

THE

UNITER

A 1980s JAPANESE DYSTOPIAN PUNK
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A GENDERED, ORAL HISTORY OF WINNIPEG’S EARLY PUNK SCENE

PUNK’S NOT DEAD!

THOMAS PASHKO
MANAGING EDITOR

  @THOMASPASHKO

Do you like punk rock? How about feminism? Local Winnipeg history? If you do, then holy moly, get ready for a treat.

I know it’s probably bad form for me to use my short word count to toot *The Uniter’s* own horn, as the idiom goes. But I’m just really excited about this week’s cover feature. Arts and culture editor Cierra Bettens does a deep dive on women’s role in the history of Winnipeg’s vibrant punk scene, going back to the early days of the late 1970s and early 1980s.

I spent my teenage years thumbing through the indexes of books like Steven Blush’s *American Hardcore* to glean as much as I could about the mysterious world of early punk, thumbing through old punk 7”s at War on Music or Music Trader and scouring the pre-YouTube internet in search of scratchy, hissing mp3 files of songs captured from long out-of-print records and cassettes. Finding information about early punk in general was difficult, but finding material from local bands of that era was next to impossible, unless you happened to know someone who knew someone who knew a 50-year-old ex-punk.

Today, we live with an embarrassment of riches, where the discographies of bands like Die Kruzen and MDC are just a Spotify search away, and even Winnipeg pioneers like Stretch Marks can be found on streaming services. My hope is that this exceptional bit of reporting by Cierra can add to that tapestry.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Lara Coombs is the University of Winnipeg's accessibility co-ordinator. Read more about on-campus accessibility options on page 11.

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BREAKING DOWN BARRIERS AND LYRICIZING MENTAL HEALTH

Sierra Noble returns to music

KEELEY BRAUNSTEIN-BLACK | STAFF PHOTOGRAPHER | KEELEY_IMAGE

After a five-year hiatus, local singer-songwriter Sierra Noble was excited to release a new single called “Let Me Out Of Here” on Oct. 1. The song was made in collaboration with Rusty Matyas and touched on their respective experiences with mental health.

“Rusty’s side of this song comes from his experience with alcoholism and his journey to sobriety. Alcoholism had him on the brink of death, and music is in large part what helped him heal,” Noble says.

Noble’s contribution to the album stems from their experiences with mental illness. In 2016, they decided to take five years off from producing music and performing regularly to regroup. Having started their music career at 13 years old, they say they never took the time to process their trauma.

“I was in the deepest depression I’d ever been in and was experiencing debilitating panic attacks on my bathroom floor every day for months. It was rooted in over a decade of chronic and traumatic stress, experience with abuse of all kinds, including sexual abuse and harassment

throughout my life since I was very young,” Noble says.

While Noble has not done a lot of recording or any releasing “in the throes of the (COVID-19) pandemic,” once vaccines became available and restrictions began to lift, Noble was presented with new opportunities, including an internship under Riley Hill at No Fun Club.

“The pandemic allowed me to pursue some interests and passions that I hadn’t had time to explore before, namely audio engineering and production,” Noble says.

Noble was also accepted to the Women in the Studio National Accelerator program. The program, which includes mentorship programs, sessions on both the technical and creative elements, networking, workshops and business skills, was created by the Music Publishers of Canada in response to the lack of representation of women and gender-diverse people on the Billboard Hot 100 in 2020.

According to Margaret McGuffin, the CEO of Music Publishers Canada, out of Canada’s top 100 chart, only 2 per cent of songs are produced by women, and only 12



SUPPLIED PHOTO

Singer-songwriter Sierra Noble’s new single, “Let Me Out of Here,” made in collaboration with Rusty Matyas, is their return to music after a five-year hiatus.

to 15 per cent are written by women.

“If you do not see yourself in those roles, you may not pursue those roles. You might not know those opportunities exist if you haven’t seen people that reflect you in those roles,” McGuffin says. “We are continuing to break down barriers.”

Noble found the program to be inspiring and has enjoyed being part of it and connecting to a network of women and non-binary folks in the music industry. Noble is also thankful to the

grants from Manitoba Film and Music recording production fund and Manitoba Arts Council to work on their next project.

“The pandemic has been extremely tough in many ways, especially financially, so to be able to receive funds that will allow me to take the time I need to focus on writing my next body of work is an incredible gift,” Noble says.

For music and more from Sierra Noble, visit sierranoblemusic.com.

CULINARY NOVEL SHAKES OFF CULTURAL STEREOTYPES

Filipinx-Canadian author launching first book, *Lessons in Fusion*

ISABELLA SOARES | ARTS AND CULTURE REPORTER | BELLASOARES0601 BELLA_SOARES16

Playwright and social-media influencer Primrose Madayag Knazan had the opportunity to fulfill a childhood dream when Great Plains Publications asked her to write her first book.

When brainstorming story ideas, Knazan was influenced by her son’s reading preferences. While many young readers opt for dystopian novels, her son liked stories that connected with his cultural heritage. A combination between her personal interest in cooking shows (primarily *Top Chef*) and her urge to explore the Filipino and Jewish cultural identities, Knazan came up with the protagonist of her novel.

“I wanted the main character to go on a journey to discover her culture and herself through food,” Knazan says.

Lessons in Fusion is set in Winnipeg during the COVID-19 pandemic. Sarah is a Filipinx-Canadian food blogger who loves to sit on the couch and watch *Cyber Chef*, a competition in which influencers submit their videos and recipes to judges, who then replicate them. In a call for submissions for

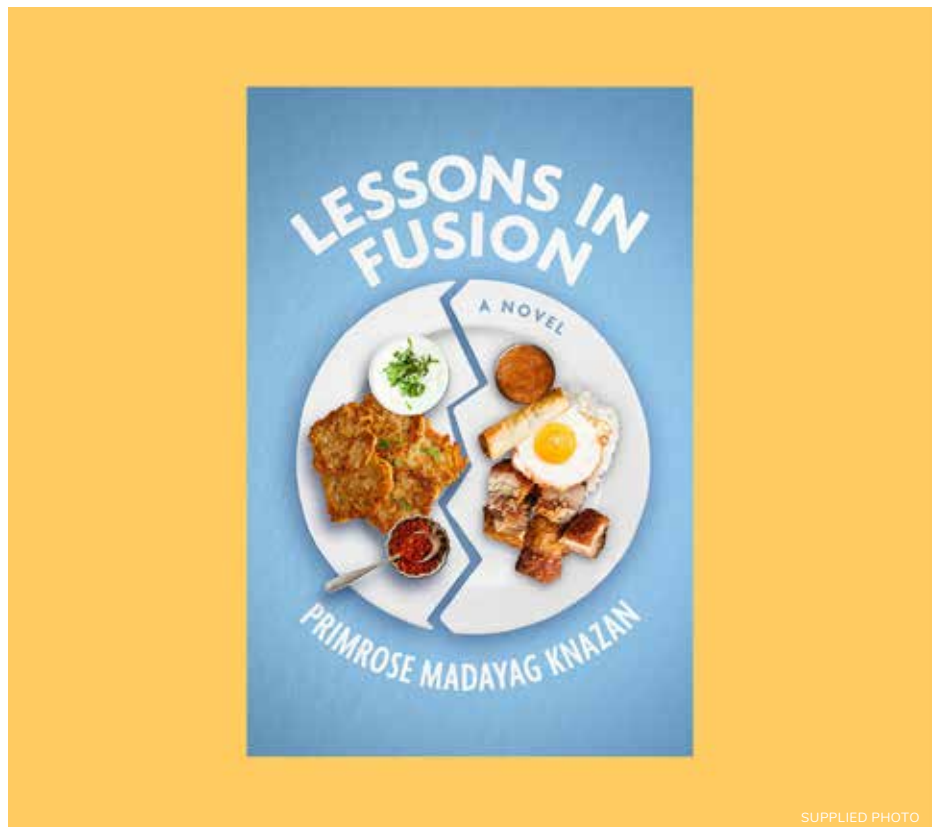
the next season of the culinary show, Sarah makes the cut with a small exception: she must create Filipinx recipes.

“I read a lot of articles from chefs saying that they didn’t have the space to create food that was outside of their culture, and that truly fascinated me,” Knazan says.

Despite being of Filipino descent, the protagonist grew up attached to her Jewish roots, especially when it came to food. Knazan wanted the character to represent those who grow up in mixed backgrounds and who don’t necessarily follow stereotypes.

