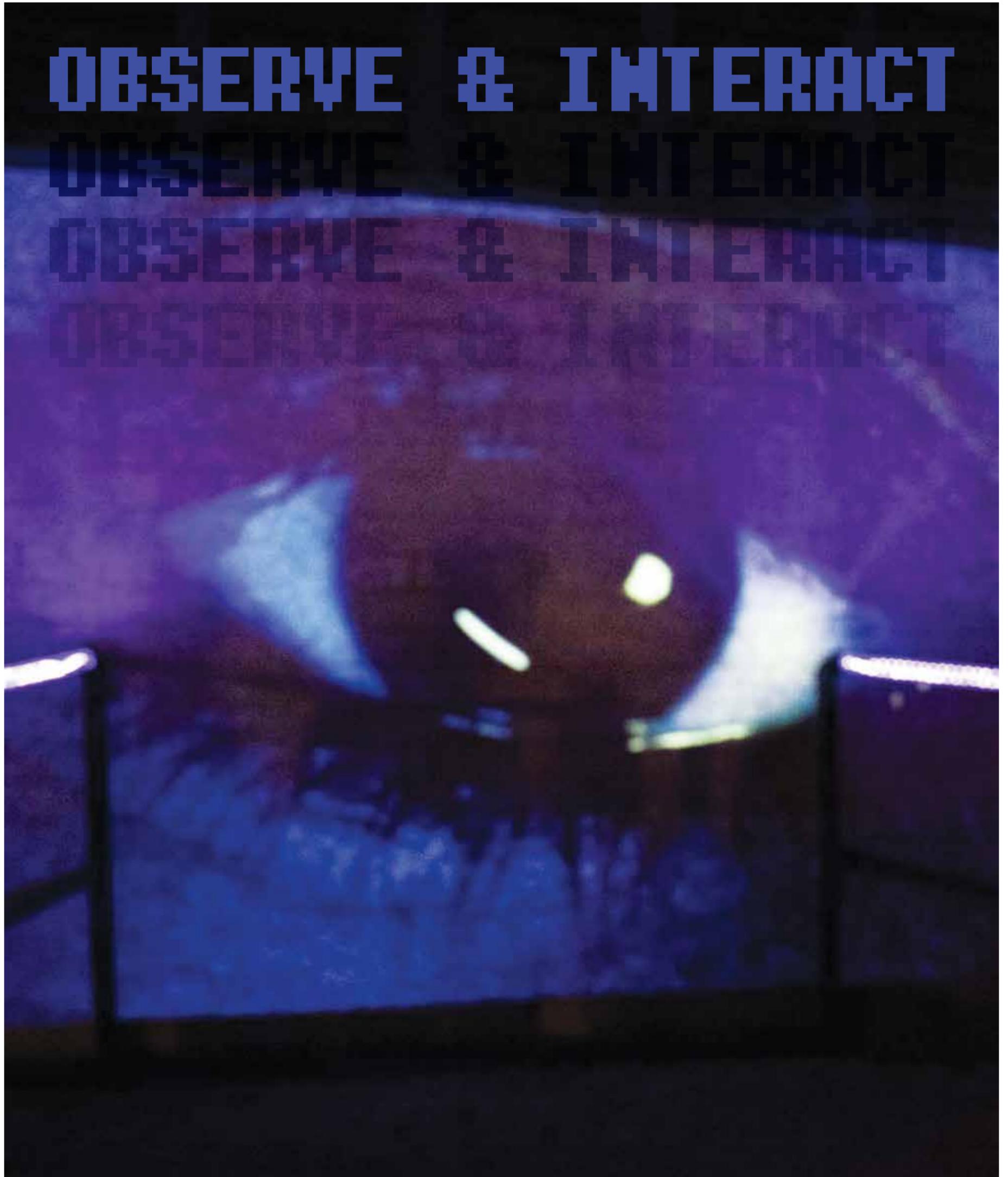


THE **U**NITER

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A ROYAL CANCELLATION—P12

A LACK OF POLICE TRANSPARENCY—P15



THE NUTS AND BOLTS OF NUIT BLANCHE



The Uniter is seeking a city reporter

The Uniter is seeking an individual who is passionate about our city, our communities and the many people who are working to make this a better place to live.

For more information, email Thomas at editor@uniter.ca.



SUPPLIED PHOTO

Rayannah's Nuit Blanche show HYPERART brought a "multidisciplinary campus" to Théâtre Cercle Molière. Read more on page 4.

WEATHERING THE STORM

THOMAS PASHKO
MANAGING EDITOR

  THOMASPASHKO

It's an old cliché to complain about the weather in Winnipeg.

Like many clichés, this one probably exists for a reason. After all, Winnipeg is famously freezing. Or hot and humid. Or so dry that it makes the skin on my knuckles crack and turn red. Or so wet and rainy that you can't step off the curb without getting a booter. Or the streets are so thick with fresh, fluffy snow that cars get stuck at four-way stop signs. Depending on the day of the week.

But given how many other places are experiencing extreme suffering right now because of weather and climate concerns, I'd love it if we could all take a moment and raise a glass to this beautiful Winnipeg autumn weather, and then (those who can afford to) spare a buck or two for those who are hurting right now.

Pakistan is still suffering after more than three months of extreme flooding caused by monsoon rains. More than 33 million people have been displaced by this catastrophe. That's a staggering number. By comparison, the entire population of Canada is only 38 million people.

Closer to home, Hurricane Fiona has devastated Atlantic Canada. Extreme winds have wreaked havoc on homes, infrastructure and lives. In the United States, this week's planned Jan. 6 committee hearings were postponed due to Hurricane Ian making landfall in Florida.

Take a moment to savour the peaceful fall breeze, then do what you can to help.

Visit redcross.ca and canadahelps.org to help with hurricane and monsoon relief.

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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.

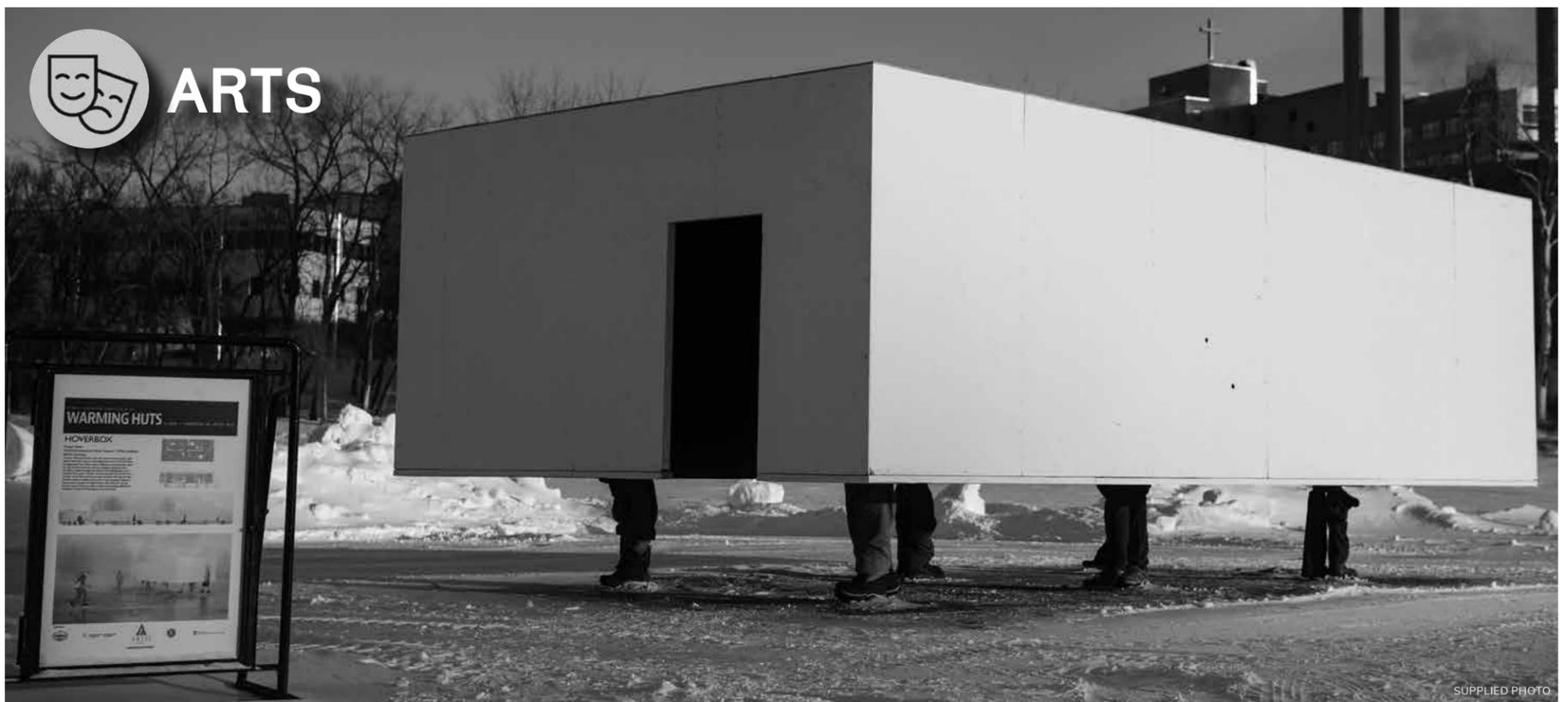
In-person volunteer orientations are currently suspended due to COVID-19, but over-the-phone and remote orientations can be arranged. Please email editor@uniter.ca for more details.

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, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.

CORRECTIONS

In the Sept. 26 editorial note "Diasporic rage," we stated that a protest was held at the University of Manitoba on a Wednesday regarding the death of Mahsa Amini in police custody in Iran. The protest actually took place on a Tuesday.

The Uniter regrets the error.



For the first time, the Warming Huts competition at The Forks has a program for secondary schools across Manitoba to participate.

WARMING HUTS COMPETITION RETURNS TO THE FORKS

This year's event highlights student contributions

MALAIKA COSTA-GITHONGO | ARTS AND CULTURE REPORTER | [MALAIKACOSTAA](#) [MALAIKA.COSTA](#)

The Forks' warming-huts competition is back for a 14th consecutive year. The upcoming event runs from Oct. 4 to Jan. 29. Once again, it's expected to bring Winnipeg into the international spotlight while showcasing public art.

Warming huts are traditionally structures located in areas frequented by skiers and ice skaters. They can provide temporary shelter

from the elements and a place to rest.

The warming huts judged in the competition and displayed along the Nestaweya River Trail at The Forks serve the same purpose, with a twist. They offer Winnipeggers shelter and a way to enjoy public art.

"For our public-art and architecture competition, all we ask is that the designs submitted push the boundaries of design, craft and art.

They don't all provide much shelter or warmth, but we like to say that they warm hearts," Jenna Khan says in an email to *The Uniter*.

Khan is a communication specialist at The Forks who says the warming huts competition, officially titled Warming Huts: An Art + Architecture Competition on Ice, melds "world-class design and art with Winnipeg's famous winters."

The competition has seen entries from across the globe. It's been recognized by international architecture publications and awards and has been covered by outlets like *The New York Times*.

Bringing the quirky selection of huts to Winnipeg's largest rivers takes months of intricate behind-the-scenes work.

Preparation for the winter competition begins in July with a call for submissions that closes in October. Khan says the competition sees about 200 submissions each year. It's open to architects, architecture students, interior designers and artists, and the competition is all about "the formation of multi-disciplinary teams," she says.

