

# THE **U**NITER

KIDS IN THE CINEMA AISLE—P4

REKINDLING AFTER BURNOUT—P11

COOKING WITH MATRIARCHS—P14

**YOU GOTTA SEE  
IT TO BELIEVE IT**



**VENUES ACROSS WINNIPEG KEEP THE HONKY-TONK TRADITION ALIVE**



# *The Uniter* is seeking a features reporter

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*The Uniter* is seeking an individual who is passionate about interviewing and showcasing interesting individuals in Winnipeg to fill the position of features reporter. This person should be comfortable speaking to people from a wide range of backgrounds and building trust within communities both on and off campus.

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PHOTO BY DANIEL CRUMP

Big Dave McLean, the longtime bandleader of weekly blues jams at Times Change(d), was recently presented with the Order of Canada. Read more on page 5.

# FRIGHTENING, FUN FUNGI

THOMAS PASHKO  
MANAGING EDITOR



Like many fellow pop-culture dorks, I'm really enjoying watching *The Last of Us*, HBO's new twist on the zombie genre. Whereas previous entries in the horror subgenre have featured zombies formed either through dead humans supernaturally reanimated or living people transformed by a virus, the zombies in *The Last of Us* are transformed by a fungus.

That might sound strange to those who aren't familiar with the *Cordyceps* fungus. But those who watched the 2006 nature documentary series *Planet Earth* likely remember (and perhaps were traumatized by) the segment showing an ant infected by *Cordyceps*, which has its mind and body taken over by the fungus.

In *The Last of Us*, it's humans, not insects, who are hideously overtaken by *Cordyceps*. The show's graphic vision of a global fungal pandemic is truly horrifying. But it's having another unintended effect on me: it's making me really hungry.

Let me explain. While watching the series, it occurred to me that I don't know very much about fungi at all. My experience with them basically begins and ends with eating *pidpenky* on Ukrainian Christmas Eve and slicing up white button mushrooms for pizza. So, I've been doing deep dives on YouTube, social media and Netflix, trying to educate myself on the wide world of fungi. And while this kingdom of life is often weird and creepy, it's also incredibly diverse, and a lot of it looks positively delicious.

So, while I'm now having nightmares about horrific mushroom zombies, I'm also spending all my free time compiling recipes for yellowfoot, chanterelles and red top boletes.

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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](mailto: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.



# COMEDIC RELIEF

## Yuk Yuk's comedy chain expands to Winnipeg

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

The basement of the Fort Garry Hotel will soon transform into a haven for comedians from the central Prairies and beyond. The internationally recognized comedy chain Yuk Yuk's will host its first show at the venue on Feb. 9, featuring Canadian-born comic Shaun Majumder.

"Winnipeg has always been a marketplace that we would want to be in," Mark Breslin, the founder and CEO of Yuk Yuk's, says. "This opportunity at the Fort Garry presented itself, and we thought that it was a real possibility for success."

Established in 1976, Yuks Yuk's has since expanded its home roots from Toronto by opening comedy clubs across North America.

It isn't the first time Winnipeg has hosted a Yuk Yuk's within city limits. In the mid-1980s, a former Osborne Village waterbed shop called Floating Ecstasy closed its doors after the market for them began to dwindle. So, in 1986, Winnipeg's first Yuk Yuk's Komedij Kabaret opened on the second floor.

"We'd still be there today if we hadn't lost our lease," Breslin says. "We did a couple pop-ups through the '90s, but they didn't really work out all that well, and we just moved onto other things."

Now back in Winnipeg, Breslin believes the brand's name recognition could spotlight the city's already-thriving comedy scene with opportunities for local and international comics alike.

"Because we're the only national brand of (comedy club) in the country, if somebody is funny in Halifax, we're able to take them and put them on tour all across the country," Breslin says. "Ironically, the best way you can help a local scene is to help the locals get out of that city for a while."

Jared Story, host and producer of the Winnipeg Comedy Festival, welcomes the opening of the venue with optimism.

"I'm sure there will be an opportunity for local comics to work as hosts and feature acts for bigger names that are coming to town," Story says. "I think there are a lot of local comics here who could use more opportunities. Here in Winnipeg, we've always had to make our own stuff happen. So, anytime you get to have more stage time, it's good."

Winnipeg has no shortage of comedic talent, but locals can still count the number of dedicated comedy clubs in the city on one hand. In larger cities, seasoned comics could perform up to five times a night. In Winnipeg, they're lucky to get



Yuk Yuk's, the long-running Toronto-based chain of comedy clubs, is opening a new stage in Winnipeg at the Fort Garry Hotel.

five shows a week, Story says.

Whatever comes out of the new Yuk Yuk's venue, Story says more time for comics to practise their chops is crucial to keep the momentum going.

"You could practise your jokes in front of a mirror, and it doesn't really do much. Everything is funny until it hits the stage. That's the true test of comedy," Story says.

"Anything that enables you to keep working towards that 10,000 hours, Malcolm Gladwell idea is a good thing."

Tickets to Yuk Yuk's opening show featuring Shaun Majumder are available at [bit.ly/3RcbW0X](http://bit.ly/3RcbW0X).

# OLD MCDONALD HAS A FILM SERIES

## Kevin McDonald brings belly laughs every month at the Cinematheque

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

If laughter is the best medicine, visiting the Dave Barber Cinematheque for a healthy dose of comedy from Kevin McDonald is the prescription.

McDonald, a Winnipeg resident and member of the iconic Kids in the Hall sketch troupe, hosts McDonald at the Movies, a monthly series showcasing irreverent films across all eras of cinema. The mix of laugh-out-loud comedy pictures and the occasional more serious pick have all influenced McDonald's own brand of comedy.

The series has its roots in the nationally renowned Winnipeg Comedy Festival, when McDonald hosted a similar film program.

"About 10 years ago, we had partnered with the Winnipeg Comedy Festival for a series called the Kevinfest Film Festival," Jaimz Asmundson, programming director at Cinematheque, says. "Kevin selected a handful of classic comedy films and introduced them much like he does now with the McDonald at the Movies series."

"Not a lot of people came, but movie buffs were happy," McDonald says.

The series may have flopped among the comedy crowd, but it wasn't a lost cause. After crossing paths with late Cinematheque programmer Dave Barber, McDonald jumped on an opportunity to conduct monthly screenings at the theatre.

Curious audiences will benefit from McDonald's extensive comedic-film knowledge, as the veteran showman brings veritable verve and vigor to his duties as cinema impresario.

"Kevin's mind is a treasure trove of trivia regarding the history of comedy films and just film in general," Asmundson says.

"He has a very animated and interac-

tive way of introducing the films, which is worth the price of admission alone. From what I've seen, this series has been a great point of discovery for Winnipeg audiences to see classic work and learn about the production history."

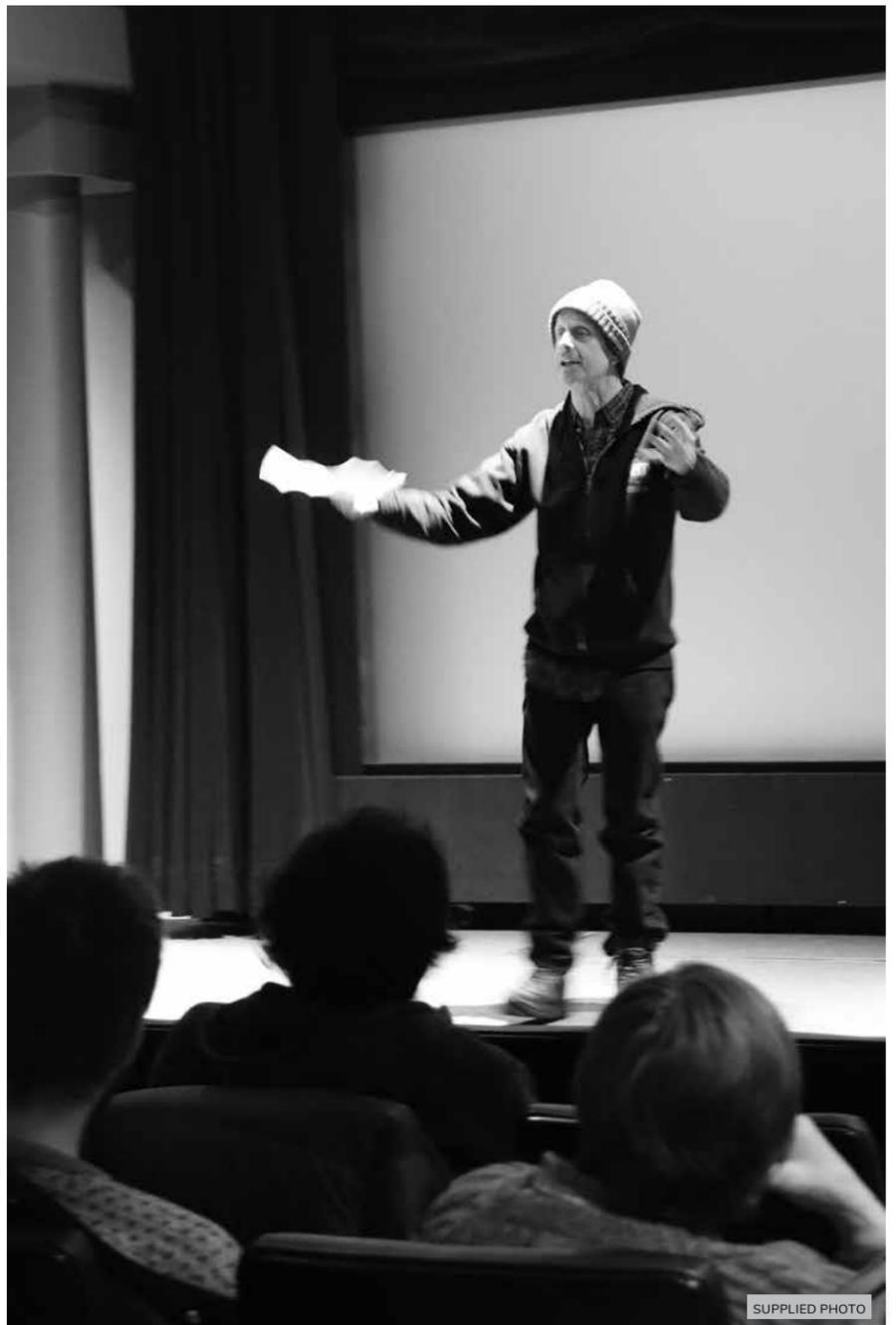
As for personal favourites, Asmundson cites the edition of McDonald at the Movies featuring a compilation of his Kids in the Hall sketches as a "blissful experience," whereas McDonald's is ever-changing.