“It’s terrible to say this, but in a lot of shows, they are checking out boxes and thinking about forced diversity and not the true integration of different cultures. Sarah has no knowledge about making Filipino food, and I wanted her to go on that journey alongside the reader,” Knazan says.

In this regard, Knazan relates to Sarah. As a child, the author’s parents were encouraged by teachers to only speak English at home in order for her to learn



SUPPLIED PHOTO

the language. Even though she eventually reconnected to her culture through dance and friendships, she still saw herself as an outsider.

“I always felt different from the Filipino kids, because I didn’t understand the language, and I was into rock music,” she says. “It took me a long time to reconcile that that was okay.”

Knazan says she would like readers to think outside the box and acknowledge that a person can be Filipino, without following a certain stereotype.

The official book launch will take place on Oct. 9 in the atrium of McNally Robinson Booksellers in Grant Park. A conversation hosted by Tyler Magz will be livestreamed on YouTube to mark the occasion and will remain available online after the event.

To learn more about the novel and Knazan’s work as a food blogger/influencer, follow [@pegonaplate](https://www.instagram.com/pegonaplate) on Instagram and on Facebook.



WNDX FESTIVAL OF MOVING IMAGE SCREENS INNOVATIVE FILMS

Showcasing local talent and exposing Winnipeg to international selections

KEELEY BRAUNSTEIN-BLACK | STAFF PHOTOGRAPHER | KEELEY_IMAGE

The WNDX Festival of Moving Image has brought innovative images and films to Winnipeggers since 2005. The festival exposes audiences to both international works and films from the Prairie provinces, featuring groups often overlooked by mainstream festival circuits.

Co-directors Hagere Selam “shimby” Zegeye-Gebrehiwot and Heidi Phillips of WNDX are excited to present this year’s festival from Oct. 6 to 10.

“We at our core are experimental,” Zegeye-Gebrehiwot says of the festival. “We try to prioritize work that challenges the norm and is groundbreaking in some sense.”

This year’s festival is a hybrid model. Striving for accessibility, the organizers have both virtual and in-person events, as well as a pay-what-you-can model, so that cost isn’t a barrier. Zegeye-Gebrehiwot says the festival’s vision is planned years in advance, with an open call released in the spring leading up to it.

“We get anywhere from 400 to 100 films that we go through and synthesize into four to six short programs,” Zegeye-Gebrehiwot says. “It’s exciting to get familiar with people’s practices and be able to deliver that to Prairie audiences.”

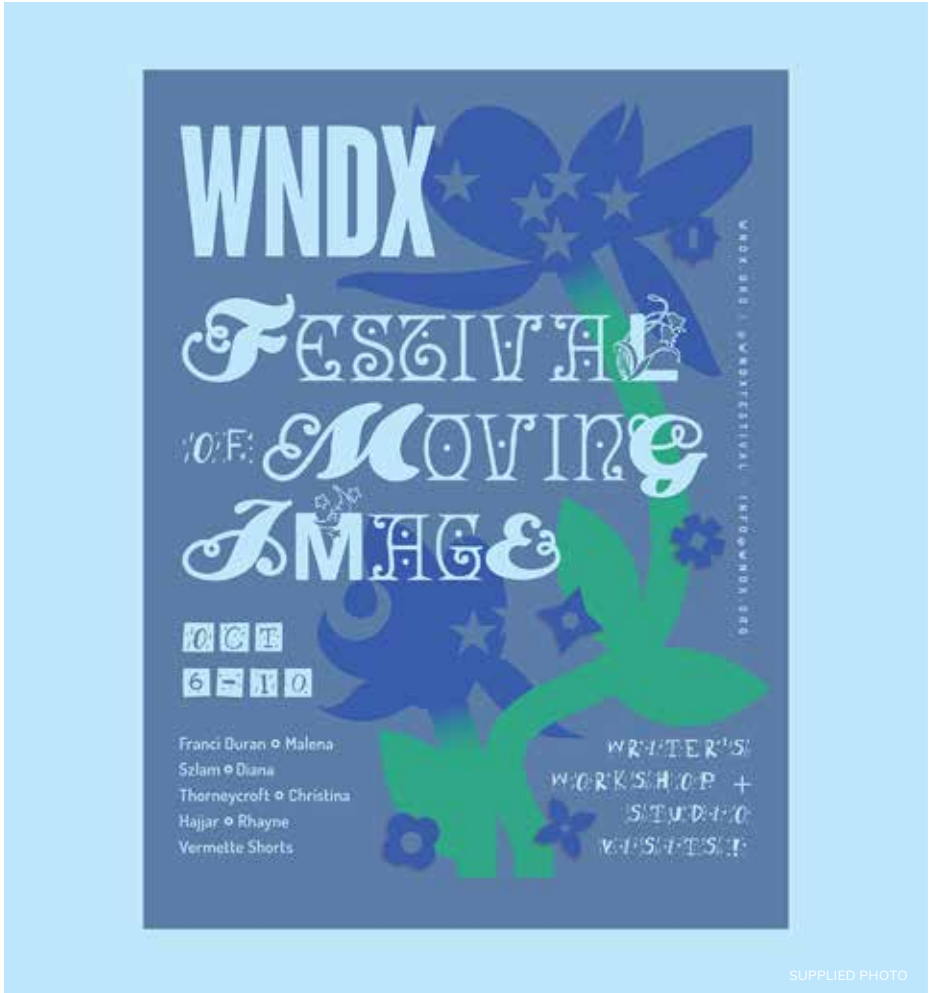
While Phillips highlights the global aspect of the festival, Zegeye-Gebrehiwot adds that the festival stays true to its Prairie roots as well, featuring the work of filmmakers from Manitoba, Saskatchewan and Alberta.

“We bring in international experimental shorts to a Prairie audience. That is something that is rare across the Prairies, to have that kind of programming,” Phillips says.

“We have a focus on Prairie regional work as well. There are a couple of Winnipeg filmmakers that are going to have shorts in the programs,” Zegeye-Gebrehiwot says.

With both screenings and workshops, WNDX has something for everyone. Zegeye-Gebrehiwot is ecstatic for the Phytogram workshop with visiting artist Franci Duran. Phytogram is a photographic process “that uses the internal chemistry of plants for the creation of images on photographic emulsion.”

“Franci is coming in, and we are partnering with a (group) called Harbour Collective, and it is going to be a bit of an extravaganza. (Duran) will be giving that workshop on Saturday, and our



A promotional poster for the 2021 WNDX Festival of Moving Image

workshop model ... is one that we consider a professional-development opportunity,” Zegeye-Gebrehiwot says.

Experimenting with analogue and eco-processing techniques, Zegeye-Gebrehiwot adds that participants “will learn how to use plant material and other objects to make prints directly onto 16mm high-contrast film.”

Phillips is excited for opening night. The screening of the One Take Super 8 event, in which participants shoot and screen Super 8 films, is one locals are often excited for

and is considered a community event.

The application process for workshops has been streamlined to a more simplified, accessible email approach and is no longer a complicated process involving CVs. “You can get the same amount of information with a more simplified process,” Zegeye-Gebrehiwot says.

WNDX Festival of the Moving Image runs from Oct. 6 to 10. For information on when, where and how to attend, visit wndx.org.