At the end of the competition, a jury of architects, designers and artists anonymously reviews the submissions and critiques each project.

This year's competition comes with a new

focus: students. A team of students will work with a construction crew and artists to create and install their work.

All secondary schools in Manitoba will have the opportunity to participate in this new, Canada Council for the Arts-funded school program, according to Khan.

A team of students will be chosen to work with the construction crew and artist teams to create and install their work during "build week." The one-of-a-kind program will provide an opportunity for mentorship and networking in the arts and design sector within secondary schools.

Three of this year's judges are local, one of whom is a University of Manitoba architecture student who has previously been involved with the warming huts.

"The (jury members) don't know (who's on what team) or where they're from until after they've made their decisions. The jury selects three designs that will be built and added to the Nestaweya River Trail," Khan says. The selected participants then come to Winnipeg in January to build their designs.

For more information about the exhibition, visit warminghuts.com.

GREATER THAN THE SUM OF ITS ARTS

Rayannah's ephemeral Nuit Blanche experience

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [MATTEKLE](#)

Should you wander near Provencher during the night of cultured revelry that is Nuit Blanche, you may find yourself in an ethereal space where the boundaries between art and aesthete are blurred. But fear not. Local artiste extraordinaire Rayannah can lend a guiding hand.

HYPERART, described as a "multi-disciplinary campus" by artistic director Rayannah, melded several different art forms for an immersive and interactive experience on Sept. 24.

HYPERART featured Henry Onwuchekwa, Alpha Toshineza, Caro La-Flamme and The Bannock Babes, among others, to showcase dance, drag, music and visual arts.

"In several cases, artists are doing installations and collaborations that are for that night only, which is an exciting part of that project to me, that it's a license to try new things," Rayannah says.

"What I'm hoping people will get out of it is this feeling that there's art coming out of every corner, and that they can choose how they want to interact with it."

The idea for the project was conceived during Rayannah's correspondence with

Chilean psychedelic power trio La Julia Smith, who also performed.

"It was sort of a snowball effect. Through the Franco-Manitoban Cultural Centre (CCFM), we were talking about ways that we could bring the band to Winnipeg for the first time, and then we had thought why not in the context of Nuit Blanche," Rayannah says.

Andrew Eastman, co-founder of Synonym Art Consultation and Wall-to-Wall Mural & Culture Festival, was excited to take part in the event.

"Annually, Wall-to-Wall partners with Urban Shaman Gallery and sākīhiwē to bring together innovative performance acts for our big finale," Eastman says in an email to *The Uniter*. "We were looking for a venue to host this event and reached out to Théâtre Cercle Molière, and they connected us with our long-time collaborator Rayannah."

The HYPERART experience is a sort of large-scale performance art diptych, comprising two main components: one inside the venue and one outside.

"Our outdoor spaces are sort of celebratory. They're a little chaotic," Rayannah



Local artist Rayannah's Nuit Blanche show HYPERART brought a variety of art and performance media to Théâtre Cercle Molière.

says. "The way I've described it is that it's the sensation of (being) at a public pool (with) your head above water. You hear all the sounds and the echoing sounds of everyone around you. And then, going inside, it's like if you pull your head under water. Suddenly, it's just you, and it's like your experience alone."

For Rayannah, a Franco-Manitoban who grew up visiting and showcasing works at CCFM, the location holds a special significance. In the name of inclusivity, the project boasts a diversity of staff equal to the diversity of its artistic disciplines.

"In my relationship with being Franco-Manitoban, it's important to have our community be as open as possible. (Francophonie) has always been a part of my life, and it's always something that I cherish, so I'm happy to have it be at the heart of this," Rayannah says.

"It's just really beautiful and cool to have so many different groups coming together for this show, and I feel really lucky to get to do that."



REFUSING TO WALK THE LINE

Patrick Haggerty's life as an activist, iconoclast and queer country crooner

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | [T](#) MATTEKLE

The outlaw, the desperado, the Man in Black: some of country music's most prominent figures have defined themselves by living life on the fringe and answerin' to nobody. Yet perhaps country's greatest dissident prides himself on a truly countercultural lifestyle — emphasis on the "pride."

"I didn't really have peers and contemporaries in the country music scene because of that choice. There wasn't anybody in the country-music scene who wanted to hear anything that I had to say," Patrick Haggerty, founder, lead singer and rhythm guitarist of country act Lavender Country, says.

That choice was being openly and proudly gay.

Growing up on a Washington state dairy farm in Eisenhower-era America, Haggerty received support from perhaps the unlikelyst of sources: his father.

"He did all manner of things to support me in my journey, even though my journey was a very different one than he was on. He was righteous, and he showed me how to be a forthright queer, and that's what I am," Haggerty says.

Later galvanized by the Stonewall riots of 1969, Haggerty issued himself an ultimatum: stay in the closet and pursue a music career

in Nashville or lead a "life of political rabble-rousing" as an activist.

"I chose to have the life of a queer, socialist, activist loudmouth, and that was a deliberate choice, and it was a painful choice," Haggerty says.

In 1972, he formed the proudly homosexual honky-tonk quartet Lavender Country. A year later, they independently funded and released their self-titled debut. It may have been the first queer country record, and a mere 1,000 copies were pressed and sold.

"Lavender Country was appreciated by a small group of gay, lesbian and transgender Stonewall activists. That was my base, and that was who I ran with, and that was who wanted to hear the music," he says.

"I never went to a country bar and did Lavender Country. I would've been thrown out. We knew that gay country was not ever going to sustain us."

After the group disbanded in 1976, Haggerty committed himself to intersectional activism, rubbing elbows with famed American politician Harvey Milk in the late 1970s and twice running for office.

In 2019, he reunited with original Lavender Country guitarist Robert Hammerstrom



SUPPLIED PHOTO

Washingtonian Patrick Haggerty created the first openly queer country act, Lavender Country, in 1972.

to record their sophomore effort, *Blackberry Rose*, 46 years after their debut.

But decades after his mainstream rejection, Haggerty still doesn't relish the idea of the limelight.

"The mechanisms that create music stars are pretty ugly," Haggerty says. "I'm very happy with what I have now. I'm not trapped by commercial capitalist notions of what music is. I'm outside of that."

While Haggerty has been everywhere, man, his show at the High and Lonesome Club in Winnipeg on Sept. 17 was a highlight.

"It was very well-attended, and it was attended by folks who really wanted and needed to be there. A lot of political solidarity was created in Winnipeg with the audience that I played to, which is what I wanted and why (we) did the show," he says.

For Haggerty, the message has always taken precedence over the medium.

"I made Lavender Country in 1973 as a vehicle for radical social change. That's why I made it. The world, particularly the US, is in desperate need of music with a radical format. The culture needs it bad."

SHOWCASING THE ABSURD

Promising slate of Winnipeg filmmakers head to VIFF

PATRICK HARNEY | VOLUNTEER

In the cinematic imaginary, Winnipeg is largely defined by Guy Maddin's award-winning *My Winnipeg* (2007), which portrays the city as a remote absurd oddity characterized by a combination of horror, mysticism and sentimentality.

This year, attendees of the Vancouver International Film Festival (VIFF) will see the strange qualities of this upside-down place and its artists reflected in two Manitoban shorts: Milos Mitrovic and Fabian Velasco's *Horse Brothers* and Ryan Steel's *Late Summer*.

Horse Brothers, which was screened at SXSW and the Melbourne International Film Festival, is a surrealist horror comedy that depicts a used-phone salesman who is convinced to kill his brother by a malevolent horse voiced by Maddin. Velasco says the work is largely influenced by genre films, as well as Italian cinema, which he became interested in during the first few weeks of the COVID-19 lockdown.

Mitrovic and Velasco's film *Tapeworm* premiered at VIFF in 2018. Mitrovic credits Curtis Woloschuk, the festival's director of programming, with VIFF's success.

Woloschuk "is the most approachable film-loving person ... this guy really wants to help out all filmmakers and wants to put the best movies into his film festival," Mitrovic says. "As long as (Woloschuk) is at VIFF, that festival is going to be amazing."

While he remains excited to attend VIFF, Velasco expressed a broader dissatisfaction with the festival-going process.

"Festivals are maybe losing that excitement and feeling of discovery," Velasco says. "(The films) I end up seeing are really dull and just feel like they're making content instead of having that really exciting energy you want from independent films."

Mitrovic echoes this dissatisfaction and believes many festivals are often unwilling to take a chance on films by artists from outside Canada's larger cities. VIFF, however, is an exception.

VIFF "really respects Winnipeg and Manitoba generally, and (its organizers) think that something good is coming out of Manitoba," he says.

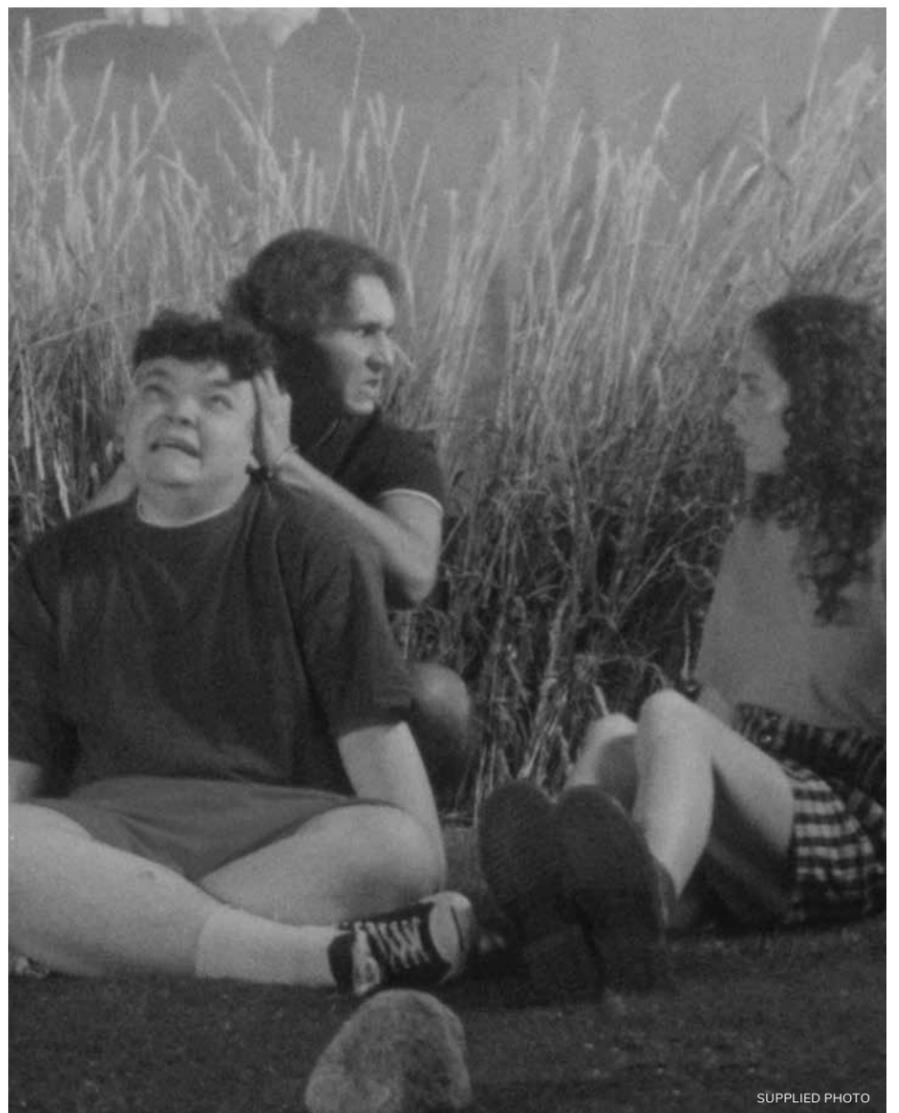
Mitrovic and Velasco consider Winnipeg's influence on their work as mostly a product of experiencing the place rather than a conscious choice.