"I would give you a different answer every week, because there are so many that I think are essential ... this week, *A Night at the Opera*. It's sort of the greatest comedy movie ever. It's got a story you sort of care about. The tone is totally irreverent ... when I was 10 or 11, it drove me crazy how good it was, how funny it was and how rebellious it was."

With a wide range of motion pictures, from heartfelt classics *Some Like It Hot* and *Singin' in the Rain* to more uncouth affairs like *The Naked Gun* and *Monty Python's The Meaning of Life*, McDonald displays his passion for the films that made him the comedian he is today.

"They're films that I love to watch. There's never been a movie where I talk about the movie and not see it, and most of them I've seen a hundred times," McDonald says. "I guess any movie that I've seen even over 10 times is a movie that influenced me. A lot of stuff influences me. I'm easily influenced. Don't offer me drugs."

**The next McDonald at the Movies event will be held Thursday, Feb. 9 at 7 p.m. McDonald will introduce Alexander Mackendrick's *The Man in the White Suit*.**



Kevin McDonald, the beloved Kids in the Hall comedian and actor, brings his wit and wisdom to his recurring McDonald at the Movies series at Cinematheque.



# SUNDAY, BLUE SUNDAY

## Big Dave McLean rouses crowds, receives highest citizen honour

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | MATTEKLE

Big Dave McLean, easily Western Canada's foremost all-purpose bluesman, has made Sunday evenings at the Times Change(d) High and Lonesome an indispensable way for Winnipeggers to wind down the week. Every Sunday night, McLean and his well-travelled blues band perform a set and host a jam session that gives amateur musicians an opportunity to shine.

"I think it's probably been about 36 years. I'm still a touring musician, so when I'm on the road, I have other people take over the jam for me," McLean, the veteran singer, guitarist and harmonicist, says.

"I'm the puppet master. I put the bands together, and I try to do it as intelligently as I can to make sure we have the right lineup of people. Most of the time, they've never even met each other before. We try and encourage people to come down and play, and a lot of times they're right beginners, but that's okay. Everybody gets their turn."

After decades of blazing his own trail and racking up various prestigious awards and nominations, including a Juno, McLean was bestowed with the Order of Canada in 2019 and recently took part in the appointing ceremony in December 2022 after COVID-related delays. The Order of Canada honours citizens of outstanding merit for major contributions in their field, from art to science.

"It was absolutely amazing. I nev-

er thought in my lifetime that I would achieve something like that," McLean says. "It made me very happy to have my wife and kids there. What an absolute honour and a privilege to represent musicians."

John Scoles, self-proclaimed janitor first, president second of the High and Lonesome Club, has run the show for the last 23 years and reinvented the formerly tame, sit-down blues café into the staple it is today.

"I had an opportunity to take it over and deconstruct it into something that looked much more like the old honky-tonks and juke joints of my youth that I loved and respected so much," Scoles says.

Before acquiring the club, Scoles had been good friends with McLean and even played in his band on occasion.

"I think we're pretty lucky to have each other, because we're both really motivated by all the same things," Scoles says.

McLean's origins as a blues luminary can be traced back to the 1969 Mariposa Folk Festival in Toronto, where a young McLean found himself under the tutelage of prominent blues musician John P. Hammond, who gave him guitar lessons and a head start in the music business.

Years later, McLean would also rub elbows with the legendary Muddy Waters, for whom he wrote his first-ever song, "Muddy Waters for President."

"It turned my life around right there,



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Big Dave McLean, the longtime bandleader of weekly blues jams at Times Change(d), was recently presented with the Order of Canada.

getting to know Muddy Waters. He talked to me like you would talk to your neighbour over the fence. I opened for him in 1977," McLean says. "He wanted to record ("Muddy Waters for President"), but he passed away before we could do that. But it made my life right there."

Alongside McLean's trophy case of honours, the High and Lonesome Club was

also recognized this year with the Western Canadian Music Award for Impact in Live Music.

"It's the category that now includes festivals and venues that are 10 times the size of this.

We're very, very proud of what we've accomplished here," Scoles says.

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

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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 - ★

Live shows are marked with a lightning bolt - ⚡



# NO BEARS

Plays at Cinematheque from Feb. 4 to 12



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

Another week, another Toronto International Film Festival pick playing at the local (and now only) downtown cinema. Iranian auteur and political dissident Jafar Panahi directs, produces and writes his eleventh feature film, *No Bears*.

Here is a solemn, understated motion picture that is perhaps a bit too insular for its own good. Unassuming but not insubstantial, the narrative itself is somewhat complex, with multiple story threads woven together and a healthy dose of meta commentary throughout.

*No Bears* stars Panahi in the main role as – himself. In it, a fictionalized version of Panahi remotely directs a film produced on the other side of the Iran-Turkey border, which he is prohibited from crossing. He's embroiled in a local controversy over forbidden love and long-standing provincial

traditions in his village.

The fear and loathing among Iranian people and the unrest that permeates quotidian life is evident throughout the film. Most notably, Panahi's film-within-a-film's resemblance to the actual plight of Iranians attempting to escape causes the actors to break character and become emotional. The film never explicitly states why the cast and crew seem to be on the government's shit list. But Iranian filmmakers have been important figures of dissent since the country's repressive regime took power in 1979.

Filmmakers like Panahi, Abbas Kiarostami and Mohsen Makhmalbaf pushed back against government-imposed censorship through movies that play with cinematic form and blur the lines between documentary and fiction. That subver-

sion brought the state's ire on Panahi in 2010, when he was placed under house arrest and banned from making films for 20 years. He's made six films since, in secret, clandestinely smuggled out of the country under the government's nose.

This is about as spartan as filmmaking gets, perhaps to reflect the arduous conditions in which Panahi works. In July, the Iranian government arrested Panahi prior to the film's premiere and sentenced him to six years in prison on gossamer charges of political dissidence.

In a way, the intimacy of the film can be ironically alienating. As autobiography, it's compelling, but as cinema, it can feel disconnected.

When Zara (Mina Kavani) looks into the camera and brazenly cuts her scene short to vent her real-life frustrations to Panahi (an obvious surrogate for the viewer), viewers may feel the emotion, but the gravity of the situation is lost without context.

Muddling the line between fiction and reality creates a certain distance between the events depicted onscreen and the viewer's emotional investment in the plot. Coupled with lackadaisical pacing, the film stands to be somewhat of a grind during its 107-minute runtime.

The juxtaposition of the romantic plotlines, as touted by the film's official synopsis, is relatively minor in the grand scheme but nonetheless sheds light on the movie's themes. Zara and Bakhtiar (Bakhtiar Panjei) seek to escape Iran by acquiring fake passports, like in *Casablanca*. Conversely, Panahi inadvertently involves himself in a love triangle marred by unromantic obligation in the form of arranged marriage.

On the big screen, at least, tragedy is noble. In real life, it breaks the spirit. The title of the film, as suggested by a minor character, is an allegory for the continual fear and dread the characters face. Perhaps there are no bears waiting in the darkness, but there is only one way to find out, as corroborated by the film's dramatic conclusion.

Like a lot of well-made foreign films, I appreciate and admire the craft here more than wholly enjoy it. This is a vivid snapshot into the plight of the Iranian artist but a tad esoteric for those such as I with limited understanding of the politics and social conventions inextricable from the basics of the picture. Panahi easily achieves empathy here. Genuine engagement, less so.

## ARTS BRIEFS

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

### A gothic gathering

Club Happenings (114B Osborne St.) wants to bring Osborne Village back to its goth glory days – at least for a night. Join in on the fun this Friday, Feb. 3 at 9 p.m., when DJ Evil Bastard will bring in the goth-new-wave-post-punk-industrial vibes. The 18+ event is \$5 before 11 p.m. and \$10 afterward.

