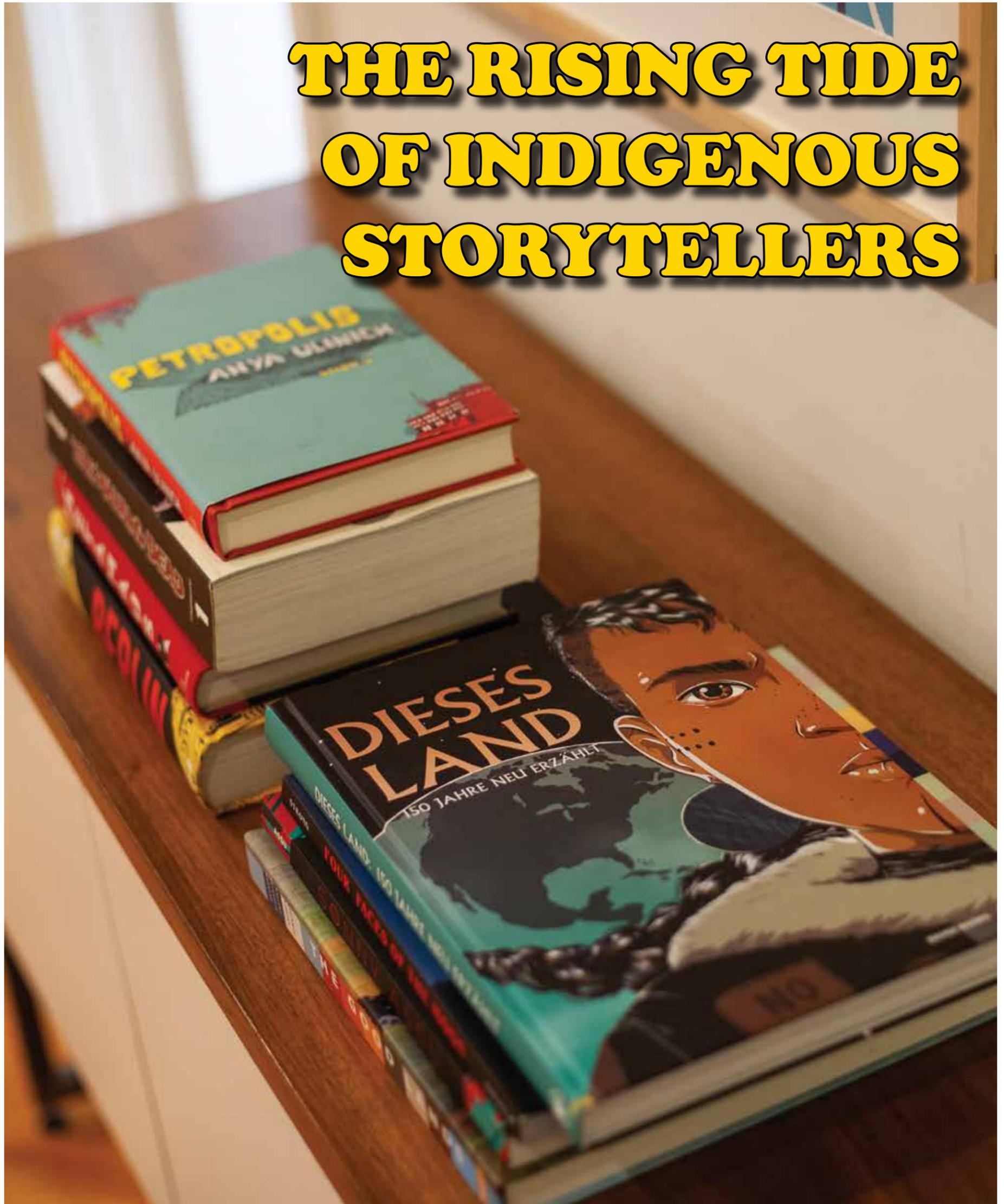


THE **U**NITER

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THE RISING TIDE OF INDIGENOUS STORYTELLERS

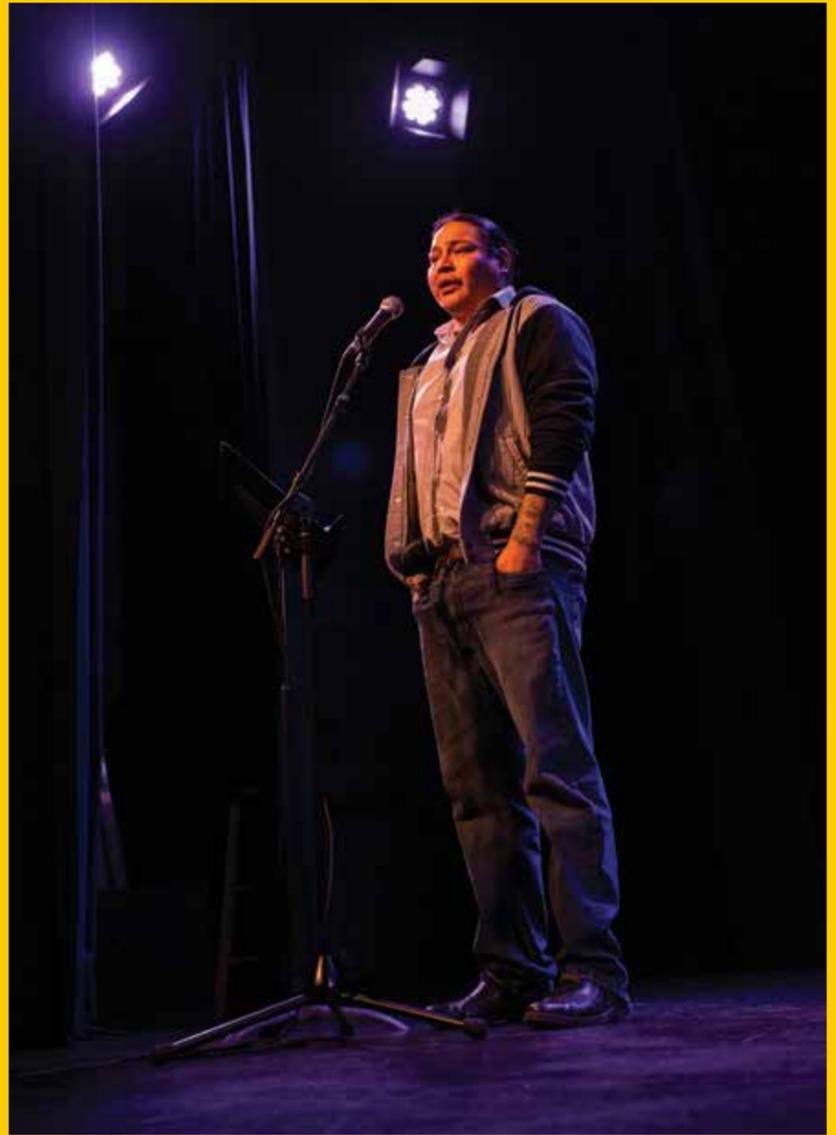
HIGHWATER PRESS IS PUBLISHING INDIGENOUS HISTORIES IN NEW WAYS

THE UNITER SPEAKER SERIES PRESENTS RYAN BEARDY

Indigenous men in the inner city, on healing and connection

Photos by Daniel Crump | Photo editor |  dannyboycrump

NOVEMBER 10, 2022



ON THE COVER

In this week's cover feature, arts and culture reporter Patrick Harney looks at how comics and graphic novels are finding new ways to tell Indigenous stories. Read more on page 7.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Local group Hinode Taiko, which performs traditional Japanese drumming, is celebrating its 40th anniversary. Read more on page 5.

SHAME OF THRONES

THOMAS PASHKO
MANAGING EDITOR

  THOMASPASHKO

On Tuesday, Nov. 15, Premier Heather Stefanson delivered the throne speech for Manitoba's ruling PC government. Laying out the PCs' intentions for the year to come (and future years), should they win next year's election), their intent is clear: more of the same broken, cruel austerity that they've delivered for the past six years.

Read by Lt.-Gov. Anita Neville, Stefanson pledged to prop up the province's failing healthcare system, slashed to the bones by the PCs, with private healthcare providers. Critics have been arguing for years that privatizing Manitoba's healthcare is the PCs' ultimate goal, that they will deliberately make our previously functional public healthcare system so ineffectual that they'd have "no choice" but to privatize.

This throne speech certainly adds fuel to that theory. It would also be a move right out of the PCs' playbook. They did the same thing to MTS in 1996, a move that history has shown to be an utter disaster. But it was also a profitable move for PC politicians: then-premier Gary Filmon, who made the decision to privatize MTS, personally "collected more than \$1.4 million in director fees and compensation over 10 years, with hundreds of thousands worth in shares," according to the Canadian Centre for Policy Alternatives.

It's also telling where the Stefanson government *is* willing to spend money: on police. Despite growing public calls to *reduce* police spending in light of frequent documentation of police violence and racism, Stefanson points to increased crime as a reason to *increase* spending on policing, despite the fact that the already bloated police budget has clearly done nothing to address the increase in crime.

It's important for Manitobans to see through the PCs' smoke and mirrors. This has always been their approach: gut services and protections for the most vulnerable, line their own pockets and make sure there's enough boots on the ground to police the ever-growing number of people in poverty. It isn't just irresponsible. It's dangerous.

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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.

TOURING TURBULENCE

For musicians, hitting the road comes with a financial burden

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

It's often regarded as a hallmark of "making it" in the music scene, but for some musicians, touring has become less about making a buck and more about breaking even – or in some cases, accepting financial loss.

Inflation eats up budgets. The risk of COVID-19 infection looms. Despite this, venues have opened their doors. But as with most industries impacted by temporary closures in the past two years, it's not entirely back to business as usual.

"Smaller bands are either losing money or breaking even when they go on a tour, and a lot of the time that's including any kind of tour funding they may get from their provincial or federal government," Adam Soloway, who co-owns First Date Touring, says. "I don't think touring is as sustainable as it used to be 20-plus years ago."

In a recent *Toronto Life* article, Polaris Music Prize-winning musician Rollie Pemberton argues that the financial burden of touring has made it increasingly inaccessible for musicians.

As Pemberton writes, "despite shows seemingly returning to 'normal' for audiences, the reality for musicians behind the scenes is fraught. As an unprecedented number of bands clamour to get back in front of people after a long absence, some artists are saying that touring just isn't worth it."

Stephen Carroll, the director of music programs at Manitoba Film and Music

(MFM), says there's been a noticeable dip in the number of applications for the MFM's Recording Artist Touring Support Fund. Generally, the MFM funds around 100 tours a year. This year, that number dropped to 70.

Carroll believes this is indicative of two effects: the challenges of planning tours when a COVID-19 case could throw a wrench in itineraries and the financial barriers to touring.

"We're seeing a bit of a trend that younger, emerging artists are having more difficulty planning tours and executing them," Carroll says.

Additionally, the monopoly of streaming services has indelibly changed the industry. "If you look at the way streaming services work, it's a fairly crowded space," he says. "Imagine going into a store where every product in the world is for sale ... how do you choose as a customer?"