In contrast, Steel's *Late Summer*, which is "a summer camp epic about crushes, first loves, broken hearts and ghosts filmed on 16mm film," is largely influenced by the city, which Steel calls his "muse."

His love for this place and its cinematic history is vividly seen in the film's constructed, Manitoba Museum-esque aesthetic, as well as a final sequence influenced by Steel's nightmares involving Manitoba's historical figures.

Steel feels that "Winnipeg has a pretty great reputation in the international film scene." He's currently studying at York University, and Torontonians label him as "the weird Winnipeg guy."

There are "lots of Winnipeg film ref-



SUPPLIED PHOTO

Ryan Steel's short film *Late Summer* is one of the Winnipeg films making waves at the Vancouver International Film Festival.

erences in *Late Summer* that people who are aware of the city's regional cinema will catch," Steel says.

The veins of strangeness that run through the city have a large influence on

each director's artistic output. Both *Horse Brothers* and *Late Summer* will be screened as part of the VIFF Short Forum, which runs from Oct. 1 to 5.

ORIGIN STORIES: MITCH DORGE, CRASH TEST DUMMIES

'I have an absolute interest in everything'

ARMANDE MARTINE | FEATURES REPORTER |  1MANDE7

Mitch Dorge, drummer for the band Crash Test Dummies (CTD), celebrated his 62nd birthday while (virtually) sitting down with *The Uniter* in Red Deer, Alta. while on tour with the multi-platinum-selling band.

Drumming is an innate ability for the St. Boniface native. He remembers a childhood spent drumming with his fingers, cutlery or whatever he could use as drumsticks.

"I was that child that when you went to a restaurant, there was someone banging on cups and glasses and using their forks and knives as drumsticks," Dorge says.

He was 11 or 12 when he formed a band. He played drums with his buddy Barry, who played accordion, and later took up the bass. With the addition of friends with guitars, the band's musical ability progressed.

"It graduated into something where we were always trying to express ourselves musically," Dorge says.

By the age of 14, he was playing gigs and had discovered his career. "It was my first foray into playing and actually getting paid for it," Dorge says.

A *Zero to Drum* article describes Dorge's drumming style as "unique." The modest Winnipegger is at a loss when describing

his technique.

"I think I play drums ... I don't call it rock. I don't call it jazz. I don't call it country. I guess I have a particular way of approaching the instrument," Dorge says.

As a multi-instrumentalist, he also plays guitar, ukulele, keyboard and trumpet. Dorge professes that his playing of those instruments is not for public consumption.

"I play them at home. I play them in my studio. I would never, for any instant, suggest that I could take someone else's position on any one of those instruments," Dorge says.

He is a prolific composer and record producer, too. The list of film and television shows for which he has provided music is extensive. He brings that expertise to his famed band.

"My talents with CTD are twofold: one from a drumming perspective, two from a production perspective," he says, referring to his role co-producing the group's albums *God Shuffled his Feet* and *A Worm's Life*, the first of which also featured Jerry Harrison of Talking Heads and The Modern Lovers behind the boards. "My ideas flourish there, but they flourish in the background," Dorge says.

But music is far from his only interest.



In addition to his work in Crash Test Dummies, Mitch Dorge is also an accomplished composer and record producer.

"I love anything and everything," he says. "I love the game of squash. I took my racquet with me everywhere we went on tour."

For a time, he was a provincially ranked player. A high ranking in Canada meant a comparable ranking in the United States. He became acquainted with the head of the Professional Squash Association in the US, who facilitated Dorge playing in squash tournaments.

"They flew me out to New York to play an exhibition for the tournament of champions," he says.

As for the unusual CTD band name, Dorge explains the band later wanted to

change the name but had achieved success under the moniker, so it stuck.

He recalls how frontman Brad Roberts was out for drinks, trying to come up with a name for the new band. A doctor friend arrived and had a few too many drinks. He had been watching what happens to people in car accidents using crash-test dummies and offered a suggestion.

"You guys should call yourselves Crash Test Dummies."

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	The Sentinel's Marvellous Kaleidoscope	Worldbeat Canada Radio	Fly Travel Radio	FANTASTIC FRIDAY World - Island Music	THE SATURDAY MORNING SHOW	CKU-SPEAKS
7AM		Folk Roots Radio	FRAÑOL	CANQUEER			
8AM	Shortwave Report	Talking Radical Radio	Making Contact	OutSpoken	Wooden Spoons	DEAD MEDIUM	SHADES OF CLASSICS Classical and New Age
9AM	CounterSpin	FREE CITY RADIO	After Thought	Truth Before Reconciliation			
10AM	DEMOCRACY NOW!		DEMOCRACY NOW!		MUD PUDDLE RADIO For Kids (Adults too)		
11AM	DEPARTMENT 13 POP/ROCK	This Way Out WINGS	VOYAGE (Jazz)	After Thought BRIDGING THE GAP	SUNNY ROAD Roots Music		Medicine Wheel of Music
NOON	COMEDIOLOGICAL REPORT	BOOTS & SADDLE COUNTRY		ACCESSIBILITY MATTERS	NO FIXED ADDRESS LIVED EXPERIENCES OF HOMELESSNESS	THE ELECTRIC CHAIR	TEMPLE TENT REVIVAL
1PM	Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	BINKY PINDER'S PANHOUSE	HOW TO SURVIVE A TORNADO		NEON BEIGE SOUND EXCHANGE
2PM	GROUNDWELL New Classical	The Stuph File		TICKLE MY FANCY Blues	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel
3PM	SEAN SHOW (Local music)	Winnipeg Arena is on Fire	THE META WORLD STOOPALOOP SHOW	BARKING DOG Past 'n Present Folk 'n Roots	CKUW Album Feature		Active Voice
4PM	Radio Eco Shock		SPACE CADET MUSIC, OUT OF THIS WORLD	STARROAD JUNCTION	DEEP THREES Electronic/Expository	THE TRIP PSYCHEDELIC ROCK	BOOTS & SADDLE BARKING DOG
5PM	Journey Into Sound (Music History)	SQUARE WAVE Video music and history	AMATEUR HOUR So Bad, It's Good	PAGES	Behind the News with Doug Henwood		
6PM	THE WORLD World	Lost Chunes	TWANG TRUST Country/ Roots/ Big, Dumb Rock 'n' Roll	TAWNY, THE BRAVE Pop/Rock	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	Best of Bluesday	S.A.N.E. * RADIO Local Experimental Music	Adult Kindergarten	CHECK CA Funky	RED BOX Hip-Hop	SOUNDS LIKE MUSIC
8PM	DESTINATION MOON Sock-Hop-A-Go-Go	Indigenous in Music	Radio Art Hour	Dub City Steppers	QUADRAFUNK Electric Dance Party	DANCE HALL FEVER Dancehall and Reggae	THE GASHLYCRUMB TINIERS
9PM	TEARSHOT DAILY	TEARSHOT DAILY	TEARSHOT DAILY	PHASE ONE Electronic	StreetKilliaz Generation (Local Hip Hop)		ISLAND VIBES Caribbean
10PM	BREAK NORTH RADIO	MONKEY SPARROW	Two Princes				
11PM	METAL MONDAY	NIGHT DANGER RADIO	WINNIPEG ARENA IS ON FIRE	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	Your Show Here	Rainbow Country
12AM	MODERN JAZZ TODAY	The Motherland Influence	THE META WORLD STOOPALOOP SHOW				REVOLUTION ROCK
1AM	AMPLIFIED RADIO	BACKBEAT	Hurlements Sur La Toundra				GIRLIE SO GROOVIE



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

New shows are marked with a star ★

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SUPPLIED PHOTO

The Royal Winnipeg Ballet's adaptation of *The Handmaid's Tale* is another example of how Margaret Atwood's novel has touched every part of popular culture.

WHEN DYSTOPIA BECOMES REALITY

RWB brings *The Handmaid's Tale* to Winnipeg

MALAIKA COSTA-GITHONGO | ARTS AND CULTURE REPORTER | [MALAIKACOSTAA](#) [MALAIKA.COSTA](#)

A modern classic with increasingly relevant dystopian themes will soon return to the Centennial Concert Hall.

From Oct. 12 to 16, the Royal Winnipeg Ballet (RWB) will showcase their latest rendition of Margaret Atwood's *The Handmaid's Tale*, known for its compelling critique of totalitarianism.

"Democracies are inherently fragile. It only takes a few disturbed people with a few followers to change things," André Lewis, RWB's artistic director and CEO, says.

"The subject matter is relevant, as much

as we may think of it as a dystopian world. It's reality for some places," Lewis says. "It's scary when people's lives are so controlled (that it results in) such little freedom for them."

Several years ago, Lewis was approached by Lila York, now choreographer of RWB's *The Handmaid's Tale*, with a proposal to base a ballet on the novel. Lewis was enthusiastically on board.

"I would say, from beginning to end, it may have taken Lila about two years ... She read the book several times (to ensure

she was thoroughly prepared to come to Winnipeg," Lewis says.

Lewis believes the concept of *The Handmaid's Tale*, at the time, made sense. However, he says it makes even more sense today, considering the political divergence in the United States and theocracy in places like Afghanistan and Iran.

"Whichever dystopian bend that Atwood had done on the book, it was a reality back then and still is today," Lewis says.

He says there are a number of autocratic and theocratic governments that reduce women to a lower status. In the case of *The Handmaid's Tale*, there is also an environmental aspect to consider, as women are forced to help assuage a reproductive crisis in Gilead.

According to Lewis, creating a performance based on a novel requires identifying which characters and parts of the story are important enough to showcase on stage. Lewis says tough decisions always have to be made in order to ensure a ballet highlights the most important aspects of

any story.

"Some of the primary characters of the book are represented in the show. You have Moira, Serena Joy, Nick, Commander Fred, Offred, of course," Lewis says. "Lila determined (each character's) significance in the story. Moira is important. Nick is important. Their relationship with Offred is important. Offred's relationship with Serena and Commander Fred is also important."

While many people are familiar with *The Handmaid's Tale*, Lewis says some may not know the story's political and cultural significance.

"What *The Handmaid's Tale* shows us is the consequences of living in a highly controlled society," Lewis says. "We take for granted our freedoms (and) our abilities to make choices for ourselves."

For more information about the performances and to purchase tickets, visit rwb.org.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | [FICTIONALCIERRA](#) [CIERRABETTS](#)

Indie across the Prairies

As part of the Winnipeg Folk Festival's Hear All Year concert series, The Rural Alberta Advantage will bring indie sounds from two provinces over to the Park Theatre (698 Osborne St.) on Oct. 3. Tickets start at \$27.50 before taxes and fees and can be purchased on Ticketmaster. The show starts at 7 p.m.