### A very West Broadway winter

Bundle up for the annual West Broadway Snoball Winter Carnival, taking place this Saturday, Feb. 4. An afternoon of activities, including outdoor games, ice skating and fireside storytelling, to name a few, will be available at no cost. The fun runs from noon to 4 p.m. at 185 Young St.

### Manitoba artists receive JUNO nominations

Several Manitoban musicians have scored a spot on the 2023 JUNO awards nomination list. Faouzia is listed for Songwriter of the Year, The Bros. Landreth for Contemporary Roots Album of the Year and Jordan St. Cyr for Contemporary Christian/Gospel Album of the Year. Winners will be announced at the 2023 JUNO Awards on March 13 in Edmonton.

### Through Idan Cohen's *Looking Glass*

The Winnipeg Contemporary Dancers will host Israeli choreographer Idan Cohen from Feb. 9 to 12. Joined by a troupe of local dancers, Cohen's *Looking Glass* performance features a Phillip Glass piano accompaniment played by Lisa Rumpel. For times and tickets, visit [bit.ly/3Rjsx2V](http://bit.ly/3Rjsx2V).

### The Rockies get their picture show

A selection of films travelling from the Canadian Rockies to the Maritimes will make a stop in Winnipeg on Feb. 4. The Banff Centre Mountain Film Festival World Tour will present films celebrating mountain landscapes, extreme sports and the wonders of the natural world. This year's edition will show at the Centennial Concert Hall (555 Main St.) at 7 p.m. Tickets are available at [bit.ly/3XUwY6A](http://bit.ly/3XUwY6A).

### Urban Shaman presents Brennan McKay

Hailing from the Minegoziibe Nation of Manitoba, photographer Brennan McKay's exhibition *Da 4 Seasons* is on display at the Urban Shaman Gallery (290 McDermot Ave.) from now until Feb. 25. *Da 4 Seasons* is a culmination of work documented on McKay's bike trips, combining his love of photography with a passion for Indigenous language revitalization. For more information and gallery hours, visit [bit.ly/3Ho7iZh](http://bit.ly/3Ho7iZh).

# YOU GOTTA SEE IT TO BELIEVE IT

Venues across Winnipeg keep the honky-tonk tradition alive



SUPPLIED PHOTO

The walls of the Royal George Hotel in Transcona are plastered with remembrances of performers who have graced the venue's stage over the years.

In the 1960s and '70s, country and blues music dominated the Main Street strip in Winnipeg. Legend has it that during this time, musicians played six nights a week to sold-out crowds of people dancing, singing and delighting in a combination of blues and country hits new and old.

Around the turn of the millennium, the appetite for live country and blues bands dissipated. Venues went from hosting live acts seven nights a week to five nights, then four and, eventually, none at all.

The declining trajectory of interest in live country and blues music in Winni-

peg is not the end of the story. Through tireless plucking, booking and picking, a coalition of stalwarts, newcomers and revivalists keep the blood of the Winnipeg country and blues scene flowing.



The Times Change(d) High and Lonesome Club is the last of the old honky-tonk bars that once populated Winnipeg's Main Street strip.

### Prairie players define a sound

Winnipeg is home to a rich history of raucous folk music. The city's earliest entertainers laid an ideal foundation for the flourishing of country and blues.

Calloused feet and blistered fingers characterized early popular-music traditions among the Red River settlements. The Manitoban sound, led by the Red River Métis, was characterized by the cacophony of bows dragged across fiddle strings and the percussive rhythm of spoons, drums and feet moving to a jig.

**“It’s just danceable, honest, fun music. It just suits having a good time really well.”**

In the 1870s, racial segregation sent many Indigenous musicians away from Winnipeg. For those who remained, the music of Métis fiddlers established itself in barrooms and public dance halls, while the piano became the dominant sound of the gentleman clubs frequented by the primarily white gentry.

In the early 20th century, country music, a style developed out of African,

European and Indigenous musical traditions in the American South, along with its more rhythmically oriented cousin, blues, began to establish itself in Western Canada.

The themes of loneliness, freedom and tradition endemic to country music spoke to the experience of many living in this area. At the same time, the sonic blueprints of country, especially the subgenre bluegrass, were similar to that of the fiddle music already established in the Prairies.

By mid-century, Winnipeggers listened to country and blues music led by Indigenous musicians like Billy Joe Green and Errol ‘C-Weed’ Ranville. Acts played Monday to Saturday in the variety of hotels along Winnipeg’s Main Street.

As country music made way for rock and roll and other genres that reflected the taste of audiences further disconnected from rural living, Winnipeg’s country scene slowly began to dwindle and left Main Street, finding its home in select bars, hotels and legions across the city.

### Champions of a lost era

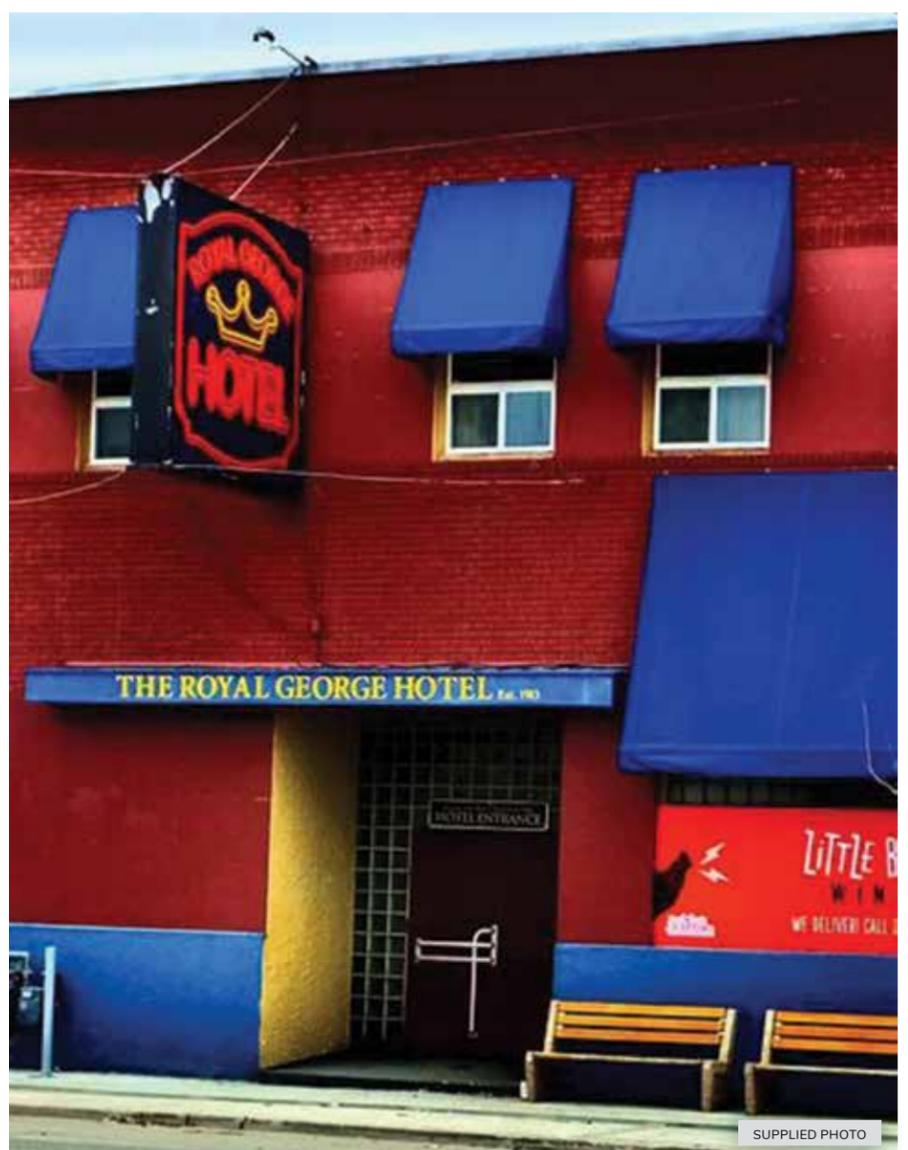
Although the popularity of live country and blues is not what it once was, some venues still continue the musical traditions of Winnipeg’s past. One example is Transcona’s Royal George Hotel, owned by Greg Pester.

Pester has orbited the hotel business his whole life and jumped at the opportunity to buy the Royal George in 2000.

“It wasn’t in great shape when we got it,” he says. “We turned it into quite a music venue.”

Pester was there when the country scene was alive in Winnipeg. He started in his mom’s band when he was 17 years old.

“We played six nights a week. It was pretty great back then,” Pester says. “The scene has changed a lot. Not as many people have full bands. (There are) a lot more



The Royal George Hotel in Transcona is helping keep the city's country and western tradition alive.

**“I THINK COUNTRY MUSIC IS COMING BACK ... THERE’S A LOT OF NEW ACTS AND YOUNG PEOPLE COMING AND ENJOYING GEORGY JONES AND MERLE HAGGARD STUFF ... (THERE ARE) STILL A LOT OF FANS OF THE OLD-STYLE COUNTRY.”**



According to “janitor/president” John Scoles, Times Change(d) is “one of the few places (in Winnipeg) where you can be directly connected to the music that has come before yours.”

solo acts, but there’s still a few of us left.”

When live country and blues music waned in popularity, the Royal George Hotel became a preservation site for these artists and a haven as audiences along Main Street looked elsewhere for their entertainment.