Still, while challenges persist, Soloway maintains optimism about the state of touring, particularly at smaller venues.

"Most of our artists had been waiting years to go back on the road, so everyone wanted to tour at the same time. We've basically just been working more than we ever had this year just to get back running and kind of make up for lost time," he says.

"The more that people go out to shows and spend their money on cover and stuff like that, the more venues and artists will be able to bounce back from this."



Adam Soloway, co-owner of First Date Touring, knows firsthand how financially difficult it's become for musicians to tour.

While streaming has made it possible for artists to seamlessly share music with listeners across the globe, Carroll believes there's an intimacy in live performance that cannot be replicated through Spotify or Apple Music soundwaves.

"Live performances bond the artist and the music fan in a way that's hard to do in

any other fashion," he says. "That link can stay with the fan and the artist and ideally carry them over to pick up those streams and start playing the music, perhaps sharing the music."

"That is how they stand out in the great big store that is streaming now."

'A DIVINE COLLISION'

Sick + Twisted Theatre, The Mariachi Ghost and their twist on Greek tragedy

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

The mere mention of Greek tragedy may conjure dormant memories of classics courses long past: the dramatic commentary of the chorus, the laundry list of cacophonous names, the scoring from a Mexican progressive rock band. Okay, admittedly, that last one is a more modern addition.

"Everything we've done before uses very old-school traditional Mexican music, but in this particular instance, the music is contemporary," Jorge Requena-Ramos, vocalist and guitarist of Winnipeg outfit The Mariachi Ghost, says.

The Mariachi Ghost and Sick + Twisted Theatre, a theatre company that prides itself on being "dedicated to creating work exploring the experience of living with a disability," teamed up for a more contemporary take on Sophocles' *Antigone*, produced in partnership with AA Battery Theatre.

The novel interpretation, running from Nov. 17 to 27 at the Théâtre Cercle Molière, marries the core story of the play with modern rock-musical sensibilities.

"We're calling it a divine collision, where Greek tragedy is meeting modern-day realism," Sarah Luby, who stars as the titular character, says.

While The Mariachi Ghost may seem like a curious fit for a play of this nature, their discography is actually similar to *Antigone's* themes.

"Everything we do or have done in the band deals with death and dying, the cul-

tural protocols after somebody has died. *Antigone* is basically a funerary play. It's an interrupted funeral and what happens when those protocols aren't allowed to be carried out," Requena-Ramos says.

Co-composer Timothy Friesen and Requena-Ramos cite influences on their scoring from the golden era of vinyl records that include the Monkees, Elton John and Billy Joel, as well as perennial Broadway favourites.

"The New York sound from the '60s and '70s would be the most clear influence ... there are moments from *Cats*, from *Rent*, from *Rocky Horror*, from *Repo*," Requena-Ramos says.

"We took all of those things and a very complicated dance text that is the libretto for the play, the script and turned that into songs. It was a huge challenge."

Producer and actor Andrea del Campo corroborates the ingenuity of the unlikely pairing.

"We also chose them because they're a very theatrical band," del Campo says. "They have written a play before. They wrote a musical and composed all the music for it, and (they) wear costumes and makeup on stage."

Sick + Twisted hopes to spotlight disabled voices through both content and casting.

"There's indications over history and in some of the wording that (Antigone) does struggle with mental illness. I think that's



Sick + Twisted Theatre's new production of Sophocles' *Antigone* brings a modern spin to the Greek 2,400-year-old play, including original music by The Mariachi Ghost.

so important to be represented on stage," Luby says.

"I live with multiple invisible disabilities ... I think it's so powerful to incorporate your disability into the performance. When I'm becoming that character, how can I make what I'm feeling with my disabilities also what Antigone is feeling? It's all interconnected in so many ways."

Even after the final curtain is drawn, the show is far from over. Plans are currently in place to shoot and release a film based on

the production.

"We're making it so it can be disseminated online to people who either just want to see it online or to disabled patrons who find it too challenging or impossible to attend a live performance," del Campo says.

***Antigone* plays at the Théâtre Cercle Molière from Nov. 17 to 27 with pay-what-you-can ticket pricing. Tickets are available at [sickandtwisted.ca](#).**



ARTS



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Local Japanese drumming group Hinode Taiko is celebrating 40 years with a new *matsuri* performance about Winnipeg.

THE NORTHERN SUN ALSO RISES

Hinode Taiko on four decades in the 'Peg and honouring the city itself

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | MATTEKLE

Forty years ago, Hinode Taiko planted roots in Winnipeg following an inspiring Folklorama performance. On Nov. 26 and 27, the Japanese drumming group will celebrate a pivotal anniversary.

"I've been calling it the hobbit birthday," Yuko Nozoe, artistic director of Hinode Taiko, says. "I want to give back to the community."

The Japanese word *taiko* means "drum" and also denotes the particular blend of song and dance performed by groups like Hinode Taiko (*hinode* means "rising sun"). The tradition of Japanese drumming for religious and entertain-

ment purposes dates back centuries, although contemporary group taiko developed in the mid 1950s amid a post-war reexamination of patriotism and tradition.

"Taiko you see today in the group style is a mix of physicality, musicality, rhythm, with both traditional and modern takes. Sometimes it's more traditional Japanese music, but a lot of groups now will do fusion types of music," Kelly Duke, who has been with the group since 1998, says. "It's a very versatile kind of drumming."

Taiko combines music, motion and lively vocalizations in a kinetic, involved art form.

For Duke, it's the verve inherent to the medium that makes it so compelling.

"You get a great workout. If you're feeling frustrated or emotional about anything, you can really channel that into the drums. You're not just playing music. You're using your whole body to convey a message," Duke says.

Nozoe has been fascinated with the form for as long as she can remember. She mentions being exposed to this style of drumming while visiting Japan for the first time at three years old.

"I can still remember the sound of the drum then, and that was decades ago," she says. "I just feel like it's an expression of my culture that is really hard to ignore ... it's unapologetically Japanese and in your face."

Along with the double-header performances later in the month, Hinode Taiko will present a *matsuri*, a piece that traditionally represents a community or geographic region.

"In Japan, each region has its own very distinct *matsuri* piece that everybody in the village or the community knows," Nozoe says.

Originally a native of Toronto, Nozoe hopes to distill Winnipeg's essence on stage and for the performance to endure.

"I wrote it based on my impressions of what Manitoba is about," she says. "I want members

of the community to feel free to express this dance the way they want to. I just hope it turns into a very warm and organic mess of a piece that kind of holds together."

Despite the devout focus on celebrating a Japanese tradition, the ensemble hosts members of different races, creeds and abilities. Duke mentions the group's Deaf members and says it's an "interesting challenge" to "make sure that they're able to also play and express themselves and be inclusive."

After all the years spent with the band, what Duke treasures most aren't memorable performances or moments, but the pure spontaneity of it all.

"At Folklorama, we call the first couple rows the splash zone, because you don't know what's going to happen, and we've definitely had moments where we dropped a stick, or a stick has gone flying. Luckily, no one's ever gotten hit in the head, members or audience. For the ones I've been at, anyway."

Hikari, Hinode Taiko's 40th anniversary performance, takes place Nov. 26 and 27 at Centre Culturel Franco-Manitobain (340 Provenche Blvd.). For info and tickets, visit hinodetaiko.ca.

ORIGIN STORIES: ADAM BROOKS, AWARD-WINNING ARTIST AND FILMMAKER

'Meditation and losing your ego'

ARMANDE MARTINE | FEATURES REPORTER | 1MANDE7

Born in Winnipeg and originally from the Riverview area, Adam Brooks doesn't feel there is anything unusual about his start in life.

"I loved to draw, was obsessed with comic books and toys. Pretty typical stuff," he says.

The semi-animated documentary *Cliff: a Portrait of an Artist*, featuring visual artist Cliff Eyland, garnered Brooks acclaim. He was named best Manitoba director at the 2022 Gimli International Film Festival. The doc was also nominated for the Allan King Award for Excellence in Documentary.

Brooks has a vast online vault of artistic accomplishments. As an example, his Instagram account is an eye-catching display of sketches, drawings and paintings.

Drawing and oil painting propelled him into the artistic world before he turned to film as a creative outlet.

His paintings' subject matter ranges wildly, and his works have been exhibited at the Winnipeg Art Gallery and the defunct <Site> Gallery, previously located in the Exchange District.

Brooks is a founding member, actor, co-writer and co-director of the filmmaking collective

Astron-6. Its films have played internationally, most eminently at Sundance Film Festival in 2019 and the Toronto International Film Festival in 2014.

Brooks explains the Astron-6 collaboration process.

"We're friends, and we just take turns doing whatever job we each want, whether that's acting, writing, directing. We also give each other lots of honest feedback, which can be valuable or devastating," Brooks says.

The five-person collective has a bent for horror and comedy. "Super-stupidity makes me laugh. Death and pain scare me the most," he says. "I think horror is usually about creating tension, and comedy is usually about breaking tension, or maybe it's the other way around?"

This year has been one of recognition for Brooks. In September, he received the 2022 Manitoba Film Hothouse Award for Creative Development. The annual award is given to established filmmakers who have made a significant mark on the industry, both internationally as well as in the province.

The Hothouse Film Award comes with a cash prize. "I wanted to spend it all on lottery



SUPPLIED PHOTO

A still of Adam Brooks' lead performance in 2011's *Father's Day*, a film he also co-wrote and co-directed.

tickets, but apparently you have to spend it on a film, so I'll probably do that," Brooks says, jokingly.

Although he's engaged in multiple creative projects, Brooks takes time to include and collaborate with his sons, who are both under six.

"My son Ike co-starred in an improvised series of videos called *Pandemic Bear* about a well-meaning talking bear who wants to help people get through the pandemic," he says.

In *Cliff*, Eyland has months to live and

speaks of living fearlessly. Brooks is intrigued by Eyland's fearlessness around impending death. So, did Brooks discover the secret to living fearlessly?

"I was hoping for an easy answer, but it's not easy if you're full of fear," Brooks says. "What (Eyland) actually said was, 'Maybe you're happy first and things follow from that.'"

"I think meditation and losing your ego are good first steps to living fearlessly," Brooks says.



SUPPLIED PHOTO

DAISIES

Plays Nov. 24 to 30 at Cinematheque

★★★★☆

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

Driven first by the heart and second by the stomach, *Daisies* (1966) is a film that's serious about being unserious.

The new 4K restoration of Věra Chytilová's classic Czechoslovak new-wave film chronicles two teenage girls, Marie I (Jitka Cerhová) and Marie II (Ivana Karbanová), who embark on a series of pranks, scams and (mis)adventures in girlhood.

Daisies ticks off at least three of the seven deadly sins, with gluttony being the most apparent of the bunch. The Maries keep busy by scamming perverted middle-aged men at fine-dining establishments, frolicking in thigh-high wildflower fields and eating despicably large pickles straight from the jar.

It's a film that makes you hungry until it doesn't.

