

THE **U** **UNITER**

FREE.WEEKLY.
VOLUME 74 // ISSUE 02 // SEPT. 12

*DISRUPTING
NARRATIVES
OF THE
NUCLEAR
FAMILY*

**A LIFELONG EXPERIENCE OF FRACTURE, LOVE
AND CHANGE**

**ABUSE IN VIDEO
GAME INDUSTRY P7**

**UNDERHANDED PROVINCIAL
ELECTION TACTICS P14**

**MENDING BROKEN
FRIENDSHIPS P17**

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The Uniter is seeking writers.

Are you looking to develop your writing style or develop a portfolio? Writing for *The Uniter* is a fun and collaborative opportunity to grow your journalistic or creative writing skills and a chance to see your work in print!

We send out story lists to volunteers on a weekly basis, or you can pitch your own ideas. You can write as often as you like - weekly, biweekly, monthly, once or twice a year - it's up to you. Writers can be students or community members.

All new writers are required to attend a volunteer orientation to learn more about the paper.

See uniter.ca/volunteer for a full schedule of orientations. The next orientation is Sept. 18, 5 to 6 p.m. in ORM 14 in the Bulman Centre at the University of Winnipeg.

NEXT ORIENTATION SEPT. 18, 5 TO 6 P.M.

* ON THE COVER

"You have your blood relatives, but then you have the people who sort of become what family is ... who love you unconditionally, who support you, who give you the tough advice you may not want to hear." —Keesha Harewood.
Read more on page 9.

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SUPPLIED PHOTO

DON'T FEAR! VOLUNTEER!

Here at *The Uniter*, we take our community obligations seriously. Those obligations include telling the stories that aren't told elsewhere, but it also refers to our role as a learning paper. We pride ourselves on giving new writers, photographers and illustrators what might be their first opportunity to work in print.

Our staff this year is comprised almost entirely of newcomers to *The Uniter*. But this issue also contains a first contribution by one of our volunteer writers. We pride ourselves on volunteer engagement. Our volunteer co-ordinator, Tamika Reid, works year-round to find new folks to contribute words and images.

I started at *The Uniter* as a volunteer film critic in January of 2014. I never expected it to go much further than that, but after falling in love with working on newspapers, I managed to get hired for a staff position. Almost six years later, as managing editor of the paper, I think back with awe at how much volunteering for *The Uniter* has impacted my life.

If you've ever thought about doing the same, please reach out. It could change your path. Also, I don't think I've got enough free time to keep writing these film reviews every issue.

-Thomas Pashko

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The play *Like Mother, Like Daughter*, which features a cast of local mothers and daughters from Indigenous or immigrant backgrounds, will be performed at this year's FemFest.

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SUBMISSIONS

Submissions of articles, letters, graphics and photos are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays at 5 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.

CORRECTIONS

In the Sept. 5 article "Changing of the guard," Audrey Dwyer's play was published as *Calpurnia*. Associate artistic director Dwyer was incorrectly referred to as "artistic associate." Former Royal Manitoba Theatre Centre artistic director Steven Schipper was listed as Kelly Thornton. A description by Kelly Thornton of the play *Bang Bang* as "a collision course in cultural appropriation and who is allowed to tell what story" was incorrectly attributed to Dwyer and applied to the play *Women of the Fur Trade*. Kelly Thornton's quote, "This theatre has to be for all Manitobans," was also incorrectly attributed to Dwyer. The Uniter regrets these errors.

In the Sept. 5 article "Fresh faces at the UWSA," we attributed a quote about increased tuition fees to Mahlet Cuff. The quote is from Meagan Malcolm. The Uniter regrets the error.

WHOSE

HOUSE?

KC'S ADAMS' HOUSE



PHOTOS BY DANIEL CRUMP

KC Adams in her home

WHO 'ART' THOU?

AMOL SAMRA  @SAMRAAMOL

FEATURES REPORTER

"So, you've given up even before you started?"

These eight words changed the course of KC Adams' life. They gave her the courage to follow her passion and saved her from a frustrating desk job in marketing.

Adams is a full-time artist who developed a keen interest in art during childhood and saw it as an avenue to express, communicate and share.

While reminiscing and occasionally sipping her coffee, she says, "I knew as a kid that I (would) probably be a creator. I didn't know what being an artist meant then, because I had never been to an art gallery before."

After obtaining an arts degree from Concordia University, Adams went on to work in the field of art.

Having been faced with the dilemma of choosing a stable job or following her passion early on in life, Adams currently mentors and empowers people who are at a

similar crossroads in their lives. She tries to make an impact through mentoring and does so by sharing the lessons she's learned from her culture and life.

"One of the best lessons I learnt is that there's always going to be people with great opportunities, and you can't be jealous. You have to recognize the fact that that's their opportunity, and you will get a different one. You have to hold on to the confidence that you're smart, you have the abilities, and that it will happen."

The idea of nature and technology resonates with her Indigenous and European roots. She also continually strives to incorporate values and themes from both cultures into her art, life and home.

Adams works out of her St. Boniface home and considers it her creativity and inspiration zone.

"This is like my sanctuary, my creative area. I like to sit here (on the sofa) and weave. I can go in my kitchen and work. I work in my bed doing my administrative stuff. Every space in my home is my studio space," she says.



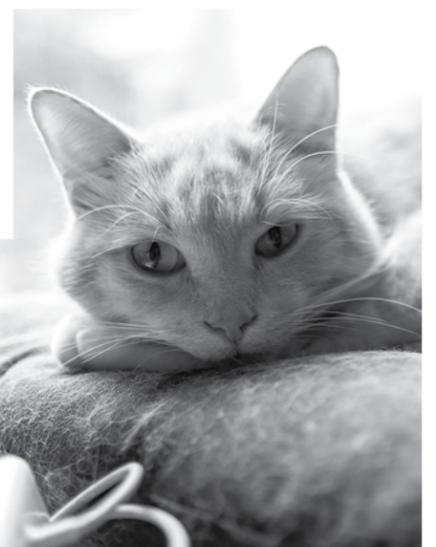
1



2



3



4

1) MY COLOURS

"These are my colours: blue and white for the sky, green for the grass and yellow for the sun. Instead of having four colours, I have five colours (blue, white, green, yellow and orange)."

2) CLAY POTS

"I recreated this vessel from the photo. I put the Thunderbird on it. I have been really thinking about the Thunderbird, because they bring water, they bring life in the springtime, and they can bring destruction as well."

3) NOAH

"This is Noah. He lives in Fox Lake and is a trapper. "If you see in his eye, you can see the clear cutting in the white part, you can see there's no trees. It's all flat. It's all gone."

4) LOW KEY THE CAT

"He's very affectionate. He loves people. We actually named him Low Key, (because he's a) kind of chill, low-key kind of cat, but everyone was just like 'he's Loki, named after the god.' It was too hard to explain that he's chill!"

NATIONAL GATHERING OF ELDERS COMES TO WINNIPEG

Elders provide platform for learning and progress

NAAMAN STURRUP

 @NAAMANSTURRUP

ARTS AND CULTURE REPORTER



The National Gathering of Elders took place at the RBC Convention Centre from Sept. 9 to 12.

Elders, the gatekeepers of Indigenous culture across Canada, joined together in an effort to pass down their wisdom to both Indigenous and non-Indigenous groups.

The National Gathering of Elders (NGE) was held from Sept. 9 to 12 at the RBC Convention Centre. This biennial event brings together Indigenous Elders (First Nations, Metis and Inuit) to publicly discuss reconciliation, missing and murdered Indigenous women, revitalization of language/culture and climate change.

NGE Kanata executive director Dr. Judy Kim-Meneen says, “a gathering like this allows people to learn from each other, share and understand each other’s perspectives better.”

NGE is the first national gathering of Canada’s Indigenous Elders. After one year of planning and fundraising, the first gathering took place in Edmonton in 2017.

“A group of grassroots people realized we need to give back to our Elders, acknowledging them as the rightful knowledge keepers, educators and advisers for us all,”

Kim-Meneen says. “Originally, we planned for 1,500 Elders to come, but over 5,000 Elders showed up at the gathering.”

This year, event organizers hoped for a similar turnout and planned the four-day event with something unique each day for the Elders and participants.

Monday, Sept. 9 was the opening ceremony for all delegates representing individual communities and organizations across Canada. After the ceremony, there were forums held.

“Facilitators and note-keepers were with the Elders, and there were dialogues within our focused topics,” Kim-Meneen says.

The forums followed on Tuesday and Wednesday, with a focus on network and relationship building.

Tuesday evening was highlighted by an inter-tribal showcase and a friendship unity concert that featured the Winnipeg Sym-

phony Orchestra quartet and Indigenous rock bands Eagle & Hawk and C-Weed, while Wednesday evening ended with an Elder’s talent show and social dance.

Thursday, Sept. 12 was the closing ceremony, and spokespeople gave remarks for the gathering’s next meeting in 2021.

“The event provides an opportunity to learn from our Elders, a lot of whom (have) lived for almost a century,” Kim-Meneen says. “With their life experiences, they come with their wisdom to give lessons on living a better life for the future.”

Among the attending Elders was Dan Thomas, an Elder-in-residence and faculty member at the University of Winnipeg (U of W).

“The role Elders have on campus is to essentially provide grounding for students in the organization of our culture, history and identity,” Thomas says.