The Royal George’s focus on preservation is engraved on their walls. They are adorned with memorabilia from artists who have passed through over the years, including Chicago’s Nellie “Tiger” Travis, Texas’ Randy McAllister and Regina’s Jack Semple.

“There’s a lot of history here. It’s like the Winnipeg music history here,” Pester says.

In 2022, the Royal George was awarded the Country Venue of the Year by the Manitoba Country Music Association. To this day, the venue boasts the fact that they still host live music seven nights a week, which begins with Sunday-night country and a meat draw.

“I think country music is coming back,” Pester says. “There’s a lot of new acts and young people coming and enjoying Georgy Jones and Merle Haggard stuff ... (There are) still a lot of fans of the old-style country.”

The Royal George isn’t alone in its mission to preserve the history of country and blues in Winnipeg. Times Change(d) High and Lonesome Club, located along the once-forgotten Main Street strip, is managed by “janitor/president” John Scoles, who first encountered the venue after working for years as a musician on the West Coast and in Texas.

At the time, the venue was on a path to closure, but Scoles, who was working as a bartender, saw profound potential in the club.

“I wanted to do something in Winnipeg that didn’t exist but I knew could exist,” Scoles says. “So we pulled out the sacred butter knife, scraped all the drywall off the wall and exposed the brick and wooden floorboards ... exposed things the way they should and oughta be.”

The revamped facade was not just brick-deep. Scoles worked to create a venue that put artists, patrons and staff before profits. Times Change(d) positions itself as a site for Winnipeg musicians, country, blues, rock and beyond.

“We have done things in a not-typical business way. We make sure to take care of the musicians, the patrons and staff,” Scoles says. “We try to have a character here, which almost shouldn’t work as well as it has, but it did.”

Times Change(d) received the Western Canadian Music Award for Impact in Music for its efforts.

Scoles humbly sees his role as “a caretaker of the honky-tonk tradition.” Like at the Royal George, the Times Change(d) walls are a mausoleum of Winnipeg music history.

“It’s very much still connected to the music from before the turn of the millennium,” Scoles says. “This is one of the few places where you can be directly connected to the music that has come before yours.”

### It ain’t over yet

While these venues stand as homes to Winnipeg’s musical history, they are also breeding grounds for new artists who can use the spaces to play with the living legends of Winnipeg’s past.

“I think it is still amazing how healthy and creative the Winnipeg music community is,” Scoles says. “The Winnipeg music community is renowned and really every bit as strong as it ever was.”

One of the younger faces who has found his place in the Winnipeg country scene is Dan Russell. Russell, who works as an upholsterer by day, plays pedal steel with The Darren Lavallee Band, Andrew Neville and The Poor Choices and a litany of other bands in the Winnipeg country scene.

Russell got into country music through a combination of his interest and expo-



SUPPLIED PHOTO

"I wanted to do something in Winnipeg that didn't exist but I knew could exist." - John Scoles

sure from his grandparents.

"A lot of people my age will say that their grandparents got them into it," Russell says.

Russell got his first glimpse of Winnipeg's country music scene when he witnessed his grandparents' friend Wayne Link jamming with several local musicians. Later, Russell went back to Link, who had been building pedal steels under Linkon since the late '60s, to buy a pedal steel. The two made fast friends.

Russell holds a mental Rolodex of Winnipeg country artists playing and hanging out with musicians new and old at the Royal George, Times Change(d) and artists who tour reserves in Northern Manitoba. Russell says he cherishes the opportunity to play with the musicians who lived through country music's heyday in Winnipeg.

"Because they played so much back then, they had so much on-the-job experience," he says. "It's kinda hard to replace that experience, playing six nights a week."

Performers like Russell, who just "want to facilitate a good time," are examples of the enduring nature of country music in the city. Contemporary country and blues shows provide an opportunity for Winnipeggers to have a good time while being steeped in the city's rich history.

"It's just danceable, honest, fun music," Russell says. "It just suits having a good time really well."

## CITY BRIEFS

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

### Rapid Access to Addiction Medicine (RAAM) clinic

This spring, the Aboriginal Health and Wellness Centre is opening a RAAM clinic on Higgins Avenue, which will provide culturally safe healthcare for Indigenous people. Manitoba has six RAAM clinics, two of which are in Winnipeg. The Province announced \$893,000 in funding for the new clinic, which is expected to see up to 2,300 patient visits per year.

### Local Black History Month events

The Black History Month Celebration Committee has planned a series of events to celebrate Black History Month this February. The theme is "Black Resistance: Remember, Recognize and Educate." The event slate begins with a breakfast at city hall, a free trip to the Manitoba Museum this Friday, Feb. 3, and other activities, such as trivia, a movie night, cooking classes, basketball and a youth debate and research challenge.

### Carbon Tax Relief Fund cheques

Premier Heather Stefanson is introducing a \$200 million Carbon Tax Relief Fund to support 700,000 Manitobans with the rising costs of food and transportation. The funding is available for seniors, singles and couples over the age of 18, with or without children, who lived in the province on or before Dec. 31, 2021 and whose family net income that year was less than \$175,000. The province is providing \$225 cheques for singles and \$375 for couples.

### Community tree-planting program

The City of Winnipeg announced a \$7 million investment to plant 71,000 new trees. The Province will allocate \$180,000 to the Home Grown grant to facilitate the community's involvement in tree planting. Non-profit organizations in Winnipeg will be able to apply for up to \$20,000 and receive guidance from an arborist. The City expects to plant 14,000 trees this year, and priority will be given to communities with higher poverty rates.

### McLaren Hotel transforms

Equal Housing Initiative, a non-profit organization, is investing \$12 million to renovate the McLaren Hotel – two floors at a time – to help people experiencing homelessness, mental-health issues, addictions and trauma. Currently, the 150 people living in the hotel could be evicted at any time. The McLaren Supportive Housing Initiative plans to lease rooms to tenants, paid for by Employment and Income Assistance (EIA), and include 24-hour support from students in social work, psychology and healthcare practicums.

### Sexual-assault nurse examiner program expands

The Manitoba Nurses Union and provincial NDP have criticized Manitoba's sexual-assault nurse-examiner program, which trains nurses to handle criminal evidence following sexual assaults. Due to a staff shortage at the Health Sciences Centre, survivors were sent home and instructed to not wipe or shower themselves before they could be examined. Monika Warren, chief operating officer provincial health services and chief nursing officer for Shared Health, says more nurses are being trained and positions filled.



# THE BENEFITS OF ‘YES AND’

## Improv club and the skills it offers

MEGAN RONALD | CAMPUS REPORTER | MEGANLYNNRONALD

For those who aren't extroverted by nature, it can be easy to dismiss improv as an activity that demands a certain degree of confidence and social energy. Improv at its core is a form of expression, one that requires its members to work closely with each other.

While speaking to *The Uniter* over Instagram, Quinton Vander Aa, co-founder of University of Winnipeg Improv, describes improv as “acting without a script.”

He says that while this concept may seem unnerving to some, improv is structured around six categories the group discusses during practices: location, characters, relationship, problem, stakes and conclusion.

The university has long been linked to the city's larger improv scene, with events such as the Winnipeg Improv Festival, WPG Comedy Festival, and the Winnipeg Fringe Theatre Festival giving previous University of Winnipeg improv groups the opportunity to showcase their talents.

Vander Aa helped revive improv on campus after the previous group dissolved. However, in the spring of 2020, the COVID-19 pandemic interrupted University of Winnipeg Improv's plans for a show. During campus closures and stay-at-home orders, the group connected online.

“We did Zoom improv during lockdowns, and when restrictions allowed us, we met up at The Forks,” Vander Aa says.

While the group continued to meet, it struggled to bring in new members. The

previously scheduled show was put on hold with no new performance date. However, now that students are back on campus, meeting attendance has increased. The group currently sees about six to 10 attendees per practice.

Vander Aa says improv has taught him transferable skills he hadn't previously learned in the club or in a classroom.

“Whether you have never done improv before and are a bit scared to try (which is totally understandable), or whether you've been a part of a thousand improv scenes, I truly believe our club has something to offer you,” he says.

Studies show that participating in improv games, skits and performances can have psychological benefits, such as reducing anxiety and depression. Improv can also improve divergent thinking by reworking everyday language and its accompanying structures.

Vander Aa says the improv group hopes to put on a show sometime this year. He specifies that participation in any show is not a requirement to become a member.

Cora-Lynne Paré, an English student, is a more recent club convert. She joined in an attempt to meet friends while building her confidence and creativity.

The “improv club is unique in the sense that, as a participant, you have the opportunity to be free and create characters and scenarios to any level of creativity,” Paré says.



Quinton Vander Aa (right), co-founder of the University of Winnipeg Improv Club, says improvised performance has more benefits than just creating ad-libbed comedy.

She says the group is open to everyone, from those “who live and breathe theatre” to “individuals who are new to the theatre world and want to explore their interest in a safe, judgment-free space.”

“We strive to be inclusive to all people and will never push anyone to do anything they don't want to,” Vander Aa says. “If you're someone who might be scared to try improv, come on down and just watch a

practice – no participation necessary.”