Taking Reel Pride

For 37 years, the Reel Pride Film Festival has brought queer cinema and shorts to Winnipeg audiences. This year, the festival will make a highly anticipated in-person return for the first time since 2019. From Oct. 12 to 15, Reel Pride will screen a program of 2SLGBTQ+ films at the Gas Station Arts Centre. Grab tickets and a program by visiting reelpride.org.

Métis experiences in residential schools

Catch the tail-end of *Forgotten: The Métis Residential Schools Experience Exhibit* from now until Oct. 3 at Vincent Design (3rd Floor, 303 - 765 Main St.). This essential exhibit displays accounts of Métis experiences in residential schools. Fiddler Alexandre Tétrault and storyteller Shaun Vincent will perform. The exhibition is free and open to the public. For daily viewing hours, visit bit.ly/3rgssRk.

Going baroque

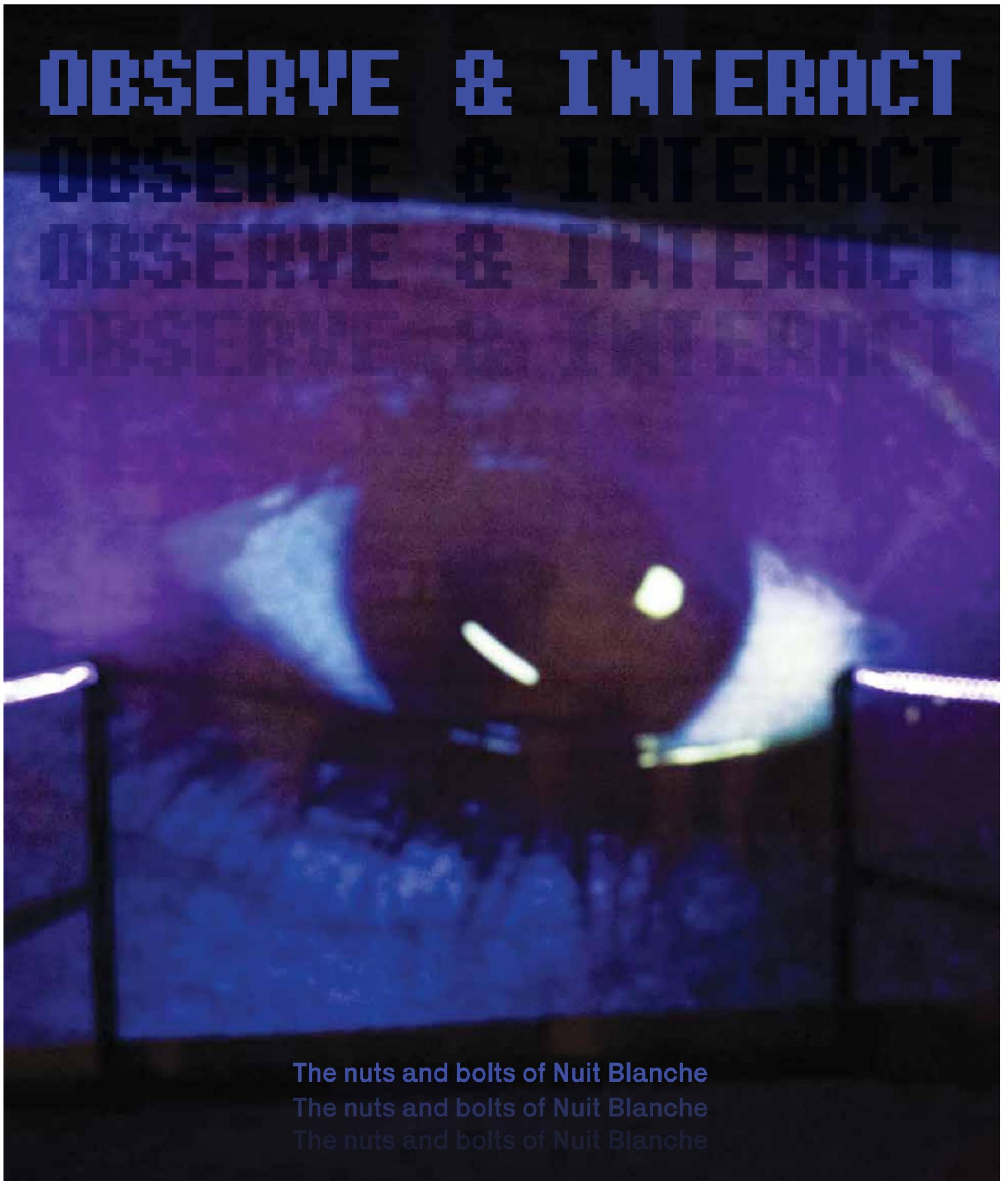
Several months late, the Winnipeg Baroque Festival will officially conclude its 2022 installment with Bach's *St. John Passion*. Postponed to Oct. 2 from its original date in April, the choral masterpiece will feature members of Vancouver's Pacific Baroque Orchestra, baroque soloists Jane Fingler, Vicki St. Pierre, Haitham Haidar and Jonathon Adams and Manitoba choralists. Get tickets for \$40 at winnipegbaroquefestival.com.

Fall supper harvests support

The *Free Press* will host its second annual fall supper at the Ukrainian Labour Temple (591 Pritchard Ave.) to launch the publication's community cookbook and support Harvest Manitoba. Tickets are \$125 per person and include a multi-course meal by chef Paul Ormond and beer and spirit sampling from Nonsuch Brewing and Capital K Distillery. \$25 from each ticket, which can be purchased via Eventbrite, will be donated to Harvest Manitoba.

Honouring Truth and Reconciliation

To commemorate the National Day for Truth and Reconciliation on Sept. 30, the Winnipeg Art Gallery has partnered with the National Centre for Truth and Reconciliation to offer special programming. Following an hour-long broadcast, U of M history professor Sean Carleton will launch his new book, *Lessons in Legitimacy: Colonialism, Capitalism, and the Rise of State Schooling in British Columbia*. General admission fees will be donated to the NCTR. Doors open at 11 a.m.



The nuts and bolts of Nuit Blanche

The nuts and bolts of Nuit Blanche

The nuts and bolts of Nuit Blanche

Nuit Blanche revelers may have caught sight of Melanee Tessler's installation *Please See Me*. But a lot of work goes into crafting exhibits like it.

It's a sunny Sept. 24 at The Forks when Melanee Tessler frowns at the end of the broken wire. LED lights became disconnected from the wires that lead into the programming box during setup. Her father, Alan, cuts and strips the end of the wire. Luckily, her father is an electrician. They huddle around, figuring out which wire connects where and soldering them in place.

Tessler sets up for her first Nuit Blanche, the annual nocturnal carnival of public art and partying. This is her second foray into art installations. The first was a hanging mobile with biology slides in the form of a rainbow trout.

Her new piece is called *Please See Me*. It's a

projection of a blinking eye, overlaid with animation created with Adobe After Effects. The LED light strips are timed and encapsulated within a rail constructed of clear plastic tubes and black PVC pipe.

The themes of *Please See Me* fall under the umbrella of mental health.

"You can't see what someone else is experiencing," Tessler says. "Each time the lights go off, it's what you are not seeing at that moment."

Tessler says the idea to focus on mental health came first. Next, she had to figure out how to make it more interactive.

She wanted viewers to be "more in the moment ... so I had to play around with a few

different ideas on how to set up the lights."

As part of the application process for Nuit Blanche, Tessler had to provide a budget, timeline, project description, biography, images and video.

"An image or video of what you are planning to do is a huge help, so that (organizers) understand what the project is," Tessler says.

The 30-second film is of her friend Ian Bawa's eye. Tessler used light sticks, typically intended for time-lapse light painting, to create the mood lighting.

"I wanted the lights to be blue- and purple-tinted, so I used that as a fill light to add dimension to the video," Tessler says.

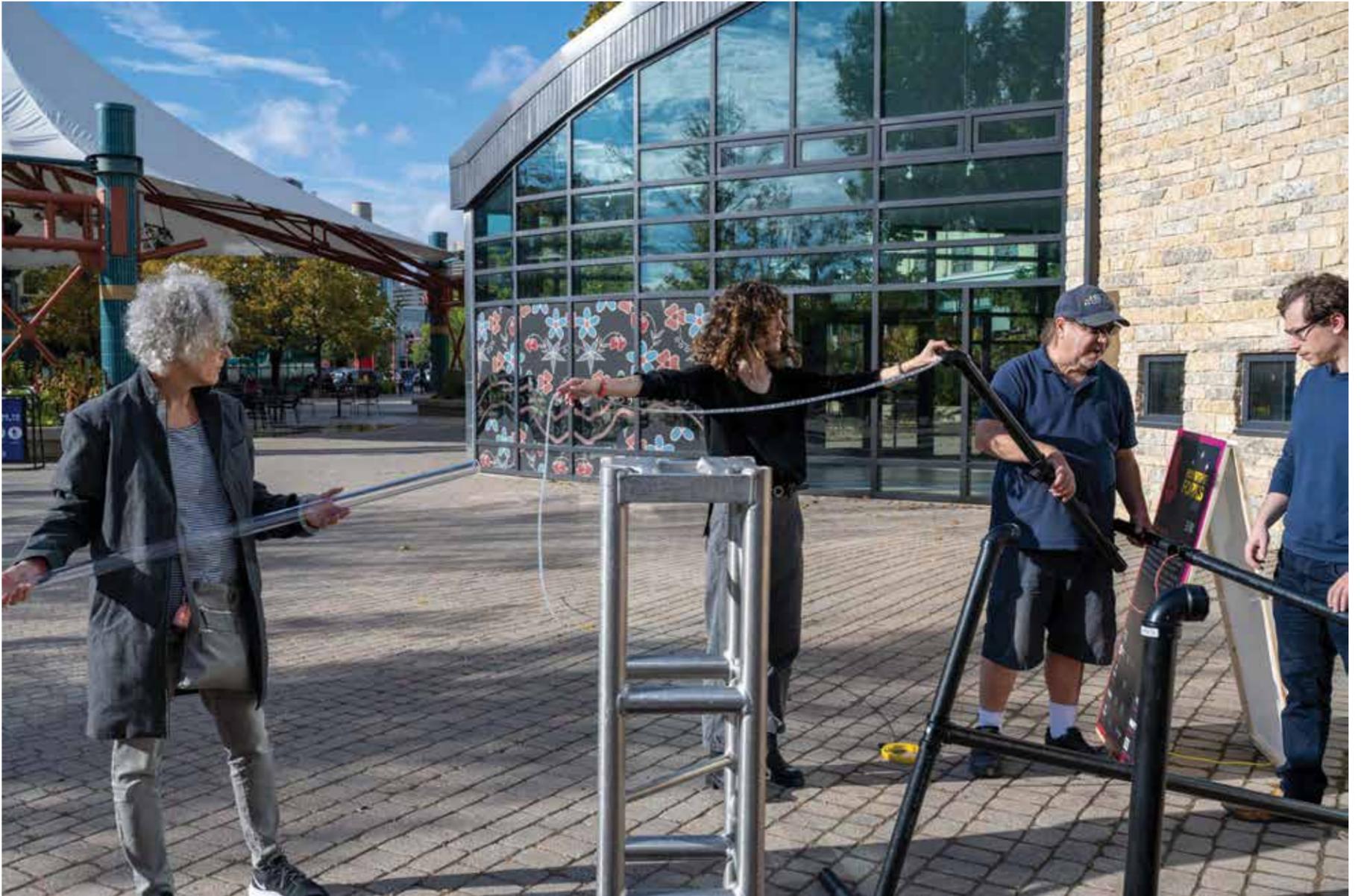
The timed lights proved to be a challenge.

