He points to a 1929 article in a conservative Toronto newspaper, which



Auditorium of Ukrainian Labour Temple (upper gallery not visible), in Winnipeg, c. 1928

never went away.

“The way I describe it, the vaudeville industry collapsed with the Depression, the war and the advent of TV and radio,” Grant Simpson says. “People could stay home and get the same variety of entertainment through their radio. Nobody had money, so that was a good answer for people who couldn’t afford to go to the theatre.”

“It really was just a method of getting entertainment to the people. Radio and TV was a more effective way (of doing so). The vaudeville industry changed into the movie and radio industry.”

Famous performers made that same transition. Bob Hope, Jack Benny and the Marx Brothers are among the many performers who graced Winnipeg’s vaudeville stages before making the move to films and TV.

Many remembered the city fondly. Hope claimed to have golfed in Winnipeg for the first time (a sport he became so passionate about that he wrote an entire memoir about it), and Marx quipped in the first chapter of his 1959 autobiography, “I don’t know anything about cooking. On those frequent occasions when my current cook storms out, shouting, ‘You know what you can do with your kitchen!’ only the fact that I have a fairly good supply of pemmican left over from my last trip to Winnipeg saves me from starvation.”

“THINGS AIN’T WHAT THEY USED TO BE, AND NEVER WERE”

But Winnipeg’s theatres weren’t as lucky. All but the Pantages were permanently converted into movie houses. The Winnipeg Theatre, Orpheum, Dominion and Bijou were all either demolished or burned down in 1926, ’48, ’57 and ’79, respectively.

The Walker became the Odeon movie theatre in 1945. It finally reopened as a live performance venue in 1991, changing its name to the Burton Cummings Theatre in 2002 and was bought by Jets owners True North Sports & Entertainment in 2014. Only the Pantages remains intact in all its turn-of-the-century splendour.

That is, until the City announced that the theatre was up for sale. The City purchased the theatre in 1923,

renaming it the Pantages Playhouse. It was sold to a new owner in 1943, but the City seized it again two years later for tax reasons.

It’s unclear why, after nearly 75 consecutive years of City ownership, councillors on the property and development committee felt the need to sell the theatre for \$530,000 (a fraction of the more than \$8 million in public money Winnipeg awards to True North annually).

According to the *Winnipeg Free Press*, the Winnipeg Symphony Orchestra operated the theatre from 2011 to ’18 at no cost to the city, and only after the WSO offered to buy the theatre did city hall consider selling the Pantages to the highest bidder.

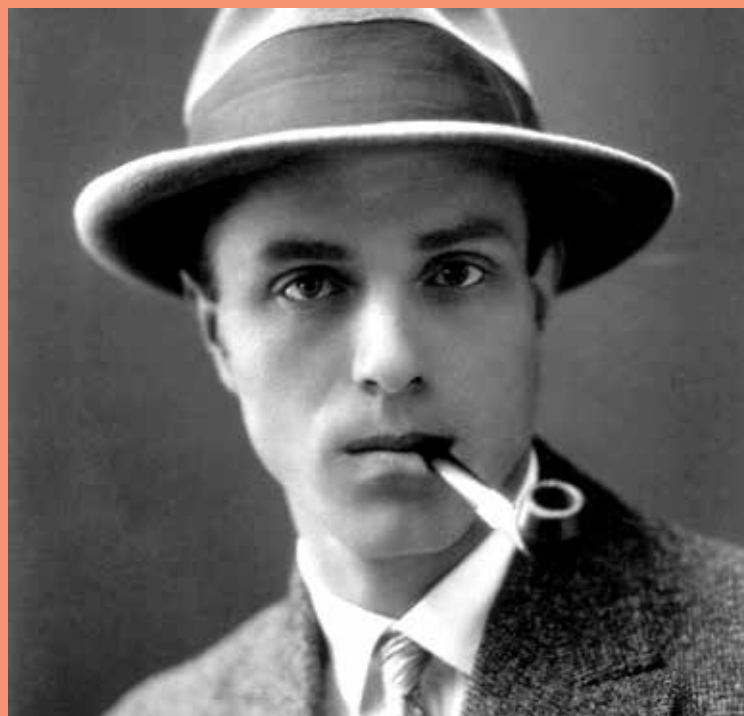
Those bidders were development partners Alex Boersma and Lars Nicholson. While the duo insists they want to keep the Pantages in operation as a theatre, some have expressed concern that the City declined to sign a development agreement with Boersma and Nicholson, which would require them to hold true to that promise. So as it stands, the future of the Pantages is still in limbo.