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BURST CITY

Plays at Cinematheque on Oct. 17

★★★★☆

KEESHA HAREWOOD | FEATURES REPORTER | @KEESHAHAREWOOD

The 1982 film *Burst City* is a Japanese dystopian/punk-rock action drama that follows a gritty, complex narrative rife with themes of classism, violence and protest. In a word, *Burst City* is unconventional. The film abandons traditional storytelling tactics, which generates a jarring viewing experience that provokes feelings of unease and confusion. For instance, the film dispenses its narrative with little exposition. It takes the risky approach of relying on the interactions between characters and the interspersed rock concert segments to progress

the story. The scenes that feature the bands performing are chaos incarnate. The music is catchy, and the lyrics are blatant, spiteful critiques of the fictional classist society that is Burst City. The actors go all out during the performances, creating a sense of anarchy that is further exaggerated by the editing and cinematography. The end result is quite compelling. But those moments are underpinned by the highly stylized vignettes that follow the characters' journeys. Each storyline begins somewhat detached from one another up

until the final act. Impressively, dialogue is absent more often than not, leaving the viewer to instead linger in the silent emotionality of the moment. A few of the vignettes are violent and incredibly disturbing. Similar to the musical portions, the editing and cinematography is exceptional at emphasizing the dehumanizing and horrific aspects in each of those scenes. There are particular instances that are hard to stomach. Even so, the vast majority of those especially appalling scenes are arguably necessary and convey meaning that serves the plot. However, what pulls all those elements together into a cohesive whole is the set and costume design. In addition to the tone, mood and overall atmosphere of the world being expressed through the sets and costumes, a great deal of story is relayed as well. Like everything else, the costumes are extremely over-the-top. They're flashy, eye-catching and an essential visual aid for distinguishing the different factions that are operating within Burst City. For

instance, the punk-rock crew wears bedazzled leather jackets with striking, colourful makeup, while the upperclassmen sport uniform suits and ties. With so many plotlines and elements to keep track of, the costumes are helpful markers in addition to being aesthetically pleasing. The set design, however, does a lot of the heavy lifting in terms of communicating the character of the world. Burst City adopts an industrial, grunge aesthetic that's washed with various greys, blues and blacks. Everything looks cluttered, beat up and grimy. Without those sets, the world wouldn't be nearly as distinct or intriguing. Overall, *Burst City* is deeply engaging and a solid viewing experience. Even so, exercising some level of caution prior to watching is necessary. The movie can get fairly graphic and sexually explicit. Depending on how sensitive one might be to those aspects, this movie could be skipped. Otherwise, it's worth a watch.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | @FICTIONALCIERRA @CIERRABETTS

Reel Pride 2021

The Reel Pride Film Festival is returning for their 36th year to celebrate LGBTTTQ** film in Manitoba. A series of in-person events and virtual screenings will happen from Oct. 12 to 17. A full festival pass is \$50. Visit reelpride.org for more details.

Submit your docs

The Gimme Some Truth Documentary Festival is now accepting submissions of short and feature-length documentary films from now until Oct. 22 at 12 p.m. to be premiered at the 2021 edition of its festival from Dec. 1 to 5. Visit gimmesometruth.ca for more information.

An evening with Colin Smith

As part of Thin Air 2021, Winnipeg's international writers festival, poet Colin Smith, author of *Permanent Carnival Time*, will join poet Cam Scott for an evening of reading and conversation. The event takes place on Oct. 8 from 7 to 8 p.m. in the atrium of McNally Robinson Booksellers (4000-1120 Grant Ave.).

Jade Turner album release

Jade Turner, a country artist from Misiwistik Cree Nation, will release a self-titled album on Oct. 15, featuring singles "Run, Carly Run," "Hangover Blues" and "Somehow Someone." Previously, Turner's debut album, *North Country*, was named Best Country Album at the Indigenous Music Awards in 2017.

MCO presents Raine Hamilton

Folk musician Raine Hamilton will play guitar, fiddle and sing alongside the Manitoba Chamber Orchestra (MCO). The performance will be held in person at Westminster United Church (745 Westminster Ave.) on Oct. 20 and 21 at 7:30 p.m. and online on Nov. 3. Tickets can be purchased by calling 204-783-7377 or visiting themco.ca.

Museum Music Minutes at Dalnavert

On Oct. 9 from 2 to 4 p.m., several musicians and groups, including Zachary Rushing from Jazz Winnipeg, the Manitoba Underground Opera and Métis fiddler Melissa St. Goddard, will play 20-minute "show-and-tell" sets at the Dalnavert Museum and Visitors' Centre (61 Carlton St.). The event will also be livestreamed on Facebook and YouTube. Register at friendsofdalnavert.ca/new-events/2021/10/9/museum-music-minutes.



In the late 1970s, drummer Debbie Wall was a founding member of Winnipeg's first all-girl punk band, The Wurst. She later joined the city's second women-led punk band, Ruggedy Annes.

In a building on the corner of Stradbrook Avenue and Main Street, now hiding shyly behind a denture clinic, adjacent to the rapid-transit route, lived the vibrant, (in)famous House of Beep. Named after a beloved sugary fruit drink, the House of Beep was a counterculture chapel where Winnipeg's early punks congregated.

Alongside venues like the Zoo, the House of Beep would foster a key point in Winnipeg's music history. In 1979, while staple names in Winnipeg's early punk history like Personality Crisis and the Unwanted were playing shows at the Royal Albert Arms Hotel bar, the city would see its first all-girl punk band emerge.

A decade before riot grrrl – a feminist response to punk spearheaded by bands like Bikini Kill – took flight, a cluster of aspiring female punks began claiming space in Winnipeg basement shows, patching up fanzines and pooling their change to put out an EP. These are their stories.



An early promotional photo of The Wurst by photographer Gordie Agar



The Wurst perform in all their chaotic glory in an archival photograph by Gordie Agar.

Punk beginnings

Debbie Wall remembers her first encounter with Winnipeg’s then-blossoming punk scene taking place at a show at the Belgian Club. Soon, she’d frequent Winnipeg’s most renowned punk-rock party house and living space, the House of Beep. Not long after, Allison Cain, a fellow aspiring punk, approached Wall about starting a band.

“We were at an event at the Granite Curling Club, and (Cain) had smuggled in some gin and tonic, and she had asked me if I wanted to play drums in an all-girl punk band,” Wall says. “I said, ‘well, I can’t play drums,’ and she goes, ‘well, I can’t play guitar.’”

“Nine weeks later, we played our first show.”

The Wurst became Winnipeg’s first all-girl punk band in 1979. Though the band would eventually split, it wouldn’t be the last hurrah.

In the early ’80s, Margaret Fonseca was also interested in starting a punk band. She posted an ad in the newspaper, expressing an interest in recruiting female musicians.

“I heard that there was a woman in the punk scene named Ruth who was playing bass, and so I met her eventually, and everything seemed to kind of feel good with her music-wise,” Fonseca says.

Hosting their first gig at the Zoo in Osborne Village, Ruggedy Annes was born, becoming the second punk band in Winnipeg entirely composed of women.

When The Wurst disbanded, another opportunity would arise. After the drummer from the Ruggedy Annes left, Wall stepped up to the plate. Soon, Fonseca says the crew would embark on a tour that would take them all the way down to Hollywood, with lead vocals by Jake Moore, Fonseca on guitar/vocals, Wall on drums and Ruth Monk on bass.

“Debbie walked in, and I was just ecstatic, like, ‘Debbie Wall wants to play with us!’” Fonseca says. “That all worked out, and it tightened up our sound even more.”

‘What we have here is a genuine subculture’

By November of 1983, the influence of punk in the Prairies was picked up by *Winnipeg Free Press* reporter Randal McIlroy in an article titled “Punks ... are people, too.”

“What we have here is a genuine subculture,” McIlroy wrote. “Surviving and thriving within this city is a small but growing community of punks, young people whose desire for their own identity is linked not only to punk-rock music but to a look, a culture predicated on independence of tradition.”

Since its inception, punk has been fashioned as a haven for outsiders. The core values of punk, centred around an ethos of non-judgment and autonomy, laid the groundwork for a genre that, beyond music, was a community and a way of living.

“We were just coming out of high school, and a lot of us never felt like we belonged,” Wall says. “When we came together in the punk scene, we belonged to each other.”

Kathryn Martin, the director of *Piss on You*, a documentary about Winnipeg’s early punk scene, originally became interested in Winnipeg’s punk history after being introduced to local punk legends like Mitch Funk of Personality Crisis at the Pyramid Cabaret.

“It was definitely counterculture and anti-establishment. Do-it-yourself, you know, don’t rely on anyone to do it for you,” Martin says. “They had to tour on their own dime, rent a bus, sleep on people’s couches, things like that.”

Central to Winnipeg’s punk scene was its DIY essence, which permeated everything from fashion to venues. Karen Brown, a former resident of the House of Beep who once went on tour with Millions of Dead Cops, has fond memories of going to underground shows at the Doghouse, a punk-rock speakeasy nestled between Main Street and Sutherland Avenue.

“It was all completely illegal and under the table, but we managed to run that club for almost a year before it got shut down,” Brown says.

Other venues, like the St. Charles Hotel and Wellington’s, became regular gathering places for punks of all stripes. Without the piggy bank of a record label or the organizational support of music grants, the punk scene in Winnipeg became a cooperative of underground imagination.

For people who traditionally saw themselves underrepresented in music circles, the DIY nature of punk allowed for the freedom to experiment with new ways of creating and being.