“An event like the gathering, that has Elders available, is important, because it gives students both a place to go and find information and to vent and talk with someone.”

The Elder’s positive impacts are seen in recent testimonies and constant class requests.

“Two years ago, a U of W student rushed to me, and said ‘You do not know me, but in high school (a part of Seven Oaks School Division) we went and listened to your teachings, and that is what helped me through high school and the years after, so I wanted to come and thank you.’

“Also, a lot of people have asked us to speak in classes, and I think this is important, because they can hear from people who have experienced what is discussed in class, which is not always the mainstream point of view.”

MAKING SEX SCENES SAFE(R) FOR FILMMAKERS

Winnipeg Film Group offering workshop on shooting intimate scenes

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

Inclusive pornographer Kate Sinclair will hold a workshop on filming sex scenes at the Winnipeg Film Group on Sept. 18. The workshop will address how to approach shooting intimate scenes.

Sinclair is the founder of Ciné Sinclair and Cherrystems, two porn companies focusing on authentic and inclusive narratives with an emphasis on safe and respectful play.

Sinclair emphasizes that the workshop is “Safer Sets,” not “Safe Sets.”

“I don’t think there is anything that is truly going to be 100 per cent safe for everyone,” but there are ways to make sets more safe.

This process begins with pre-production, Sinclair, says, “understanding why a scene is shot the way it is and what it is trying to say, whose agency is coming through.”

Theresa Thomson is an actor and live model who has filmed nude scenes with directors like Guy Maddin. As a live model, Thomson was not concerned about being nude on camera but realized there were certain things that made her uncom-

fortable. Maddin found her through a live modeling organization and asked her to be in his film.

“I distinctly remember, ‘Okay, cut. That’s a wrap on Theresa,’ and the lights changing, because I had been under this very intense light,” Thomson says. “And there were for sure three times as many people on set (as when we started). I remember thinking, ‘They are all university guys. These are all young guys.’”

The next time Thomson worked with Maddin, they shot the scene in his apartment, but he also invited a woman colleague to ensure Thomson felt safe while filming.

In major films, sex scenes can be filmed on a closed set, but Thomson says “a closed set can mean 60 people.”

“In recent years, there has been a surge in popularity for intimacy directors, people who are officially licensed to work in film and/or theatre to serve as a liaison between the director and the actors,” Sinclair says. “Intimacy directors act as a bipartisan third party, evening out the power dynamic.”



Ciné Sinclair and Cherrystems founder Kate Sinclair

From Thomson’s perspective, shooting intimate and nude scenes can be especially sensitive for an actor.

The footage belongs to “someone else, and they can manipulate those images. A bad experience on set can be really hurtful to a performer, as a performer and as a person.”

Sinclair says she wants the workshop participants to go home with an understanding of agency and consent.

“They can discuss their boundaries and should have them respected.”

Sinclair says the workshop isn’t just

for actors and directors and is for any role on set.

“We all come from our own background, and we should all be able to have our needs respected.”

Safer Sets: A Guide to Creating a Safe, Positive Space will be held at the Winnipeg Film Group Black Lodge Studio (100 Arthur St.) on Sept. 18. Register at winnipegfilmgroup.com.

PHOTO BY CALLIE LUGOSI



ASAKO I AND II

Plays Sept. 14 to 29 at Cinematheque

THOMAS PASHKO

MANAGING EDITOR

@THOMASPASHKO

★★★★☆

Asako I and II stars Erika Karata as Asako, a university student who meets a dreamy club DJ named Baku (Masahiro Higashide) at an art gallery in Osaka. After a brief but intense whirlwind romance, Baku disappears. Two and a half years later, while working in a coffee shop in Tokyo, she meets an executive at a sake company who she's sure is Baku, but turns out to be his doppelganger, Ryohei (also played by Higashide).

As the film explores Asako's new,

more stable romance with Ryohei, it becomes clear how unlike Baku he is. He's cautious and professional, but thoughtful and caring. He's genuinely invested in Asako's emotional needs, a sharp contrast to Baku's free-spirited selfishness. While the current relationship matures and flourishes, Baku reemerges in the background of their lives as a pop-culture icon, a model who rockets to television superstardom.

Higashide is understated in his dual performances, resisting the urge to overdo it the way actors often do when playing two characters in the same film. Without putting too fine a point on it, he differentiates the characters through voice and posture. Baku and Ryohei genuinely seem like two different guys, to the point that the viewer could be forgiven for assuming they were played by two different actors. But Higashide's focus is on the emotional truth of the two characters, not on wowing the audience.

Karata's performance as Asako is the film's strongest element. Asako is a shy character, much more so than her more outspoken and boisterous friends. Karata conveys wordlessly her confusion with her situation, falling deeper in love with a man she knows she may only be attracted to because of his resemblance to someone with whom he otherwise has nothing in common.

The film leaves open-ended what metaphor, if any, is implied by the Baku/Ryohei conundrum. Is it an allusion to Asako's still unresolved feelings for Baku? To the fact that, until she gets over his disappearance, she'll only be able to see her partner through the lens of the one that preceded him? That all our relationships blend into one in our memory?

The questions bring to mind other movies that have explored romance through doppelgangers, like *The Life and Death of Colonel Blimp*, in which

Deborah Kerr played the three loves of Roger Livesy's Clive Candy at various points in his life, or *The Double Life of Véronique*, with Irène Jacob playing two women living parallel lives on opposite sides of Europe. *Asako's* use of deadpan comedy to explore a quirky, melancholic romance with a seemingly supernatural element also brings to mind *Eternal Sunshine of the Spotless Mind*.

This, sadly, is the film's biggest flaw. Its themes and execution inevitably invite comparisons to other, better movies that have explored this subject matter with more depth, humour and style.

Director Ryūsuke Hamaguchi is clearly interested in themes about irrational love (his 2015 breakout *Happy Hour* explored similar topics to great acclaim), and he has the craftsmanship to someday make a great romance. But as it stands, *Asako I and II* remains delightful, but slight.

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CKUW TOP 30

September 2-8, 2019



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	1		Gym Tonic	Good Job	Transistor 66
2	2	!	Holy Void	Naught	Transistor 66
3	6	*	Rheostatics	Here Come The Wolves	Six Shooter
4	NE	*	Various Artists	Class Of 2019	No List
5	4	!	Leaf Rapids	Citizen Alien	Coax
6	8	*	Curtis Nowosad	Curtis Nowosad	Sessionheads United
7	3	!	JayWood	Time	Self-Released
8	5	*	Ada Lea	What We Say In Private	Next Door/Saddle Creek
9	20	*	Shotgun Jimmie	Transistor Sister 2	You've Changed
10	13	!	Man Candy	Model Boyfriend	Transistor 66
11	10		Purple Mountains	Purple Mountains	Drag City
12	11	!	Paige Drobot	Zero Thought	Transistor 66
13	7	*	Michael Vlatkovich 5 Winds	Five Of Us	pMENTUM
14	21		Oh Sees	Face Stabber	Castle Face
15	12	*	Onion Honey	Earthly Trials	Self-Released
16	18	*	The Jins	Death Wish	Self-Released
17	9	*	Smaller Hearts	Honestly	Self-Released
18	23	*	Jacob Brodovsky	Sixteen Years	Self-Released
19	15	*	Blunderspublic	Up Jumpt The Jynt Sylents	Self-Released
20	RE	!	Trampoline	Happy Crimes	Self-Released
21	NE	*	Fly Pan Am	C'est Ca	Constellation
22	NE	*	Bruce Cockburn	Crowing Ignites	True North
23	25		ESSi	Vital Creatures	Ramp Local
24	19	*	T. Nile	Beachfires	Outskirts Central
25	NE	!	Sol James	Fighting	Self-Released
26	RE	*	Brad Turner	Pacific	Cellar Live
27	NE	!	Smoky Tiger And The Manitobandits	Royal Rumpus	Self-Released
28	NE	*	Ian & Sylvia	The Lost Tapes	Stony Plain
29	NE	*	Rae Spoon	Mental Health	Coax
30	NE	*	Lee Harvey Osmond	Mohawk	Latent



All the best in the
2019/2020 academic year

FEMFEST PROVIDES A VOICE FOR ALL

The festival highlights disability, cultural and queer experiences in the community

NAAMAN STURRUP  @NAAMANSTURRUP

ARTS AND CULTURE REPORTER

Theatre provides a great way to represent the different aspects of a community. With Winnipeg becoming more diverse, FemFest aims to do just that and more.

Sarasvati Productions will host its annual FemFest at the Asper Centre for Theatre and Film under the theme “All the World’s a Stage” from Sept. 14 to 21.

Sarasvati’s artistic director Hope McIntyre says, “this year’s theme stems from the idea of taking the theatre out of the theatre and taking the community into the theatre.”

“The arts and theatre are part of our lives and experiences, and storytelling is part of what we do.”

Founded in 2003, FemFest’s mandate is to use theatre for social change.

“Our goal is to bring stories and voices to the stage that are not always explored, such as women, marginalized groups and queer experiences,” McIntyre says.

The festival features an array of performances, including in-house productions, workshop presentations, readings and three touring shows.