But the spirit of the vaudeville performances it once housed is still alive, whether in the present-day performances of Grant Simpson, or in the big-name entertainers still working in vaudeville formats.

“Take someone like Stephen Colbert,” Simpson says, “a real political commentator. In the vaudeville era, we had (political satirist) Will Rogers, who was saying some powerful stuff on behalf of First Nations treatment. (Rogers was an outspoken member of the Cherokee Nation.) That political aspect we see in today’s comedy world was in vaudeville.”

“There’s an argument to be made that if the vaudeville industry was still alive, we’d have people like Colbert as headliners. So it wouldn’t really change that much.”

Grant Simpson will host a talk at the Winnipeg Public Library titled Greasepaint on the Prairies: The Story of Vaudeville in Winnipeg on Saturday, March 30 at 2 p.m. Register at wpl.winnipeg.ca or 204-986-6450.



Playwright Myroslav Irchan, in Winnipeg, around 1925

sponded with a number of American rabbis who consulted with the couple. *The Winnipeg Tribune* printed the letters on Jan. 9, 1915, in which Minneapolis rabbi Samuel Deinard praised their “refreshing” depiction of “my own idea of the Jew – difficult though I find it to convince non-Jews of it – is that he is just a human being with all the faults and all the virtues that other

referred to the leftist Irchan as “the most popular and influential author in the country,” despite the fact that he wrote exclusively in Ukrainian.

STAGE TO SCREEN

While the vaudeville scene in Winnipeg faded away with those of other cities, the performers and comedy styles pioneered on vaudeville stages

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ILLUSTRATION BY GABRIELLE FUNK

WORKING IN THE AFTERMATH

Four people have been killed by Winnipeg police this year. This is what happens afterward.

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

There are very few official options for the families and communities of people shot by the police. While those who knew the deceased may seek justice through official channels, there is a lot of work that often happens outside of governmental bureaucracies: organizing, supporting families of the victim and countering pro-police rhetoric.

When Sandy Deng, a member of the Council of South Sudanese Communities of Manitoba (COSSCOM), heard about the shooting of Machuar Madut on Feb. 23, she was with members of Winnipeg's South Sudanese community at the home of the President of the Council, Martino Laku, whose mother had just passed away.

"Everyone went into a shock. It was just one of these things where we didn't expect him to be the one this sort of thing would happen to," Deng says.

The Law Enforcement Review Agency (LERA) oversees conduct complaints about police officers, which does include police brutality, and the Independent Investigations Unit of Manitoba (IIUM) investigates criminal complaints against the force. LERA is the only public-facing organization of the two.

Duane Rohne, the commissioner for LERA, says figuring out whether an incident would be better investigated as a criminal or conduct complaint is "not an easy decision to arrive at," because those filing the complaint often are not super familiar with the system.

He says LERA is always willing to

find a time to help people figure out what course of action they would like to take.

If a person wishes to file a criminal complaint, they have to go through the police department, and if the department decides their complaint is worthy of investigation, they pass it on to the IIUM. Members of the public cannot access the IIUM directly.

The friends and families of victims of people killed by police often have difficulty getting real justice, and though they may eventually take the police department to court, in the immediate aftermath of tragedy, it is their communities, and not the government, that often steps in.

Deng says the first thing the South Sudanese community thought to do was rally. She says they began organizing the very next day.

The day after the news broke, other community members sent out a press release and condemned the actions of the Winnipeg Police Service. The same day, the police issued their statement on the shooting, which mentioned they were responding to a break-and-enter.

"We were very infuriated that they said this," Deng says.

"Some of the members were saying that we shouldn't do the rally right away, because we need to wait for the police and what they're going to say, and my response was that they're not going to say anything positive, so it doesn't matter how long they wait," she says.

"When they came up with that story that they concocted, it was just a devastating blow to the community, because at least we thought they were going to say something else," she says. "When it's his own apartment that he was killed in

... It doesn't make any sense. It doesn't add up, what they said to the media."

Members of the South Sudanese community held the rally six days after Madut was killed.

"A lot of the leaders of the South Sudanese community in Winnipeg were there, and everybody had their piece on what, unanimously we knew, what was done, which was not right," she says.