Tessler enlisted the help of her friend Nico Richard with programming the Arduino chip, which controls the lights.

"I got a chip and went to an electrical store to get a breadboard and wires and set it up. The actual programming part I needed help with. Then I had to sync it up with this program called Touch Designer," Tessler says. Artists use Touch Designer to aid in the development of their pieces.

While directing people how to feed the light string into the tube, Tessler's mother Shari Kowall quips, "It takes a village." It takes seven people, including Tessler, to set up.

"It was a big learning curve," Tessler says.



It was a family affair setting up *Please See Me* at The Forks. left to right: Shari Kowall (Melanee's mother), artist Melanee Tessler, Alan Tessler (Melanee's father), Brett Tessler (Melanee's brother)



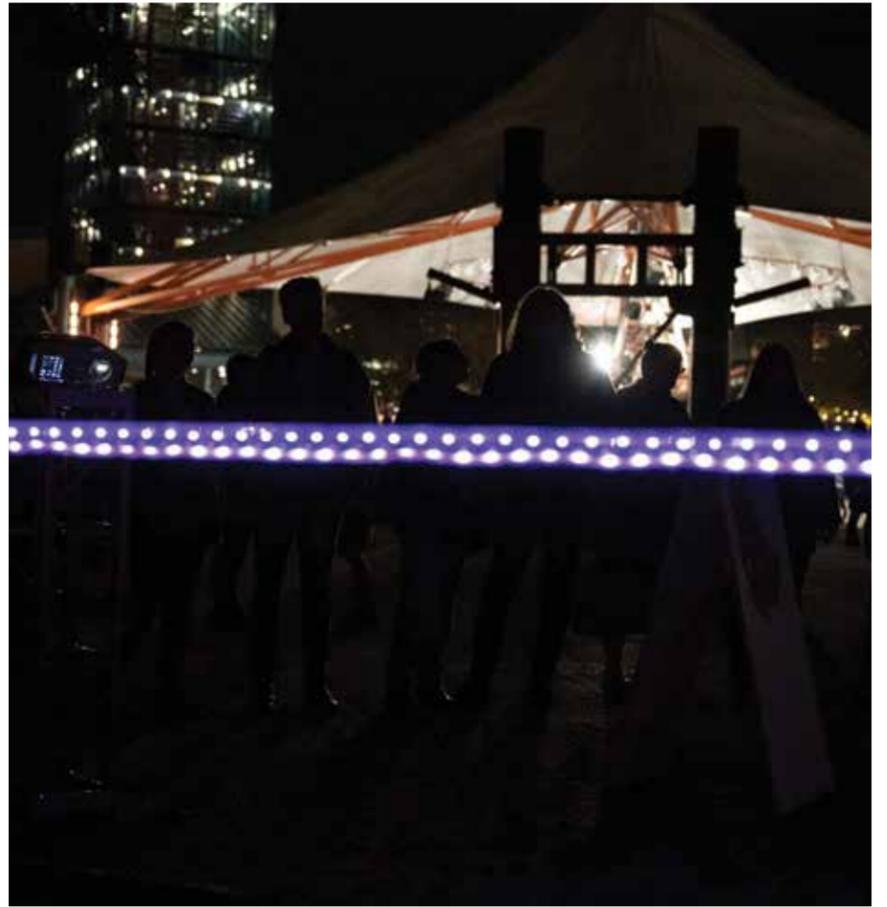
Melanee Tessler with some of her raw materials



The team feeds a string of LED lights through clear tubes.



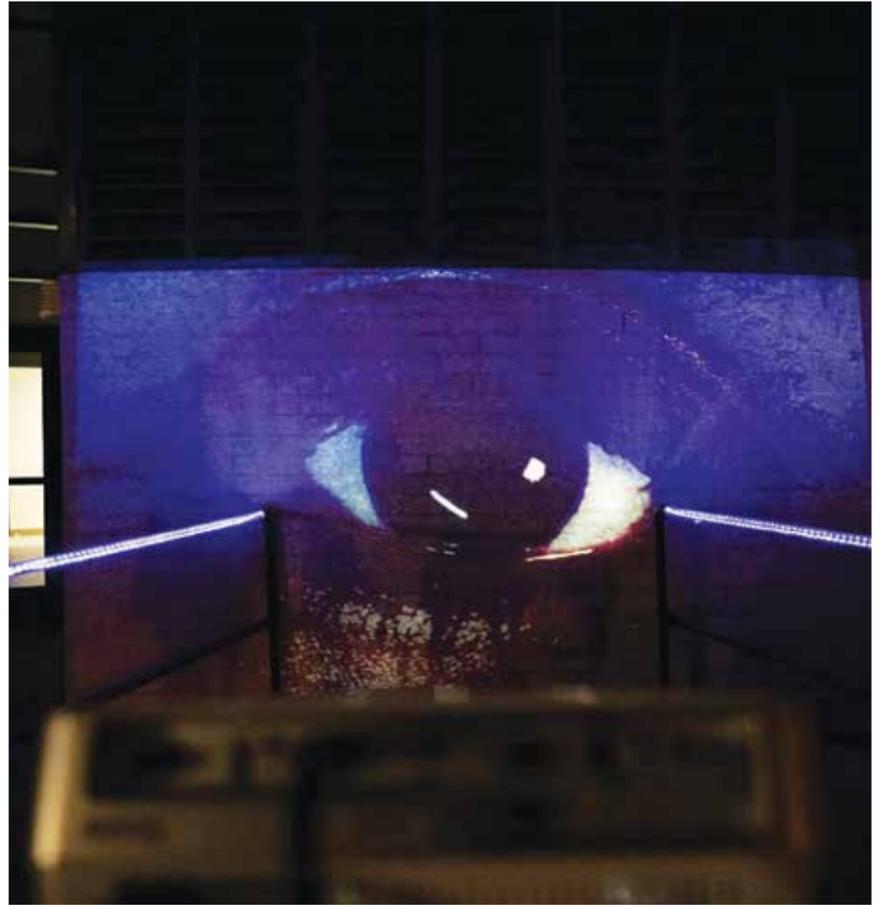
Tessler enlisted her friend Nico Richard to help program the Arduino chip, which controls the installation's lights.



Tessler planned the layout of her piece to keep viewers "in the moment."



Mental health and perceptions of others were themes in Tessler's installation.



The onscreen eye in Please See Me belongs to celebrated local filmmaker Ian Bawa.

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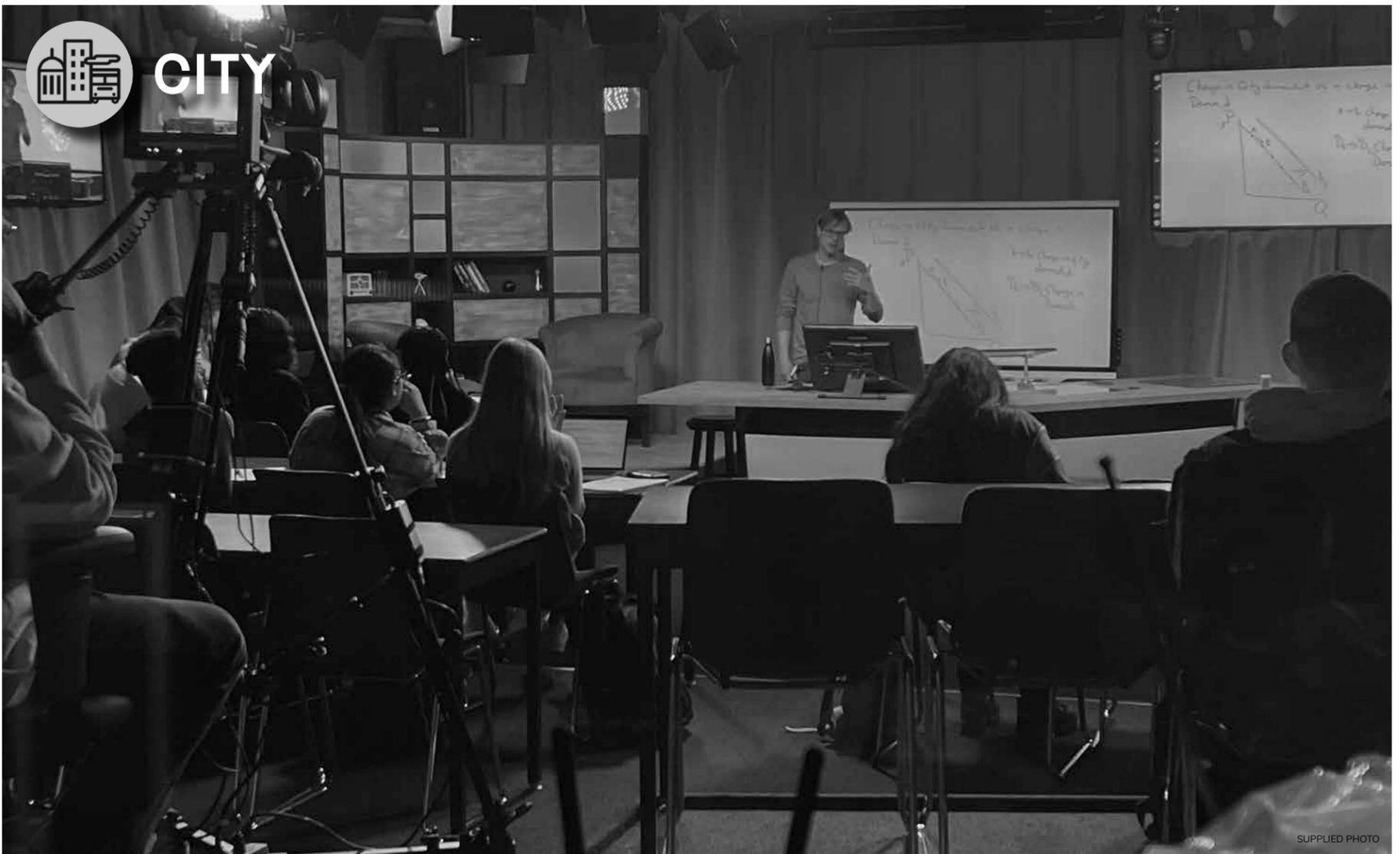
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Studio 1L10 is a video production studio available to the University of Winnipeg community for recording and livestreaming.

HIDDEN IN PLAIN SIGHT

Exploring Studio 1L10 at the U of W

MEGAN RONALD | CAMPUS REPORTER | [@MEGANLYNNRONALD](#)

On the first floor of Lockhart Hall at the University of Winnipeg (U of W) is a room unknown to many. From the outside, it looks like almost any other classroom on campus. But behind its inconspicuous beige door lies a professional digital recording workroom, complete with a three-way camera setup and LED studio lights.

The professional digital recording studio is designed to host and capture live lectures, which can be streamed to student audiences. The space is also available for research and other purposes.

Will Jones, assistant coordinator at the university's Centre for Academic Technology (CAT), notes that the studio has "been

in existence since 1994," when departments "began shooting live lectures on Video Cablesystems Channel 9."

Over the next few years, lectures were recorded "live to hard drive," as classes were shot during the day and replayed around midnight on what Jones calls the "horse-racing channel."

Vesna Milosevic-Zdjelar, a U of W physics professor, has taught out of the studio for more than a decade and says the classroom has impacted her teaching style.