This year, FemFest is opening its doors

to artists with disabilities and accessibility issues for the first time. *Raising Stanley / Life with Tulia*, a touring show featuring Ottawa storyteller Kim Kilpatrick, tells her life’s journey with the four guide dogs she has handled.

“As Kim is blind, we as seeing people may not understand how she lives, raising and handling guide dogs, and how she can put on a performance show like this, so this show is quite unique,” McIntyre says.

The second touring show is *Like Mother, Like Daughter*, and its director, Rose Plotek, says, “this intergenerational piece explores what is passed on through the matriarchal line.”

What makes this show unique is that the entire cast consists of local mothers and daughters.

“We requested mothers from either the Indigenous community or who is an immigrant or refugee, so that we can explore the different cultural issues of mother-daughter relationships in our community,” McIntyre says.

Like Mother, Like Daughter has two different segments.

“The afternoon show features the mothers and daughters playing a game of



SUPPLIED PHOTO

Director Rose Plotek’s *Like Mother, Like Daughter* will be performed at this year’s FemFest.

questions and answers. The women have written out the questions, and they dictate the stories being told,” Plotek says.

“In the evening show, the audience can have a meal with the mothers and daughters, and both parties can interact and ask questions. This is a time for the audience to relate and validate their experiences with the cast.”

4inXchange rounds out FemFest’s touring shows, and it is organized by xLq, a pop-art performance group that addresses queer issues.

“Although their piece is about capitalism, their performance style uses different modes, which include using four audience members along with the performers, and this allows for an interactive and intimate experience,” McIntyre says.

As FemFest features an array of established playwrights, it also offers a platform for emerging artists, seen in The

Launchpad Project’s *To Kill a Lizard*.

Senior University of Winnipeg theatre student Emma Welham says “This drama/comedy performance is an original piece written by emerging artists. What makes FemFest unique is that it gives a platform to artists like me, who normally would not have one.”

“It also tells the stories of community, and everyone feels seen and represented.”

FemFest will run at the Asper Centre for Theatre and Film at the University of Winnipeg (400 Colony St.) from Sept 14 to 21. Tickets can be purchased on sarasvati.ca and range from \$15 to \$50.

REWRITING THE CODE

How Winnipeg’s video game industry can learn from a high-profile case of abuse

JOCELYN MALLETTE

VOLUNTEER

Recent allegations of harassment and abuse in the gaming industry raise questions about how this reflects on Winnipeg’s local gaming industry and culture.

In a statement released on Twitter, indie game developer Zoë Quinn accused Winnipeg-based independent game developer Alec Holowka of abuse during their relationship. Quinn expressed solidarity with recent public allegations of sexual assault and abuse from various women and non-binary figures in the gaming industry.

Following the allegations, Holowka’s *Night in the Woods* co-designers Scott Benson and Bethany Hockenberry announced that they were cutting ties with Holowka.

On Aug. 31, Holowka died at the age of 35. Days after Holowka’s death, Benson published an article on *Medium*, describing his and Hockenberry’s complicated and tumultuous six-year working relationship with Holowka.

Local game developer and co-founder of Complex Games studio Adrian Cheater, who knew Holowka for more

than 20 years, called the events that unfolded online her “worst nightmare.”

“I do not harbour anger towards the individuals involved, but rather towards the problems afflicting the gaming industry’s culture at large,” she says. She identifies these problems as “systematic issues in society,” such as “toxic masculinity, white supremacy, colonization and capitalism.”

The harassment of women and non-binary people in gaming is not new. The 2014 Gamergate controversy highlighted a turning point in how visible these issues were. The Gamergate hashtag and subsequent harassment campaigns originated with an identity crisis some gamers felt in the wake of those who called for a more progressive gaming industry.

Quinn was also at the epicentre of the controversy, with unfounded rumours about their past relationships resulting in Gamergaters being upset about ethics in gaming journalism. Cheater notes that Gamergate activists were notably “aligned with the reactionary movements like the men’s rights activists, rape apologists and the alt-right.”

Cheater said she understood how some people associated video games with a feeling of ownership.

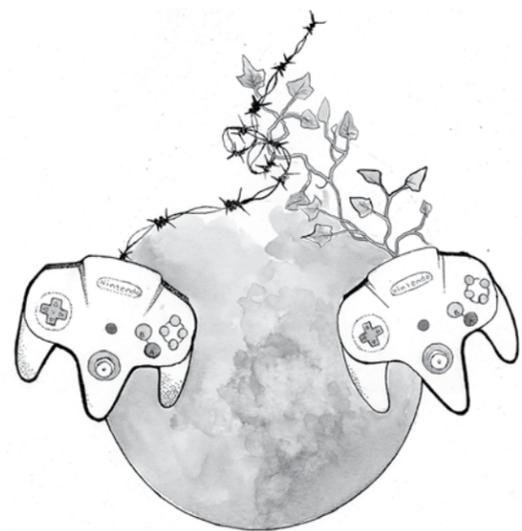


ILLUSTRATION BY GABRIELLE FUNK

“I get what it felt like to be bullied as a kid. Computer games weren’t cool. What I don’t get is excluding other people ... video games should be for everyone.”

As a game developer, Cheater says, “Gamergate was a wakeup call to recognize and change some of the most toxic aspects of the culture ... in order for the environment to change, the demographics need to change.”

She encourages other women or trans people to “take up space” in gaming culture. As well, Cheater is a mentor with local initiative Girls in Gaming, which aims to provide an introduction to video game development for girls, non-binary and trans youth.

Devon Streu and David Bosc, members of the University of Winnipeg Applied Computer Science Students Association, both recognized a lack of diversity in

their program. They described University of Winnipeg’s ratios of gender diversity to University of Manitoba’s program. For women, trans and non-binary people, “it’d be like being only 1 out of 100, compared to 1 out of 1,000.”

They would both like to see more diverse representation in their program and suggest trying an intro course in computer science.

“It could be more useful in the long-term to students looking to fill up a science credit than, say, a physics course would, since it can be applied to so many fields,” Bosc says.

Jocelyn Mallette is an enjoyer of video games, as well as a community organizer and local trans activist from Treaty 1 territory.

CELEBRATING RECOVERY

Recovery Day Winnipeg hits The Forks on Sept. 14

HANNAH FOULGER

 @FOULGERSCOVFEFE

ARTS AND CULTURE REPORTER

People in recovery from addiction and mental illness are gathering at The Forks on Sept. 14. Recovery Day Winnipeg is an all-ages event featuring inspirational guest speakers, music, a kids' zone and resources from all around the country to help people transition into a drug-free lifestyle.

Recovery Day Winnipeg is in its second year, but there have been Recovery Day events in Canada since 2012. Greta Waples, a social-work student at Booth University College and an employee of St. Raphael Wellness Centre, instigated the idea after realizing that Winnipeg is the only major Canadian city without a Recovery Day event.

This year, the festival has collaborated with Aurora Recovery Centre to expand on last year's smaller event. This year, the kids' zone will include a bouncy castle, face painting and lightsaber fighting.

Vancouver-based rapper Madchild from hip-hop group Swollen Members will perform alongside Dizzy Mystics. Madchild will also share his story of



Recovery Day Winnipeg founder Greta Waples

recovery, as will some alumni of Aurora Recovery Centre.

American actor Mackenzie Phillips from *Orange is the New Black* will speak about her recovery and her work as a director of referral relations at the Breathe Life Healing Center in Los Angeles.

Recovery Day "shines a spotlight on reducing stigma surrounding not only being an acting addict but an addict in recovery," Phillips says. "(That) is beautiful and important to me."

Phillips will share her personal story about her addiction. After a public relapse in 2008, she shifted her focus from acting to counselling and has now been working as a counsellor for addicts in recovery for seven years. She doesn't actively seek

acting work, but she was asked to play an addict on *Orange is the New Black*.

Orange is the New Black depicts addiction "in a fair light, and they show the other side of addiction," Phillips says. "They also give us the ability to see people change their lives even though they are in prison."

Waples is also in recovery from addiction and was supported in her early days at St. Raphael. She will share her story of addiction and mental health at Recovery Day. Shortly after high school, Waples was pursuing speed skating when she injured her knee and was forced to retire early.

She turned to drugs as a means to cope. Years later, after the death of her grandfather, she wanted to get sober but

didn't know how to get help. Through the support of St. Raphael, Waples is now two years sober and ready to share what she has learned.

"I just want people to know that there is hope and joy," she says. "You can still have all your dreams, and you don't have to let this disease take over your entire life and define you. You have the power to change."

Recovery Day takes place on Sept. 14 at The Forks starting at 11 a.m. For the full schedule, visit Eventbrite's website.

ARTS BRIEFS

THOMAS PASHKO // MANAGING EDITOR  @THOMASPASHKO

Begonia's *Fear*

Winnipeg singer-songwriter Alexa Dirks has been releasing electronic music under the moniker Begonia since 2016. Though all previous releases have been singles or EPs, the Sept. 13 release of *Fear* will be Begonia's first full-length 12" LP. The 12-song album includes the singles "The Light," "Living at the Sky" and "Beats." *Fear* is available for preorder through Bandcamp.com.

WPW Don't Be a Menace

The newly-formed Winnipeg Pro Wrestling league is bringing their brand of mayhem back to the Sherbrook Inn (685 Westminster Ave.) Sept. 12 at 8 p.m. Following December's successful "Sherb Your Enthusiasm" event, tonight's "Don't Be a Menace to West Broadway While Drinking Your Juice at the Sherb" will feature matches with wrestlers including "Cheetahbear" Jude Dawkins, Danny Duggan and King Kevy Chevy. Tickets for the 18+ event are \$25 at the door.