SUPPLIED PHOTO

A clipping from a contemporaneous DIY zine profiling The Wurst

Crucially, it gave musicians autonomy to do things their own way.

“We were making our own posters, putting up posters, planning gigs, setting up our own tour dates, saving up money to make our record,” Fonseca says.

Before the dawn of the internet, local punks were forced to be creative with how to get their messaging across. Packed with political prose, interviews and album reviews, fan zines emerged as a way to spread the word about shows and allow others to get to know people in the scene.

For Wall, punk was an opportunity to merge music with social justice. As animal-rights activists, Ruggedy Annes became a musical channel to protest against factory farming through the band’s lyrics.

“I found the punk scene to be very supportive,” Wall says. “It was an outlet. You weren’t just obligated to play some fluff. You could actually integrate it with other parts of your life and get a message across.”

Though bands like The Wurst and Ruggedy Annes were a *tour de force* in the local punk scene, Martin notes that women’s representation in music at the time was by no means satisfactory.

“I think that just being a female musician back then was something that was just rare,” Martin says. “Guys always had picked up guitars and sang in bands and this and that, but for women at that time, it just wasn’t really something that everybody did.”

Still, as the band continued to pop up in various venues around Winnipeg, from hole-in-the-wall

dives to the benefit shows like Lion’s Telethon of 1983, the feminist ethos of the Ruggedy Annes began to extend beyond the punk scene. At one point, Wall says, an aspiring female sound technician had written to the *Winnipeg Free Press’* advice columnist, Miss Lonelyhearts, concerned about misogyny in the industry. Her response?

“Miss Lonelyhearts suggested she reach out to the Ruggedy Annes,” Wall says.

Making room for punk

With the Zoo now all but urban decay and many of the former punk venues remaining in memory, rather than in business, the question remains: what place does punk hold in Winnipeg today?

Despite the equitable ambitions of punk, the music scene continues to grapple with issues of underrepresentation, locally and globally. Still, efforts to diversify the stage act as a driver of hope on a local and global level.

With the riot grrrl manifesto demanding the inclusion and autonomy of women in punk, and the emergence of queercore resisting the structures of heteronormativity, the legacy of punk continues to work through cycles of (re)creation.

Today, local bands like Vagina Witchcraft continue the narrative of punk and hardcore, bringing in themes such as anti-racism and gender diversity. Punk duo Mobina Galore is known for their unapologetically honest lyrics, taking the same approach to



SUPPLIED PHOTO

A clipping of the Jan. 6, 1982 issue of *The Uniter* featuring an interview with Ruggedy Annes



“I found the punk scene to be very supportive. It was an outlet. You weren’t just obligated to play some fluff. You could actually integrate it with other parts of your life and get a message across.”
- Debbie Wall



“We were making our own posters, putting up posters, planning gigs, setting up our own tour dates, saving up money to make our record.” - Ruggedy Annes guitarist Margaret Fonseca

writing “no-fluff” music as Wall did in the Ruggedy Annes.

Alongside are efforts to reign in greater representation of women, non-binary and BIPOC musicians, with Equalizer’s audio production workshops for women and non-binary folks, and promotional entities like Good + Plenty WPG with a dedicated commitment to amplifying women, non-binary, LGBTQ2S+, disabled and BIPOC musicians.

For seasoned punks like Wall, Fonseca and Brown, punk was an invitation to make music on their own terms.

“People have to realize what a vibrant punk scene Winnipeg was and how it really laid the basis for a lot of other musicians to come forward,” Martin says.

The Zoo might be gone, and Osborne Village, once home to the punks of the ’90s, has become a strip of vacancies. Yet the core values of punk, premised on non-judgment, continue to set the framework for inclusivity in Winnipeg’s music scene. Remnants of the DIY ethos of punk carry on in annual music festivals like Burning Couch and in the survival of the scene as a whole. Reunion shows at the Pyramid Cabaret merge old and new punks.

Punk is not, and will never be gone.



Winnipeg Free Press reporter Randal McIlroy wrote about the local punk scene in 1983.

CITY BRIEFS

ALEX NEUFELDT | CITY EDITOR

New labs go live

The Aabijijiwan New Media Lab and Kishaadigeh Collaborative Research Centre will have their public openings on Oct. 14 from 3 to 6 p.m. Both facilities, which were created as part of The Space Between Us, are located in the Richardson College for the Environment. Tickets to the public opening are free and available on Eventbrite.

Watching the vote on Bill 207

On Oct. 7, the Manitoba Legislature will vote on Bill 207, which would enable the creation of safe-access zones – narrow zones which must be clear and free of protesters – around clinics that provide abortions. The Abortion Rights Coalition of Canada is advocating for MLAs to vote yes on the bill, which was introduced by Nahanni Fontaine.

Public cannabis consumption cancelled

On Oct. 5, the Government of Manitoba passed Bill 6 into law, which makes it illegal to consume cannabis in public, aside from medical usage. After existing legislation prohibiting the smoking and vaping of cannabis in public, this legislation completes the prohibitory legislation. The law takes effect on Oct. 15.

Speakers on supporting the unsheltered

The Canadian Centre for Policy Alternatives is hosting the latest entry in the Speaking UP speaker series – Homelessness: Supporting our Unsheltered Relatives – on Oct. 14 at 7 p.m. The free virtual event will feature Grace Laing, Mitch Bourbonniere and Josh Brandon speaking on homelessness and the COVID-19 pandemic.

Riley Lecture on the Sixties Scoop

On Oct. 7 at 7 p.m., Dr. Allyson Stevenson, Gabriel Dumont Institute chair in Métis studies at the University of Saskatchewan, will deliver the University of Winnipeg’s 2021 Riley Lecture in Canadian History. Titled “The Sixties Scoop and the Colonization of Indigenous Kinship,” the lecture will take place virtually and is free and open to the public with registration.

Congratulations, graduates!

The autumn virtual graduation ceremonies will take place on Oct. 15. Those graduating with degrees from graduate programs, science, education, arts, business and economics and kinesiology will have their ceremony at 9:30 a.m., while those graduating from the Professional, Applied and Continuing Education program will have their ceremony at 2:30 p.m. The ceremonies can be viewed on the U of W YouTube page or at uwinnipeg.ca/convocation/webcast.html.

FEDS CUT FUNDING TO LOCAL REFUGEE ORGANIZATION

‘We really need these services,’ union president says

CALLUM GOULET-KILGOUR | CITY REPORTER | CGOULETKILGOUR

Federal-government cuts to refugee services in downtown Winnipeg have CUPE 2348, which represents staff subject to these cuts, ringing alarm bells. Welcome Place Residence, run by the Manitoba Interfaith Immigration Council, has had its funding decreased by 82 per cent, according to the union.

“We’ve seen a reduction of 88 staff members,” Vivienne Ho, president of CUPE 2348, says.

In addition to significant layoffs in 2019, smaller layoffs have continued to occur as recently as Oct. 1 of this year. Welcome Place also locked out its settlement workers in April 2021. These ongoing labour challenges have come during the COVID-19 pandemic, a difficult time for both refugees and the workers supporting them.

“For those that remain, some of the salaries are reduced up to 30 per cent,” Ho says.

Welcome Place provides free settlement services to refugees. These include interpretation and translation services, form-filling assistance, advocacy and meeting refugees at the airport.

Ho says the cuts will affect the services provided and, by extension, the refugees’ situations.

“A lot of the application is time-sensitive, and if it’s not done on time, the refugees

will face a lot of crisis if and when they get deported,” she says.

This is especially concerning, since the pandemic has created bureaucratic delays in this process, according to Ho. “How can we expect refugees from war-torn states to be able to afford to fill the application?” she asks.

Dr. Lori Wilkinson, a sociologist at the University of Manitoba and expert on refugee settlement, says these funding crises and the COVID-19 pandemic occurring at the same time have really placed a strain on Canada’s refugee system.

“Looking at Canada, our refugee numbers have declined because of the COVID restrictions, but now we have a backlog, too,” she says, adding that both economic and health-related issues have exacerbated the difficulties many refugees face.

“We really need these services, especially right now with so many crises going on in different countries like Syria and Afghanistan,” Ho says.

Wilkinson says this administrative backlog means there are refugees who have “received permission to come to Canada but can’t.”