"In the past, it was me and my videos and my demos, but now they have a smartboard where I can simulate anything I want. I teach an astronomy course, and the

team teleports me to the spot from which I'm talking," she says.

Over time, Milosevic-Zdjelar began to view classes as productions instead of simply lectures.

"In the past, it was just a camera and a person. They have added so much technology, so it's not only me with my material being recorded. It is actually (the students) creating the entire program with me," she says.

For years, the studio was somewhat of a background character, diligently doing its job by providing a space where lectures were recorded but offering nowhere near the production value available today.

As classes moved online during the COVID-19 pandemic, demand for the studio increased, as many professors began filming lectures for the first time. CAT set up two additional studios in nearby lecture halls and added features that allowed students to participate live during Zoom lessons.

These video-on-demand courses are recorded, so both in-person and virtual students may watch lectures at later dates. Students who physically attend class, however, "get the immediacy of asking questions and being a minor television celebrity to their

fellow classmates," Jones says.

Milosevic-Djelar encourages her fellow staff members to consider using the studio. It's "not some kind of lonely place and deserted place where (you) are alone with (a) camera," she says. In fact, it may lead to some local stardom.

Milosevic-Djelar was once stopped in the hallway by a woman who began hugging her, crying and laughing after recognizing her daughter's teacher from online classes.

Most importantly, though, Jones describes the studio as an essential campus resource.

"The studio is here to provide a critical service to the university community, in a cool way, but most importantly in an accessible way and a way that incorporates new and innovative technologies, now and over time, with a staff of seasoned broadcast professionals who have worked in TV production for decades."

Students, faculty or other members of the community who are interested in booking Studio 1L10 for video recording sessions can contact Warren McNeil at w.mcneil@uwinnipeg.ca for more information.

CITY BRIEFS

TESSA ADAMSKI | CITY EDITOR | [@TESSA_ADAMSKI](#) [@TESSA.ADAMSKI](#)

Disarm, Defund, Dismantle

This panel on police abolition discussion features anthology editor Kevin Walby and local organizers from Winnipeg Police Cause Harm, Justice 4 Black Lives Winnipeg and the Sex Workers of Winnipeg Action Coalition. This event takes place on Thursday, Sept. 29 at 7 p.m. in the atrium of McNally Robinson Booksellers, Grant Park and on a YouTube livestream.

New Indigenous Orientation Toolkit

On Friday, Sept. 23, Immigration Partnership Winnipeg launched a government-funded project called Indigenous Orientation Toolkit that will assist in developing understanding between newcomers and Indigenous communities. This resource is for organizations serving newcomers to help educate on Indigenous cultures and the ways that colonialism impacts Indigenous communities today.

Culture Days in downtown Winnipeg

Culture Days is a series of events located in Downtown Winnipeg that celebrate cultural expression and creativity. From Oct. 1 to 8, Culture Days showcases art installations, music, dance, storytelling, craft-making, workshops and local markets. These weeklong events take place at various locations, including Central Park, The Forks, Stephen Juba Park, Old Market Square, Chinatown and Hargrave Street Market. For more information, visit downtownrecovery.ca.

Advance voting at specific polling stations

From Oct. 3 to 21, registered voters can access the advance voting polling stations in specific locations of Winnipeg. Through the City of Winnipeg's website, students at the University of Winnipeg can check their eligibility and register to vote for the 2022 Municipal and School Boards Election. On Oct. 4 and 5, an advanced voting station will be available at the University of Winnipeg in the Manitoba Boardroom (2M70) from 9:30 a.m. to 3:30 p.m.

U of W closed for National Day for Truth and Reconciliation

On Friday, Sept. 30, the University of Winnipeg will close to honour residential-school survivors and reflect on how colonialism and systemic injustices negatively impact Indigenous communities. Throughout the week, U of W held a series of events acknowledging the National Day for Truth and Reconciliation, including art displays, traditional ceremonies and guest speeches from survivors Dr. Mary Jane McCallum and Geraldine "Gramma" Shingoose.

Indigenous, political leaders sign healthcare anti-racism declaration

A declaration, aiming to eliminate racism targeted at Indigenous peoples in the Manitoba healthcare system, was signed in Thompson at the Ma-Mow-We-Tak Friendship Centre. Northern chiefs, Northern Regional Health Authority representation and Health Minister Audrey Gordon were among the leaders present. This declaration will incorporate Indigenous culture and teachings into patient care. It follows repeated acts of racism within the Manitoba healthcare system.



A ROYAL CANCELLATION

Students reflect on the U of W's day of mourning

PAUL CARRUTHERS | COMMENTS EDITOR

Queen Elizabeth II's recent death and the appointment of King Charles III seems to have had a psychological and symbolic effect on many Canadians. The shift in royal leadership triggered instant legislation and name changes, including to the newly minted Court of King's Bench in Manitoba.

On Sept. 19, all non-essential provincial government services and offices closed to recognize a federal day of mourning. Elementary, middle and high schools remained open, but post-secondary institutions across the province closed.

In an official statement, the University of Winnipeg's (U of W) communications department wrote "We will always remember and honour Queen Elizabeth's life of selfless service. Her unwavering belief in the power of education and the potential it provides to the world's youth was inspirational. Although it is hard to imagine the world without her, we look to continue her legacy by building a brighter future together."

The university's administration seems to view Queen Elizabeth as a figure of

hope and inspiration, whose legacy is worth a day to honour.

However, some students hold differing views on both the late monarch and the decision to cancel classes – especially since many of the missed sessions will now have to be made up at a later date.

"I think it was appropriate, but it just sucks we're going to have to make up for it later, right at the end of the year. I know two, three of my classes have already made a makeup date. Logistically, it's a bit difficult," Zenith, a U of W communications student, says.

"I had a quiz that day that had to be rescheduled, and it was really annoying to change my schedule to honour someone like her," Art, a U of W biology student, says.

"I don't think it was a good idea, personally. I don't see how it helped or changed anything. As far as I'm concerned, the Queen was a colonizer. She was a racist ... and the fact that we're cancelling school for a full day to honour her death," Art says, trailing off.

Students also expressed concerns about the message honouring the late monarch



SUPPLIED PHOTO

University of Winnipeg students remain divided about the school's choice to cancel classes for a day to honour Queen Elizabeth II.

sends.

"I'm not sure if it's the best (message)," Rowan, a film student, says. "We don't really talk about the fact that she did a lot of terrible things, and she's also so separated from Canada. We're not England. It's a whole different country."

Some students say younger Canadians don't feel as connected to the royals as past

generations. "I don't know anyone around our age that cares. At all," Zenith says.

Others, however, reflect on these changing generational values and the colonial structures still present in society. These reflections on colonialism and monarchical legacies are perhaps what the process of mourning the Queen is all about.



PHOTO BY DANIEL CRUMP

Klinic Community Health has a location on the U of W campus to give students access to mental, sexual and other health services.

KLINIC ON CAMPUS RETURNS

'Build(ing) the resource back'

MEGAN RONALD | CAMPUS REPORTER | @MEGANLYNNRONALD

While the COVID-19 pandemic brought "unprecedented times" for everyone, students at every age were (and are) especially impacted. Many students shifted from classroom to online learning and began spending more time alone, isolated indoors. Perhaps unsurprisingly, this resulted in reports of increased anxiety and fatigue.

For some students, limited access to on-campus services may have caused additional distress. Klinic Community Health's University of Winnipeg (U of W) location reopened in January after being intermittently

closed during earlier stages of the pandemic.

Rachel Klassen Huebner is the manager of Clinical Health Services at Klinic Community Health. The clinic offers medical appointments, general health information and workshops. Klassen Huebner describes Klinic as a "primary-care clinic" staffed mostly by nurse practitioners. They help people who need access to birth control, STI testing, mental-health services and care for diabetes and blood-pressure issues.

While the Klinic is currently short-staffed, Klassen Huebner says appointments are usu-

ally available within a few days. "At this point, you're able to be seen at least within a day or two of when you come into the clinic," she says.

Virika Mehta is a student in her final year at the U of W. The lapse in many campus services only added to the sense of isolation and uncertainty she felt while studying from home.

"It was really hard for me to cope with (my) anxiety, depression and PTSD, as my main resource for help was taken away from me," Mehta says. "It was difficult to find resources on my own, because half the time I couldn't understand my symptoms or triggers. It took a lot of hard work and patience to keep myself together during COVID."

While Mehta praises the services she's received from Klinic on Campus, her one complaint is their limited staff.

"One thing I would change is the amount of counsellors on campus, so that it is more accessible to everyone and there is less wait time in between sessions," she says.

During the 2021-22 academic year, a recent study by the Canadian Alliance of Student Associations found that a staggering

three-quarters of students reported experiencing negative effects on their mental health due to the pandemic.

In January, when classes moved online again, Klinic chose to remain open. Klassen Huebner describes how the choice to remain open was influenced by student requests.

"We still had the service running, because we noticed when the service was closed that students were still trying to access us here at our Sherbrook location. We knew the demand was still there. We knew the students, even though they were at home, (that) they still had health needs that needed to be addressed," she says.

"We just wanted to be able to build the resource back where it needs to be, which is right at the heart of (our) community."

Located on the first floor of the Duckworth Centre, Klinic is once again able to offer services on campus. Students, staff and faculty can schedule appointments by calling (204) 786-9496 or by emailing klinic@uwinnipeg.ca.



‘EVERYONE HAS A STORY TO TELL’

Robyn Flisfeder, rhetoric, writing and communications instructor

ARMANDE MARTINE | FEATURES REPORTER | 1MANDE7

Originally from Toronto, Robyn Flisfeder moved to Winnipeg with her husband Matthew and their two children in 2016. Her spouse is a researcher and associate professor in the same communications department at the University of Winnipeg.

Flisfeder says her faculty position combines two of her passions: writing and being an instructor.

“I’ve always been a strong writer. I’ve done a lot of research, and I love teaching. It just seemed like an amazing opportunity to put all my skills to good use. I’ve been editing and teaching how to write essays for so many years,” Flisfeder says.

While obtaining her master’s degree in sociology, she worked on an intriguing project.

“I really used the situation of transnational adoption of abandoned baby girls in China due to that country’s one-child policy as a case study for examining inequality and the intersections of race, class, nationality and gender in the context of globalization,” Flisfeder says.

As an educator, she uses a critical-thinking lens, encouraging students to gain insights by exploring the complexities of an issue.

“It’s really about developing your perspective as a writer and as a scholar. It’s about the insights you bring to the writing,” Flisfeder says.

The empathy, inclusion and activism she brings to the classroom arise from her background and experience.

“I’m Jewish, and (we’re) obviously a very targeted group of people. In growing up with that idea, knowing about the Holocaust and the importance of treating people with respect and dignity and breaking down barriers to success and achievement” helped inform these teaching strategies, Flisfeder says.

With Matthew, she co-authored a chapter entitled “Bionic Parenting” for the *Parenting Internet Kids* book.

“Our chapter is based on our experience with having a child with Type 1 diabetes. It explores the enabling possibilities of technology for people with disabilities and their caregivers,” Flisfeder says.

What do you think is the best thing about yourself?



SUPPLIED PHOTO

“I can make people laugh. I think that really lifts people’s spirits.”

What book genres do you read?

“I focus on nonfiction. As a mother of two young children, I spend a lot of time reading about parenting.”

What is something you’ve learned about your students?