SOS Fest at the Park Theatre

The Park Theatre (698 Osborne St.) is hosting SOS Fest, a two-night mini-festival of touring and local punk and hardcore acts. Happening Sept. 13 and 14, Friday's show will be headlined by '90s Fat Wreck Chords mainstay Good Riddance, while Saturday's bill is topped by Cancer Bats. Local performers include The Ripperz and Dinner Club. Admission is \$30 for Friday, \$25 for Saturday or \$50 for both nights.

Bar Mitzvah Boy at WJT

Playwright Mark Leiren-Young's *Bar Mitzvah Boy* asks the question, "What happens when a man in his 60s asks a rabbi for bar mitzvah lessons?" Winnipeg Jewish Theatre's production of *Bar Mitzvah Boy* will run at the Berney Theatre (123 Doncaster St.) from Sept. 14 to 22. This production stars Amy Lee and Nicholas Rice, with direction by Krista Jackson. Tickets start at \$15.

Plug In Institute of Contemporary Art AGM

Located in the University of Winnipeg's Buhler Centre (460 Portage Ave.), the Plug In Institute of Contemporary Art "is Canada's oldest ICA with a holistic mandate to support all aspects of art-making by presenting, producing and circulating contemporary art through research, exhibitions, publications, education, outreach and advocacy." Plug In will hold its Annual General Meeting on Sept. 16 at 5 p.m. All are welcome, but only members may vote.

Dual book launch at McNally Robinson

Poet and University of Winnipeg professor Jonathan Ball is releasing his fourth book of poetry, *The National Gallery*. Ball's book will launch alongside the newest by Hamilton-based poet Gary Barwin, *For It Is a Pleasure and a Surprise to Breathe*, on Sept. 17 at the Grant Park McNally Robinson. The event will feature readings from both poets and a conversation moderated by Kristian Enright. It starts at 7 p.m., and admission is free.

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Words by Katherine Cao

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Disrupting narratives of the nuclear family

A lifelong experience of fracture, love and change

The experience of growing up and coming into a sense of identity can be a jarring process fraught with turmoil – for some more so than others.

In the western world, where the concept of family is ingrained in the dominant culture and is something that can seem like an intrinsic aspect of life, it can be easy to forget that not all systems of kinship, community, growth and care operate on equal footing.

This is especially true with those who fall outside of dominant groups and have had to grapple with different aspects of identity, while also coming to terms with the expectations that come out of family situations.

Dr. Jenny Wills is an associate professor at the University of Winnipeg (U of W) whose professional work focuses on race and ethnicity, where she examines “certain kinship relations more specifically: a sister, a spouse, etc.”

Dr. Wills tries to avoid the word “family,” because “it is too loaded. It can be a comfort, yes, but it can also be a weapon” she says.

“Professionally, I talk about kinship,” Dr. Wills says, regarding both the institutional and cultural connotations of family.

To think of family as a simple black-and-white

matter is to invalidate the multitudes of different living situations and systems of kinship in which people find themselves.

There are many different narratives and definitions of family life that vary from one individual to another.

As people living in the settler-colonial environment of the western world, it is important to consider the narratives of people who fall outside of the dominant culture, and to especially consider the intersectional aspects of identity and its relationships to family institutions.

----- COVER FEATURE CONTINUES | NEXT PAGE >>



"The nuclear family is ridiculous!" Keesha Harewood says.



University of Winnipeg student Keesha Harewood says navigating her mother's white privilege is a sometimes-draining "work in progress."

"You have your blood relatives, but then you have the people who sort of become what family is, the idea of people who are kind to you, who love you unconditionally, who support you, who give you the tough advice you may not want to hear."

—Keesha Harewood

DEFINING A FAMILY

Keesha Harewood, a 23-year-old U of W student, notes that family can be "very complicated, because there's the family you're born with, then there's your chosen family."

She comes from a childhood of divorce and mixed-race lineage, bringing forth an interesting perspective on the topic of family.

"You have your blood relatives, but then you have the people who sort of become what family is, the idea of people who are kind to you, who love you unconditionally, who support you, who give you the tough advice you may not want to hear."

While Harewood says there can be overlap between the people someone chooses to include in their life and the community in which they are born, she acknowledges that family is ultimately "your network of people who love you, basically."

When confronted with the same question on the definition of family, Natasha Okemow, a U of W graduate who studied criminal justice, sociology and conflict

resolution, brings a different point of view.

"The thing about (family), is that I (didn't have) the option. Having a childhood and having a family is a luxury, and a luxury that (I), as an Indigenous person, (am) not fortunate enough to have."

Okemow's perspective comes from a lifetime of moving from one living situation to another. She is a child of the foster-care system.

"To me, family is more chosen, because I have seen in my lifetime that I didn't really get to grow up in that traditional nuclear-family environment.

"As I've navigated life on my own ... and been on my own for most of my life, I've had to kind of find people to fill in those (family) roles, who are equivalent to family," Okemow says.

Okemow clarifies that her stance on family is influenced by settler-colonial systems of power, such as foster care, and that the crafted ideal of the nuclear family can be unattainable due to its connotations with whiteness as the dominant culture.

"It's a never-ending cycle. It never ends. And so having a family is a very far-fetched, unrealistic dream," she says.

Harewood, on the other hand, grew up in a consistent household, but says "I'm a child of divorce, and I also lost my father at age 12. ... After the divorce, there was a lot of fallout with extended family, feuds and everything.

"I had a part of my life where there was a lot of community and a lot of love for people who just loved each other, and who I knew weren't even my blood family but were my parents' friends, and therefore were my aunts and uncles. But then one dramatic thing happens, and you see the exact opposite of that," Harewood says.

Both these young women have faced countless struggles throughout their lives brought on by institutionalized racism and the culture of white hegemony. They have come to the conclusion that the concept of the traditional nuclear family is simply that, a concept.

FAMILIAL EXPECTATIONS AND AN INCONGRUENT IDENTITY

The complications of family can extend beyond its institutional form, moving from simply a unit of people who grow up together to a major defining factor in the creation of one's identity and ways of being in adulthood.

"Family' uses the same logic of belonging and non-belonging as nationalism. It is one of the earliest forms of inclusion/exclusion that we are taught as children," Dr. Wills says.

The concept of belonging is often taught from adult to child in a home or family unit, sometimes with well-meaning intentions, or other times, to reinscribe traditional values or forms of power.

Though she explains that her relationship with her mother has changed throughout her adolescence, ranging from well-meaning yet confused to open-minded understanding, Harewood muses that "I can track the change from when I was a child and how (my mother) was versus how I am now and how she is now."



SUPPLIED PHOTO

Natasha Okemow still struggles with issues of family and identity as a result of growing up in foster care.

“Growing up, I had ADHD, and I was only diagnosed when I was 14. So a lot of the expectations were sort of centred around neurotypical behaviour and behaving correctly and not deviating from the norm,” she says.

Harewood struggles with finding balance in surviving day-to-day life while navigating social and cultural norms, but she also strives to find her own happiness, something that is easier to achieve in theory than in practice.

“It’s a very confusing method, and it hasn’t done me very good, and I’ve actually had to redefine how I think about that.”

When asked about her systems of kinship and support, Okemow speaks on her grievances regarding her relationships with people, and how even though she has great love for the people that have stepped up to support her, she will never have the memories of a traditional family upon which to build her identity.

The layering traumas of foster care and her mixed-race Indigenous and Jamaican lineage leaves her with a broken sense of identity in her adult life that she constantly braves every day and continuously redefines and recreates for herself.

Okemow describes the impact of her experiences not as fracturing, but as shattering.

“I don’t think it fractured me. I think it destroyed me, actually, like it completely destroyed me, and I don’t think that it’ll ever be repaired.

“I’m never going to get those years back. I lost my whole childhood, I lost all my siblings, and I was left to pick up the pieces, because the system decided to act in my best interest, which was never in my best interest,” she says.

“I always spend holidays with my best friends ... I feel bad, because I rely on them a lot, like I rely on them for more than what a friend needs to rely on someone for.”

“To me, family is more chosen, because I have seen in my lifetime that I didn’t grow up in that traditional nuclear-family environment.”

—Natasha Okemow

FAMILY AS AN INSTITUTION AND THE RAMIFICATIONS OF HEGEMONY

When asked about the experiences of navigating racial identity in conjunction with the complications and implications of family, Harewood speaks of her need to go against the language often associated with said matters.

“I personally don’t like to use the word ‘biracial’ for myself ... the ‘bi’ thing already promotes the idea that there’s two, (that) I’m made up of a solid two, almost like you took a beaker full of white liquid and a beaker full of black



"I personally don't like to use the word 'biracial' for myself ... I prefer simply 'mixed-race' for myself. I do not have charts of my whole lineage at all," Keesha Harewood says.

liquid and then poured two in."

"That's why I prefer simply 'mixed-race' for myself. I do not have charts of my whole lineage at all."

When speaking on the issues of health care in Manitoba and the need for care in her life, Okemow addresses the cracks in foster care programs and how they are not nurturing toward young people who reach adulthood.