"(We) condemned the actions of the police of using deadly force on someone that's been struggling with mental health issues and has a language barrier and just being in this country trying to adjust, and on top of it, the whole scenario about the call being an attempted break-and-enter with a hammer," she says.

Deng organized a GoFundMe to pay for the travel costs of Madut's family in attending his funeral and to raise funds for Madut's family to seek justice for the killing and an apology for the police's slanderous characterization of Madut in the press release.

She says the community has received support and solidarity from several Indigenous leaders, Black Space Winnipeg and a local lawyer.

She says she hopes to see solidarity from more marginalized communities in the city, and that white Winnipeggers need to use their privilege to help marginalized people and to provide financial and emotional support to grieving communities if they are able.

Deng says people need to understand that the victims of police brutality often are not criminals and that racial profiling by the police has a profound effect on marginalized people's ability to feel safe.

"That's something people need to be sensitive to and be aware of, and know that we're not making a big deal out of nothing," she says.

Both Deng, and John Williams, who runs the Facebook group "enough

is enough from police brutality here in Winnipeg against indigenous" (enough is enough) say that while marginalized, especially racialized people, in Winnipeg are very aware of the police department's problem with unaddressed lethal brutality, privileged and white people and mainstream media groups have failed to grasp the extent of the issue.

Williams, who is white, says that while "enough is enough" says that while "there are really good hearts in Winnipeg," in his experience, "you gotta do things on your own. That's how people treat you."

Williams' son, Chad Williams, who is Indigenous, was killed by police on Jan. 11, 2019.

He says the police misrepresented the circumstances of Chad's death and mischaracterized Chad as a criminal when he was actually co-operative and fully aware of his rights.

"We were all there when this happened," Williams says.

Williams says the local Indigenous community has been supportive of his family in this tragedy, but that white people have failed to provide support in the same way.

"People do not understand what it is to be below the poverty line," he says.

Williams also says he has witnessed contempt and ridicule from police at past rallies.

He says that "enough is enough" is a group where people "calm each other down," so that they can focus their energy on organizing against police violence.

He says they plan to hold a rally when the weather warms up.

"We have plans to go down to the police centre and shake that building" and confront Manitoba's justice minister, he says.

THE TWO SPIRIT COLLECTION

Archival collection could spark more recorded history of Two-Spirit movement

RYAN HAUGHEY

CAMPUS REPORTER @RYANSHARES

The University of Winnipeg (U of W) library houses a collection of recent historical artifacts that shed light on a movement that advocates for the rights of Two-Spirit individuals. Dancing To Eagle Spirit Society describes a Two-Spirit individual as a person who carries the spirits of both male and female identities.

Brett Lougheed, the university archivist and digital curator at the U of W, says that Two-Spirit identification is often equated to LGBTQ+ structures of identity, but it has a spiritual connotation as well.

The Two-Spirit collection was originally donated to the U of W archives by Albert McLeod, Lougheed says.

“McLeod is a Two-Spirit advocate in the city but also has an international reputation as a cofounder of Two-Spirited People of Manitoba,” he says.

“The materials (in the collection) are records documenting Two-Spirit people in Manitoba and in the Two-Spirit movement,” Lougheed says. “This consists of textual records like newsletters

and correspondence. There is a photograph collection which illustrates Two-Spirit people at gatherings, conferences and other events within the Two-Spirit community.”

The collection also includes art, T-shirts and other non-traditional forms of archived media, Lougheed says.

Lougheed notes the collection was initially donated in 2013 but has been periodically added to over the years.

“The renaissance of Two-Spirit is relatively new,” Lougheed says. “We have some records documenting . . . the first Indigenous LGBTQ+ gathering in Minneapolis in 1988.”

Lougheed says the oldest records date back as far as the late 1970s and ’80s.

“These are all contemporary records (belonging to) Albert McLeod. That’s when he started becoming active as a Two-Spirit advocate and in the LGBTQ+ community,” he says.

Coral Baisch, a history master’s student, interned over the summer of this year as an archival assistant.

“My focus was to work with the Two-Spirit collection and help lay the groundwork to grow the collection and research ways in which we could make sure that the collection was led by Two-Spirit people in the community,” she says.



Elder Albert McLeod (left) donated the Two-Spirit collection to the U of W archives, which is headed by Brett Lougheed (right).