**For more information, follow @uwimprov on Instagram or join the group Tuesdays from 11:30 a.m. to 12:30 p.m. and Fridays from 12:30 to 2:30 p.m. in OT19 at the Asper Centre for Theatre and Film.**

# PREVENTING BURNOUT AMONG STUDENTS

## Ways to navigate stress and time management in university

TESSA ADAMSKI | CITY EDITOR | TESSA\_ADAMSKI TESSA.ADAMSKI

In the 2022 Canadian Student Wellbeing Survey, 53 per cent of students attending post-secondary education reported feeling stressed while balancing school commitments, jobs, extracurricular activities and their health and wellbeing.

Igal Press, a third-year University of Winnipeg (U of W) honours student in mathematical physics, says the school's physical environment can impact his mental health. Most of Press' classes take place in Lockhart Hall rooms without windows.

“I usually sit in (class) for hours at a time every day,” he says. “I basically just try to go out into the sunlight and be a plant – to photosynthesize and get some light and vitamin D.”

It's common for students to feel stressed or overwhelmed as in-class exercises, readings, assignments and studying for exams overlap with other commitments.

According to the American Psychological Association, burnout refers to “physical, emotional or mental exhaustion, accompanied by decreased motivation, lowered performance and negative attitudes towards oneself and others.”

The Canadian Student Wellbeing Survey reported that 47 per cent of students aged 18 to 19 seriously considered withdrawing from university in 2022, up from 29 per cent in 2021.

The survey also found that three in five students aged 18 to 21 and one in two students 22

or older felt stressed say they felt stressed every day last year.

Press says he believes first- and second-year students are often the quickest to experience burnout because they are still developing study habits and skills to support their individual learning and success.

For example, Press says 40 students were originally enrolled in one of his first-year physics courses. Now, there are days when he's the only student to show up for class, which means he essentially learns one-on-one with his professor. While this reduction can't definitively be attributed to student burnout, Press believes it's still a factor in student retention.

“How to deal with the burnout, when it comes, will help lower dropout rates,” Press says. “(Students) quit because they're burnt out, and they don't have any coping mechanisms.”

Post-secondary students across Canada say having greater access to financial aid, smaller class sizes, 24/7 online academic support on and off campus, more student-run support groups and health and wellbeing services are a few ways to reduce burnout among students.

Grace Slivinski, a fourth-year psychology student at the U of W, says she experienced burnout during the transition to online learning, especially when she couldn't be around other students or had multiple assignments due at the same time.

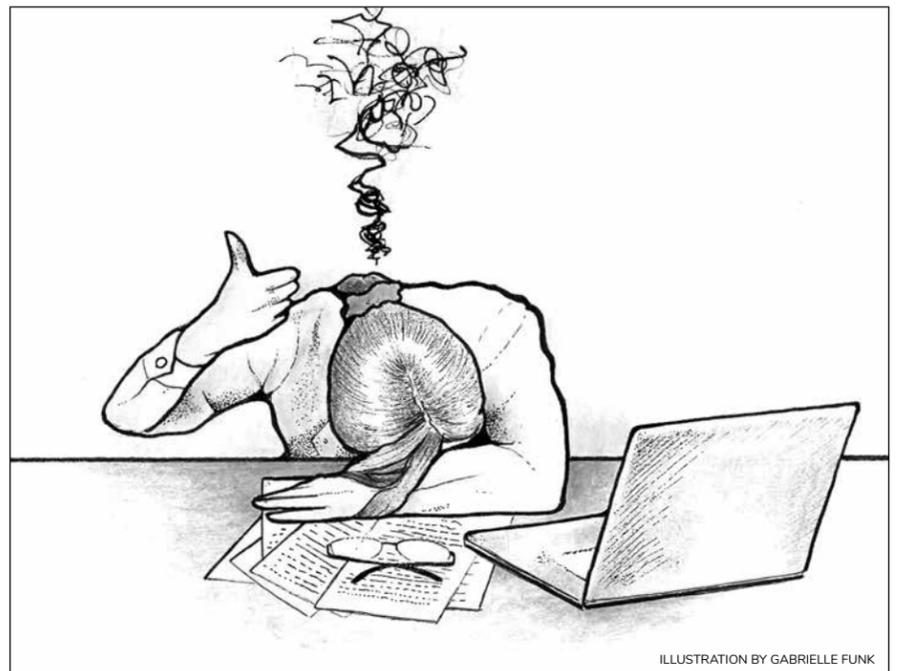


ILLUSTRATION BY GABRIELLE FUNK

To increase productivity, she sets a timer and tries to work without distractions for blocks of two to three hours.

“I think the psychological part of burnout is worse, because I'm still thinking about what I have to do, as opposed to having done it,” Slivinski says. “I find that I function better under a little bit of pressure.”

Andrea Johnston, a counsellor at the U of W's Student Wellness Centre, says “the pace of work that some students endure leaves very little time and energy for wellness pursuits and taking care of mental health.”

She says it's important for students to understand the signs and symptoms of burnout. Each student should check in with themselves, monitor their own needs and plan breaks.

Exercising, practising mindfulness meditation, creating realistic routines and establishing healthy boundaries and coping mechanisms can reduce symptoms of burnout.

Slivinski says activities outside of class like painting, spending time with friends,

being in nature and learning jiu-jitsu help her prevent exhaustion.

“I feel like all of us, we want to live a full life and contribute in the ways that we can, love the people around us as best we can and do as good as we can in school and work,” she says. “If you're burnt out, you're operating at a very small capacity.”

Press says he enjoys rock climbing, reading, cooking and baking. He advises students to have a healthy mixture of intellectual and creative activities in their lives. He also says making friendships and engaging with others in class can improve a student's university experience. Although it can be daunting for people who are introverted or have social anxiety, pushing through those limitations can bring students together and support them in times of stress such as participating in study groups and having a reliable person to count on for lecture notes in the case of an absence.



## PROFile

# CURIOSITY AND PLAYFULNESS IN ANCIENT GREEK LITERATURE

Melissa Funke, associate professor, classics department

SYLVIE CÔTÉ | FEATURES EDITOR

Dr. Melissa Funke is an assistant professor in classics. From Manitoba, she completed her undergraduate degree in English and classics at the University of Winnipeg.

"I went to (the) University of British Columbia after a few years, and I had to do Latin and Greek. Those are the key tools for classicists," she says.

Funke notes how lucky she is to have found a teaching position in Manitoba. "Academic jobs are hard to find anywhere, but it's pretty special to teach some of the same courses, sometimes even in the very same classrooms that I took them in."

She says one of the most valuable parts of her job includes curiosity when approaching ancient cultures. "I can always be curious about almost anything ... The fact that I get to do it for a job is really lucky."

"I work on gender and sexuality as it's

depicted in ancient Greek literature ... I'm just finishing up a book project that looks at the biographical tradition of an ancient Greek sex worker (named Phryne) who was one of the most famous women in the ancient world," Funke says. "I'm very excited about it."

Funke says her students have helped her relearn how to approach ancient texts, too. "The playfulness of learning is something I have relearned ... when I'm feeling frustrated (or) I can't find the thing I want, (I) look for that playfulness. My students here are always really playful and fun with what they're learning."

Speaking of her favourite Greek myth, she says, "It changes all the time. Lately, it's the story of Demeter and Persephone where she loses her daughter and she basically upends the world. She upends the



SUPPLIED PHOTO

seasons when she's grieving her, and she looks for her. I didn't used to like this one, but now that I have my own daughter, I identify with it a lot more."

### What was your worst grade in university?

"It was a C in my introductory anthropology (class) in my very first year. And it's completely related to attendance, or the lack thereof."

### If you could have any superpower,

### what would it be?

"I would give people the time and space to do what they want to do ... and get rid of the circumstances that prevent them from thriving."

### What do you do in your spare time?

"Lately, I am coaching my daughter's ringette team, and I play ringette as well. I'm spending a lot of my time on the ice these days ... We have a big rink in front of our house. It's four yards long, so I get to skate as much as I want."



THE UNIVERSITY OF WINNIPEG

## Student Services

### WEBINAR WEDNESDAYS

The series continues with a wide range of sessions geared to helping you succeed at UWinnipeg and beyond! A few upcoming sessions:

**Feb. 8** – Networking

**Feb. 15** – Resumes and Cover Letters

**March 1** – Preparing for Spring Term

For details and to register, please go to: <https://www.uwinnipeg.ca/student-services/webinar-wednesdays.html>

### 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. The next sessions are: **Feb. 9** and **Feb. 23**.

### FALL/WINTER TERM COURSES – FINAL WITHDRAWAL DATE

The final day to withdraw from a Fall/Winter Term (U2022FW) class is **Feb. 14**. No refund is applicable. Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

### ASK AN ADVISOR ON INSTAGRAM

Academic & Career Services hosts a live takeover of the @UWinnipeg Instagram account every second Thursday from 11:00-11:15 am CDT.

At each session a guest from the UWinnipeg

community talks about a timely topic, event, or service offered at the University. Students can use the chat feature to ask questions in real time.

Can't make it? No problem! Each session is also viewable afterwards on IGTV.

Upcoming topics:

**March 2** – Tutoring (Math and Science)

**March 16** – Registration for Spring Term

### SPRING GRADUATION

Are you finishing your last courses in April? Want to graduate in June? The final date to apply to graduate in June 2023 is **Feb. 1**.