Following its original release, *Daisies* stirred up a string of controversies, including a nationwide ban by Czechoslovak authorities due to depictions of excessive food waste. Until 1975, Chytilová was prohibited from filming in her homeland. More than a film about girlish shenanigans, *Daisies* confronts the hierarchies and orders of its era with a mouthful of chocolate cake. It critiques patriarchy, politics and prudishness.

To watch *Daisies* is to work through a series of antagonisms between one's desires and one's obligations. It is both infuriating and cathartic to watch a pair of stilettos crush a 10-foot-long dining table of hor d'oeuvres. Yet, to shame the Maries through the screen is to miss the point entirely. If you're mad, you're the real fool.

It's an ode to the shamelessly silly girls of the world. Regardless of its political efficacy, *Daisies* remains one of the most visually thrilling films of all time. It's one hour and 16 minutes of jump cuts from black and white to deep violet, stop-motion clips of a hundred framed butterflies and costume designs that speak to one's inner seven-year-old.

At times, the gluttony of *Daisies* is so overwhelming that it inches toward nihilism. The Maries' boundless freedom, while clearly utopian, feels hyper-individualistic and empty. At this point, it's questionable whether it's a feminist film or merely a feminine film.

But while the viewer may feel a psychosomatic stomach ache, the Maries never feel a single pang. To succumb to guilt is to give into the forces that repress you.

All in all, the feminine catharsis felt while watching *Daisies* might be similar to the masculine (homosexual?) pleasures of a *Jackass* film – albeit significantly less painful. There's a release in watching two brash characters pursue their intestinal cravings and childlike fantasies to the fullest extent. There's both pleasure and disgust in admiring the scamming, the bingeing and the trashing that the Maries execute with merciless pride.

In a strange coincidence, Chytilová dedicates the film to "those who get upset only over a stomped-upon bed of lettuce." Amid a mysterious, nationwide lettuce shortage in November 2022, it's uniquely on the nose.

Don't watch *Daisies* on an empty stomach. Or do.

ARTS BRIEFS

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

50 years of PTE

On Nov. 24, the Prairie Theatre Exchange will celebrate half a century of theatrical excellence. To commemorate the milestone, PTE will host three days of programming to reunite former leaders, staff, board members and supporting artists. Visit pte.mb.ca for more details and to view the 2022/23 season brochure.

A lyrical Cinderella story

The Manitoba Opera's *La Cenerentola* presents Italian composer Rossini's operatic take on Cinderella. Conducted by Tyrone Paterson, the opera will feature Italian lyrics accompanied by English projections. Reserve tickets for Friday's finale at bit.ly/3Ahe9AO.

Hearing Trees album release show

Two years of preparation and contemplation produced *Small Talk*, Hearing Tree's latest release. The Winnipeg poetry rock band will celebrate the album at an intimate concert at The Park Theatre on Nov. 30 at 8 p.m. (doors at 7:30 p.m.). Grab tickets at bit.ly/3GgqMA3.

Final call: *Transmissions* exhibition

This week is the last chance to check out the *Transmissions* exhibition at the Winnipeg Art Gallery. Guest-curated by Mariana Muñoz Gomez, the show explores the idea of embodied knowledge and how it pertains to human expression and everyday life. Visit wag.ca/event/transmissions for more information.

Cosmic voices

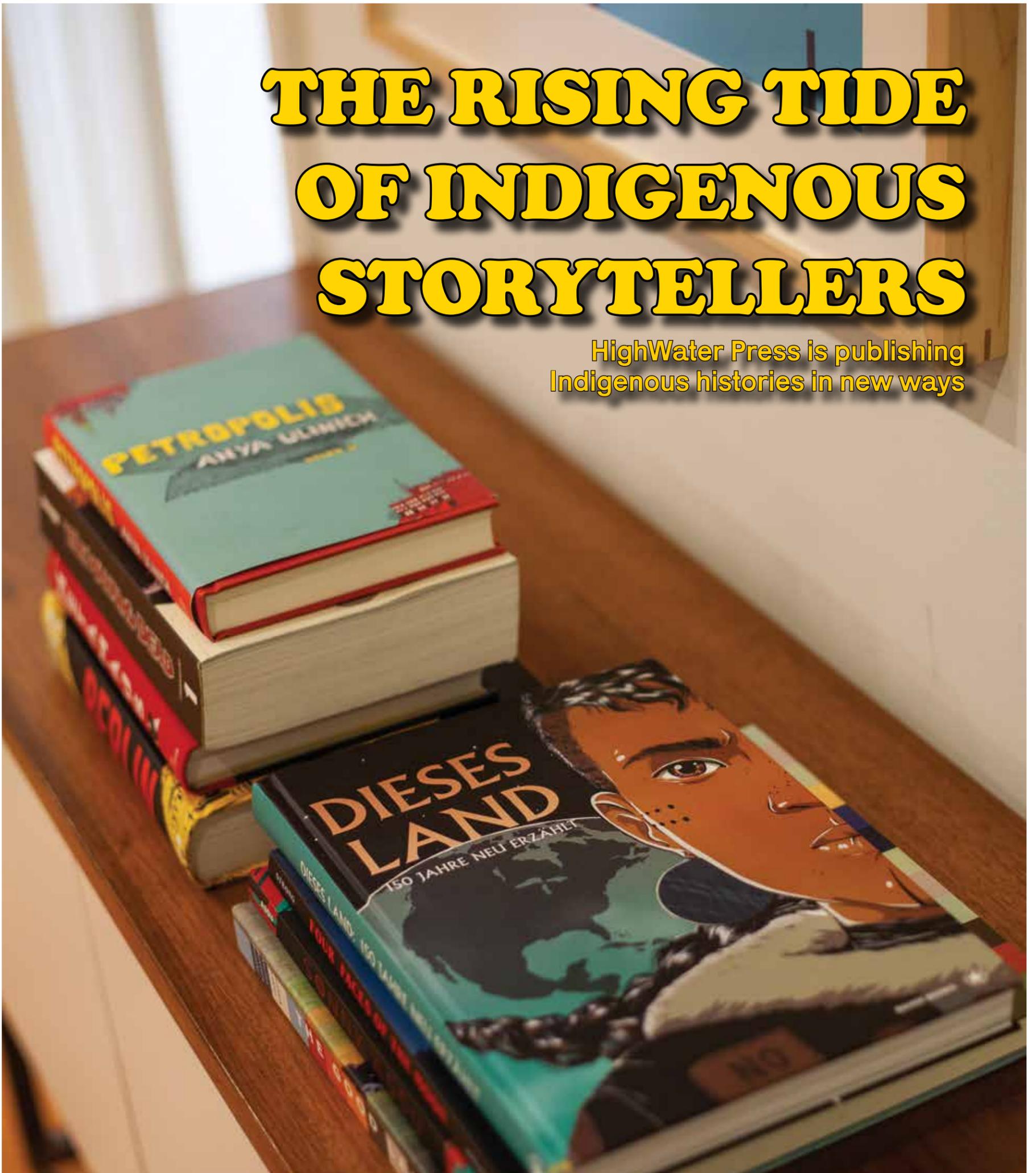
Horizon Choir, a local ensemble connected to Prairie Voices, will launch its 2022/23 season with a spacey twist. The choir's first show, *Confluence*, on Nov. 19 will mark the Canadian premiere of a composition about Katherine Johnson, NASA's first female African-American research mathematician featured in the film *Hidden Figures*. It all starts at 7:30 p.m. at St. Andrew's River Heights United Church. For more information and to purchase tickets, visit prairievoices.ca/events.

Cinematic Somatics workshop

Berlin-based choreographer and visual artist Melanie Jame Wolf will join Young Lungs Dance Exchange and Blinkers on Saturday, Nov. 26 for an afternoon cinematic somatics workshop. Wolf and participants will explore performance art and the choreographic potential of the moving image. The event takes place from 11:00 a.m. to 4:30 p.m. at Synonym Art Consultation (211 Pacific Ave.). Purchase tickets at bit.ly/306IRIX.

THE RISING TIDE OF INDIGENOUS STORYTELLERS

HighWater Press is publishing
Indigenous histories in new ways



Some of the works published by HighWater Press and Portage & Main Press on display at the companies' office in Winnipeg's Exchange District.

Shortly after confederation, the Red River Resistance saw Indigenous peoples in Manitoba organize and take action for their rights in the face of the Canadian state.

Today, First Nations, Inuit and Métis peoples play a central role in creative cultural expression and resistance in Manitoba. Indigenous peoples' creative works are a part of the province's cultural fabric, and this role carries on today with a variety of young writers, artists and storytellers.

Within this whirlpool of creativity and action is HighWater Press, an imprint of Portage & Main

Press that focuses on sharing the stories of Indigenous peoples from the perspective of Indigenous creators. The publisher helps Indigenous creatives use storytelling to educate people in Manitoba and around the globe on the lives of Indigenous peoples.

Owner and publisher Catherine Gerbasi says HighWater had to start in Manitoba's capital.

"How could we not start the press (in Winnipeg)?" she says. "It is Treaty 1. It is the heart of the Métis (nation). Winnipeg has the largest Indigenous population in Canada. It is a very young, creative, active and driven community."

While HighWater Press remains small, it has been making waves with releases like the award-winning graphic novels *This Place: 150 Years Retold* and *A Girl Called Echo: Pemmican Wars*.

Managing editor Laura McKay-Keizer points out that as the publisher gains momentum, its foundation remains the same.

"Portage & Main is one of the oldest publishing companies in Manitoba, and it has always been Canadian, independent and woman-owned," she says. "It is really something special."



HighWater Press focuses on fostering the creativity of Indigenous authors.

The dam bursts for Indigenous storytellers

The history of HighWater began in 1967, when Mary Scorer founded Peguis Publishers as an educational press to promote regional histories. While Scorer wanted to highlight Manitoban histories, settlers wrote the vast majority of these stories.

Mary Dixon purchased the company in 1994 and renamed it Portage & Main Press. Dixon increasingly focused on publishing the work of Indigenous creators and attained the publishing rights for Beatrice Mosionier's *In Search of April Raintree*, as well as the stories of groundbreaking Salteaux writer and broadcaster Bernalda Wheeler.

When Gerbasi purchased the company in 2007, she felt as if Indigenous stories were already a part of the publisher's history. For this reason, when author David Robertson came to Portage & Main with a graphic novel on the story of Helen Betty Osborne, Gerbasi jumped at the opportunity to showcase a new Indigenous writer and his way of telling stories.

"It was a turning point. It was a realization that these stories were being told in new ways," Gerbasi says.

HighWater Press was founded in 2009, after Robertson's book was published, to fur-

ther spotlight Indigenous literary creators. Since then, the publisher has focused on fostering the creativity of Indigenous authors. The authors and the publishers maintain a symbiotic relationship, growing together to share more with a wider audience.

"When we talk about the history of HighWater, we can't separate the creators who we met," Gerbasi says. HighWater "formed its own identity and its own mandate: to publish the work of Indigenous writers."