Both Baisch and Lougheed believe that the Two-Spirit collection is an important piece of history for Indigenous communities and LGBTQ+ communities alike.

“Records created by Two-Spirit people are largely absent from both LGBTQ+ and Indigenous archival collections,” Baisch says.

“I hope that the Two-Spirit collection here at the UW archives and our efforts to ensure that it is led by Two-Spirit people encourage other archives to reach out to their local Two-Spirit communities and let them know that their stories and histories are valued, and that the archives can be a trusted steward for those records,” Baisch says.

Baisch says the collection, though small, has a lot of potential.

“It helps to highlight a historically ignored group of people,” she says. “It is important to do it in a respectful way that leaves the collection in the hands of those it represents.

Baisch and Lougheed indicate that the U of W has developed a Two-Spirit archives advisory committee that will provide guidance on how the collection can be further developed to serve students at the university and to meet the needs of the Two-Spirit community as well.

More information on the Two-Spirit collection can be found at main.lib.umanitoba.ca/two-spirited-collection.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

2019 Graduation Pow Wow

All are welcome at the University of Winnipeg’s 17th Annual Spring Pow Wow on Saturday, March 23 from 11 a.m. to 7 p.m. in the David F. Anderson Gymnasium in Duckworth Centre. The pow wow is hosted by the Aboriginal Student Council and the Aboriginal Student Services Centre, and the event honours UWinnipeg’s Aboriginal graduates.

Supporting Indigenous human rights

Join Romeo Saganash, the sponsor of Bill C262, musicians Fred Penner, “Coco” Ray Stevenson, elder Gramma Shingoose and expert panelists Paul Joffe, Jennifer Preston and Leah Gazan to show support for Bill C262. The event will take place on March 26 and 7 p.m. at CMU Marpeck Commons.

Celebrating the Land at 373 Langside

The Langside Learning Garden team invites the public to a celebration on the land at 373 Langside St. on March 28 from 4:30 to 6 p.m. There will be a bonfire, stories and activities. Snacks and warm apple juice will be provided. Bring a friend and dress for outdoor weather. Langside Learning Garden is a partnership project between Spence Neighbourhood Association and the University of Winnipeg.

Preview of *Pīsim Finds her Miskanow* app

This year, The University of Winnipeg is pleased to hold a number of events in honour of Indigenous languages to help preserve them and safeguard the rights of those who speak them. All are welcome to attend a special preview of the new *Pīsim Finds Her Miskanow* storybook app, followed by an Ininimowin reading on March 28 at 12:30 p.m. in the Aboriginal Student Services Centre.

Mental Health, youth, addiction & town hall panel

Join the Mood Disorders Association of Manitoba on April 2 from 6 to 8 p.m. at Seven Oaks Hospital Wellness Institute in room 4 to discuss mental health, youth, addictions and town hall. There will be four panelists, and this is a free event open to the public. Registration is not required, but seating is limited.

Blanket Exercise for MB small farms community

On March 23 at 1 p.m., Fort Whyte Alive is hosting a blanket exercise, which is held to gain perspective on Indigenous law, culture and spirituality, and the role farmers and food businesses can play in decolonizing the food system. The exercise typically takes around four hours. Many spots are on a first-come, first-served basis, and the exercise has a maximum of 25 participants. To reserve your spot, please email chadweens@gmail.com.

17TH ANNUAL
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POW WOW**

SATURDAY, MARCH 23, 2019

Pipe Ceremony	11:00 AM
Grand Entry	12:30 PM
Feast	6:00 PM

Duckworth Centre, 400 Spence Street

This annual traditional Pow Wow provides us an opportunity to honour the work of our students, staff, faculty, and the community that has made it possible for our students to be successful. We invite all dancers, singers and spectators to join us to celebrate the achievements of our graduates.

CONGRATS, GRAD

University resources and support after graduation

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

For some students, after all the exams and final papers comes graduation. Students who feel nervous for what comes next in their life can find support from the University of Winnipeg (U of W), even as alumni.

Patricia Navidad is a U of W student who is about to graduate this spring after five years of working toward a degree in Rhetoric, Writing and Communications. She says she is excited to be finished her classes but feels slightly anxious about what will happen after graduation.

“I have two part-time jobs, so I’m going to work at those, and I also have an internship that I do online. I’m hoping I can learn some skills that I can use to go intern abroad next year in Singapore,” Navidad says.