"The system was like my parents until I was 21," she says.

She states that in Manitoba, people age out of foster care at age 18, but she "was

sick for a while and was undergoing surgery and radiation."

Okemow says she would have been aged out of the system if not for the advocacy of her group home.

For larger systems of social and cultural power, such as government and family institutions, the issues of childhood and identity present as black and white. For individuals living this on a day-to-day basis, it is these exact systems and structures of power that cause so much trauma.

FACING THE FUTURE

For Okemow, she is surviving every day with a sense of unbelonging and is creating an identity for herself out of that sentiment.

"What do you want to contribute to this world? What do you want your legacy to be when you're trying to figure out your background?" Okemow questions.

"To me, it's a process and there's phases, and I'm in this reality phase where reality kind of sucks! And I'm still trying to figure that out," she says.

Due to the close nature of their rela-

tionship and the love that Harewood and her mother feel for each other, Harewood finds the emotional toil of navigating her mother's white privilege to sometimes be draining and describes it as "a work in progress."

"That's all you can really ask from a parent, is their willingness to grow with you and accept how you grow" she says.

"The nuclear family is ridiculous!"

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SPEAKER SERIES



Zaki Ibrahim will host both a talk and musical performance as part of the Uniter Speaker Series.

THE UNITER SPEAKER SERIES PRESENTS ZAKI IBRAHIM

South African-Canadian artist details her life's journey and path to musical success

NAAMAN STURRUP



ARTS AND CULTURE REPORTER

Music is a powerful and creative tool that can be used for social change and emotional confrontation. Zaki Ibrahim comes to Winnipeg on Sept. 12 to share how her music embodies this and more at the upcoming Uniter Speaker Series.

"I will speak about my life, addressing the importance of being vulnerable and the risk in taking that," Ibrahim says. "I will focus on the process of what kept me on my musical path, motherhood and sustainability within the arts.

"Ultimately, I want to inspire people to bring out their true selves."

Born in Vancouver to parents from South Africa and the UK, Ibrahim had a multicultural perspective from birth. The singer recounts that travelling with

her parents for work to several countries such as France, Lebanon and the United Kingdom added to her worldview.

"I think travelling from when you're a child is always invigorating," she says.

"You get a new perspective, which helps to build character and compassion for people in different cultural and life settings. Travelling helps us to see that the world is not only from a western or (American) viewpoint."

This expanded worldview broadened Ibrahim's imagination and is reflected in her music.

"It allows me to romanticize a place and feel like a world citizen," she says.

"This comes into the music, which influences (me) not to sound like any one genre."

As *Afropunk* describes her music as a blend of R&B, soul and jazz, Ibrahim sheds light on her artistic background and interest in being a blended-genre artist.

"My musical journey started off (with) wanting to write poetry, commenting on the environment and drawing on true stories through music," she says.

She notes that her family influenced her musical diversity.

"I was drawn to hip-hop and house music from an early age due to my cousins' interest in these genres," she says.

"Then, I was also drawn to South African songs from my dad, because he would play them all the time (while I was) growing up."

Also drawn to choral chamber music, Pink Floyd, Anita Baker, and Stevie Wonder throughout her life, Ibrahim notes that all her musical influences came into her imagination and took it to where it needed to go for her musical career.

According to an *okayafrika* interview, Ibrahim says that she does not try to be

unique in her musical style.

"I do not purposefully try to bend anything," she says.

"I just try to be. Natural is my favourite. Forced art is just creepy and not necessary. To put it plainly, I have never been able to soundbite what my genre or what my style is. And I do not try that hard to do it."

This musical journey was not an easy one, as Ibrahim is a self-taught artist, but she highlights the motivations that kept her on the right path.

"What motivated me to keep pursuing music is the hustle," she says.

"Within the hustle, you can put yourself in the direction you want to go in. I am very happy where I am, and the learning pace I took was perfect.

"I do not want to compete and compare myself to those who have formal university training. I am focusing on taking my path at my own pace and trying to keep it real and authentic."

Ibrahim also calls for authenticity in the music industry, which can be shown with more representation of different groups in a normally Caucasian, male-dominated industry.

"As a Person of Colour and a woman, it is important to take up space within the music industry," she says.

Ibrahim notes that creating your own path can come at a price, but it translates to having longevity in the music industry.

"I got an offer early on (in) my career from a huge music label, but I did not accept it, because I was conscious to not have a steep rise to success.

"I wanted to stay healthy and still be on stage when I am 80 years old or older."

The singer wants her music to embody authenticity, addressing the emotional

fluctuations of life.

"Music is cathartic. It is good when we want to have the good vibes and when we experience heartbreak," she says.

"When you speak from a vulnerable place, it becomes a safe place for others to be vulnerable and address their emotions.

"Being vulnerable is a sign of strength, no matter what stage of life you're going through, either motherhood, adolescence or transition."

Following the Speaker Series, Ibrahim will travel to Germany and France for engagements and return to Canada for *Pop Montreal* from Sept. 25 to 29.

Ibrahim is currently working on her full-length album and a new concept album.

"I have been recording and writing in Ethiopia, working with a filmmaker for over a year," she says.

"The album speaks on my personal journey, personifying the African continent as a women freedom fighter."

Ibrahim also notes that the new concept album is in the form of a sci-fi documentary film.

"The film looks at this idea of migration and genealogy," she says, "the influence of Africa on the world and how Africa and Asia overlap in terms of the food, the cultures, the spirituality and even the magnetic points on the globe."

Ibrahim gives her Speaker Series address in Room 201 at 1 Forks Market Road on Sept. 12 from 8 to 9 p.m. The event is free for University of Winnipeg students with a valid student ID, and general admission is \$10.



WHAT JUST HAPPENED?

If this provincial election felt strange to you, you're not alone

ALEX NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

With a provincial election behind us and a federal one fast approaching, it can be difficult to keep track of what has been promised by who in the past two weeks, let alone the many irregularities in this past provincial election.

Lynne Fernandez, who holds the Errol Black Chair for Labour with the Manitoba Branch of the Canadian Centre for Policy Alternatives, says she has a number of concerns with how this provincial election was conducted.

"Well, first of all, there was concern that it was called early," she says, mentioning that the election was sandwiched between summer, school starting and a federal election. "It makes it difficult, particularly for the opposition parties, who don't have as many resources as the incumbent party, to get out there and get their voices heard."

"Second of all, community groups have tried to hold debates so that people can hear all the parties' perspectives on a variety of issues, and when one of the parties decides not to show up, community (organizers) are kind of perplexed by that ... and it seems sort of disrespectful as well."

Michael Barkman, the chair of Make

Poverty History Manitoba, can speak to that concern directly.

"We hosted a forum on Aug. 20, the Hunger and Poverty Forum, with our organization members, and no one from the Progressive Conservative party was able to come or show up. We were told in the days leading up to it that it didn't work because of schedules," Barkman says. The next day, premier Brian Pallister said that he didn't attend because Make Poverty History was antagonistic towards his party.

"First, it's disappointing that the PC party didn't participate in a debate organized by a number of different community groups on a topic (poverty and access to food) that directly affects one in 10 Manitobans and indirectly affects everybody, so I think that's really an issue of their participation in our democracy," he says. "And second, we should be allowed in our province and our democracy to put forward policy ideas and to criticize policy ideas and not be viewed as antagonistic."

Both Fernandez and Barkman note that these are not the only areas of concern.

"About two years ago, (the Government of Manitoba) changed a number of elections laws in Manitoba," Barkman says, including now requiring two government-issued identification documents

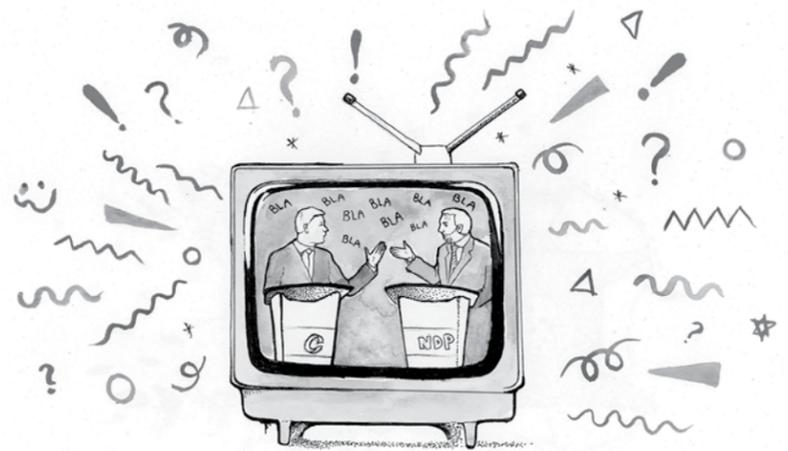


ILLUSTRATION BY GABRIELLE FUNK

to vote. "Many folks living in poverty have a hard time accessing a birth certificate, which costs money, let alone photo ID, such as a driver's license or passport, that costs even more."

Barkman says the government also reduced a voter subsidy "that was an amount of money that parties got per voter. At the same time, they increased the overall individual limit that a Manitoban can donate from \$3,000 to \$5,000."

"From our perspective, what that looks like is an even more challenging time for people who are low-income to run for office at all," as candidates become "more reliant on private donors and donors with \$5,000 to spare on a political party."