Gerbasi feels HighWater has come at the right moment to capture a growing Indigenous arts scene in the city. Authors who have worked with the press, including Katherena Vermette, Chelsea Vowel and Robertson have all become critical creators in the legacy of Manitoban writers.

"It was a surge or renaissance of creativity among Indigenous creators, writers, intellectuals, academics, educators that all seem to be surging forward at a particular time. We were fortunate enough to capture that burst of energy, to be a part of that community," Gerbasi says.

New ways of telling

Robertson, as one of HighWater's foundational artists, helped the publisher introduce graphic novels as a way to share Indig-

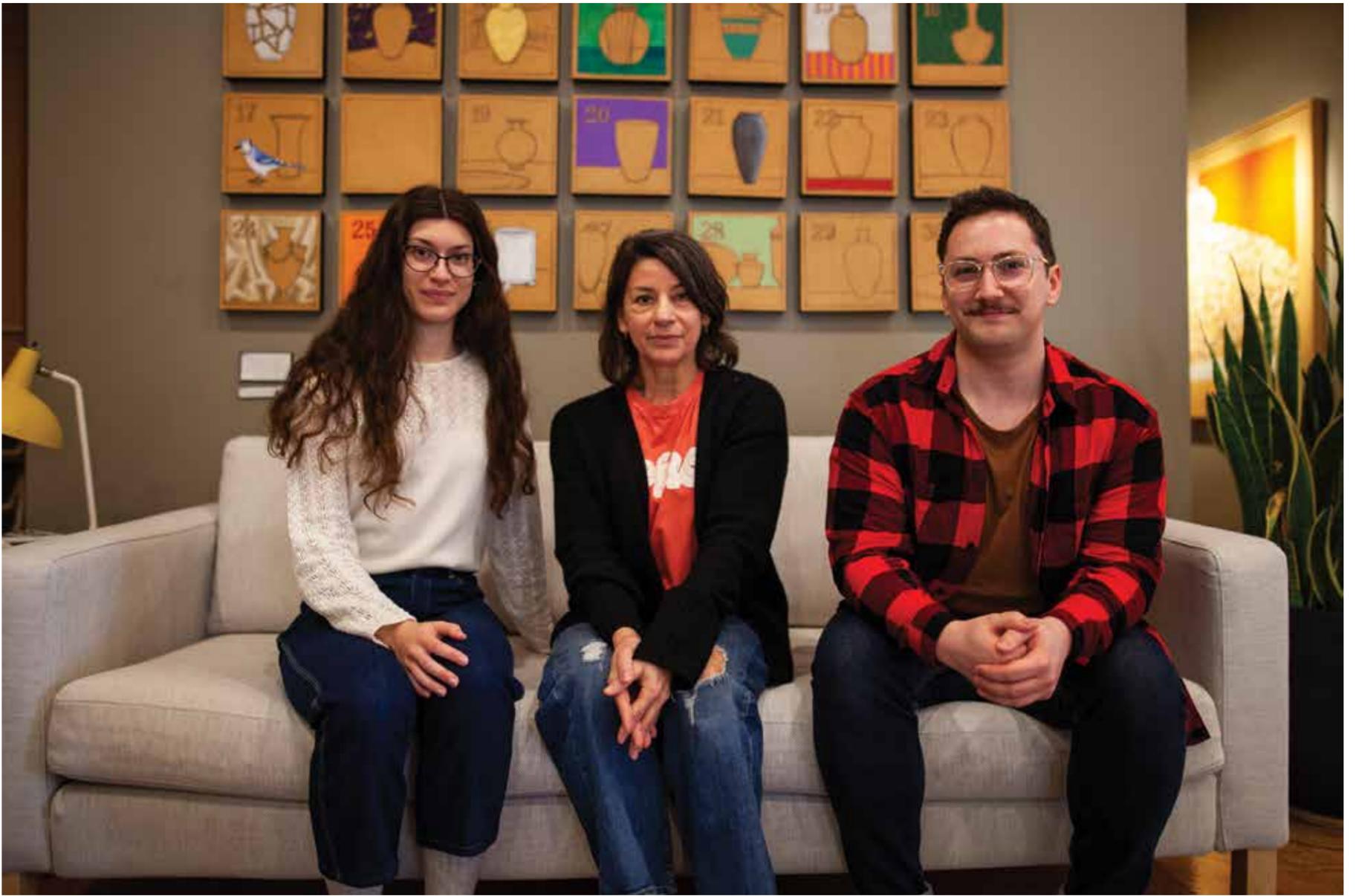


HighWater Press is an imprint of Portage & Main Press, which was founded in 1967 as Peguis Publishers.

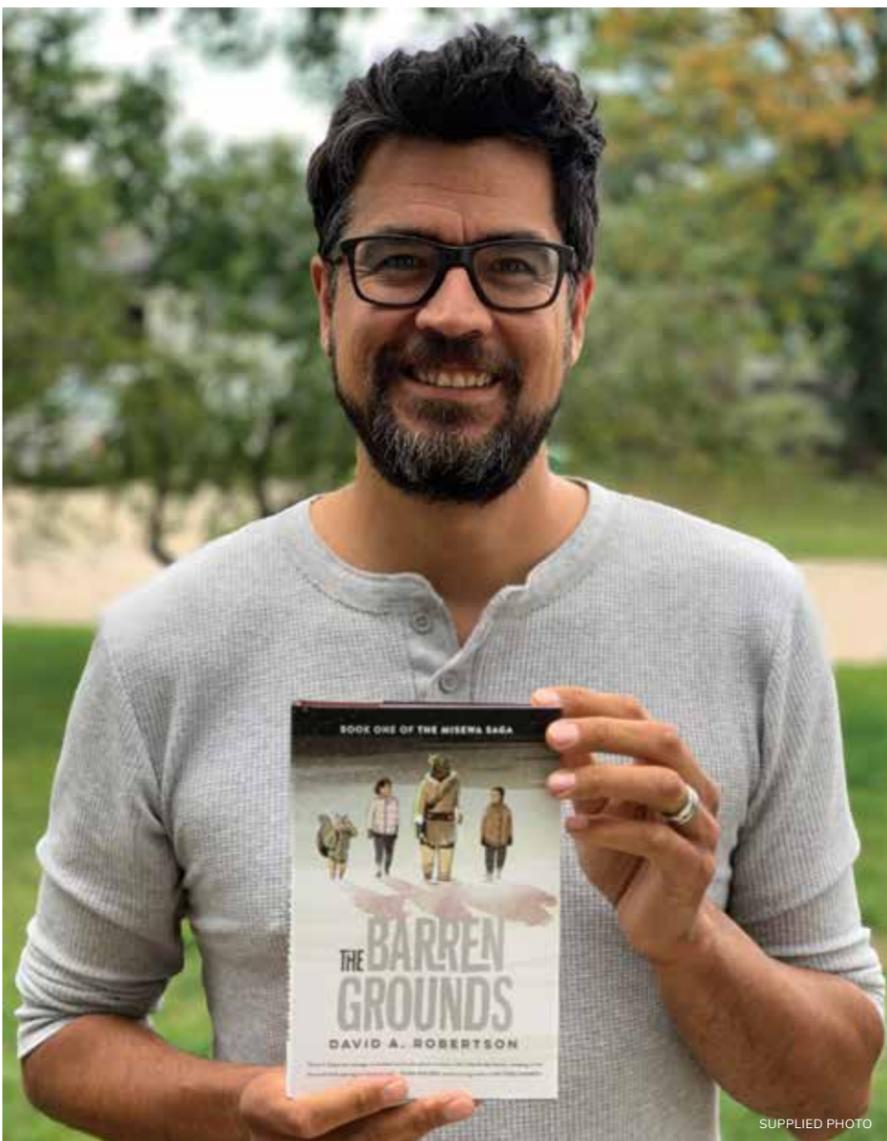
enous stories and experiences.

"I decided to do graphic novels because

they had just done so much damage in the past in how they have misrepresented and



Hunter Miller (left), Catherine Gerbasi and Sacha Bouché of Portage & Main Press



Author David A. Robertson has published dozens of books through HighWater Press and Portage & Main Press.

stereotyped Indigenous people,” Robertson says. “I just felt like you might as well fight fire with fire and tell good stories about Indigenous people that are accurate.”

Graphic novels are a central part of HighWater’s collection and make up a bulk of their output. McKay-Keizer emphasizes that the value of graphic novels lies in the

it can be used to create empathy between audiences and the content they read.

“As a reader, you are projecting yourself into the story. You are filling in the gaps,” McKay-Keizer says. “Part of that process means that you are a lot more engaged in the text ... That means that you have a higher level of empathy for the main characters.”

“I decided to do graphic novels because they had just done so much damage in the past in how they have misrepresented and stereotyped Indigenous people ... I just felt like you might as well fight fire with fire and tell good stories about Indigenous people that are accurate.”

— David A. Robertson

medium’s combination of words, pictures and literacies.

“Graphic novels tell stories using multiple different literacies in a way that novels and short stories don’t. So when you are reading a graphic novel, you are looking at your verbal literacy, your visual literacy, spatial literacy, iconography,” McKay-Keizer says.

She also draws attention to the gutter, the space between comic panels, and how

She says the sense of empathy graphic media can create is useful when readers from different backgrounds approach these stories.

Teaching Indigenous stories

HighWater has an identity separate from its parent company but shares a common goal of education.

“Education has changed in the past 15 years, and the integration of Indigenous studies into the curriculum has benefitted and driven HighWater’s growth,” Gerbasi says. “It is important for teachers to find content to teach the subject matter and the (curriculum) outcome. We were very purposeful about selecting and developing titles that would meet curriculum expectations.”

HighWater primarily puts out works that are geared toward grade-school students. However, this fact has not stopped their texts from entering post-secondary education.

During 2019’s One Book UWinnipeg event, local professors taught the same book, HighWater’s graphic anthology *This Place: 150 Years Retold*, and visiting speakers presented on the text.

As a part of the project, Dr. Julie Pelletier, an anthropology professor at the University of Winnipeg, taught *This Place* in her classes as a companion piece to traditional textbooks.

“The first reaction, for the most part, is shock and dismay, like, ‘This is supposed to be a university class ... Why would she be giving us a comic book to read?’” Pelletier says. Now, though, Pelletier says many students will likely remember more from *This Place* than a typical textbook.

Pelletier echoes McKay-Keizer, emphasizing the value that comes with readers having to engage in several critical literacies when reading graphic novels.

“In the classroom, (students) were accustomed to just reading text ... and I said what about

the images ... I could walk them through the colours, the style,” Pelletier says.

Gerbasi says education is critical for bettering Indigenous relations in Canada and reiterates the words of Murray Sinclair, “Education got us into this mess, and education will get us out of it.”

The future for HighWater

HighWater has made more than a splash in the literary world, amplifying the voices of many important Indigenous authors and getting those voices into the hands of educators to carry these stories on to the next generation.

In terms of the future, the press has begun to feature more women writers to bring their stories into the fold. McKay-Keizer also wants HighWater to share works that break convention with protagonists that resolve problems in new ways.

“We’re publishing stories that aren’t seen in the media,” she says, “stories that are adding to the (larger) narrative ... and voices you haven’t heard before.”