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

PHONE: 204.779.8946

EMAIL: [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca)



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# ACCORDING TO HER

## Turning 24

CIKU GITONGA | COLUMNIST

January 2023 hit like a ton of bricks, and something else is on the way: my 24th birthday.

Some years ago, I would have written a smug article about turning one age or the other, with declarations of wisdom, the lessons I had learned. I may have written about the graceful emergence of a new me. The old me would have been an old skin that I shed and then tossed away: bad habits, moments to cringe at, boys to leave behind.

At the precipice of 24, I know that's all a bucketful of hogwash. Here I am, still the old me – the person who has remained stubborn since childhood, my outward shell ever-evolving to manage the instincts and emotions that sometimes still flare with a child-like intensity.

But surely, at this point, I've learned some things about life. Surely some inner change should reflect the fact that, year after year, my age increasingly aligns with the word "adult" and its expected demands and connotations.

What I have learned is that the emergence of a new me – a me who has completed all of life's important lessons, who will never again make a stupid decision – is a fantasy that will not be achieved. A completion date simply does not exist.

Growth isn't a matter of years going by, and knowledge doesn't seep in effortlessly with the passage of time. It takes conscious

effort. And, hardest of all, it requires you to really look at yourself.

From the first moment I was taught to be ashamed, I started avoiding parts of myself. I did this for so long that these parts felt like bruises that would never stand to be touched.

But they were still there. The shame when someone hurt me and I could not stand up to them. The shame of being overlooked. The need to be held by a man, any man, and to forget about the world in this way.

When I made a mistake and felt its consequences, I would hate myself. I would swear to do better. But I never faced myself. I never admitted there were parts of myself that lay behind each bad decision, making it seem like a good one in the moment.

I know now that I was never stupid, even as I made mistakes. I wanted to survive. I wanted to be comfortable. Sometimes, I was temporarily rewarded by a bad coping mechanism.

It's so hard to break old habits. But I know now that I can never hate myself into improvement. Self-hate comes from shame, and shame involves running away from the parts of yourself that need your attention most.

I want to be gentle with myself. I want to do right by myself, keep myself safe, keep close the people who speak to me with softness.

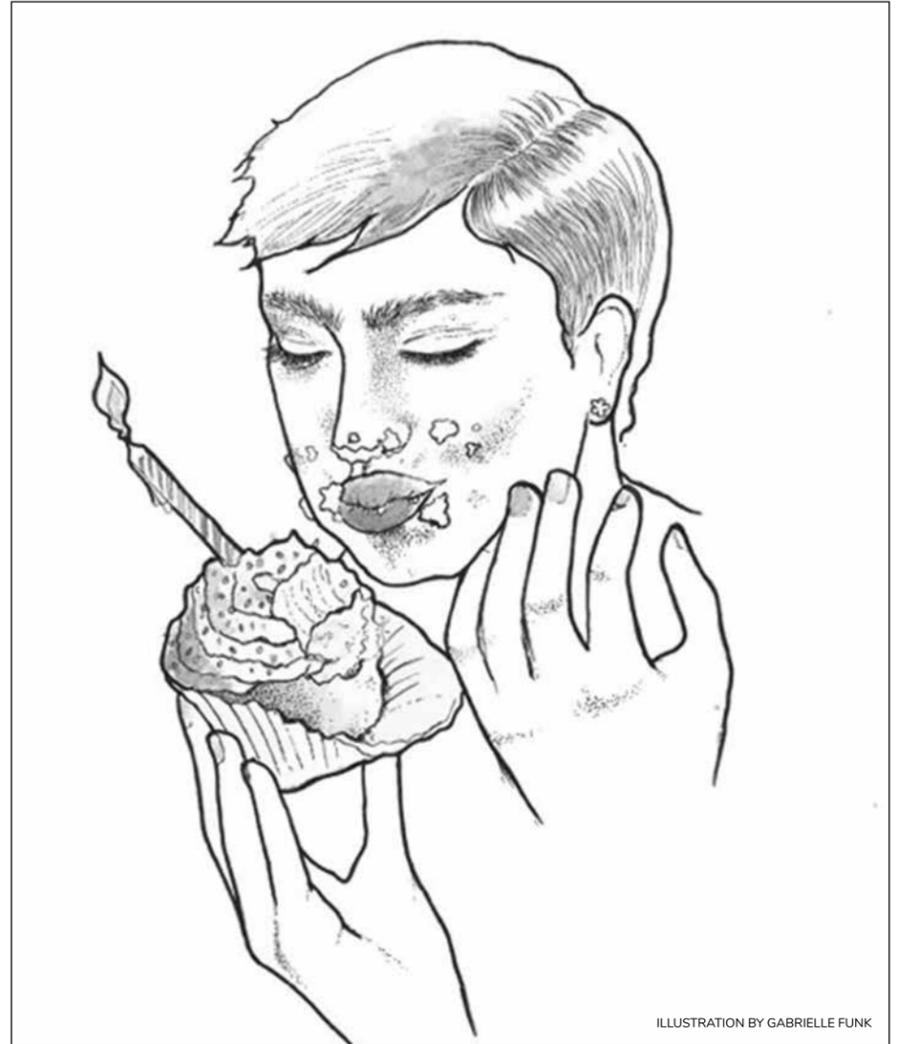


ILLUSTRATION BY GABRIELLE FUNK

I want to be done kicking myself when I'm down. I'm turning 24. And I still have lessons to learn.

Ciku Gitonga is a fourth-year creative-writing minor. She is currently working on never cringing at her younger self.

# DIAGNOSED AS FEMALE

## Anxiety and gender-based biases in medicine

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEMDOIRON

The film doesn't matter, although I've only seen a handful in theatres over the past few years. It happens as the lights dim. I'm suddenly alert, restless, fidgeting with whatever snacks I snuck in. I mentally retrace my steps to the exit, curse myself for not choosing an aisle seat and plan for what might happen if my heart won't stop racing, my nausea won't subside.

It usually does by the second act, as I eventually settle into the plot and my surroundings. But any situation where I feel trapped – whether that's physically when strapped into my seat on a turbulent flight or mentally during a particularly uncomfortable meeting – elicits a similar response.

While I've never seen a doctor about these specific experiences, I know they align with symptoms of generalized anxiety disorder, commonly known as GAD. However, I'm hesitant to adopt that label.

According to the Anxiety and Depression Association of America, "women are nearly twice as likely as men to be diagnosed with an anxiety disorder in their lifetime." This includes "psychiatric disorders that involve extreme fear or worry" like GAD, panic disorders, social-anxiety disorder and certain phobias.

The term "women" used here and by most medical organizations presumably refers to adults who, like me, were assigned female at birth. It's unclear whether this diagnostic disparity is due to biological differences, hormones, social pressures or something else entirely.

Amaya Bacigalupe, one of the authors of a

2020 study about gender and mental health-care, says women are more frequently diagnosed with anxiety and depression (and subsequently take more prescribed psychotropic drugs) than men.

This is true "even if there is no difference with men with respect to mental-health equality, diagnoses and frequency of visits to healthcare centres. All this could point to the existence of a medicalization process of mental health in women."

As one BBC article about gender bias in medicine explains, "the fact that women have higher rates of mood disorders is, itself, likely one reason that it's so common for women to get a psychogenic label."

This may be due to overdiagnosis in women and underdiagnosis in men, as well as the fact that "depression and anxiety are themselves *symptoms* of other diseases, which often go unrecognized in women. And, of course, the stress of suffering from an undiagnosed – and therefore untreated – disease often takes its mental toll."

Some patients who feel "that their symptoms were inappropriately dismissed as minor or primarily psychological by doctors" describe this phenomenon as medical gaslighting. This can occur, for example, when the heart-attack symptoms women are most likely to experience (rapid heart rates, difficulty breathing and sweating) are misdiagnosed as anxiety.

I first sought medical treatment for a collection of seemingly unrelated symptoms in my early 20s. I felt faint, I shook, I could



ILLUSTRATION BY GABRIELLE FUNK

barely keep food down. I was perpetually exhausted, easily agitated and regularly doubled over in pain.

Some of my doctors diagnosed me with eating disorders, kidney stones and adenomyosis, an endometrial condition that explained a slew of other symptoms. One dubbed me anxious and prescribed an antidepressant I took for years.

I can't know if the anxiety I feel in movie theatres is a condition all its own or a remnant of the days when, out of necessity, I avoided

social situations, eating in public and any circumstances that put me more than a few feet from a bathroom. It's possibly both.

Still, I can't shake the feeling that my anxiety diagnosis could have been something else, if I hadn't entered my doctor's office in a sundress, if I hadn't presented myself as the woman he perceived me to be.

A former sports broadcaster, Danielle Doiron is now a writer, editor and educator. Find them in Winnipeg, Philadelphia and, occasionally, on the airwaves.



# COMMENTS

## LEFT BEHIND BY CULINARY CULTURE

### Women's contributions still pushed to the margins

ANTONIETTA BUETI | VOLUNTEER

If breathing is our most instinctual act, then eating is our most human. Hunger indicates our enduring survival, but a good meal is proof that we're living.

Many of my most cherished childhood memories involve gathering around a table and enjoying a delicious meal prepared by my grandmother. Both sets of my grandparents immigrated to Canada in the 1960s from southern Italy with minimal possessions but a robust cultural background and recipes to boot.