However, “just because the borders are closed, doesn’t mean the need stops,” she says. “When we start bringing more people



Dr. Lori Wilkinson, a sociologist at the University of Manitoba, says funding cuts to refugee organizations are taking away resources that were already stretched thin by the COVID-19 pandemic.

in, the money needs to keep flowing.”

Ho is calling on the federal government to restore funding to Welcome Place and says “(you) can’t invite people in without helping them once they arrive.”

“Canada always prides itself on being a humanitarian human-rights champion,”

she says. “We should step up and help these refugees,” since “there’s no one else to help them.”

Welcome Place and Immigration, Refugees and Citizenship Canada have not responded to *The Uniter’s* requests for comment.

MANITOBA LEGISLATURE TO HAVE LAND ACKNOWLEDGMENT

PC approach criticized by many

CALLUM GOULET-KILGOUR | CITY REPORTER | CGOULETKILGOUR

On Sept. 16, interim Premier Kelvin Goertzen announced the formation of a working group to develop “recommendation for an Indigenous land acknowledgment to be used in the Manitoba Legislature,” according to a Progressive Conservative Caucus press release.

Land acknowledgements have become more commonplace since the Truth and Reconciliation Commission’s 2015 report but have existed previously.

Shawna Péloquin, a local activist and the University of Winnipeg Students’ Association community liaison director, says in a statement to *The Uniter* that a “land acknowledgment (re-asserts) our relation to the land and (acknowledges) the nations that have been caring for her for millenia.”

The working group is composed of three members, all Progressive Conservatives: Eileen Clarke (the chair), Greg Nesbitt and Andrew Smith. Clarke resigned from her position as Minister of Indigenous and Northern Relations earlier this year after then-Premier Brian Pallister made widely criticized remarks about Canada’s colonization.

This working group has been criticized, since none of the members are Indigenous (or publicly identify as such). Nahanni Fontaine, one of the NDP’s most prominent MLAs, took to Twitter to draw attention to this.

“The Premier just announced they’re

undertaking ‘consultation’ on Land Acknowledgement in the House with three non-Indigenous Peoples at the helm of said process,” she tweeted.

“I’m sorry what?” she continued, “no invite extended to any of the 5 Indigenous MLAs in the Legislature to participate?”

There are, in fact, seven Indigenous MLAs: Fontaine, Amanda Lathlin, Wab Kinew, Bob Lagassé, Bernadette Smith, Ian Bushie and Alan Lagimodière.

Noticeably absent from the land acknowledgment working group is Lagimodière, Minister of Indigenous Reconciliation and Northern Relations, who defended residential schools earlier this year. The press release does note, however, that the working group will consult with “Manitoba Indigenous leadership and best practices in other Commonwealth Legislatures.”

Péloquin has some concerns about how this land acknowledgment is being implemented.

“When the government needs a taskforce to create (a) land acknowledgement, to me it means that they are (taking) more time and resources thinking about it rather than implementing land acknowledgment right away,” Péloquin says.

Furthermore, she emphasizes the importance of looking at concrete actions rather than empty words. “Land



The Progressive Conservative Caucus’ approach to introducing Indigenous land acknowledgments to the Manitoba Legislature have been criticized for shutting out Indigenous MLAs.

acknowledgment is performative if it (is) not intended to give the land back,” Péloquin says.

David Parent, assistant professor in the University of Manitoba’s Departments of Native Studies and History, agrees that the mainstreaming of land acknowledgments is, in many ways, detrimental to the plight of Indigenous peoples.

“The normalization of land acknowledgments continues now to contribute to the misrepresentation of Indigenous political authority and Indigenous sovereignty,” he says.

“A land acknowledgment is literally to acknowledge that you are on somebody’s territory, that you are external from that

place and that you should be conducting yourself as such.”

“Having the government recognize that it is on the territory of someone else is also then recognizing that this isn’t their territory,” he says.

According to the Progressive Conservative Caucus press release, the working group “will provide a full report to the Government House Leader by Oct. 22, 2021 for consideration of the House Rules Committee.”

The Progressive Conservative Caucus has not returned *The Uniter’s* request for comment.

ACCESSIBILITY SERVICES IS READY TO HELP

Accommodations are for everyone, even without an official diagnosis

REESE ESTWICK | CAMPUS REPORTER |  REESESESTWICK

Accessibility Services and accommodations play a major role in many students' educations. Things like extended time to write tests, having a volunteer notetaker, a private testing room and more work to support a student to reach their full academic potential, regardless of the challenges they may face.

"Everybody learns differently, all of us in our lives, whether we have a disability or health condition or don't," Lara Coombs, University of Winnipeg's (U of W) accessibility co-ordinator, says. "We all kind of self-accommodate through our own life, whether it's in education or our own general life."

The role of official accommodations is to support each student individually to ensure they can reach their full academic potential. In that way, it is a clear promotion of equity.

"The benefits of accommodation are that people are able to contribute to their full capacity," Dr. Katherine Breward, an associate professor in the Department of Business and Economics, says.

Breward studies non-conscious prejudice and discrimination in the workplace and diversity management. She says accommodations "positively impact self-esteem, mental well-being, financial well-being, productivity and basic social justice."

For many, it is the process of getting

accommodations that can be the most intimidating step, as ableism has been built into the foundations of society, which leads to internal biases and judgment, as well as the fear of public embarrassment.

About 10 years ago, the U of W made the decision to change the name "Disability Services" to "Accessibility Services."

The new term "is more general for the public. There is less stigma associated with that word: accessibility," Coombs says. "When that change was made, it actually caused an increase in students registering (for) services ... it opened the door to (the fact) that we work with many different types of disabilities and/or health conditions."

"Disability, in general, is stigmatized in our culture, which tends to evaluate worth based on shallow things like physical prowess and economic contribution," Breward says. "People with disabilities are frequently stereotyped as being helpless, infantile, passive and incompetent – none of which is true for most people with disabilities."

The U of W is one of the first post-secondary institutions in Manitoba to offer accommodations to students without an official diagnosis, yet students are required to fill out some paperwork with their family physician about their needs for accommodations and support on campus.

For many people who suspect they may



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Lara Coombs, the University of Winnipeg's accessibility co-ordinator

have a disability, the idea of getting a diagnosis seems nearly impossible and inaccessible. Due to astronomically high costs that may not be covered by one's health plan, gender-based barriers and more, Breward says the barriers to getting a diagnosis are "fundamentally wrong."

Breaking down these barriers is one of the most helpful ways to ensure people are able to access the help that they need, but

beyond that, each institution has a role to play in making services accessible.

If you are curious about what accommodations could support you, contact Accessibility Services by phone at 204-786-9771 or by email at accessibility@uwinnipeg.ca.

'THIS CITY IS A CAR CITY'

The state of traffic and parking downtown, as people return to in-person practices

REESE ESTWICK | CAMPUS REPORTER |  REESESESTWICK

During the first waves of the COVID-19 pandemic, many people were required to work and study from home. As fewer people travelled into the downtown core to go to the office or classes, the streets were fairly quiet, and parking was much easier to find.

Now, as most Winnipeggers begin to return to in-person settings for work and school, the downtown streets have become quite full, and parking is harder to find.

IQAir's 2020 World Air Quality Report states that human-related emissions from industry and transport significantly decreased across the globe during lockdowns. The air quality improvements were analyzed to be in 65 per cent of global cities in 2020 compared to 2019, with 84 per cent of nations reporting air quality improvements overall.

"The connection between COVID-19 and air pollution has shone new light on the latter, especially as many locations have observed visibly cleaner air – revealing that air quality improvements are possible with urgent, collective action," the report read.

Many people in Winnipeg drive personal vehicles to and from work, school and other activities as opposed to using

public transit, walking or biking.

"This city is a car city," Dr. Marc Vachon, a geography associate professor at the University of Winnipeg (U of W), says. According to Vachon, approximately 41 per cent of the space in downtown Winnipeg is designated for parking, but people still often complain about the lack of available spots.

Public transit is a fantastic resource in many ways, as it is cost-effective, environmentally friendly and convenient for many people. However, there have been classist connotations placed on public transit that often deter people from using it.

"There is a deep-rooted perception that is negative towards public transportation here," Vachon says. "It's as if your income is low, and that's why you take the bus ... there is also a deep-rooted view that, with my car, I could go anywhere and park right in front of where I need to be – which is really bad, because that's not true."

Transit ridership in Winnipeg has decreased significantly during the COVID-19 pandemic. This increases the number of personal vehicles on the roads.