While HighWater focuses on sharing Indigenous histories, McKay-Keizer makes it clear that these stories are not just historical.

“We definitely look for very compelling stories, but we try to look for stories that are very contemporary, that speak to recent events that are experienced now. Indigenous people live here in the present, and their lives are also in the present.”



SUPPLIED PHOTO

David A. Robertson says he was inspired to write comic books and graphic novels to combat negative stereotypes of Indigenous peoples that had been historically perpetuated by the medium.

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CITY BRIEFS

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

Blue Bombers advance to Grey Cup

The Winnipeg Blue Bombers won the West Division final 28-20 over the B.C. Lions on Sunday to advance to the Grey Cup for a third consecutive season. The Bombers will face the Toronto Argonauts in Regina on Nov. 20.

Funding for new childcare spaces

On Nov. 14, Premier Heather Stefanson announced that the Province and federal government will spend \$70 million to help create 600 new childcare spaces in the province’s southern and Interlake communities. These spaces will be in new centres that could open in time for the next school year.

Call for another mask mandate

Amid a rise in COVID-19, influenza, and respiratory syncytial virus (RSV) cases, some healthcare workers are calling on the Province to implement a face-mask mandate. On Nov. 13, Winnipeg’s Children’s Hospital at the Health Sciences Centre saw 201 patients in the emergency department – a new record total of patients seen in one day.

National Centre for Truth and Reconciliation

The federal government has allocated \$60 million toward a new National Centre for Truth and Reconciliation at the University of Manitoba. The centre will be a space to collect and archive stories of residential school survivors in Canada. The permanent establishment is expected to be completed within the next five years.

Need for increased safety measures for Winnipeg Transit drivers

Winnipeg Transit drivers have reported nearly 110 assaults in 2022. The Winnipeg Transit Union is asking government officials to increase public-safety measures by creating a transit security force to monitor activity on buses and at bus stops. The union is also asking for emergency signals that can warn passengers of danger.

Plan to recruit 2,000 healthcare workers

Premier Heather Stefanson has promised to allocate \$200 million toward an action plan retaining, recruiting and training 2,000 healthcare workers. The plan is meant to relieve the pressure on healthcare professionals and provide premiums for working weekends, wellness incentives and to reimburse workers for their annual professional licensing fees.



TRICKS AND TAMPERED TREATS

Cannabis edibles handed out on Halloween

MEGAN RONALD | CAMPUS REPORTER | @MEGANLYNNRONALD

Perhaps the most demonized holiday, Halloween has long served as a scapegoat for society's fears.

In past years, the once widely circulated tales of poisoned candy and razor blades in apples seemed to take on a mythic quality. The memeification of these warnings demonstrated that the familiar fears and speculations no longer had the influence they previously held.

However, this Halloween, the urban legends held true. The Winnipeg Police Service (WPS) received multiple reports that packages of cannabis edibles were handed out to children in the Tuxedo neighbourhood.

The WPS says the edibles were given out in sandwich bags alongside full-size chocolate bars. The edibles were packaged to mimic Nerds candy and labelled as containing 600 mg THC, which is 60 times the maximum amount allowed in edibles in Canada.

Annick Beauchesne, the owner of Babette's Cannabis Dispensary, says Health Canada has regulations preventing cannabis packaging from appealing to children.

Under sections 26(c) and 27(c) of the Cannabis Act, cannabis labels and packages with depictions of a person, character or animal are prohibited. "The packaging on legal edibles is very bland, very matter of fact. It'd be pretty hard to confuse it with regular candy," Beauchesne says.

Experts have told reporters that the "Nerds" handed out to trick-or-treaters were likely purchased illegally and poten-

tially online. Beauchesne says "black-market websites are very easy to find. They look really professional, and they're very easy to navigate."

The WPS has since arrested two adults, who were later charged with 13 counts each of distributing cannabis to minors, distributing illegal cannabis, causing bodily harm by negligence and administering a noxious thing with the intent of endangering life.

Beauchesne expresses frustration at the availability of these illegal products and the ease at which they can be procured. "It's very common for people to purchase those black-market edibles, not even realizing, because (they are) pretty easy to access."

She says this incident is not representative of safe cannabis possession. "It's important to remember that most people (consume) edibles responsibly."

The practice of giving contaminated goodies to trick-or-treaters (whether real or imagined) is sometimes called Halloween sadism. Steven Kohm, a criminal-justice professor at the University of Winnipeg, says media reports can transform urban legends into a "frightening new deviant."

The '60s saw Halloween become increasingly commercialized and paired with a growing collective fear of strangers and crime. "Instead of apples and homemade treats, we were encouraged to view these with suspicion and only accept packaged, mass-produced candies,"

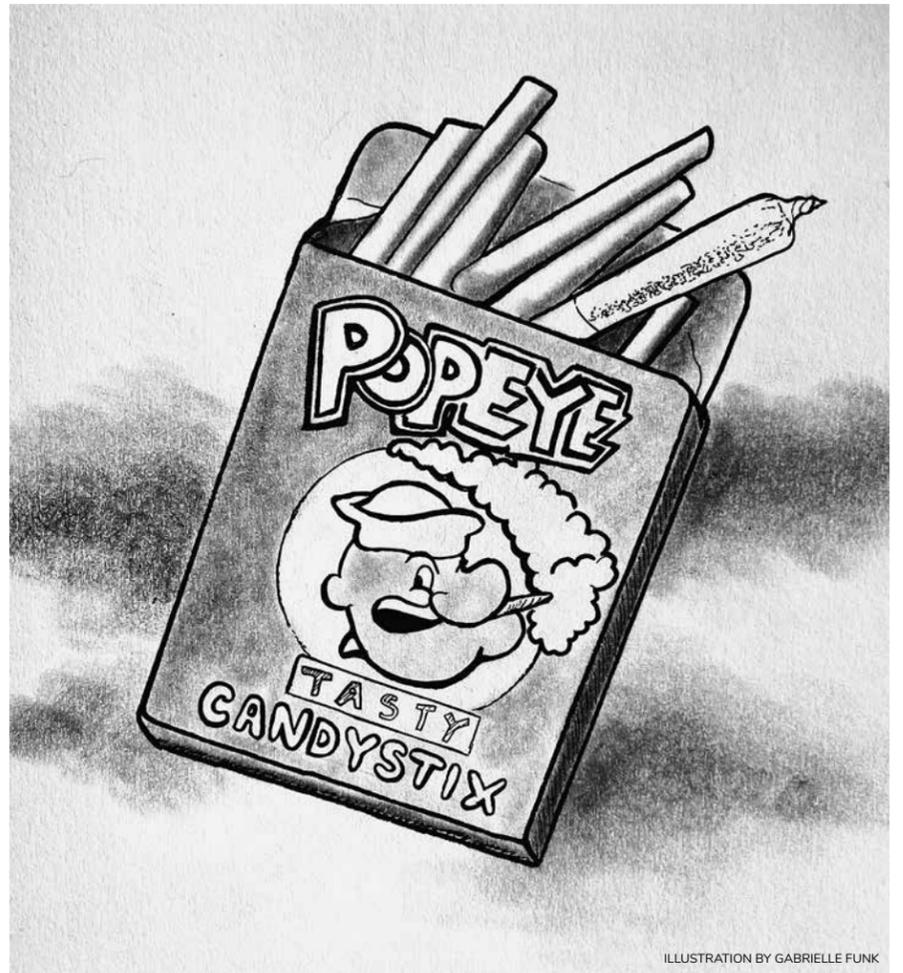


ILLUSTRATION BY GABRIELLE FUNK

Kohm says.

Joel Best, a professor of sociology and criminal justice at the University of Delaware and the world's leading authority on this issue, says most media reports of Halloween sadism involve questionable authenticity, and that no fatalities have ever been reported.

"I would suggest our fears about crimes and threats to children have helped ce-

ment the idea of the Halloween sadist, even if there is little evidence of real harm," Kohm says.

"We live in an era of heightened fear of crime, worries about strangers and, of course, fear of our children being harmed. Who knows, years from now, the story (or versions of this story) might be told as a cautionary tale at Halloween."

COURAGE, DEFIANCE AND THE SEA

A conversation with Stanley Wany

MEGAN RONALD | CAMPUS REPORTER | @MEGANLYNNRONALD

Stanley Wany is an Afro-Caribbean artist. His work *For Those Who Chose The Sea* is a multimedia installation that engages with the past, present and current effects of the transatlantic slave trade. Wany's art addresses the generational trauma inherited by descendants of the African diaspora.

After immigrating to Canada as a child, Wany used art to experiment with ideas surrounding culture and identity. Drawing quickly transitioned from one of his hobbies to a form of self-discovery.

"Drawing was a way of relating to the world. I drew what I thought life was," he says. "For an immigrant kid growing up in a foreign culture, you seek points of reference."

Wany began his career as a graphic novelist and saw comics as a gateway to other forms of creative expression.

"From there, I jumped to literature, music and so on, but drawing was always for me the best way to express myself. I use symbolism, history and the unconscious to talk about things," he says.

For Those Who Chose The Sea is especially timely, as Canada continues to grapple with and profit from systems built on racial injustice. Wany says this installation is a response to blatant racism.

"It feels like we went back to the Jim Crow era or something," he says. "As a father, I'm honestly questioning the type of future my kids will have in a world that seems to be devolving."

For Those Who Chose The Sea documents the defiance and courage of those who were enslaved, while demonstrating today's spirit of resistance.

"People all over the world are engaged in different fights right now," Wany says, mentioning Indigenous people who fight colonialism and queer and Black people "literally fighting for their lives and the right to be recognized."

"These stories, to me, can serve as a clear example of people who have defied and continue to defy these hegemonic systems of oppression," he says.

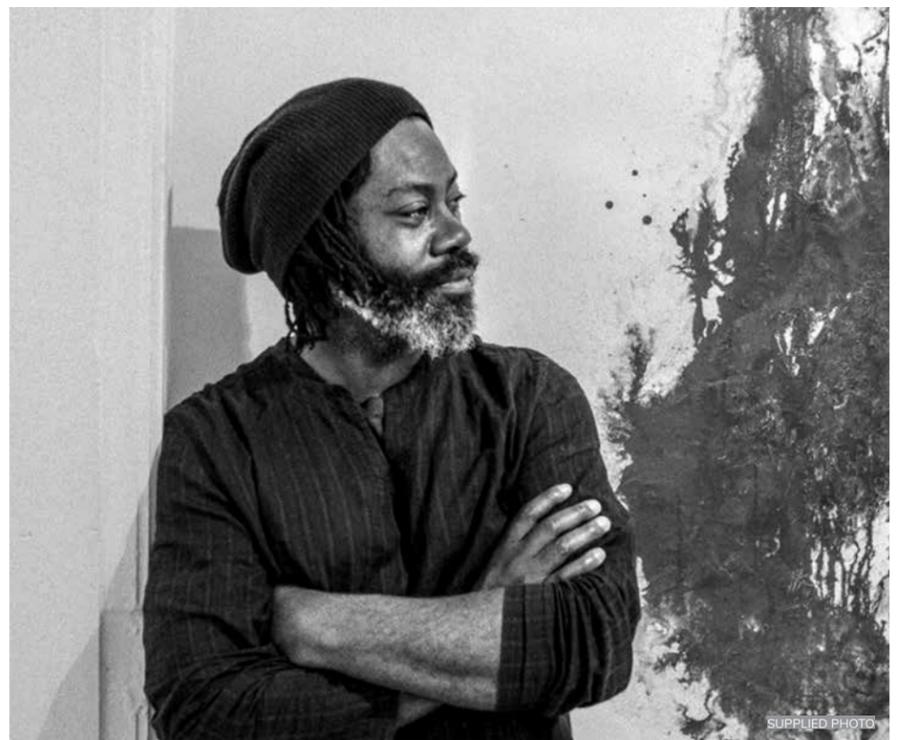
Wany also points to Canada's history of playing the hero while disregarding its role as a villain.