“Everyone has a story to tell.”



THE UNIVERSITY OF WINNIPEG

Student Services

Study Skills Workshops: Advice & Tips for Academic Success

Study Skills Workshops are designed to improve your learning skills and help you achieve your academic goals.

Workshops have been running Mondays and Wednesdays from 12:30 to 1:20 pm, in-person and via Zoom. **Don’t miss the last workshop for this fall:**

- Secrets to Success: Goal Setting & Time Management
RESCHEDULED to Mon., Oct 3 (was originally Mon., Sept. 19)

For details and to register, please see: www.uwinnipeg.ca/academic-advicing/study-skills-workshops.html

Volunteer Fair

Join us for the in-person Volunteer Fair on **Oct. 5 & 6** from 10:00 am to 2:00 pm in Riddell Hall Atrium. This two-day event is your opportunity to meet with a wide variety of charities and non-profit organizations. Volunteering is a great way to gain work experience and develop useful contacts; it’s also a way to try to new things, have fun and give back!

Visit: www.uwinnipeg.ca/career-services/volunteer-fair.html

Webinar Wednesdays

Webinar Wednesdays is back this fall with valuable strategies and tips to help you succeed at UWinnipeg.

Student Services staff cover a wide variety of topics – see below – in weekly lunch-hour sessions (12:30 to 1:00 pm). And this year you get to choose whether to attend the sessions via Zoom or in-person!

Topics/Dates for Webinar Wednesdays - Fall Term 2022:

- Seeking Academic Accommodations and Registering with Accessibility Services – Oct. 5
- The Work-Study Program – Oct. 19
- How to Choose and Declare (or Change) Your Major – Oct. 26
- Travel the World: Undergraduate Exchange Opportunities – Nov. 2
- To Drop or Not to Drop – Nov. 9
- Enhance your Resume - Become a Volunteer Note-taker with Accessibility Services – Nov. 16
- Finding a Balance: Using “Wise Mind” to Help You Thrive – Nov.23
- Expand Your Career Potential with a Master’s Degree – Nov. 30
- Preparing for Winter Term – Dec. 7

Find out more and sign up here: www.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. 9-15. 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. 10**.

Career Chats on Instagram

Drop in for Career Chats - live sessions on Instagram that feature advice from an employer or other career-related expert. Hosted by the Academic and Career Services Dept., these live sessions take place every other Thursday at 11:00 am on UWinnipeg Instagram. Upcoming speakers:

- Oct 13 at 11:00 am with Ali Raza from UWinnipeg’s International, Immigrant and Refugee Student Services (IIRSS)
- Oct 27 at 11:00 am guest TBD
- Nov 10 at 11:00 am with Alisha Nickel from enVision

Exchange Opportunities

Are you a UWinnipeg student who wants to study abroad and explore the world? Studying in another country offers students the unique opportunity to attend a university for one or two terms

in another part of the world, while retaining UWinnipeg student status. Find out more at an info session:

- In-person info session Oct. 19, 12:30 to 1:20, in Room 2M70, or
- Zoom info session Oct. 26, 12:30-1:20 pm (contact Natalie Brennan for the Zoom link)

For more info: www.uwinnipeg.ca/study-abroad/information-sessions.html

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

Locker rentals have resumed on campus, with options available in various locations. Find details and cost, along with an online form, here: www.uwinnipeg.ca/accepted-students/getting-ready/locker-rental.html

Use the myVisit App

Need some help from staff 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: www.myvisit.com.



MOTHER OF GOO

Cyber sex

MADLINE RAE | COLUMNIST | @MOTHEROFGOO

Cyber sex is an entirely different buffet selection than in-person canoodling. There's the pixely web camera, the awkward lighting and, god forbid, the time delay. Cyber sex encompasses many virtual formats of sex, including sexting, phone sex and sex via video call. This article is going to delve into on-screen video-call sex.

I've had my fair share of long-distance lovers, both while I've been away on travels, or now, when I'm across the country for school. Sexual intimacy is really important in relationships, and with a libido like mine, I've had to figure out ways to ... make it work.

So how do I help myself feel exceptionally hot while on screen? And how can I actually be IN the moment, instead of falling into just performing sexually for my special viewer? (FYI, there is nothing wrong with being performative if that's your preference in the given situation.)

In my early 20s, I wasn't exposing myself to the wide array of feminist porn that I am now. I felt the need to look like a mainstream porn artist, and it took away from my ability to relax. It was difficult to be in the moment when virtually making love, and I could never climax on screen.

You may have heard the phrase "you

are what you eat," and this concept also applies to what media we expose ourselves to. I take care to engage with social-media accounts, pornography and publications that commit to anti-oppression, body positivity and acknowledging the malevolent strategies of capitalism.

It's not by accident that we learn to dislike our bodies, and this is a difficult and painful thing to unpack. This can especially be the case for folks who, unlike myself, face *multiple* intersections of oppression, such as ableism, racism and fatphobia, among others.

Entering into the end of my 20s has changed my sex life in many ways. Primarily, I am in a place now where I'm much more comfortable with my body. I've learned the importance of the media I choose to consume and the type of standards I have for those I choose to date or engage with sexually. I realize now my worth in a way I had not been able to before. In general, I give less fucks.

The same things that used to make me nervous or insecure about long-distance virtual sex are what I find titillating now: the vulnerability of someone seeing me up close – in-grown hairs, belly folds, stretch marks visible and all.

I am a human woman in all my glory. Whoever is witnessing this is lucky to be



ILLUSTRATION BY GABRIELLE FUNK

here, and the right partner(s) will know this. I allow myself to take the time to find an angle where I like what I see of myself and ask my partner if it works for them. And then I take a deep breath, relax and remember my own pleasure.

Madeline Rae, a University of Winnipeg alum, is a sex educator and writer living in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq people. She holds a BFA in performative sculpture, a BA in psychology and is studying her master's of clinical social work at Dalhousie University.



POLICE SERVICES AREN'T CORPORATIONS

One way the WPS and other agencies avoid reform

PAUL CARRUTHERS | COMMENTS EDITOR

Recent inquiries into the actions of the RCMP in high-profile cases over the last few years, including the 2020 killing of 22 people in Nova Scotia and the multiple stabbing attacks in Saskatchewan in recent weeks, have put discussions regarding RCMP responses, and police reform and transparency, at the forefront of many Canadians' minds.

Public inquiries to the RCMP's actions in both cases are currently pending. The public doesn't yet know the degree of misconduct or negligence in either case. What's clear, though, is the Nova Scotia shooter's history of violence.

Jessica Zita, a lawyer representing the gunman's partner, told a federal-provincial inquiry that "the police failed to protect the people of Nova Scotia from the perpetrator by failing to follow up on opportunities to identify him as a risk on a number of occasions dating back several years."

Myles Sanderson, the main suspect in the Saskatchewan stabbing spree, died shortly after being taken into police custody, leaving no opportunity for further in-

vestigation or court process. An unnamed government source who was briefed by law enforcement made unverified claims to the press that Sanderson died of a drug overdose. Law enforcement has refused to confirm this claim or what measures, if any, were taken to keep Sanderson alive, and the coroner's autopsy and toxicology report won't be released until 2023.

Whatever the truth of Sanderson's demise may be, more death and less understanding is never the best outcome of a police response.

Canadians don't need high-profile news stories to know that police services need reform.

A 2015 Public Safety Canada report notes many inefficiencies, including "disclosure; the use of technology; the challenges faced in northern and remote areas; a lack of standardized practice; and the absence of collaborative information sharing between police and Crown."

The report also states that "the greatest challenge lies not in identifying the inefficiencies that exist in the justice system and in policing but rather acting to address

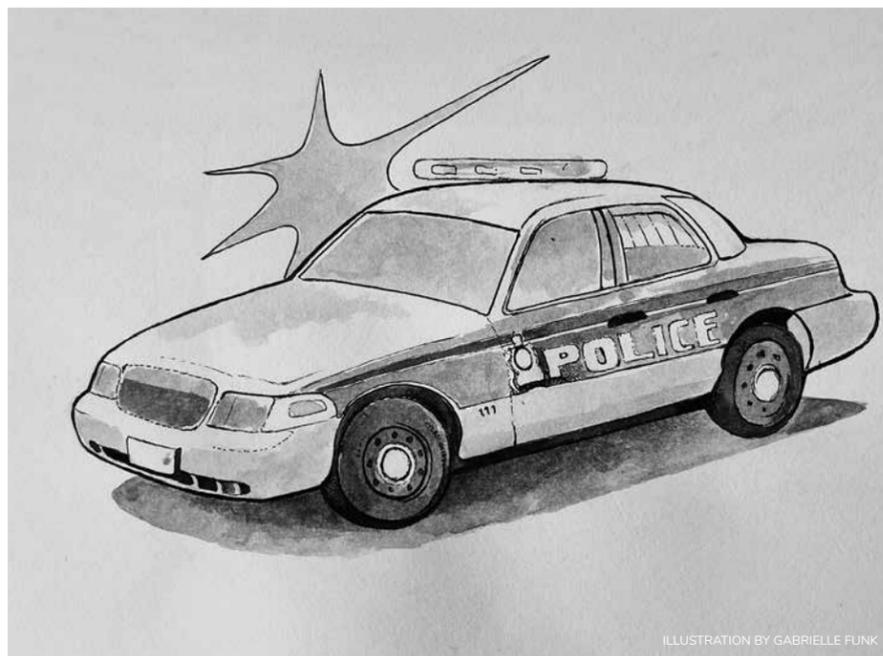


ILLUSTRATION BY GABRIELLE FUNK

them. To date, there have been few initiatives to develop standardized practices in an attempt to address inefficiencies."

The lack of reforms is also related to the need for economic justification. As one senior provincial official is quoted in the report as saying, "first, an idea/solution must be suggested, then budget approval is required, and then you have to figure out who is going to do it (carry it out). A lot of it comes down to dollars and cents."

Reports on the Winnipeg Police Service (WPS) website do mirror those of a corporation. They post business plans and quarterly reports, stating the amount of likes and retweets they receive on their "community engagement" endeavours, the number of 911 calls they receive and the total amount of arrests made while out on "foot patrol." All these statistics serve as justification for "dollars and cents."