Sugo, or tomato sauce, is a Sunday-dinner staple. Tiramisu is a classic dessert for any special occasion, whereas panettone is Christmas-specific. Pastina is a sure-fire cure for ailments, and espresso cafe is a readily available pick-me-up.

Food does more than permeate Italian culture, however. It is its backbone. Anytime my nonna comes over for dinner, she always brings more than herself to the table. When she walks in the front door, the comforting scent of her perfume is second only to the smell of frittelle wafting up from her carefully repurposed plastic bags.

Food is more than simple units of energy. For most, food represents the comfort of home and the innocence of childhood – but food is now also cooler than ever.

Sourdough baking became a popular pastime during the COVID-19 pandemic. But the folksy tradition of bread baking, undertaken by women for millennia, became a trend dominated by men influencers and celebrity chefs.

Most of the culinary stars who have gone on to become household names are men, including Gordon Ramsay, Jamie Oliver, and Guy Fieri. The commercial culinary institution is represented overwhelmingly

by men. But when 75 per cent of American women remain the regular meal preparers in their households, it seems people forget about the forces behind the scenes.

David Rocco is a popular Canadian-Italian food personality with a dedicated social-media following, TV show and a few cookbooks. In his first cookbook, *Dolce Vita*, Rocco's recipes are peppered with titles such as *Pepperoni Di Zia Franca* (Pepperoni from my aunt Franca) or *Spaghetti Alla Puttanesca Di Nonna Maria* (Spaghetti Easy-style from my nonna Maria).

These references give readers a sense of proximity towards characters who seem both integral to and invisible in the face of Rocco's legacy. They are kept at an arm's length, and for good reason. Rocco himself writes: "After tasting (the recipe), you'll want my Zia Franca's phone number so you can thank her."

Wouldn't readers rather ask Zia Franca herself? Due to language and socio-economic barriers, the matriarchs who inspire the industry often never set foot in a commercial kitchen.

My nonna tells a wonderful story of "borrowing" her neighbour's bicycle when he was at work, fingers wrapped firmly around the handlebars as she flew up and down the streets of Consenza.

Those same powerful fingers deftly prepare meals as though imbued with a sixth sense. In these moments, she flies again. There is no recipe, no dog-eared cookbook. There is only muscle memory, a flour-stained apron and an unshakable gut feeling.

For those with parents and grandparents still living, there is no better place to learn about the food that nourished and



ILLUSTRATION BY GABRIELLE FUNK

shaped their families. To prematurely outsource this gift from our mothers and grandmothers is to reject the connection we crave. These recipes have been passed down as a love language amongst women for generations, free of charge. The tax is love, the only interest is the promise you'll come back for more.

Antonietta Bueti is a first-year University of Winnipeg student running on pasta and espresso.

## GAME SOLUTIONS

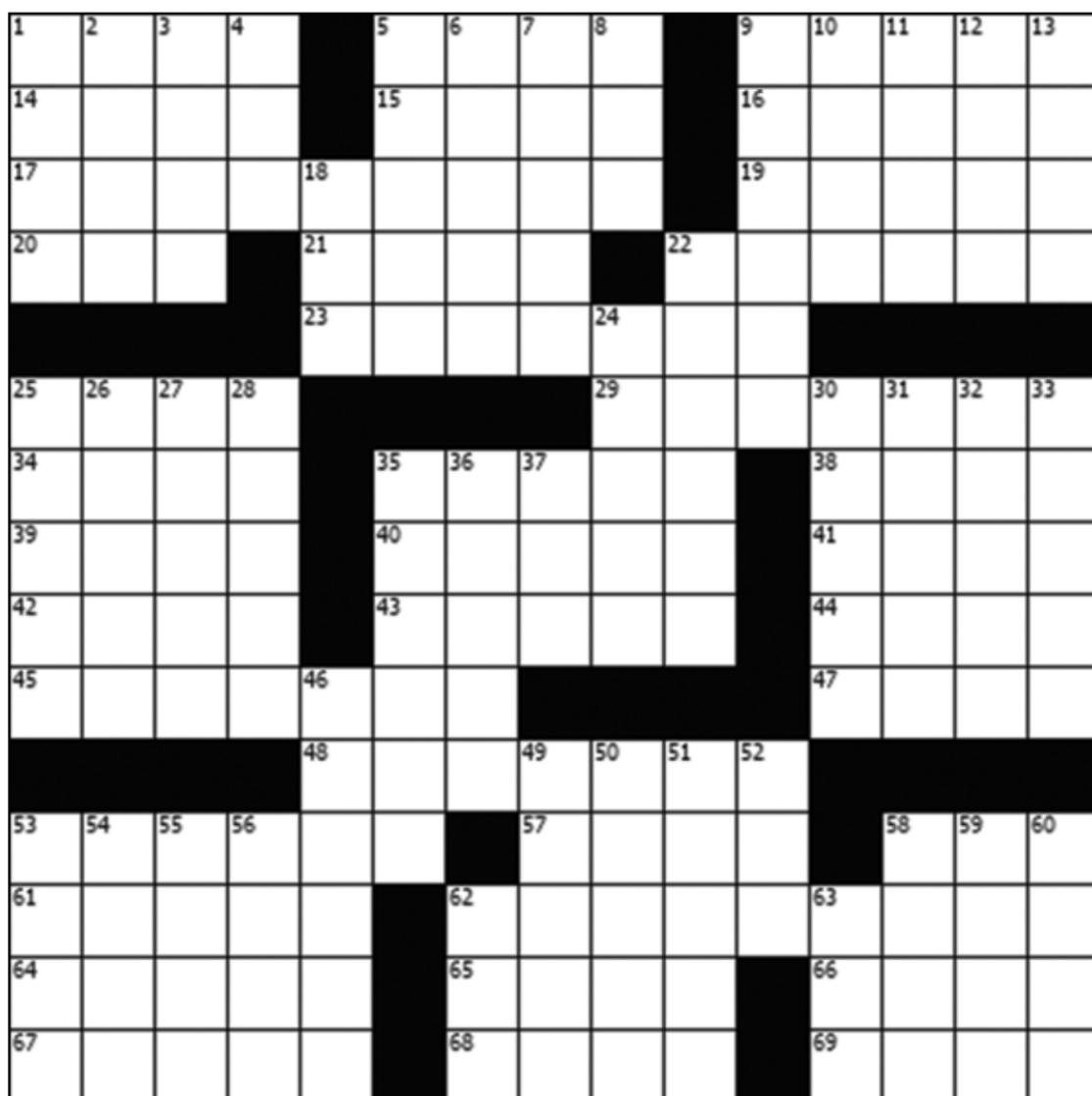
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V	E	R	T	E	B	R	A	T	E		H	A	R	E	
A	R	I	A	S		D	R	Y		A	A	R	O	N	
T	I	C	K		P	E	R	S	I	S	T	E	N	T	
S	C	H	E	M	E		Y	O	R	E					
					A	R	E		N	E	A	T	E	S	T
A	B	S	E	N	T	E	E				A	X	L	E	
T	R	E	A	S	U	R	E	S		T	U	T	O	R	
O	I	L	S		R	I	L	E		A	P	R	O	N	
P	E	L	T		B	E	S	T		R	E	A	P	S	

### This issue's solutions

S	W	A	P		O	M	E	N		M	E	L	O	N	
W	A	N	E		W	I	R	E		E	R	A	S	E	
A	S	T	R	O	N	A	U	T		A	I	S	L	E	
T	H	E			L	U	M	P		A	N	C	H	O	R
					E	P	I	T	O	M	E				
A	L	A	S			P	E	R	T	A	I	N			
M	I	L	L		E	A	T	E	N		R	O	D	E	
A	L	O	E		A	A	W	A	R	D		A	R	I	A
S	A	N	E		S	A	G	A	S		S	T	O	P	
S	C	E	P	T	E	R					H	A	T	S	
					E	L	E	A	N	O	R				
S	I	R	E	N	S		R	O	P	E		H	S	T	
A	D	O	R	E		I	M	M	E	D	I	A	T	E	
R	E	L	I	T		D	E	A	N		C	C	L	U	E
I	S	L	E	S		O	D	D	S		E	O	N	S	

O	S	C	A	R		A	W	E	D		O	P	T	S
V	I	O	L	A		T	O	R	E		R	E	A	P
A	D	D	I	T	I	O	N	A	L		G	A	L	A
L	E	E		I	S	N	T		E	R	A	S	E	R
				S	O	L	E		S	T	U	N		
S	A	L	T		E	D	I	T	E	D		A	L	T
T	R	E	A	D		R	E	D	E	E	M	E	R	
A	D	A	G	E		D	A	M		S	L	I	D	E
L	O	V	E	S	E	A	T		T	I	N	G	E	
E	R	E		I	N	D	E	E	D		T	O	E	S
				E	R	R	S		L	O	S	E		
R	E	D	S	E	A		O	L	E	O		H	I	S
O	L	E	S		G	O	V	E	R	N	M	E	N	T
P	L	E	A		E	D	E	N		A	O	R	T	A
E	A	S	Y		D	E	N	S		R	O	B	O	T