Because the changes happened two years ago, he says the public has "kind of forgotten about it. But in this campaign cycle, it's really impacting people's ability

to run for office or vote or engage with the election."

He also notes that changes to the rules for third parties means that "when we talk about issues that any political party has spoken about whatsoever, that's considered an election communication and subject to the law. As a group that consistently talks about issues that all parties have talked about, that makes it a challenging thing to participate as a third party."

Fernandez also says the election happened before the Province clarified changes being made to education in Manitoba. She speculates that holding the election before the education reforms have been publicized may have been intentional.

"I think it would have helped people make up their minds."

THE GALA WITH THE GLOVES

Boxing gala raising money for children's charity

ALEX NEUFELDT

CITY REPORTER

[@ALEXEJNEUFELDT](#)

On Sept. 12, amateur and professional boxers will descend on the Metropolitan Entertainment Centre to raise money for charity in Melee Gala VII, hosted by the United Boxing Club.

Rhyland Qually, general manager of the United Boxing Club, says the event started with the founder and president of United Boxing.

"Ryan Savage had the idea for a really cool venue at the Met, and he started with just a club show, but he made it into a great charity event," Qually says. "We always have a great charity we raise money for, and we have the corporate challenge constants."

"People who have never boxed before in the corporate world try to train for three months and have their first fight at the Met. We try to make sure we train our fighters to not just go in and beat each other up, but show that they've really learned something about boxing."

"We also bring in Team Canada versus another international team. We've had Team Canada versus Team Puerto Rico, US, Mexico, and this year, it's Team Philippines, so you get to see essentially brand-new fighters and world-class fighters at the top of their game."

This year, the Melee Gala is raising

money for Variety, a children's charity with which they'd worked two years ago.

According to Jeff Liba, the chief executive officer for Variety, the organization "steps in where healthcare, government and organizations can't help families" of children with physical or cognitive disabilities, children who are critically ill or families who are affected by economic disadvantages. Proceeds from the Melee Gala will go toward funding for specialized services, equipment or programs for children with physical and cognitive disabilities.

"Events like Melee help us to continue to provide equipment, programs, and services that families are requesting," Liba says. "(The United Boxing Club has), in the past, traditionally picked different organizations that they work with annually, but they just had such an amazing experience and felt so good, and we were able to raise so much money together when we did this last time two years ago that they approached us again."

"For us as an organization, those long-term partnerships are important," he says, because Variety is funded by community donations with no government or United Way funding, unlike many charities that work with children.

Qually says "it's always been amazing



PHOTO BY CALLIE LUGOSI

United Boxing Club's Melee Gala VII will raise money for charity.

how many people come together (for the Gala), knowing that the people who are running it are volunteers." He says the volunteer board "just does so much work so that we have a really good show."

Tickets to the Melee Gala are available on Eventbrite. The event starts at 6 p.m. and general admission is \$50. Donations for the event are being accepted at meleegala.com.



CAMPUS SAFETY CONCERNS PERSIST

University of Winnipeg attempts to mitigate incidents with services

CALLUM GOULET-KALGOUR

CAMPUS REPORTER

[@CGOULETKALGOUR](#)

The University of Winnipeg (U of W), located in downtown Winnipeg, has been no stranger to serious security incidents in recent years.

According to the Winnipeg Police Service, 17,280 criminal offences were committed in the downtown area from June 2018 to May 2019. This represents an increase of 9.47 per cent from the previous year and of 55 per cent from the 2014 to 2015 period.

Some of these incidents, occurring near or on campus, have received significant media coverage. In September of 2017, a student was robbed while sitting in the Bulman Student Centre during the day. Later that year, three individuals – including two students – were stabbed outside the university, which prompted a 33 per cent increase in the number of on-duty security guards on campus. In 2018, the media reported extensively on a case where a female student was assaulted while walking on campus.

Dr. Peter J. Miller, vice-president of the University of Winnipeg Faculty Association (UWFA), expressed some of the faculty members' concerns.

“Aside from the shared concern for general safety and security on campus, faculty members in particular often work beyond regular hours, in isolated areas of the university, and on the weekends or evenings,” he says. During the evenings and weekends, faculty members can find themselves working alone, far from colleagues or security staff.

The U of W has attempted to address these safety concerns through various programs and initiatives. According to their website, the U of W Security Services, strives “to provide a safe, secure and healthy learning, living and working environment for its students, faculty, staff and visitors, while preserving a philosophy of unhindered community access.”

“Our security philosophy is that everyone is welcome on our campus, but no one is welcome to hide on campus or threaten the safety of others,” Michael Emslie, vice-president of finance and administration at the U of W, says. “It is a difficult balance, but one we take pride in.”

The U of W offers numerous services relating to safety on campus. SafeWalk, a partnership with the University of Winnipeg Students' Association, provides students and staff with an escort to their bus stop or parking spot within a block from campus. They operate Monday to Thursday from 6 to 10 p.m. and Friday from 5:30 to 9:30 p.m. Similarly, SafeRide offers



The University of Winnipeg has increased security efforts over the past two years.

car rides and operates within a slightly larger radius. Rides will be provided within the patrol area boundaries: William Avenue to the north, Assiniboine Avenue to the south, Sherbrook Street to the west and Main Street to the east.

Other initiatives include UW Safe, a mobile application which contains safety resources and provides emergency notifications. Furthermore, students are encouraged to purchase strong locks for their lockers with a discount on the Dudley high security series combination lock (available at the Campus Store).

Emslie believes these initiatives have been effective.

“We have seen a decrease in incidents since we have implemented changes like the increased guard presence, subsidized locks, and the renovations we performed, which is leading us to believe we are having an impact,” he says.

Dr. Miller, however, believes that the university administration has been receptive to faculty

concerns only “to a degree.”

“Faculty sometimes feel that security and safety decisions are made with little or no input from us,” he says.

Kendall Ashcroft, a recent U of W graduate, acknowledges the safety concerns even though she has never had a negative experience.

“Unfortunately, I do think that a lot of students feel discouraged from studying at the university, especially in the evening hours, due to safety issues,” she says.

Emslie emphasizes that the campus is a welcoming and community-oriented place.

“We have a proud history of community engagement and many programs encouraging a broad spectrum of Winnipeggers and others to experience our campus,” he says.

For more information on the U of W Security Services, visit [uwinnipeg.calsecurity](#).

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PHOTO BY KEELEY BRAUNSTEIN-BLACK

University of Winnipeg president and vice-chancellor Dr. Annette Trimbee

PRESIDENT AND VICE-CHANCELLOR DELIVERS STATE OF THE UNIVERSITY ADDRESS

Dr. Annette Trimbee discussed the university's successes and priorities

CALLUM GOULET-KILGOUR

CAMPUS REPORTER  @CGOULETKILGOUR

On Monday, Sept. 9, Dr. Annette Trimbee, president and vice-chancellor of the University of Winnipeg (U of W), gave the annual State of the University Address. Speaking from Convocation Hall to roughly 200 people, Dr. Trimbee gave an overview of the university, including its recent accomplishments and her strategic vision for the future.

The speech focused on five key areas:

academic excellence and renewal, student experience and success, Indigenization, research excellence, knowledge mobilization and impact and financial and institutional resilience.

The U of W is experiencing historic levels of enrollment, as well as an increase in international students and research funding. Last year, faculty members received \$12,068,398 in research funding, which is the highest amount ever. Dr. Trimbee discussed the broad impact of U of W research, citing examples such as the discovery of the first Neanderthal in Serbia.

Dr. Trimbee discussed the existing

work-integrated learning opportunities at the university, such as co-op placements and practicums and outlined the direction in which she wishes to take these programs.

"Ideally, every UWinnipeg grad would have at least one work-integrated learning opportunity during their studies," she said during the speech. "In the coming year, we will develop a work-integrated learning strategy with this goal in mind."

Among upcoming priorities is updating the university library.

"Next year, we'll launch a campaign to raise funds to support this initiative," Dr. Trimbee said in her speech.

Overall, the speech highlighted her vision for the U of W.

"We remain committed to protecting, preserving and strengthening the academic core of our institution," she said. "This is increasingly important as we enter an era where we need to preserve university autonomy, as government regulation and accountability measures increase."

"So let's continue to defend our core, the principle of academic freedom and the work we do to create resilience in a rapidly changing world," Dr. Trimbee concluded.

For a complete transcript of the State of the University Address, visit uwinnipeg.ca/president/docs/2019-state-of-the-university.pdf.

PROFile

RUSSELL MAMMEI

Assistant Professor, Department of Physics, U of W

AMOL SAMRA

FEATURES REPORTER  @SAMRAAMOL

Russell Mammei is a tennis enthusiast who sure knows how to half-volley and serve with neutrons and protons. He joined the University of Winnipeg (U of W) as a research associate in 2012.

"I was a research associate working on the Ultra-Cold Neutron (UCN) project, which is a new facility being built at Canada's particle physics accelerator (Canada's National Laboratory for Particle and Nuclear Physics (TRIUMF)) in British Columbia at UBC's (the University of British Columbia) campus."

Mammei was offered a joint position between TRIUMF and the U of W in 2015 to continue his research and simultaneously teach courses. His main motivation to take on this role was the technology being used in the project and the physics talent in Winnipeg.