"There is a discourse about how this country's only link to slavery was the underground railway. This is demonstrably false. Artists like Deanna Bowen teach us about the racist history of Canadian culture," he says.

Racist sentiments are still alive and real in Canada, Wany says, most recently exemplified by the hesitancy and outright refusal to instate anti-racist teaching in schools.

"My feeling is that it is time for us, not only Black folks, to be confronted with these stories again," he says, "the stories of who we are as people of African descent, where we came from, and how we resisted and survived one of the most gruesome acts in human history."

For Those Who Chose The Sea includes a



SUPPLIED PHOTO

Artist Stanley Wany's *For Those Who Chose the Sea* is currently on display at the Plug In Institute of Contemporary Art.

wooden replica of the compartments used to hold enslaved people as they were transported across the ocean. This structure was built according to measurements taken from *Veloz*, a Portuguese slaving ship.

"I wanted to try and make people experience what it was like to have something like that happen to them. Of course, you can never replicate such a horrible event, and the point is not to, but to be able to experience it as a society, as people of diverse backgrounds, without judgment or politics, but as human beings.

For Wany, hope comes in the form of shared humanity.

"Maybe we can all come out from the bowels of the slave ship and recognize humanity in each other. Does art have that power? I don't know. But if art is to reflect its surroundings and the times, then these stories need to be told."

For Those Who Chose the Sea is available at Plug In Institute of Contemporary Art (460 Portage Ave.) until Jan. 21. More information and resources discussing Canada's history of enslavement are at bit.ly/3THV81x.



'A POSITIVE PERCEPTION OF NORTH AMERICAN INDIGENOUS PEOPLE'

Roland Bohr, associate professor, Department of History

ARMANDE MARTINE | FEATURES REPORTER | 1MANDE7

Born in Dortmund, Germany, Roland Bohr remembers his mother reading him the biography of Sitting Bull, the Lakota spiritual leader from South Dakota.

"In Germany, there is a relatively positive perception of North American Indigenous people, bordering on the stereotypical, sometimes, but mostly in a positive way," Bohr says.

Studies took him to the University of North Dakota, where he met students from Sitting Bull's community.

"My wife and I were taken in by the family of one of my fellow students from the Standing Rock community, so that connection came full circle," Bohr says.

Entering the PhD program in history at the University of Manitoba in 1999, Bohr worked on a research project under adjunct professor Jennifer Brown.

"The question I was trying to solve was how effective were Indigenous weapons compared to European weapons. Older works in anthropology were rather dismissive of Indigenous technology and weaponry," he says.

In the context of the nascent civil-rights movement and decolonization in the

1970s, a new generation of scholars expressed a different view.

"They were presenting this largely as a colonial myth, pointing out the effectiveness of Indigenous weapons and the ineffectiveness of early firearms. So I thought, who is right?" Bohr says.

He undertook the experimental reproduction of original archery items, gleaned from what he examined in museums and books. "I learned to make bows and arrows, partly from books, partly from what elders and knowledge-keepers shared with me," he says.

He also fired muzzle-loading weapons, testing their effectiveness and finding any criticism of the firearm unfounded.

"I found that both Indigenous weapons and European firearms were effective in their own right. They were often used side by side rather than one displacing the other," Bohr says.

What do you like about Winnipeg?

"Winnipeg is rather diverse and multicultural. My wife is from South Korea.



SUPPLIED PHOTO

As an interracial couple, we don't really stand out here, which would be very different in Germany or Korea."

If you had a superpower what would it be?

To "understand people."

What do you like to do in your spare time?

"Make bows and arrows. Do archery. Dabble a little bit in guitar playing."



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Topics/Dates for Webinar Wednesdays - Fall Term 2022:

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- Preparing for Winter Term - Dec. 7

Find out more and sign up here: www.uwinnipeg.ca/student-services/webinar-wednesdays.html

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More info here: www.uwinnipeg.ca/study-abroad/information-sessions.html

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- Nov. 24 at 11:00 am with Mekala Wickramasinghe from Graduate Studies at The University of Winnipeg

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For details: www.uwinnipeg.ca/awards/apply-for-awards/index.html

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Students in their final year of an undergraduate degree program in the 2022-23 academic year who are applying for Graduate or Professional Studies starting in 2023-24 are eligible to apply for the "Graduate and Professional Studies Expenses Bursary." Applications are open until March 31, 2023 or until funds are exhausted,

so apply now!

More info here: www.uwinnipeg.ca/awards/apply-for-awards/graduate-and-professional-studies-expenses-bursary.html

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MOTHER OF GOO

Sex work laws in Canada reek of moralism

MADELINE RAE | COLUMNIST | MOTHEROFGOO

The term “prostitute/prostitution” is used in Canadian law, but the preferred terminology is sex worker/sex work.

Sex work (def)

the exchange of sexual services, performances or products for material compensation

Before 2013, it was illegal in Canada to make a living from sex work. It was also illegal to communicate in any public space as a sex worker and to work in, own or even be inside a brothel.

In 2013, the Supreme Court of Canada (SCC) struck down these laws for violating human rights. In 2011, Maria Nengeh Mensah and Chris Bruckert wrote in “10 reasons to fight for the decriminalization of sex work” that “(Canadian law) pushes the industry into the shadows and makes it harder to combat child exploitation, coercion, exploitative labour conditions and violence against sex workers.”

Specifically, these laws violated section 7 of the Canadian Charter of Rights and Freedoms, which holds the rights to the life, liberty and the security of a person. The SCC gave Stephen Harper’s Conservative government one year to adjust sex-work legislation accordingly. The government responded with the Protection of Communities and Exploited Persons Act (PCEPA). This is an insidious and misleading title.

Naomi Sayers states in “The (Un)Constitu-

tionality of PCEPA: A Necessary Discussion” that “Ultimately, PCEPA defined prostitution as inherently violent and aimed to abolish prostitution as a means of ending violence against women and girls. Parties on either side of the debate agree on ending violence against women and girls as the ultimate goal. **We disagree on the process.**”

The PCEPA criminalizes the act of purchasing (rather than selling) services from a sex worker, criminalizes gaining material benefit from a sale of sexual services and criminalizes advertisements and public communication for the purposes of sex work.

Sayers explains “This is what makes the PCEPA unconstitutional. The state cannot create laws that make an activity so unsafe just to deter people from engaging in the activity; it cannot create laws that make people vulnerable to the extent their safety and lives are at risk.”

The PCEPA has made headlines lately, as advocates and sex workers push to decriminalize sex work in Canada. Jenn Clamen, a coordinator for the Canadian Alliance of Sex Work Law Reform, recently told CBC that sex workers are part of the community. It’s a problem when people deny others rights “because they’re doing something that might be morally apprehensible to one person, that’s a problem.”

Sex work, trafficking and exploitation do not share the same definitions. Some people hold the moralistic belief that consensually



SUPPLIED PHOTO

The red umbrella is the international symbol of sex workers’ rights.

using one’s body sexually to make money is inherently exploitative, but that other forms of physical or emotional labour are somehow not. No matter a person’s stance, moralism shouldn’t overshadow safety and autonomy.

To quote Dr. Carl Hart, “our moralism is killing us.” He states this in reference to the war on drugs (another moralistic stream of law that harms more than it helps), but it is applicable here.

The PCEPA does not do more than Canada’s earlier laws to discourage situations where exploitation and violence *are* clearly present,

such as in trafficking. Decriminalizing sex work is a more effective means to reduce violence and promote the distinction between consensual sex work and trafficking.

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 masters of clinical social work at Dalhousie University.

ENDLESSLY FAILING UPWARD

Musk’s disruption is not innovation

PAUL CARRUTHERS | COMMENTS EDITOR

“How are you going to deal with the expected attrition and align everyone on a shared vision?” Elon Musk was asked during a recent all-hands on deck emergency meeting with Twitter employees, as reported by NYT’s Mike Isaac.

Musk answered, “I don’t know ... we all need to be more hardcore.”

Only a couple weeks after acquiring Twitter for \$44 billion and jokingly walking into headquarters holding a sink to “let that sink in,” Musk also told employees that bankruptcy isn’t out of the question.

Twitter has reportedly laid off 50 per cent of its workforce, in the ballpark of 7,500 people. This move has resulted in a class-action lawsuit, and the company has apparently begged employees who were laid off by mistake to return.

Musk also ended remote work for the tech giant, saying “If you can physically make it to an office, and you don’t show up, resignation accepted.”

I guess most people aren’t hardcore enough.

For someone who was reportedly the inspiration for the Marvel Cinematic Universe adaptation of Tony Stark, Elon Musk seems a lot more like Lex Luthor these days.

I still remember reading about working conditions at Tesla, Musk’s clean-energy company most known for their electric vehicles, in 2018, when staff were reportedly offered free Red Bull and walked through raw sewage spilled on the floor to meet their quotas.

At the time, Musk was heralded for

sleeping on the factory floor to show his dedication, saying “whatever pain they felt, I wanted mine to be worse.”

His fans raised thousands of dollars for a new couch for Musk to sleep on. They loved Tony Stark.

I also remember in 2020, when Musk called stay-at-home orders “fascist” and dared authorities to arrest him when he restarted production at Tesla. At that time, COVID-19 had already killed 80,000 people in the United States. Four hundred fifty cases of COVID-19 were later reported in the factory.

In February, Musk posted a meme on Twitter in response to Canada invoking the Emergencies Act to combat the Freedom Convoy occupation. In it, Adolf Hitler speaks the words “Stop comparing me to Justin Trudeau. I had a budget.”

When the Auschwitz-Birkenau museum criticized Musk and tweeted that he disrespected “the memory of all victims,” he suggested his followers read a book about Nazi Germany’s economic history for “an in-depth explanation.”

Why, then, does Musk have such a fervent online fanbase? In my view, it’s more than the thrill of the ride.

The answer may tie back to one of his companies’ namesakes, Nikola Tesla.

Writer Iwan Morus describes “Tesla Syndrome” as the idea that real innovators are disruptors who break tradition and replace structures with rules of their own making.