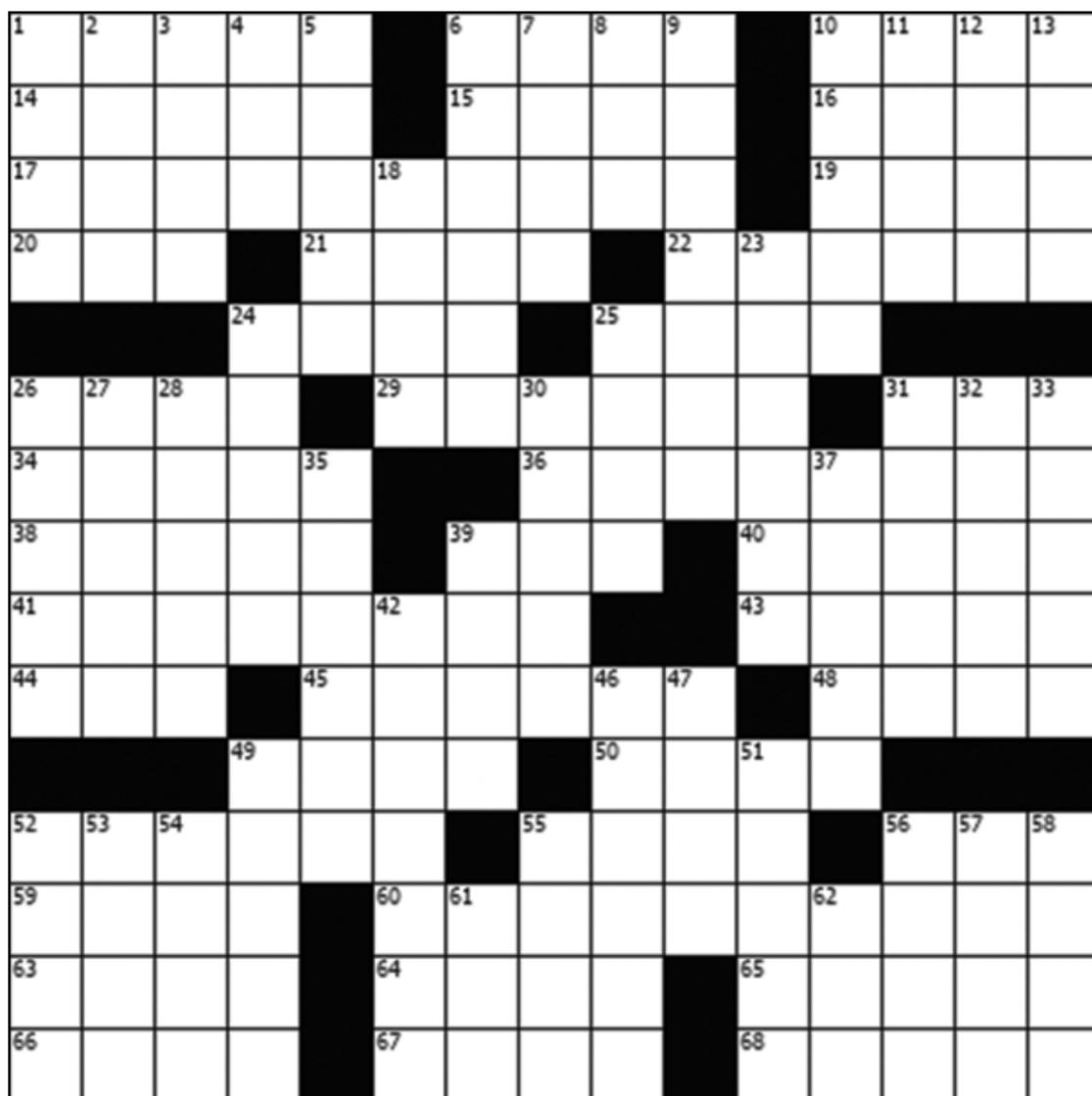
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### ACROSS

- 1. TRADE
- 5. PROPHETIC SIGN
- 9. CANTALOUPE, E.G.
- 14. FADE
- 15. ELECTRICAL CORD
- 16. RUB OUT
- 17. SPACE STATION WORKER
- 19. BRIDE'S PATH
- 20. "GONE WITH \_\_\_\_ WIND"
- 21. \_\_\_\_ SUM
- 22. TOM BROKAW, E.G.
- 23. TYPICAL EXAMPLE
- 25. WOEFUL CRY
- 29. RELATE
- 34. FLOUR FACTORY
- 35. CORRODED
- 38. WENT BY HORSE
- 39. HEALING PLANT
- 40. PRIZE
- 41. DIVA'S SPECIALTY
- 42. RATIONAL
- 43. LEGENDARY STORIES
- 44. DISCONTINUE
- 45. ROYAL STAFF
- 47. BONNETS
- 48. FDR'S WIFE
- 53. AMBULANCE ALARMS
- 57. COWBOY'S GEAR
- 58. FDR'S SUCCESSOR
- 61. IDOLIZE
- 62. INSTANT
- 64. IGNITED AGAIN
- 65. SINGER \_\_\_\_ MARTIN
- 66. HINT FOR HOLMES
- 67. THE BRITISH \_\_\_\_
- 68. GAMBLING TERM
- 69. AGES AND AGES

### DOWN

- 1. HIT
- 2. CLEANSE
- 3. CHIP IN
- 4. \_\_\_\_ CAPITA
- 5. CONFESS (2 WDS.)
- 6. FLORIDA METROPOLIS
- 7. EXPLODE
- 8. FISHERMAN'S TOOL
- 9. NASTIER
- 10. ROCKER \_\_\_\_ CLAPTON
- 11. EYELID HAIR
- 12. NORWEGIAN PORT
- 13. AT NO TIME, POETICALLY
- 18. MADRID CHEER
- 22. CHANGES FOR THE BETTER
- 24. MUSICAL DRAMA
- 25. PILE UP
- 26. SHADE OF PURPLE
- 27. WITHOUT COMPANY
- 28. SNOOZE
- 30. RUBBISH
- 31. HEART ARTERY
- 32. SIMPLETON
- 33. SOME TIDES
- 35. ARTISTS' STANDS
- 36. IN THE KNOW
- 37. PRICE MARKER
- 46. RELIGIOUS BELIEFS
- 49. CARRYING A WEAPON
- 50. WANDERER
- 51. UNWRAPS
- 52. PRIMARY COLOR
- 53. AGRA ATTIRE
- 54. MARCH DATE
- 55. BUN
- 56. CLEVELAND'S LAKE
- 58. ANGEL'S AURA
- 59. SHOCK
- 60. GOLF PEGS
- 62. BRIDE'S RESPONSE (2 WDS.)
- 63. DECORATE A CAKE



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### ACROSS

- 1. HOLLYWOOD AWARD
- 6. DUMBSTRUCK
- 10. SELECTS
- 14. STRING INSTRUMENT
- 15. RIPPED
- 16. HARVEST
- 17. EXTRA
- 19. FESTIVE EVENT
- 20. GRANT'S ENEMY
- 21. FAILS TO EXIST
- 22. PENCIL RUBBER
- 24. SHOE BOTTOM
- 25. SHOCK
- 26. PEPPER'S PARTNER
- 29. REVISED
- 31. BOTTOM-ROW KEY
- 34. TIRE PATTERN
- 36. SAVIOR
- 38. OLD SAYING
- 39. RIVER BARRIER
- 40. COAST
- 41. SMALL SOFA
- 43. HINT OF A COLOR
- 44. SHAKESPEARE'S "BEFORE"
- 45. CERTAINLY
- 48. FOOT DIGITS
- 49. BLUNDERS
- 50. COME IN LAST
- 52. WHAT MOSES PARTED (2 WDS.)
- 55. BREAD SPREAD
- 56. THAT GUY'S
- 59. SPANISH CHEERS
- 60. POLITICAL BUREAUCRACY
- 63. APPEAL
- 64. GENESIS GARDEN
- 65. HEART ARTERY
- 66. SIMPLE
- 67. LIONS' HOMES
- 68. MECHANICAL MAN

### DOWN

- 1. FACE SHAPE
- 2. ASPECT
- 3. SECRET LANGUAGE
- 4. FAMOUS BOXER
- 5. MATH PROPORTION
- 6. MADE AMENDS
- 7. REFUSES TO
- 8. DISTINCTIVE PERIOD
- 9. REMOVED
- 10. KEYBOARD INSTRUMENT
- 11. POD VEGETABLES
- 12. NARRATIVE
- 13. SHADOWBOX
- 18. CAPRI OR MAN
- 23. LEAST COURTEOUS
- 24. PHASE
- 25. FLOWER PART
- 26. LIKE OLD BREAD
- 27. ZEAL
- 28. DEPART
- 30. INCENSED
- 31. \_\_\_\_ ACID
- 32. WINDOW SILL
- 33. SQUIRRELS' HOMES
- 35. WANT
- 37. SELECT GROUP
- 39. FATHERS
- 42. INFURIATED
- 46. BURSTYN AND DEGENERES
- 47. ACTIVE PERSON
- 49. COMPOSITION
- 51. RADAR'S KIN
- 52. LASSO
- 53. SHE, IN BARCELONA
- 54. INFERIOR GRADES
- 55. PIZZERIA APPLIANCE
- 56. FOOD SEASONING
- 57. KNOWLEDGEABLE ABOUT
- 58. MEDICAL "AT ONCE!"
- 61. LYRIC VERSE
- 62. COW'S COMMENT



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