Though she has a specific plan, she says she is still slightly nervous about what is to come, much like many of her peers who are also set to graduate.

“I think it’s because once you’ve been in school for a few years, you know what to expect (from university), but all of a sudden, you’re going to enter ‘the real world,’ and now you have to find a job, and it feels like it’s all happening so fast,” she says.

Deanna England, a career and aca-

demic advisor at the U of W says graduation can be overwhelming after having a set plan working toward a degree.

“Once you leave the womb of the institution, things are a lot more open-ended, and you have a lot more choices. That’s something we can help with,” she says.

England says that U of W Career Services offers supports to alumni through job search tools, interview preparation and resumé and cover letter review.

“There’s a whole section on our website that focuses on ‘what can I do with my degree’ ... that’s something that’s a good idea to check out, regardless of what stage you’re at,” she says.

Students and graduates can access U of W Career Services for help with finding possible jobs within the field that they’re interested in pursuing as a career, England says.

“Our job is not simply to prepare people for getting a job. We can also talk about additional career development (and continuing education), because learning is a lifelong process.”

Helen Cholakis, the manager of U of W’s Alumni Affairs office, says graduates are a valued part of the U of W community. Graduates of the U of W are encouraged to keep in touch with the institution through Alumni Affairs.

“In a nutshell, we communicate with



Graduation is one goal, but what comes next?

our alumni to keep them in touch with what is going on at the university, with their faculties and with students and other alumni,” she says. “We aim to encourage alumni to maintain a lifelong relationship with the university and the university community.”

Alumni Affairs offers graduates from U of W opportunities to volunteer, give and attend guest lectures and receive discounts at places like the Bill Wedlake Fitness Centre, Cholakis says.

Navidad says through the years in her university experience, she has learned “you’ve got to go at your own pace and

figure out what works for you, because not everything that works for the majority of the (student) population is going to work for each individual.”

She says students should not compare themselves to others in terms of building a career upon graduation.

“You shouldn’t feel you have to get a job right after you graduate just because everyone else is. It could be totally different for everybody, so I’ve just learned to accept and follow my own pace.”

COMMENTS

WAX ON, WAX OFF

When removing body hair first means accepting it

DANIELLE DOIRON

 @DMDOIRON

COPY AND STYLE EDITOR

Last month, I paid a stranger to rip hair off my body. At least, that’s what I told my partner when he asked what I did that day.

After a decade and a half of shaving as much of my body as those little pink drug-store razors could reach, I took the plunge and decided to try sugaring.

Hiring a professional to rub a mixture of sugar, lemon juice and water across my skin and remove all my hair brought me one step closer to achieving something I’ve longed for since before I hit puberty: a baby-smooth body.

As a French-Canadian with brunette hair so dark that it’s almost black, I had my share of hair-related body-image issues throughout elementary school. I still remember my little third-grade self locking my bedroom door so I could use safety scissors to try and trim my arm hair without anyone barging in.

And no, this isn’t one of those stories where I stood up to the sixth-grade bullies who made fun of my (albeit dark) peach-fuzz moustache. Instead, I took up shav-

ing, slathered on depilatory creams and tried just about anything else I could get my hands on. In my second year of university, I tried a home waxing kit on my cheeks and accidentally removed a few layers of skin in the process. Trust me – beauty isn’t worth *that* much pain.

So when a friend recommended sugaring, I jumped at the chance and booked an appointment. After all, it could be an out: hair removal I only had to commit to once a month instead of every few days. What I didn’t realize was that sugaring would force me to face my shaggy legs and scraggly underarms all over again.

To remove hair by sugaring, you first need to grow it out to about the length of a grain of rice. That meant letting it all hang out and reliving those insecurities of my youth. As an adult woman with ample access to razors, tweezers and wax strips, I felt compelled to explain myself whenever someone got a glimpse of my body in all its unkempt glory.

I couldn’t leave my Pap test appointment before explaining to the nurse practitioner that I was growing everything out for the purpose of sugaring it all away, and I’m already rehearsing what to say to my makeup artist when she comes across my



Before the sugar, one must face the scraggle.

’stache and unruly eyebrows this weekend.