"The use of public transit is way down," Dr. Danny Blair, another U of W geography professor, says. "In part, it's because of



PHOTO BY KEELEY BRAUNSTEIN-BLACK

University of Winnipeg geography professor Dr. Danny Blair says fears about COVID transmission, when combined with the high number of people working from home, has driven down transit ridership.

people working from home. But, in part, I think it is because people are hesitant to get into those sometimes-cramped environments."

Although public transit may seem like a scary place to be during a pandemic, Blair

explains that there are protocols in place to ensure passengers can travel safely.

"We need to turn to public transit," Blair says. "A major source of our carbon emissions in Canada and around the world comes from transportation."



SOLVING PROBLEMS

Terry Visentin, professor, Department of Mathematics and Statistics, U of W

KEESHA HAREWOOD | FEATURES REPORTER |  KEESHAHAREWOOD

For Terry Visentin – professor for the University of Winnipeg’s (U of W) Department of Mathematics and Statistics – problem solving is one of the most engaging aspects of mathematics.

“I’ve always (been) interested in solving puzzles,” Visentin says. “Eventually, that led to an interest in mathematics.”

Visentin’s love of puzzles began at a young age. Growing up, he would play all sorts of strategy games with his family and friends. Funnily, even Yahtzee inspired a level of calculating thinking.

“I was intrigued with trying to figure out how likely certain rolls are and so forth.”

During Grade 7, Visentin’s interest in mathematics took root after attending classes with a particular teacher who expanded his love of the subject. Visentin realized there was more to math than just calculating numbers.

When it came to pursuing a career, Visentin didn’t consider anything other than mathematics. However, he didn’t necessarily plan on becoming a professor.

“I wasn’t sure I wanted to be a professor,” he says. “I considered jobs in the industry and so forth, but eventually I decided that being a math professor was a pretty good thing to do if you can do it.”

Visentin has taught roughly three-quarters of the courses offered by the U of W’s mathematics and statistics department.

Additionally, he runs problem solving and helps students train for mathematics contests.

“At the end of the day, what I really love most is just solving problems,” Visentin says.

What is something you’ve learned from your students?

“I think students teach me to consider things in a different way ... not just about math, but about the way I teach things.”

If you could have any superpower, what would it be?

“I know a lot of people give this answer, but I’ve always been fascinated by time travel.”

What’s the most out-of-the-box method you’ve seen for solving a math problem?

“There was this technique, and it’s called using generating functions ... It was an incredibly surprising technique that I had never learned before, and that became my research area.”



THE UNIVERSITY OF
WINNIPEG

Student Services

**Webinar Wednesdays:
Tips for Success!**

In half-hour sessions via Zoom, Student Services staff share some valuable strategies and tips to help you succeed at UWinnipeg. They will cover a wide variety of topics, including:

- Everything you ever wanted to know about Letters of Permission and Major Declarations.
- To Drop or Not to Drop? That is the Question.
- Applying Your Learning: Gaining Skills & Experience for Career Success.

For more information and to register online, please go to: uwinnipeg.ca/student-services/webinar-wednesdays.html

Fall Reading Week

The University of Winnipeg’s annual Fall Term Reading Week will take place from **Oct. 10-16**. No classes, except for Education students taking 4000-level certification courses who are required to attend class and practicum

during this period. Please consult your course outline for more information. The University will be closed for Thanksgiving Day on **Oct. 11**.

Apply for February Graduation

Finishing your last courses in December? Interested in graduating in February? The final date to apply to graduate in February (in absentia) is **Nov. 1**.

To apply for graduation, go to the “Student Planning/Registration” link on WebAdvisor. Click on the “Graduation” tab and complete the form.

In-Person Service Resumes for Some Departments in Student Services

Some departments in Student Services are now open for in-person meetings. All offices are continuing to offer some remote meeting options. Please see this webpage for details about each department: uwinnipeg.ca/student-services

Use the myVisit App

Need some help from someone in Student Central and/or Academic & Career

Services? Download the myVisit app today. The myVisit app enables students to add themselves to a virtual line for drop-in Zoom sessions at Student Central. The app can also be used to book appointments for a Zoom or in-person meeting with a student central staff member or an academic or career advisor. Appointments with advisors can also be booked through the website: myvisit.com.

Need a Spot to Store your Stuff? Rent a Locker!

Locker rentals have resumed on campus, with options now available in Manitoba, Centennial and Riddell Halls, as well as in Richardson College and the Asper Centre. Find more information on location and cost, along with an online form, here: uwinnipeg.ca/accepted-students/getting-ready/locker-rental.html

Dropping Courses

The last day to drop a U2021F class is **Nov. 16**. No refund is applicable.



SEEING THE SPECTRUM

Late to the party

HANNAH PENNER | COLUMNIST | [SUBLIMESLUG](#)

When my psychologist told me this past spring that she was diagnosing me with autism spectrum disorder, my immediate reaction was relief. I was desperate for a professional to confirm what months of self-reflection and research had pointed to, and it was confirmed. I am Autistic.

Receiving a diagnosis of autism as an adult is often referred to as a “late diagnosis” by those in and around autism communities. In my experience, much of the discourse surrounding autism hinges on the assumption that autism is diagnosed during childhood, soon after Autistic traits become noticeable.

This expectation that autism is diagnosed during childhood is evident when searching for just about anything autism-related. The information and advice that shows up almost exclusively refers to Autistic children. It can seem as though Autistic adults simply don’t exist.

Looking back to my childhood, I can remember countless instances where I behaved, thought and felt things in distinctly Autistic ways. Struggling with eye contact, social anxiety, hatred of change and intense, specific interests are just a few examples. Yet none of the adults in my life even considered that I might be Autistic until just a few years ago.

The reasons some Autistic people aren’t diagnosed are varied and complex, but there are a few significant factors I want to point out. First, autism research has historically focused almost exclusively on Autistic indi-

viduals who are white and male. This has led to limited conclusions about what autism is and how it presents, which means Autistic people who don’t fit these stereotypes are more likely to go undiagnosed when young.

Secondly, some Autistic people learn to hide their Autistic traits from a young age as a survival mechanism for a world that wasn’t built with them in mind. This phenomenon is often referred to as “masking.”

Autistic masking isn’t always done deliberately or knowingly. Even as young children, some Autistic people subconsciously pick up on the ways their instincts differ from the social norms expected of them and repress their Autistic traits as much as possible.

Subconscious masking has played a huge role in my life and is a major reason why I didn’t learn I was Autistic until adulthood. It’s only now that I can see just how often I was suppressing myself, as well as how much masking has contributed to my depression and anxiety.

After so many years, learning to unmask and discovering the parts of myself that I was hiding is an incredibly difficult and emotional process. I often find myself grieving for the time I lost trying my best to be something I will never be.

Thankfully, grief is not all there is. Discovering I’m Autistic has been much more about joy. I find so much happiness in learning about the way my brain works and the ability it gives me to advocate for myself.



ILLUSTRATION BY GABRIELLE FUNK

Most of all, there is the joy in becoming part of a community of people who I can learn from, laugh with and work alongside to build an autism-inclusive world.

I’m excited to have this opportunity as a columnist to explore some of the issues facing Autistic people today, showcase the beauty of what it means to be Autistic and

demonstrate why an autism-inclusive world means a better world for us all.

Hannah Penner is a criminal-justice student at the University of Winnipeg interested in prison abolition. She is a queer Autistic cat-lover who spends way too much time on Twitter.

MOTHER OF GOO

Takes a golden shower

MADELINE RAE | COLUMNIST | [MOTHEROFGOO](#)

“We’re taught to be disgusted by our fluids. Maybe it’s related to a fear of death. Body fluids are base material. Disneyland is so clean; hygiene is the religion of fascism. The body sack, the sack you don’t enter, it’s taboo to enter the sack. Fear of sex and the loss of control; visceral goo, waddle, waddle.”
(Paul McCarthy, 2003)

When I told some friends that I was going to write about piss play this month, the reactions I received were a mix of laughter and disgust. Peeing during sexual encounters seems to hold more shock value than anything I’ve covered yet, and fair enough – if it’s not for you, don’t do it! There is something taboo about bringing a less-common form of fluid into the arena of sensuality.

Taboo: adjective

1. prohibited or restricted by social custom.