Tesla was an iconoclast, a disruptor of the status quo who attacked cherished beliefs and institutions. He was an outsider

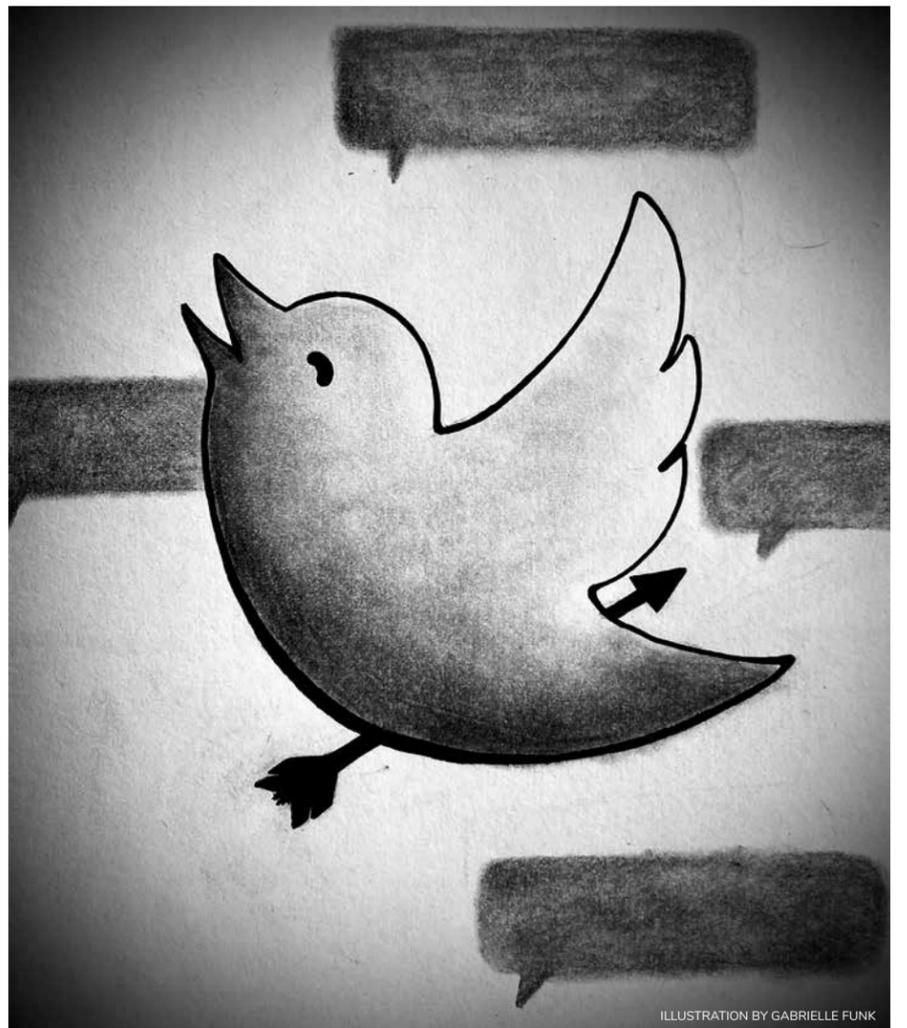


ILLUSTRATION BY GABRIELLE FUNK

with a dangerous, unusual mind.

Disruption can be exciting and engaging, as seen in the rise of Donald Trump and his unfulfilled pledges to “drain the swamp” and fight governing institutions in the US.

As political philosopher Karl Popper warns, however, disruptors show that disruption generates chaos, not innovation.

In politics, disruptors of the status quo

have often proven inept at governing.

Musk’s takeover of Twitter exemplifies his status as an iconoclast and shows that he has much more chaos than innovation to offer.

Paul Carruthers is the comments editor of The Uniter. He’s an alum of the University of Winnipeg’s political-science department.



DIVERSIONS

HOROSCOPES

Mercury enters Sagittarius on Thursday, November 17 at 3:41 A.M.

Mercury in Sagittarius can easily forget the details or the numbers; this is helpful for understanding the grand scheme of things, but make sure you're remembering your keys.

SOURCE: ASTROLOGY.COM

ARIES

Mercury moves into Sagittarius and the sector of your chart that governs spirituality this morning, sweet Ram, supercharging your intuition and manifestation abilities throughout the coming weeks. Use this energy as a cosmic cue to wish upon a few stars, using your words to set intentions and meet goals. However, you'll need to stay grounded in reality and the details of what work lies ahead when the Virgo moon forms an unbalanced aspect to Chiron this evening, especially if your dreams are vast. Luckily, the nodes of fate will step in to help you find your center, though you'll want to be mindful of any mistakes you've made in the past.

TAURUS

A sense of empowerment will rush to your psyche today, dear Taurus, as sharp-witted Mercury moves into Sagittarius and your solar eighth house. This planetary placement will ask you to take a strategic approach toward your goals, helping you to negotiate and make bold moves in pursuit of your hopes and dreams. Some of your connections are also likely to feel more profound and intimate, so remember to nurture both romantic and platonic relationships. Allow your star to shine this evening when the Virgo moon connects with the nodes of fate, which will illuminate new pathways and opportunities for love.

GEMINI

You'll awaken with an optimistic and harmonious state of mind, darling Gemini, as Mercury moves into Sagittarius and your solar seventh house. This planetary placement will ask you to prioritize your mental health and sense of balance throughout the coming weeks, so remember to lean into the sweeter side of life. Your conversational charisma and flirting skills will also benefit from a cosmic boost, helping you get ahead within your goals and matters of love. It's okay to charm your way to the top right now, but try not to break any hearts by leading someone else on.

CANCER

Your mind will flip like a switch today, dear Cancer, as Mercury moves into optimistic Sagittarius and the sector of your chart that governs work. This planetary placement can help you feel motivated to get organized within your personal goals, giving you a chance to accept and make friends with the hard work that will allow you to reach important milestones. However, you'll also need to focus on health and wellness right now, understanding that being kind to your body will help generate the endurance needed to move ahead. Your advice-giving skills will also improve, making it a good time to support your family and friends.

LEO

It's time to reconnect with your creative self, dear Lion, as Mercury moves into Sagittarius and your solar fifth house. This planetary placement will stir the artist that lives within, encouraging you to embrace your favorite hobbies, passion projects, and special interests. Nurturing your mind and sense of personal inspiration will elevate your aura and confidence, helping you feel as though the world is your oyster. Friendship will also play an important role in your mental health throughout the coming weeks, making it important that you take a proactive approach to nurse the connections that are closest to your heart.

VIRGO

Mercury, your planetary ruler, moves into auspicious Sagittarius this morning, ushering in an era of optimism and luck. This planetary placement is poised to bring new joys to your heart, so be sure to remain open when it comes to developing new relationships and emotional connections. Home will also feel more calming and therapeutic than usual, though it'll be important that you find ways to fill it with laughter as well. However, you'll want to be mindful that you're not overly generous with emotional support, especially when it comes to friends and family members who have been leaning too heavily on your help.

LIBRA

Mercury moves into Sagittarius and the sector of your chart that governs thought process and communication today, dear Libra, inspiring you to use your mind and words with more enthusiasm. Be sure to approach the world with a friendly and inquisitive demeanor, and new opportunities or relationships are sure to form. The stars will also push you to learn through other people's experiences, so don't be afraid to take advice from well-meaning sources. Meanwhile, the moon continues its journey through Virgo, forming sweet aspects with the nodes of fate this evening. Use this energy as an excuse to embrace nostalgia.

SCORPIO

You'll be in generous spirits as Mercury moves into Sagittarius this morning, sweet Scorpion, bringing optimism to your mind while helping you appreciate the beauty that surrounds you. This planetary placement will inspire you to operate from a supportive and stabilizing place, giving you an opportunity to give and receive positive reinforcement. However, you should also look for ways to improve upon your finances, as the stars align to help you pad your bank account. Meanwhile, the moon continues its journey through Virgo, encouraging you to socialize while nurturing the community that lifts you up and brings fulfillment.

SAGITTARIUS

Clarity will find you as Mercury moves into your sign this morning, dear Archer, lifting any funk that may have obscured your perspective throughout the last few weeks. This planetary placement can also help elevate your popularity, though you'll need to take a proactive approach toward socializing and making good impressions. Luckily, people will be naturally drawn to your aura as your season continues to near, making it easier to form organic connections. Meanwhile, the moon continues its journey through Virgo and your solar tenth house, bringing a pragmatic energy to the table, especially when Luna connects with the nodes of fate this evening.

CAPRICORN

Your thoughts will turn inward as Mercury moves into Sagittarius this morning, dear Capricorn, activating the sector of your chart that governs introspection. Personal revelations are likely to come through in the coming weeks, making it important that you're willing to face your mind, heart, and soul. Socialization will also feel more mentally depleting than usual, so be sure to choose your company wisely. Meanwhile, the moon continues its journey through Virgo and your solar ninth house, supporting your connection with divine energy and your higher power. Try to fit in a meditation session this evening when Luna connects with the nodes of fate, illuminating new pathways.

AQUARIUS

Try not to be surprised if rumors begin to circulate around you in the coming weeks, darling Aquarius, as chatty Mercury enters Sagittarius and your solar eleventh house. Luckily, this planetary placement is a reasonably auspicious one, so as long as you operate from a place of positivity, others will do the same. New friendships and online connections are also likely to emerge, and if you're hoping to grow your following, now would be a good time to curate your posts more efficiently. Plan on spending the evening at home when the Virgo moon connects with the nodes of fate, giving you an opportunity to release the past and look toward the future.