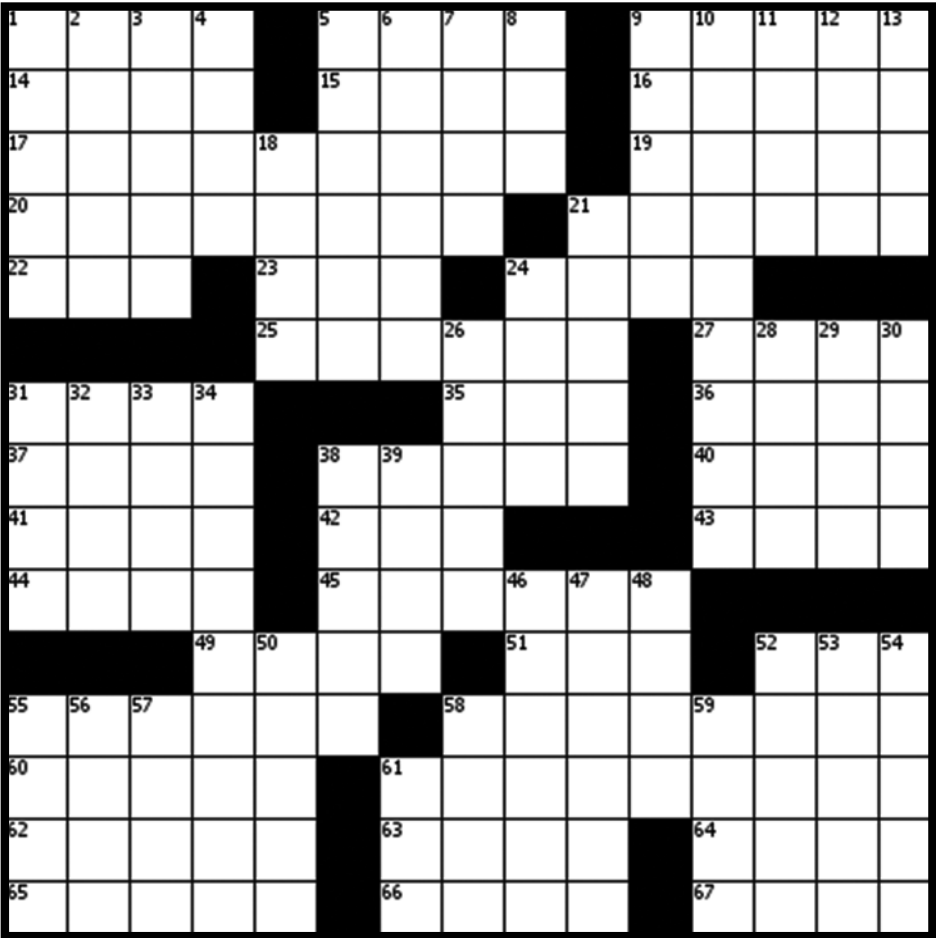
But now that spring is (at least officially) here, my days of hiding behind long sleeves and pants might soon be over – and with my next sugaring appointment still two weeks away, that honestly scares me a little.

Last year, body-care company Billie made headlines when they launched Project Body Hair and aired razor commercials that showed women shaving their hairy legs – a first in the gendered beauty community that rarely acknowledges the fact that women do, in fact, grow body hair.

Likewise, my upper-lip hair or lack

thereof isn’t quite a political statement. It’s just something my body naturally does and my attempts to (temporarily) change the course of nature. So please, let me bask in my insecurities and feel the breeze blow through my moustache. After living together for a few weeks, I’m slowly starting to hate those little hairs less and less.

Danielle is a Winnipeg writer, editor and marketer who’s relishing in all the extra time she has to get ready in the morning, now that shaving isn’t a priority. Those extra few moments of sleep are almost worth the discomfort. Almost.