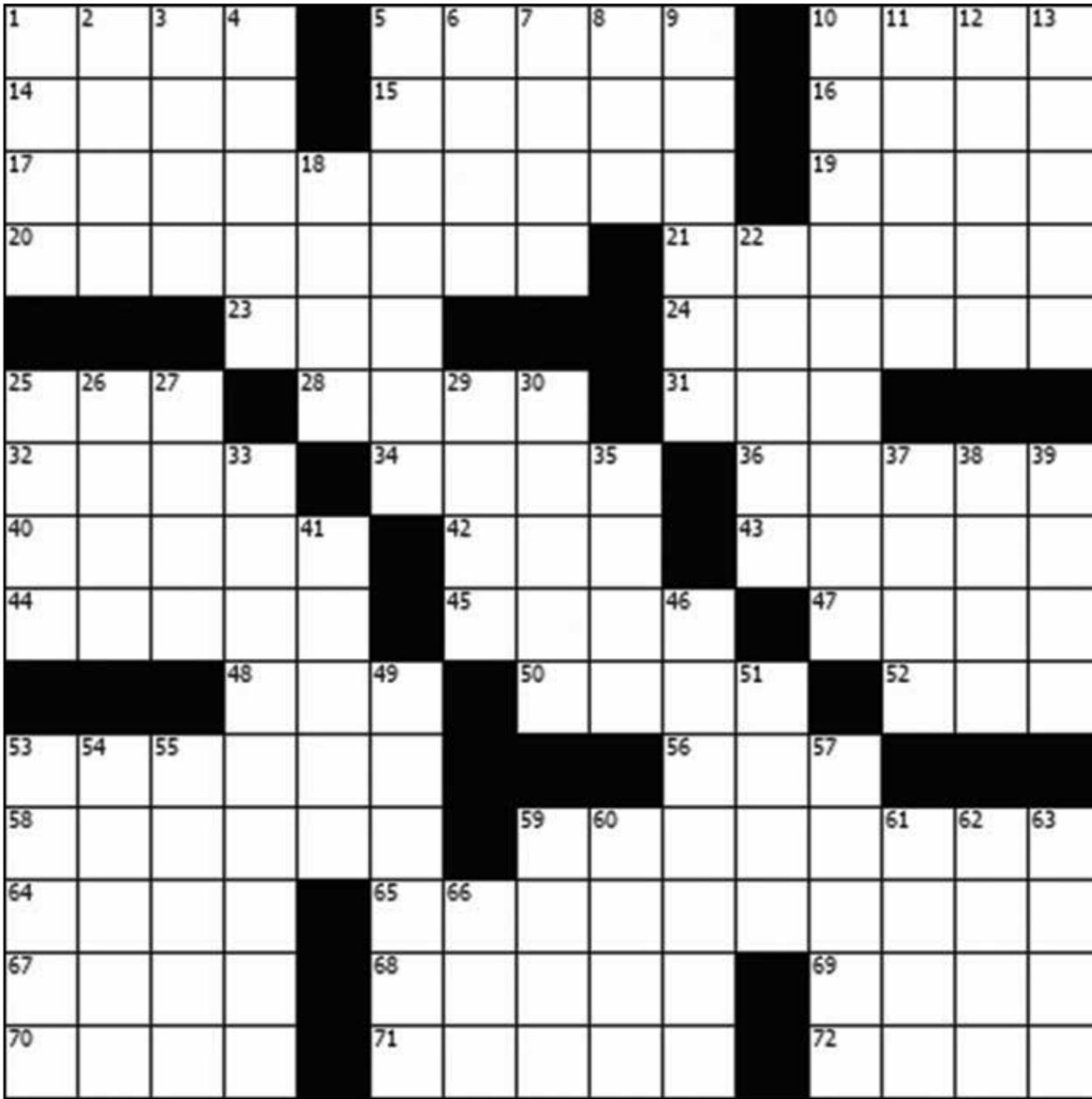
In Winnipeg especially, these dollars

and cents aren't insignificant. A total of 26.8 per cent – or \$320 million – of the city's annual \$2 billion budget currently goes to the WPS.

Citizens shouldn't expect better transparency and accountability from an organization they treat as a corporation. Instead of acting as if the WPS were a corporation providing a "service" to the public, community groups, non-profit organizations and social programs should be empowered to serve the people they love and care deeply about.

As long as Canadians continue to treat police services as corporations, the country runs the risk of repeating the same old mistakes.

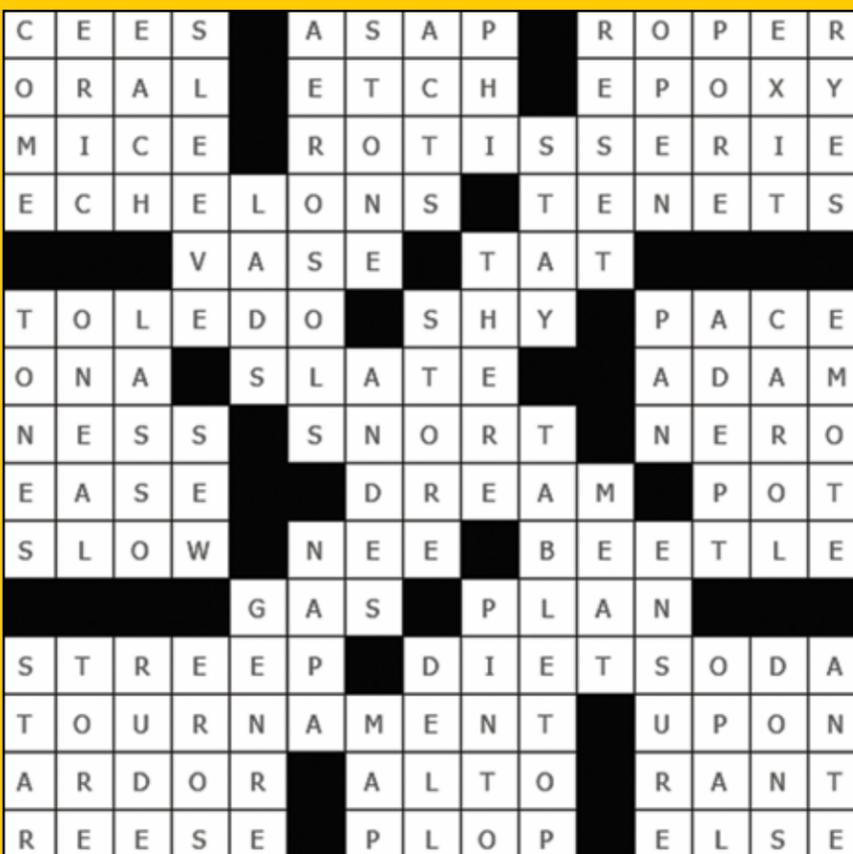
Paul Carruthers is the comments editor of *The Uiter*. He's an alum of the University of Winnipeg's political-science department.



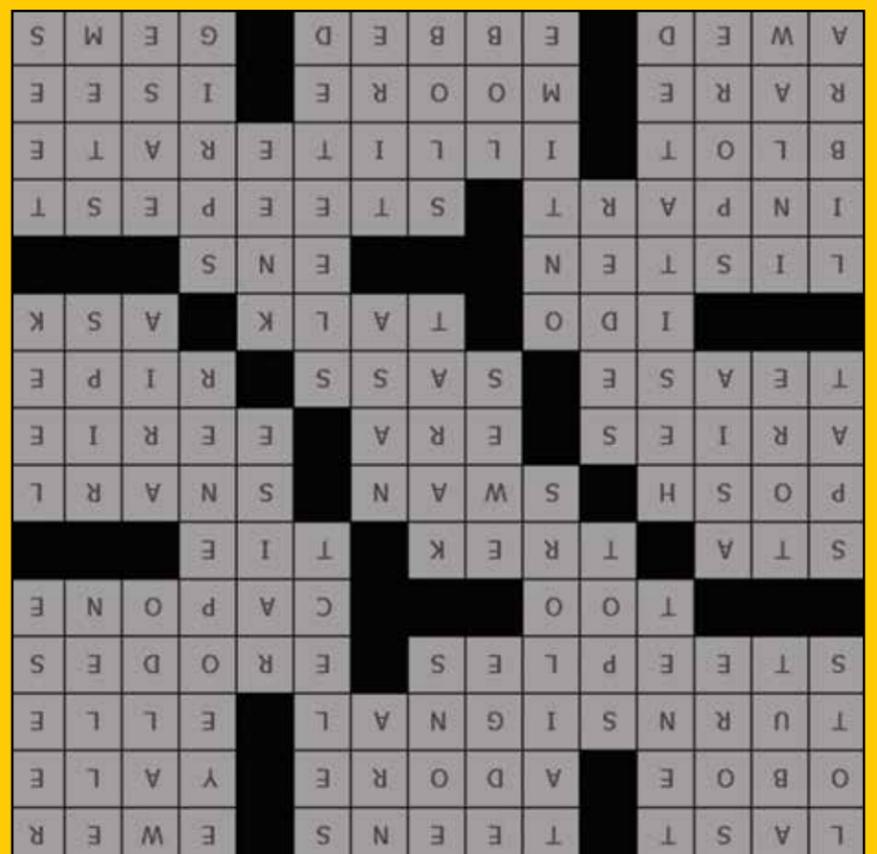
- ACROSS**
- 1. FINAL
 - 5. ADOLESCENTS
 - 10. WIDE-SPOUTED PITCHER
 - 14. WOODWIND
 - 15. IDOLIZE
 - 16. HARVARD'S RIVAL
 - 17. MOTORIST'S INDICATOR (2 WDS.)
 - 19. SHE, IN BORDEAUX
 - 20. CHURCH TOWERS
 - 21. WEARS AWAY GRADUALLY
 - 23. MOREOVER
 - 24. "SCARFACE" GANGSTER
 - 25. AMTRAK TERMINAL (ABBR.)
 - 28. DIFFICULT JOURNEY
 - 31. EVEN SCORE
 - 32. ELEGANT
 - 34. GRACEFUL BIRD
 - 36. GROWL
 - 40. ZODIAC SIGN
 - 42. TIME PERIOD
 - 43. MYSTERIOUS
 - 44. PESTER
 - 45. BACK TALK
 - 47. READY TO EAT
 - 48. ALTAR VOW (2 WDS.)
 - 50. SPEAK
 - 52. INVITE
 - 53. HEAR
 - 56. NAVAL RANK (ABBR.)
 - 58. TO SOME EXTENT (2 WDS.)
 - 59. MOST PRECIPITOUS
 - 64. INK STAIN
 - 65. UNABLE TO READ
 - 67. INFREQUENT
 - 68. ROGER ____ (007 ACTOR)
 - 69. WORDS OF COMPREHENSION (2 WDS.)
 - 70. DUMBSTRUCK
 - 71. RECEDED
 - 72. VALUABLE STONES
- DOWN**
- 1. PLENTY
 - 2. TOUCH ON
 - 3. TENDER
 - 4. DOGMA
 - 5. CLOTHING WORKERS
 - 6. PERIMETER
 - 7. ETERNITIES
 - 8. 2ND AMENDMENT LOBBY
 - 9. CHOOSE
 - 10. STARTLING REVELATION (2 WDS.)
 - 11. RALPH ____ EMERSON
 - 12. ACTRESS ____ BARKIN
 - 13. ACTRESS DELLA ____
 - 18. BLOT
 - 22. ELEVATE
 - 25. MINOR QUARREL
 - 26. RIPPED
 - 27. KOREA'S CONTINENT
 - 29. FLOCK MAMAS
 - 30. JEWELER'S MEASURE
 - 33. PAUSED
 - 35. ASTRONAUTS' GP.
 - 37. OPERATIC MELODY
 - 38. SHREDS
 - 39. ONION'S KIN
 - 41. JEWISH FEAST
 - 46. RAINED ICE
 - 49. PROMPT (2 WDS.)
 - 51. LEG HINGE
 - 53. HEAVENLY SCALES
 - 54. SPOUSE'S KIN (HYPH.)
 - 55. MUSHROOM "SEED"
 - 57. BIT OF PARSLEY
 - 59. MESSY PERSON
 - 60. EXHAUST
 - 61. RELIEVE
 - 62. FLOWER SUPPORT
 - 63. BALL HOLDERS
 - 66. TENNIS STROKE

CROSSWORD SOLUTIONS

Issue 77-03



Flip for this issue's solution (77-04)





The Uniter is seeking a volunteer coordinator

The Uniter is seeking an outgoing and organized individual to intake, mentor and train volunteer contributors.

For more information, email Thomas at editor@uniter.ca.