You may have heard the phrase: “don’t yuck my yum.” The idea of a golden shower may seem inconceivable to some, but it should not be assumed that folks who enjoy it are partaking in something inherently nasty, unhealthy or even unusual.

For a kink like this to be psychologically considered a fetish-based “disorder,” the *Diagnostic and Statistical Manual of Mental Disorders* states that a person must “feel personal distress about their interest, not merely distress resulting from society’s disapproval,” and/or “have a sexual desire or behaviour that involves another person’s psychological distress.” In other words, unless your kink is causing yourself or someone else harm, it

shouldn’t be labelled as a psychological issue.

“Why do you want it?” I asked the gorgeous man kneeling in the tub below me. “Because ... it’s wrong. It’s bad,” he said, smiling, waiting.

So where does this rhetoric of piss play being “bad” come from? I grew up in a very conservative Christian church culture, where sex was only allowed to exist under a narrow set of specific circumstances. It’s no secret that patriarchal religion has greatly influenced society’s view of sexuality.

Exploring my sexuality and intimacy outside of these tight constraints has been thrilling and healing. I am thankful to have connected with other folks who recognize the inherent tenderness in treating sex like an adventure to journey on together.

The reason I won’t divulge all the details about my personal experiences with piss play is the same reason that they are beautiful memories: it is one of the most intimate acts I’ve ever done with sexual partners. Sometimes there are giggles, other times a blindfold and a serious tone. But there must be a level of trust, comfort and understanding, even with a one-night stand. Personally, it is these aspects that attract me the most.

Being consensually and enthusiastically covered in the fluids of another is both an act of power and vulnerability. Paul McCarthy’s use of the term “visceral” is the perfect descriptor. It emphasizes how purely physical it is to share in the tangible release of another person. Our bodies leak in these moments,



SUPPLIED PHOTO

The stock-image website that supplied this photo insists this yellow liquid is, in fact, water.

whether tears, sweat, cum or even urine. It requires our complete presence with one another, and how gorgeous it can be to hold this purely animalistic space with someone you care about.

Madeline Rae is a sex educator and writer living on Treaty 1 territory. She holds a BFA in performative sculpture and a BA in psychology, and she is pursuing schooling to specialize in sex therapy. Rae is trained in client-centred sex education, reproductive and sexual-health counselling and harm reduction. She works locally in both feminist healthcare and community support work.

TO MEDICATE OR NOT TO MEDICATE

If I can't afford my prescriptions, what do I do?

REBECCA DRIEDGER | VOLUNTEER |   REBECCADRIEDGER

In 2019, I came across a video called “True cost of US healthcare shocks the British public.” I hate to admit it, but it made me laugh – a lot.

The whole premise of the video is that the interviewer asks random people in the United Kingdom how much they think simple medical services cost in the United States. I laughed at how shocked the interviewees were when they heard the actual costs. I laughed, because I knew the costs sounded ludicrous.

I'm not laughing now. I'm a 24-year-old living with generalized anxiety disorder (GAD) and a personality disorder, not to mention other health conditions. The difference between 2019 and now is that my parent's health plan no longer covers me. This is also the first time I haven't been covered by a university or college health plan.

I'm working a full-time job that hardly pays for rent, my car or the necessities like hydro and groceries – and on top of that, it comes with no health plan. So what happens when a 24-year-old with several mental-health disorders and poor health history can barely afford to pay for medications?

According to the *New York Times*, “more than 8 per cent of all Americans between 18 and 64 have not taken medication as prescribed because of the cost to them.” This resonates with me. There have been several times I have wondered if taking my medications is worth the price.

During the COVID-19 pandemic, I became more aware of my health. After talking to my doctor about some issues I was having, I was finally diagnosed with congenital adrenal hyperplasia (CAH), a rare genetic disorder that affects the adrenal glands, which explained random weight gain, exhaustion and increased anxiety.

It feels great to have a diagnosis, because it means there is a possible solution. But it isn't that easy. I have had doctors and specialists tell me that if I want to get better, there are certain medications I have to take. The problem is, they will not prescribe them to me, because they say they are too expensive.

So if doctors say that medication is too expensive, what does that mean for me and my health? I continuously have to research new ways to keep myself healthy, because I can no longer rely on my doctors.

I have resorted to taking CBD oil rather than lorazepam, a medication used to treat anxiety, because my doctors don't prescribe enough to help me deal with my GAD. I think a lot of people can relate to increased anxiety levels during the pandemic. Yet I have not received any accommodations with my medication.

One of the health conditions I live with may cause me to develop diabetes. I'm not scared of being diabetic. Still, I am afraid of not being able to afford the medications to stay healthy. I have amazing parents



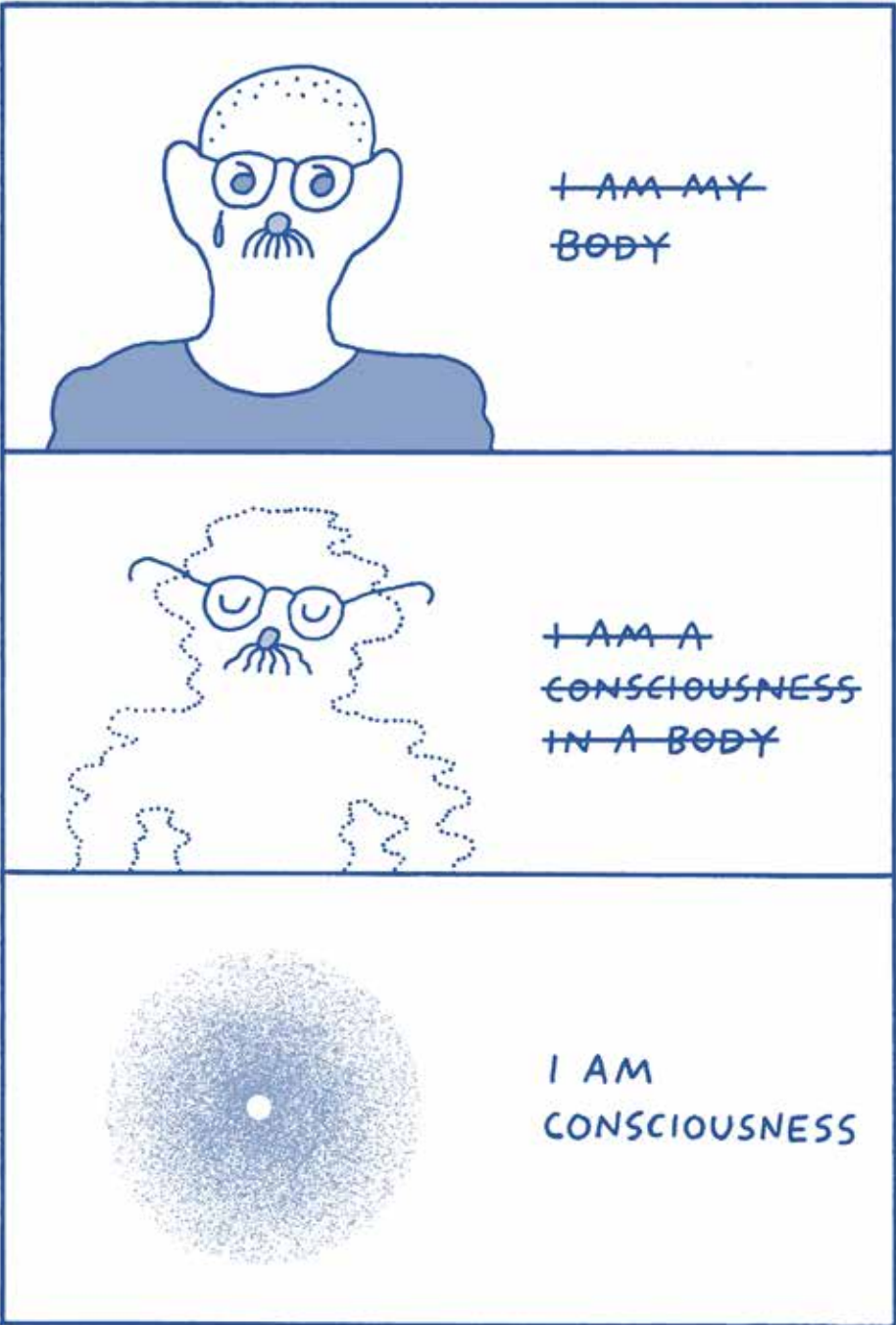
ILLUSTRATION BY GABRIELLE FUNK

who have helped me pay for necessities, but why should I rely on their help to get by? I ask myself every day, what would I do if I didn't have their support? What about those who are living with the same disorders I am? Can they afford treatment? What do they do if they can't?