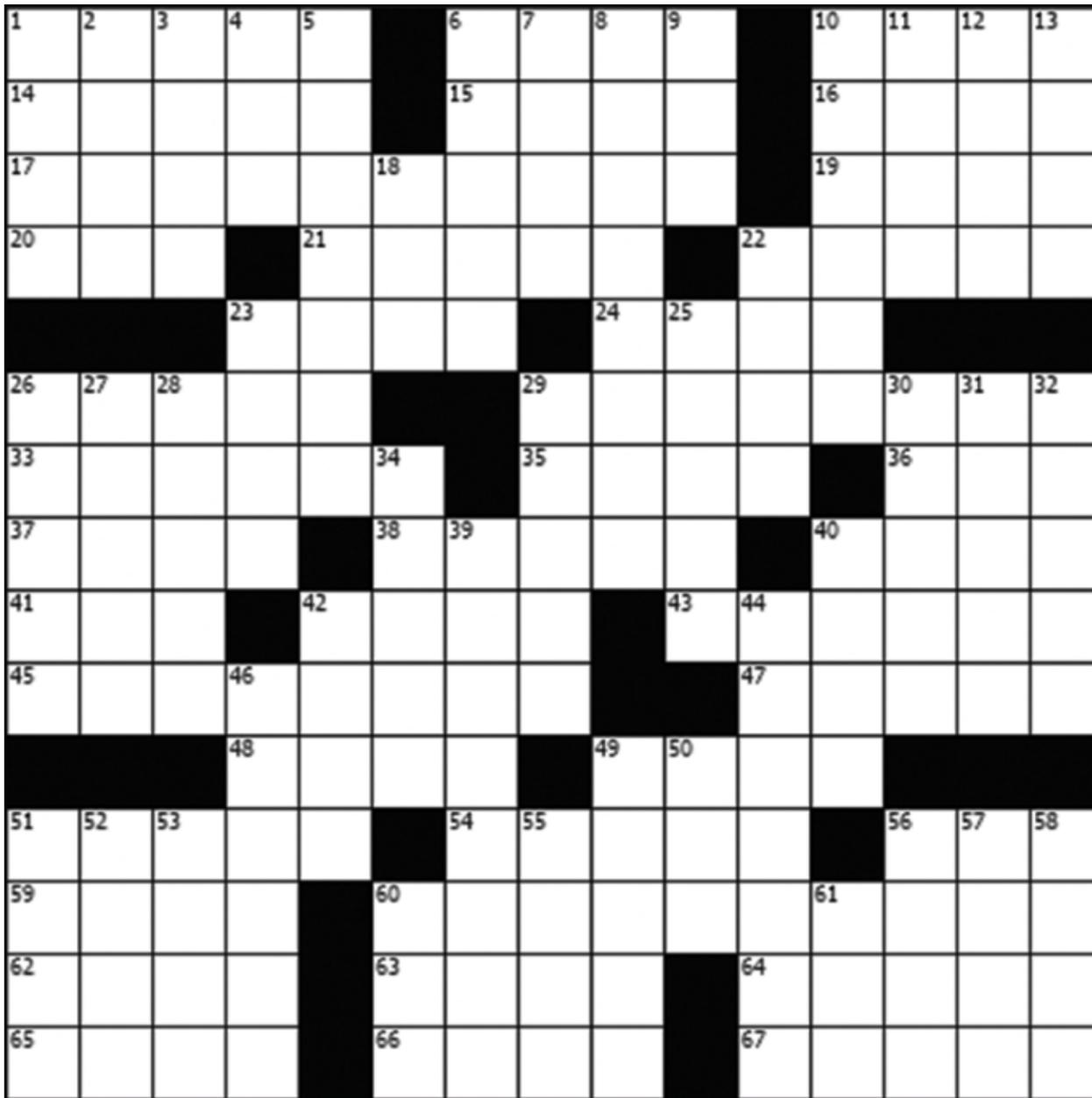
PISCES

Your mind will shift from fanciful to serious this morning, dear Fish, as Mercury moves into Sagittarius and your solar tenth house. This planetary placement will ask you to set serious goals for yourself, especially when it comes to implementing verbal boundaries and working toward your professional ambitions. Luckily, your optimism shouldn't take a hit in the process, helping you find a perfect balance between pragmatism and dreaming for a better tomorrow. Meanwhile, the moon continues its journey through Virgo, forming a sweet alliance with the nodes of fate this evening, opening new doors within your romantic life.

It's Scorpio season!



Those born with the Scorpion as their rising, sun, or moon sign have a mysterious, intuitive, and power-wielding dynamic in the core of their personality, an echo of the shadowy Autumn season. As a fixed sign, Scorpio holds the qualities of being a sustainer, being able to apply profound powers of concentration to projects, and discovering hidden truths. As a result, those with the sign of the Scorpion prominent in their charts tend to be magnetic, highly sensitive, intuitive, creative, and secretive at times.



ACROSS

- 1. EXTRA TIRE
- 6. DISLIKE STRONGLY
- 10. RECIPE MEASURES (ABBR.)
- 14. BOWLING LANE
- 15. BAKING PLACE
- 16. CLEVELAND'S STATE
- 17. HONORING
- 19. LOUNGE ABOUT
- 20. ALTAR VOW (2 WDS.)
- 21. NAPPED LEATHER
- 22. DID EMBROIDERY
- 23. CHRISTMAS SONG
- 24. EMOTIONAL STATE
- 26. KNIGHT'S SUIT
- 29. USED LOGIC
- 33. RENTS
- 35. GET ____ TROUBLE
- 36. GRAND ____ OPRY
- 37. FAIRY TALE MONSTER
- 38. FIRST EXTRA INNING
- 40. SEND OUT
- 41. PESTER
- 42. TAPS GENTLY
- 43. TRANQUILIZE
- 45. REFINEMENT
- 47. APPLE DRINK
- 48. ASSISTANT
- 49. LEATHER STRAP
- 51. LITTLE
- 54. OKLAHOMA METROPOLIS
- 56. SUPPORTING
- 59. ANGEL'S HEADWEAR
- 60. MONOTONOUS
- 62. PERFUME
- 63. GREEK DEITY
- 64. GOES BY TAXI
- 65. TENNIS'S ____ SAMPRAS
- 66. MOVERS' TRUCKS
- 67. TENNIS, E.G.

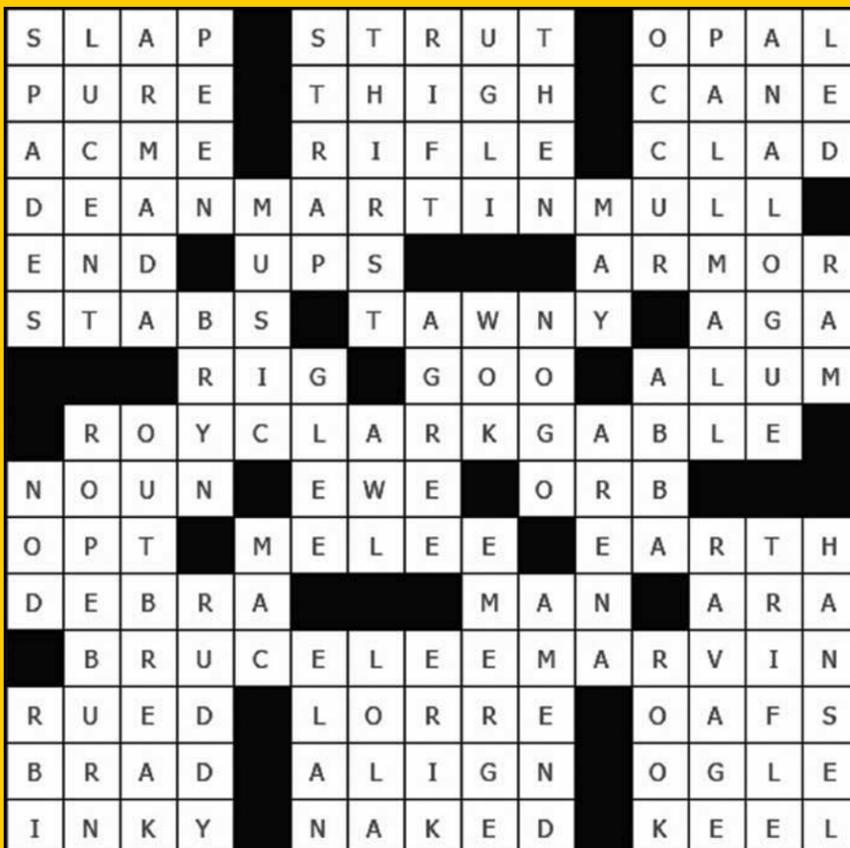
DOWN

- 1. MUMBAI DRESS
- 2. BEGGED
- 3. MOREOVER
- 4. GOP MEMBER
- 5. UNPLEASANT SIGHT
- 6. LODGE
- 7. GREEDY
- 8. SLUM BUILDING
- 9. MANCHESTER'S COUNTRY (ABBR.)
- 10. OHIO PORT
- 11. DISPLAY
- 12. HEAP
- 13. REALTOR'S SIGN
- 18. BILLIARD STICK
- 22. AVERAGE (HYPH.)
- 23. SNIFFER
- 25. CURSES
- 26. WITHOUT COMPANY
- 27. LIKE A KING
- 28. BART SIMPSON'S MOM
- 29. WASH LIGHTLY
- 30. ROAMING TRIBESMAN
- 31. UPPER CLASS
- 32. DISCOURAGE
- 34. BE UPRIGHT
- 39. AND SO ON (2 WDS.)
- 40. PREPARE COPY
- 42. BEACH TOY
- 44. FILLED PASTRIES
- 46. IN ABUNDANCE
- 49. CONSECRATE
- 50. NY TIME ZONE
- 51. FACTORY
- 52. PRODUCED
- 53. THANKS ____! (2 WDS.)
- 55. ON TOP OF
- 56. DOG'S NAME
- 57. CONCLUDED
- 58. PAUSE
- 60. GUN AN ENGINE
- 61. WAITER'S REWARD

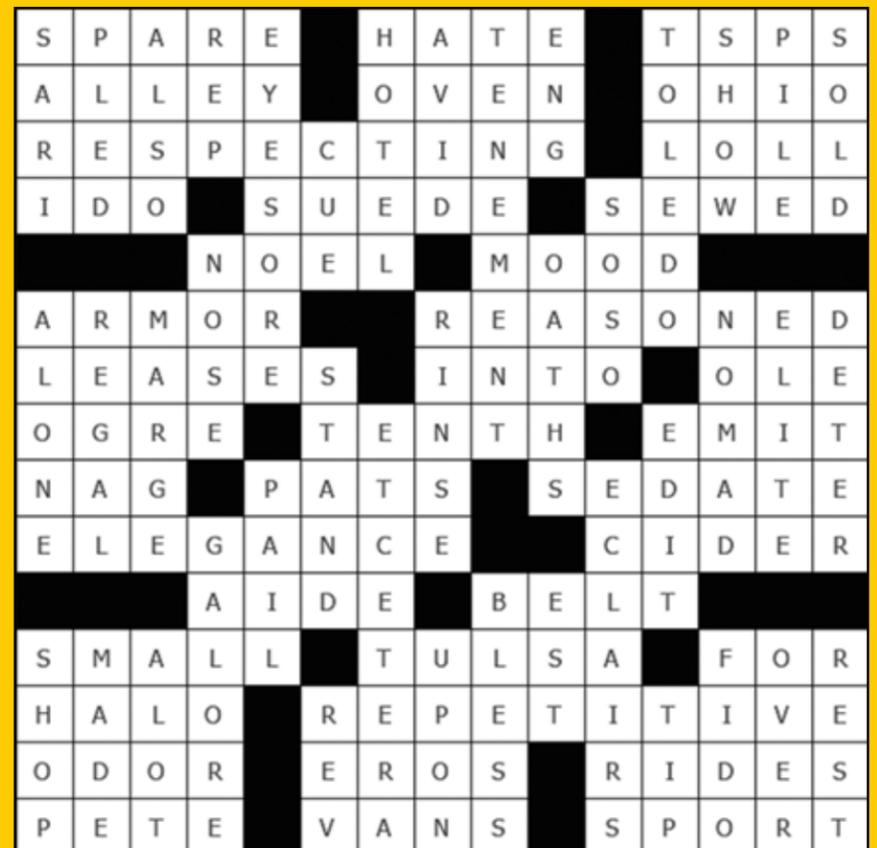
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GAME SOLUTIONS

Crossword solution 77-09



This issue's solution





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