ACROSS

1. Sleeveless jacket

5. Eden man

9. Beauty shop

14. Division word

15. Gaming cubes

16. Hangar occupant

17. Declaration

19. Rocker ____ Cooper

20. Broadcast

21. Revered
22. Right you ____!

23. Before, to poets

24. Make coffee

25. Infrequently

27. Choir voice

31. Mast

35. Vane letters

36. Benefit

37. Dalai ____

38. Judged
40. Calm

41. Long tale

42. Top card

43. Circular current

44. Walk in water

45. Walk leisurely

49. Recipe measures (abbr.)

51. ____ de Janeiro

52. Certain grain

55. Off the path
58. "The Texas Chainsaw ____"

60. Urban's opposite

61. Satisfied

62. Cease-fire

63. Impulse

64. Watch over

65. Searches for

66. Youth

67. Don't go

DOWN

1. Sight

2. Come in

3. Like old bread

4. Carry

5. Respect

6. Certain engine

7. Skin woe

8. Encountered

9. Digging tool

10. Permissible
11. Dragon's home

12. One time only

13. Necessity

18. Preceding nights

21. Carrying a weapon

24. Skeleton part

26. Hinder

28. Noisy

29. Related

30. Just
31. Whole bunch

32. Mama's husband

33. In the middle of

34. Horse course

38. Hoarse

39. Behaves

46. Juice fruit

47. Hear

48. Forfeit

50. Bargain events
52. Eight musicians

53. Coliseum

54. ____ bear

55. Fine ____

56. Free of doubt

57. Factual

58. Additional

59. Picnic crashers

61. Slice

SOLUTION TO VOLUME 73
ISSUE 20'S PUZZLES

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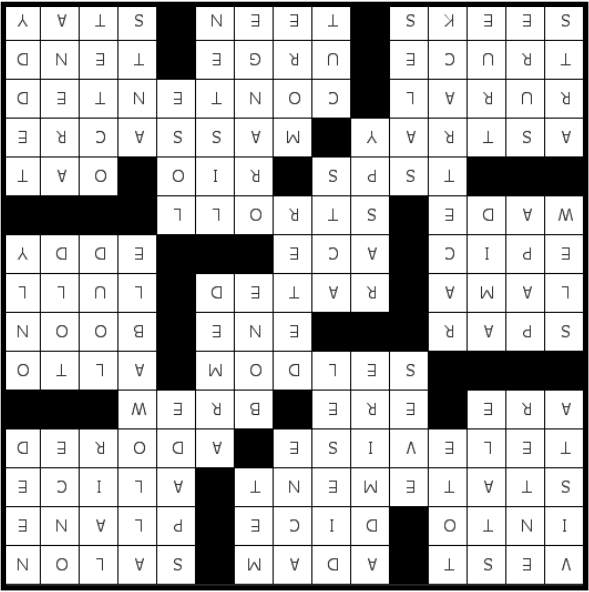
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1sudoku.com



THE UNIVERSITY OF
WINNIPEG

Student Services

AWARDS & FINANCIAL AID

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/awards and click on “In-Course Awards (current students)”

Deadline: Mon., April 15

ABORIGINAL STUDENT SERVICES CENTRE

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

REGISTRAR'S OFFICE

Student Evaluations of Teaching go Online!

Student Evaluations of Teaching (SETs) will now be done online for all eligible courses in Arts, Business and Economics, Kinesiology, Science, and Graduate Studies in the Winter and Fall/Winter Terms, ending in April.

Courses with very small enrollments will not be eligible because anonymity of response could not be guaranteed.

Two weeks prior to the last class meeting date of a course, you will receive an email to your UWinnipeg webmail account with a link to a survey in Qualtrics.

The online survey mirrors the content of the paper SETs.

The survey will remain open to you until midnight of the day of the last class meeting of the course. Online courses will have a default last “meeting date” of April 5, the last day of classes.

If you do not see the emails, Outlook may have put the email in your “Other” folder rather than the “Focused” folder, so please check both folders.

STUDENT CENTRAL

Tax Receipts

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

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 began 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.

We run the wait list processing program every Monday and Thursday morning, so these are the best days to check your UWinnipeg Webmail to see if a seat has become available for you!

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!

Get into the habit of checking your UWinnipeg Webmail every day. All emails about registration waitlists, course changes, new labs, new sections, and cancelled courses will be sent to this 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 Fri., Apr. 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

PHONE: 204.779.8946

I

EMAIL: studentcentral@uwinnipeg.ca

Constructive Criticism

★★☆☆☆

A friend of mine and I were talking one day when the subject of my puzzles came up in our conversation. "You know," he started gingerly, "I've always enjoyed your puzzles but it definitely shows something about your character." When I asked him to elaborate, he handed me a note and said that "it's probably more fun for me to explain and for you to figure out what I mean through a puzzle, so here you go!" What exactly is he trying to tell me?