Rebecca Driedger is a freelance writer, photographer and graphic designer. She currently works at The Gargoyle Theatre as the venue technician and media co-ordinator. When she isn't working or freelancing, she is cuddling her three-legged cat, Link.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	!EARSHOT 20	Cafecito Latinoamericano	FLY Travel Radio ★	FANTASTIC FRIDAY World - Island music	THE MAN IN THE GREY FLANNEL SUIT SHOW	CKU-SPEAKS
7AM				CANQUEER			
8AM	CKUW MORNING NEWS / FRONT BURNER (CBC)					WOODEN SPOONS	SHADES OF CLASSICS Classical and New Age
9AM	DEMOCRACY NOW!						
10AM		This Way Out		PLANETARY RADIO Cheeze Pleasee	SUNNY ROAD Roots Music	MUD PUDDLE RADIO For Kids (Adults too)	INDIGENOUS In Music
11AM	DEPARTMENT 13 POP/ROCK	WINGS	VOYAGE Jazz	ACCESSIBILITY MATTERS	NO FIXED ADDRESS LIVED EXPERIENCES OF HOMELESSNESS		
NOON	The Sean Show	BOOTS & SADDLE COUNTRY		!EARSHOT DAILY	HOW TO SURVIVE A TORNADO	THE ELECTRIC CHAIR	TEMPLE OF JAZZ
1PM	TALKING RADICAL RADIO Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	BINKY PINDER'S FUNHOUSE			NEON BEIGE SOUND EXCHANGE
2PM	GROUNDSWELL New Classical	Your Show Here		RADIO ECOSHOCK	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel
3PM	PSYCLE RADIO	Winnipeg Arena is on Fire	Classical Kaleidoscope	BARKING DOG Past 'n Present Folk 'n Roots	What's Up Winnipeg?		Classical Delights ★
4PM			SPACE CADET MUSIC, OUT OF THIS WORLD	WHAT ON EARTH IS GOING ON?	Chart Noises CKUW's Top 30	THE TRIP PSYCHEDELIC ROCK	The Shortwave Report Bikini Drive-In
5PM	INNER CITY VOICES	THE GREEN BLUES SHOW	AMATEUR HOUR So Bad, It's Good	PAGES	PEG CITY PLAYLIST		Jokes On You Local Comedy
6PM	THE WORLD World	Lost Chunes	TWANG TRUST Country/Roots/Big, Dumb Rock 'n' Roll	EAT YOUR ARTS & VEGETABLES	THE HOW DO YOU DO REVUE	WE BUILD HITS Hip-Hop	THE C.A.R.P. The Completely Asinine Radio Program
7PM	THE TONIC Garage, Punk, Surf, and R&R	BLUESDAY PLAYING THE BLUES	S.A.N.E. * RADIO Local Experimental Music	TAWNY, THE BRAVE Pop/Rock	CHECK CA Funky	RED BOX Hip-Hop	Rank and File Radio: Prairie Edition
8PM	DESTINATION MOON Sock-Hop-A-Go-Go		Your Show Here	Adult Kindergarten			THE GASHLYCRUMB TINIERS
9PM		!EARSHOT DAILY	!EARSHOT DAILY	Dub City Steppers	QUADRAFUNK Electric Dance Party	DANCE HALL FEVER Dancehall and Reggae	ISLAND VIBES Caribbean
10PM	!EARSHOT DAILY	MONKEY SPARROW	Two Princes	PHASE ONE Electronic	Brain Drainer Radio		
11PM	BREAK NORTH RADIO ★	LISTENING PLEASURES					
MIDNIGHT	METAL MONDAY	NIGHT DANGER RADIO	HURLEMENTS SUR LA TOUDRA	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	CRYSTAL PALACE	Rainbow Country
1AM							
2AM	MODERN JAZZ TODAY	The Motherland Influence	THE SENTINEL'S MARVELOUS KALEIDOSCOPE				
3AM			DEEP THREES				
4AM	AMPLIFIED RADIO	Old Parlour Radio	CELT IN A TWIST				Your Show Here
5AM							
6AM							

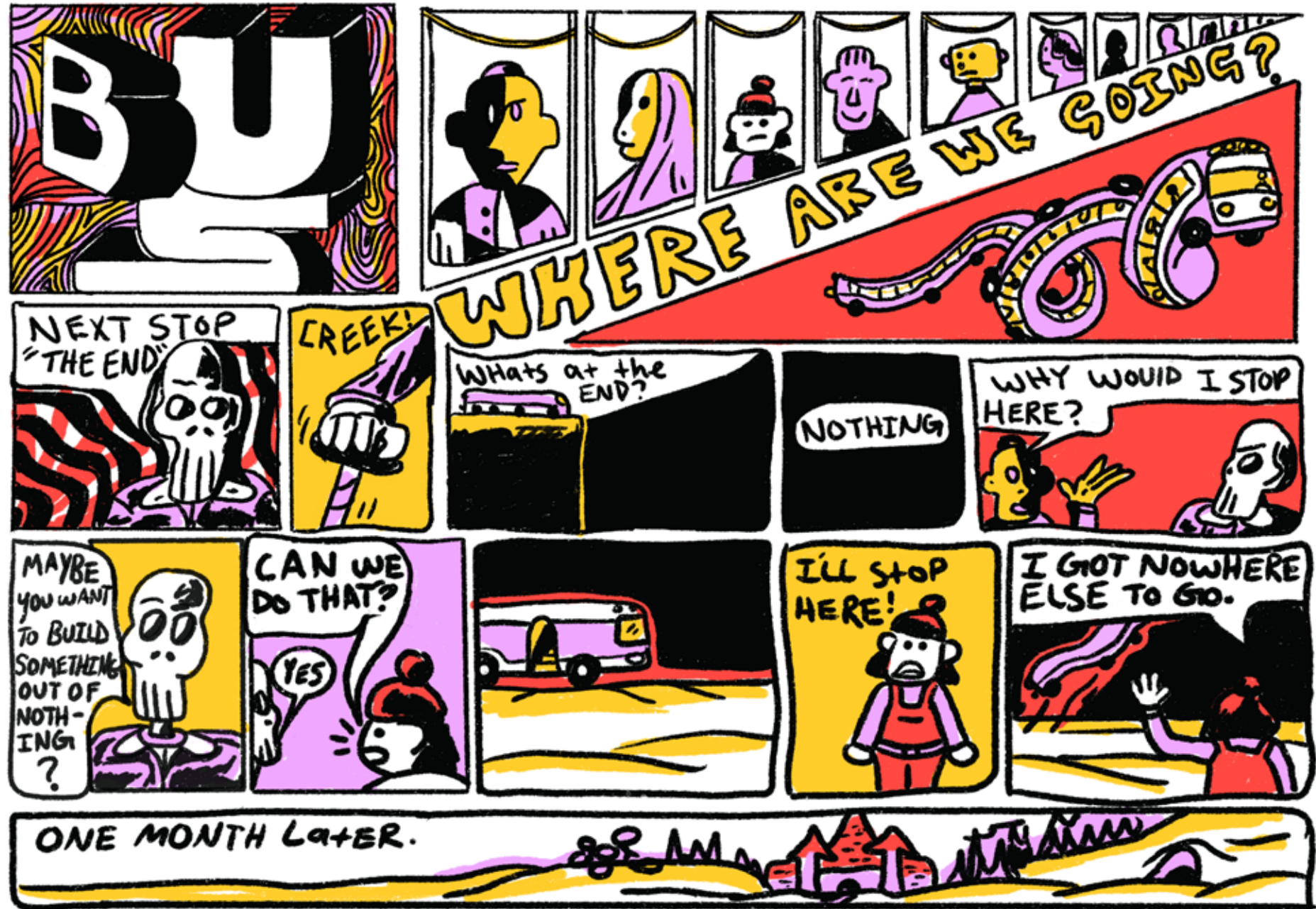
Some programs are on hiatus and/or airing different content due to university closure for COVID-19.



COMIC BY KEGAN STEELE | @COMMON_GHOUL_ILLUSTRATION



COMIC BY TALIA STEELE | @ST_TALLICA



COMIC BY AUSTIN BOULTON | @BASEMENTLAGOON



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