"One thing that attracted me is the technology they plan to use. Most UCN

and physics experiments are statistics-starved, and they don't have enough UCN. There is a good group of nuclear physicists in Winnipeg. It's a small community, so most of the time you know people, you know each other."

Mammei completed his PhD from Virginia Tech in 2010. He got a post-doctorate from Jefferson Lab, an electron accelerator facility, in 2012.

After his post-doctorate degree, he continued as a research scientist. He teaches intermediate physics labs and electricity and magnetism labs at the university.

"I'm a lab guy and a hands-on person. I like teaching and working with students," he says.

He is an avid believer in active learn-

ing and wants his students to get comfortable with the equipment during his classes, so that it prepares them for actual experiments.

"If you can get the students doing something, trying to engage in something, they will learn more."

WHAT IS SOMETHING YOU HAVE LEARNED FROM YOUR STUDENTS?

"To never give up."

WHAT'S YOUR FAVOURITE BOOK YOU'VE READ LATELY?

"Neil deGrasse Tyson's latest book, *Accessory to War*."

WHAT WAS YOUR WORST GRADE

IN UNIVERSITY?

"B."

WHAT IS THE BEST THING ABOUT YOUR WORK?

"People."

WHAT'S YOUR FAVOURITE THING ABOUT YOURSELF?

"I'm positive."

WHAT DO YOU LIKE TO DO IN YOUR SPARE TIME?

"I play with my children and sometimes play tennis. I used to be a huge tennis player before I had children."

ONE PIECE OF ADVICE YOU'D LIKE TO GIVE TO YOUR STUDENTS?

"Don't be afraid to try new things."



HALFWAY TO SOMEWHERE

How do you grieve people who've hurt you?

JASE FALK

COLUMNIST

A few months ago, I sent a message to a high school best friend who I hadn't talked to in more than five years. The friend group I had been a part of splintered during my graduating year. Words were exchanged, apologies didn't follow. Our fear of showing vulnerability was too strong to cede ground, so periods of avoidance, silence and a long separation ensued.

In our recent reconnection, my high-school best friend and I shared our feelings of guilt about our actions and unpacked how our lack of coping mechanisms for mental illness had resulted in placing too much emotional weight on each other. I was surprised by the relief I immediately felt after achieving a level of closure from this past hurt. A warm smile spread over my face as our reminiscing turned into a casual conversation and laughter sent via emojis between our computer screens, half a continent away from one another.

More recently, I had to make the decision to close off an important friendship which was hurting me too much to maintain. This has made me think again about my high-school best friend and the struggle of grieving close friendships

or relationships which have ended badly, not knowing when or if reconciliation will happen.

It often feels easy to paint situations in black and white. Believing that there is something sinister about another person, labelling them as "emotionally immature" or falling into hatred can seem enticing.

However, I don't think this way of thinking does justice for anyone involved in the end of a relationship. I have begun to ask myself, "who am I to say who someone else is, or what they feel inside?" And I have come to realize that all I can know of a relationship is my experience of it, which can rarely be reduced to one static thing or statement.

There is something about sitting with the grief of losing a friend, even one who has hurt you, that honours what was good about the connection you had. This can happen while still acknowledging the negative aspects of your relationship and recognizing the need to move on. This can feel like a starting point for healing.

The kind of grief I am describing is complicated. It balances contradictory emotions and holds hope for the future. It is also profoundly difficult in a very different way than losing someone you know you'll never see again. Hope can



SUPPLIED PHOTO

Letting go of broken friendships is painful but often necessary.

be destructive, keeping you tied to harmful situations. I think hope is something that, for me, must be accompanied by a certain level of detachment. Hope for closure should be balanced by the realization that it may never be achieved. It should be met with the recognition that pushing for a resolution could cause further harm.

I am, of course, no expert on navigating interpersonal conflict. I imagine that managing the end of more explicitly abusive situations would definitely require a very different approach, and by reflecting on my own experiences here, I by no means intend to offer up a transferable template for grieving all relationships.

Yet I feel (or rather, I hope) that my

recent experiences and reflections on past experiences will encourage me to recognize the complexity of harmful relationships. Moving forward, I hope to avoid making assumptions about others before entering into dialogue. I also know that sometimes I will need to exempt myself from drawn-out dysfunction and simply move on. Grieving hurt and then choosing to continue to trust in the goodness of other people is both painful and beautiful.

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

LATE-GOAL WOES AND GLIMMERS OF HOPE

Wesmen recovering after women's soccer season opener last weekend

DANIEL CRUMP

PHOTO EDITOR



@DANNYBOYCRUMP

Late goals were a source of disappointment for the Wesmen women's soccer team during last weekend's season opening. The Wesmen dropped both of their games 3-1 and 4-0 to the Regina Cougars and Saskatchewan Huskies, respectively.

On Friday night, Wesmen forward Shae-Lynn Dodds scored Winnipeg's first goal of the season when she split the Regina defence and slipped the ball past Regina goalkeeper Kylie Bolton.

The Wesmen held their one-goal lead late into the second half. However, the visitors soon rallied.

Regina, who had been pushing hard since the start of the second half, drew level with a goal from midfielder Jet Davies in the 71st minute.

The game looked like it was going to end in a 1-1 draw until, with just minutes to go, Regina's Jessica Merk tapped in the rebound from a shot that was initially a brilliant save by Wesmen keeper Taryn Raabe on Cougar's Kyra Vibert.

Moments later, Regina forward Olivia Gables notched the insurance marker, bringing the score to 3-1 in favour of the visitors.

The Wesmen were unrelenting in the

remaining stoppage time, even ringing a shot off the crossbar, but Regina's defence held fast, and the visitors spoiled the homeside's season opener.

The next day's match did not go any better for the home team, as they dropped the game 4-0 to the visiting Saskatchewan Huskies.

Huskies midfielder Taisa Gabbruch opened the scoring in the 42nd minute and then scored again in the 64th minute, before logging the hat trick 10 minutes later.

The final goal would come in the 81st minute, when defender Kalli Cowles brought the score to 4-0 for the visitors.

Despite the setbacks on this opening weekend, there are some glimmers of hope for this young Wesmen season.

Dodds' play on the front end was strong, and she looks set to carry on where she left off last season, during which she led the Wesmen in scoring with a club-record seven goals.

On the other end of the field, rookie goalkeeper Raabe's ability to make big saves and control play in the 18-yard box shone through as a highlight for the Wesmen.

Raabe made 18 saves from 25 shots on goal between both games, including a 12-save parade in Friday's season opener.



PHOTOS BY DANIEL CRUMP

Cougars defender Lauren Petras (12) looks for an option as she is harried by Wesmen forwards Jamila Calvez (1) and Shae-Lynn Dodds (12).



Wesmen forward Jamila Calvez (1) attempts to bring down a high pass as she is bumped by Cougars defender Brigit Sinaga (24).

THE UNITER



Since 2009, *The Uniter* has compiled a list of the five local musical acts that you believe to be the most intriguing to watch in the forthcoming year. This list has included Royal Canoe, The Lytics, Taylor Janzen, The 1221, Kakagi, The Middle Coast and more.

Beyond providing coverage in *The Uniter*, we take it a step further, providing the top five new local acts a chance to play an industry showcase, make new contacts and access recording opportunities. The Uniter Fiver is open to both bands and solo artists.

It can be hard to get your sounds out there, and to choose from all of Winnipeg's talented musicians, so we ask for your help: instead of us deciding who the best of the bunch are, we let you do the voting.

This year the showcase will happen on Feb. 13, 2020 at The Good Will Social Club.

Do you think you are one of the five local acts to watch in 2020?

Send your application to info@uniter.ca before Nov. 28 at noon, with "Uniter Fiver" as the subject line. You will need to send us:

- Your band's bio
- Names of all band members (first and last)
- A photo of your band
- The date of your first show/performance as a band
- An MP3 of the song you'd like to showcase
- A link to this same song on SoundCloud

Acts that meet the criteria will be added to uniter.ca/uniterfiver in early January. An industry panel will select the top five, and then you get to decide which of these five is your favourite.

Voting will take place online starting Jan. 2 and will end on Jan. 23 at noon.

THE TAKE HOME

Chosen by an industry panel, the winner (selected from the five highest-voted MP3s at uniter.ca) will get the chance to record at a local studio, as well as a selection of other music-related perks as part of their prize package (full range of goodies TBA!).

The top five acts (voted by you at uniter.ca) will also receive a prize package and will play an industry showcase - headlined by the winner - at The Good Will Social Club on Feb. 13. The top five acts will be profiled in the Feb. 13 issue of *The Uniter*, and the winner will be featured on the cover.

CRITERIA

Acts must be new (within the last two years). You can't have performed under the current name as a solo artist or band before Jan. 1, 2017.

Solo artists/bands must not feature employees of *The Uniter* or members who have been in bands with current employees of *The Uniter* (to avoid a conflict of interest).

Artists must be available to play the Feb. 13, 2020 showcase.

Artists must not have been featured in previous Five Bands to Watch/Uniter Fiver features.

Artists must be Manitoba residents.

The Uniter reserves the right to use any materials from Uniter Fiver submissions (MP3s, photos, etc.) to help promote the Uniter Fiver.