1. Precedes tale, order, or grass

2. Queen Mary I's people

3. What Seal got a kiss from (2 wds)

4. Low-ranking individual or game piece

5. Damaging and extreme anger

6. A coward needs to grow one

7. Follows kitty; diagonally opposite

8. Arranged or served food on a dish

9. Steeped drinks from dried leaves

10. Fearless or brave

11. A terrible person

12. A Greek island
- To bring up a feeling of suspicion

• State, with "toast"

• Shuffles down a booth or bench

• To inventory or count

• Describes a garment that has one or more folded details

• Official who looks into causes of death

• Moving rapidly or suddenly

• Shrimp-like animal

• Underpopulated or thinly dispersed

• A word in this puzzle

• To miss someone dearly

• To make or produce

+5 points if you figure out all the clues. +5 points if you find the message.

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

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8	4				9			
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Join Our Team!

SOUTH BEACH CASINO & RESORT IS
NOW HIRING!

We offer full-time and part-time hours with regular days off, competitive pay, paid benefits and an employer matched pension plan.

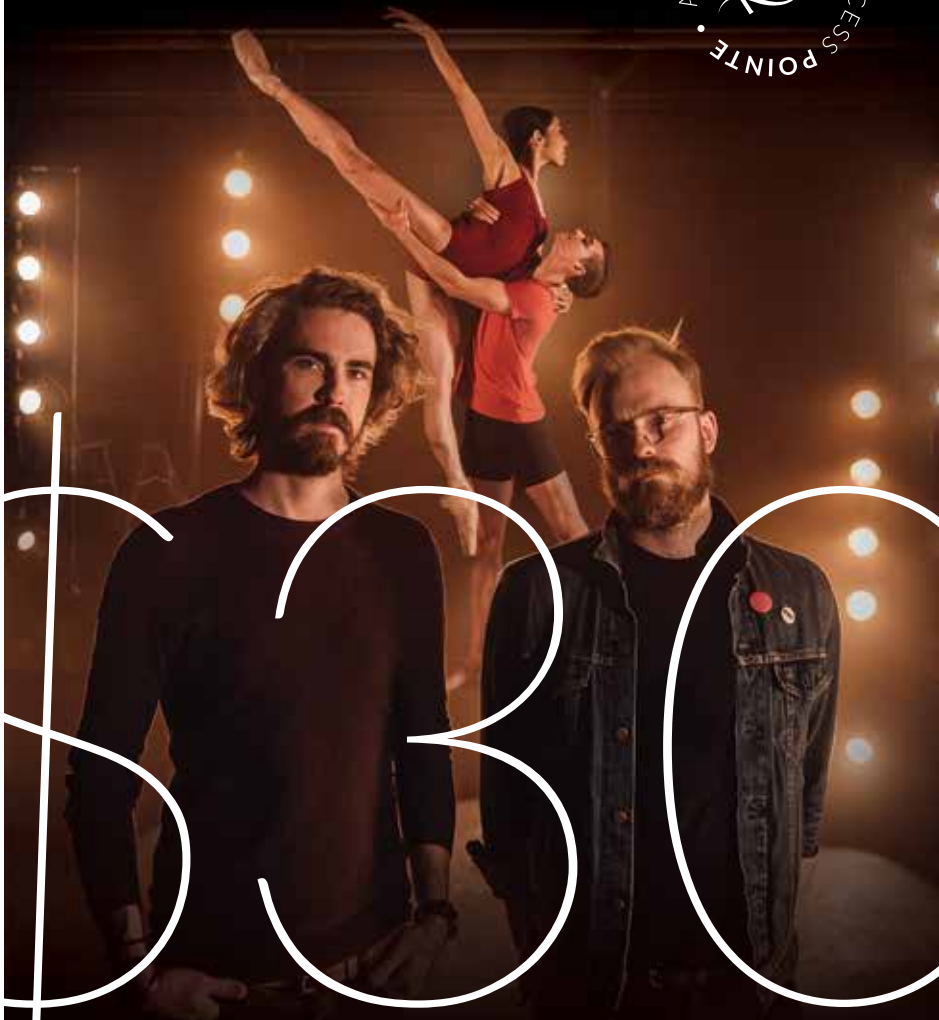
Please email hr@southbeachcasino.ca with your resume or call **204-766-2100** and ask for Human Resources. Visit: southbeachcasino.ca/careers



18
19
SEASON

MARCH 28-30, 2019
CLUB REGENT EVENT CENTRE

ACCESS POINTE
RWB
ACCESS POINTE



18-34? Get tickets to **Ballet & the Band** featuring The Bros. Landreth for just \$30!* Use promo code **NEXTOFKIN19** at rwb.org.



**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