UNITER.CA/UNITERFIVER



THE UNIVERSITY OF
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Student Services

ACADEMIC & CAREER SERVICES

Study Skills Workshops

Study Skills Workshops are designed to improve your learning skills and help you achieve your academic goals. These are next week's sessions:

- Note-taking Techniques: Mon., Sept. 16, 12:30 - 1:20 pm, Room 2M73
- Reading Strategies: Tues., Sept. 17, 4:00 - 5:15 p.m., Room 4M41
- Critical Thinking Skills: Wed., Sept. 18, 12:30 - 1:20 p.m., Room 2M73

For details, please see:
uwinnipeg.ca/studyskills

AWARDS & FINANCIAL AID

Applications for awards are open! Let us help you connect with the financial supports you need and deserve to pay for your education.

We are located on the 2nd floor Rice Centre (no appointment necessary). More information and application forms can also be found online at uwinnipeg.ca/awards.

Scholarships

Have excellent marks? A scholarship is awarded for academic achievement. They are directed to students who have a minimum cumulative grade point average of at least 3.00 (B).

Deadline: Tues., Oct. 1 - Available for application once per academic year

Awards and Bursaries

Need money? A bursary is a grant made to a student where the main selection criteria is financial need and a minimum cumulative grade point average of 2.00 (C). Awards are selected using both financial

need and academic merit as criteria. Students must have a minimum cumulative grade point average of 2.50 (C+) to be considered for awards.

Deadline: Mon., Sept. 16 - Available for application once per academic year

Opportunity Fund Bursaries & General Bursary

Need money? A bursary is a grant made to a student where the main selection criteria is financial need and where students have a minimum cumulative grade point average of 2.0 (C).

Deadline for Fall & Fall/Winter Terms: Mon., Sept. 16 - Available for application every term

UWinnipeg Métis students applying for the Louis Riel Bursary must also submit one of these UW bursary applications for consideration.

Student Aid

Student Aid has changed, offering more non-repayable forms of aid (grants) and providing better support for loan repayment. If you are eligible for student aid or thinking about applying, come speak with us about your options.

EXCHANGE OPPORTUNITIES

Information Sessions

Looking for exciting, international experience? Participate in a UWinnipeg Exchange Opportunity!

The first information session for studying abroad on a UW Exchange will be held in room 2M70 on Mon., Sept. 30, 12:30-2:10 p.m.

Come visit our Exchange Opportunities Resource Area, located on the second floor of Rice building, 2R155. This area is open to students from Monday-Friday, 9:00am-4:00pm.

Note: The main application deadline for fall/winter 2020/2021 is March 1.

INTERNATIONAL, IMMIGRANT AND REFUGEE STUDENT SERVICES (IIRSS)

Academic Success Workshops

IIRSS has launched a new series of workshops to help international, immigrant and refugee students maximize their academic performance.

Held every Saturday, each workshop will focus on developing one or two essential study skills, like reading, note-taking, and time management.

Each workshop will also feature a Library session on topics, such as research skills and understanding scholarly articles.

Academic Advisors will be on hand to review degree requirements and assist with program planning.

Workshops will be held: every Saturday until Oct. 5 10:30 am - 2:30 pm
IIRSS Office, 8th floor, Rice Centre

Free lunch provided.

STUDENT CENTRAL

Undergraduate Add/Drop Period

Course changes (adds and drops) can be made until Sept. 16.

The final day to drop a U2018F or U2018FW course for full refund is Sept. 16.

Deadline for Undergraduate Tuition Fees

Fall (U2019F) and Fall/Winter Term (U2019FW) fees are due Sept. 19.

Win a Fitbit Smartwatch!

Pay tuition the easy way - through your bank, flywire, or webadvisor - and be automatically entered to win prizes.

Students who pay for Fall and Fall/Winter Term undergraduate courses by Sept. 19 in one of the following ways will be entered into a draw to win a prize package:

- as a bill payment through their financial institution (online, telephone, in-person at a branch)
- via Flywire (international only)
- through WebAdvisor with a credit card.

The grand prize package includes a Fitbit Versa Lite Smartwatch. All prize packages include gift cards and UWinnipeg branded items.

Rent a locker today!

Need a place to store your school supplies? Rent a locker!

- Fall Term (until Dec. 19, 2019) - \$21.00/person
- Fall & Winter Terms (until Apr. 21, 2020) - \$42.00/person

Go in-person to Student Central, OR fill out the form online at www.uwinnipeg.ca/lockers

Changes to SC's Hours

SC will be open 9:00 a.m.-4:15 p.m. on Fri., Sept. 27.

SC's regular hours are Monday-Thursday 8:30 am - 5:30 pm and Friday 8:30 a.m. - 4:15 p.m.

UWSA's Health Plan and U-Pass

The deadline to opt out of the Greenshield health plan and/or U-Pass is Sept. 16. For details, see the UWSA website:

theuwsa.ca/healthplan
theuwsa.ca/u-pass

PHONE: 204.779.8946

EMAIL: studentcentral@uwinnipeg.ca



WEWENI

INDIGENOUS SCHOLARS
SPEAKER SERIES

INDIGENOUS DATA AND RESEARCH

DR. JENNIFER WALKER—

Dr. Walker is a health services researcher and epidemiologist and Canada Research Chair in Indigenous Health at Laurentian University. She has Indigenous (Haudenosaunee) family roots and is a member of the Six Nations of the Grand River. Her work focuses on Indigenous use of Indigenous health and health services data across the life course, with a focus on older adults. She collaborates closely with Indigenous organizations and communities to address health information needs.



SEPTEMBER 23RD

12:30–1:30PM

Convocation Hall

**2019/
2020**

The Weweni Indigenous Scholars Speaker Series will present distinguished Indigenous scholars and celebrate the success of UWinnipeg students throughout the academic year 2019–2020.

MEDIA INDIGENA will be recording a live podcast at 7:00 pm in Convocation Hall, hosted by Rick Harp.

mediaindigena.com



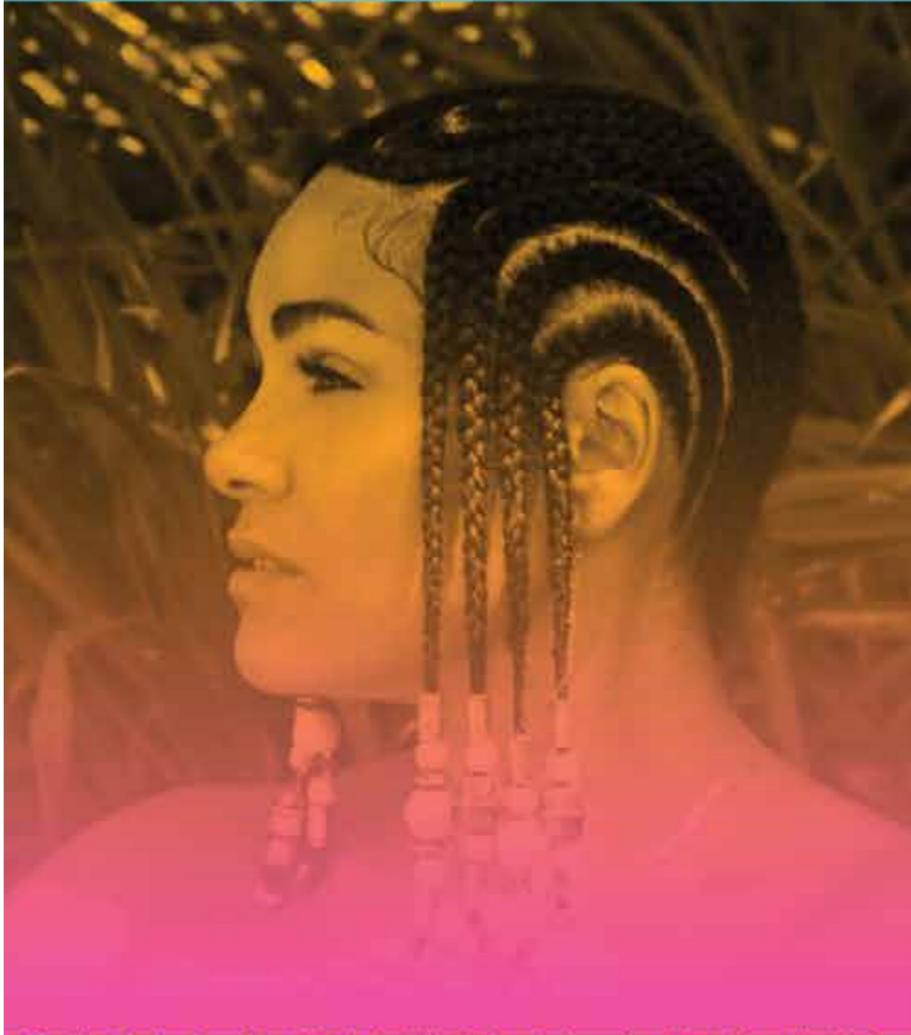
THE UNIVERSITY OF
WINNIPEG

UWINNIPEG.CA/WEWENI

WALL

TO

2019



PRESENTS

ZAKI IBRAHIM

[UNITER SPEAKER SERIES]

SEPTEMBER 12

SEPTEMBER 12



201 THE FORKS MARKET / UPSTAIRS

TALK — 8:00PM

SHOW — 9:00PM

\$10 — ALL AGES

FREE FOR UWINNIPEG STUDENTS



@WALLTOWALLWPC

