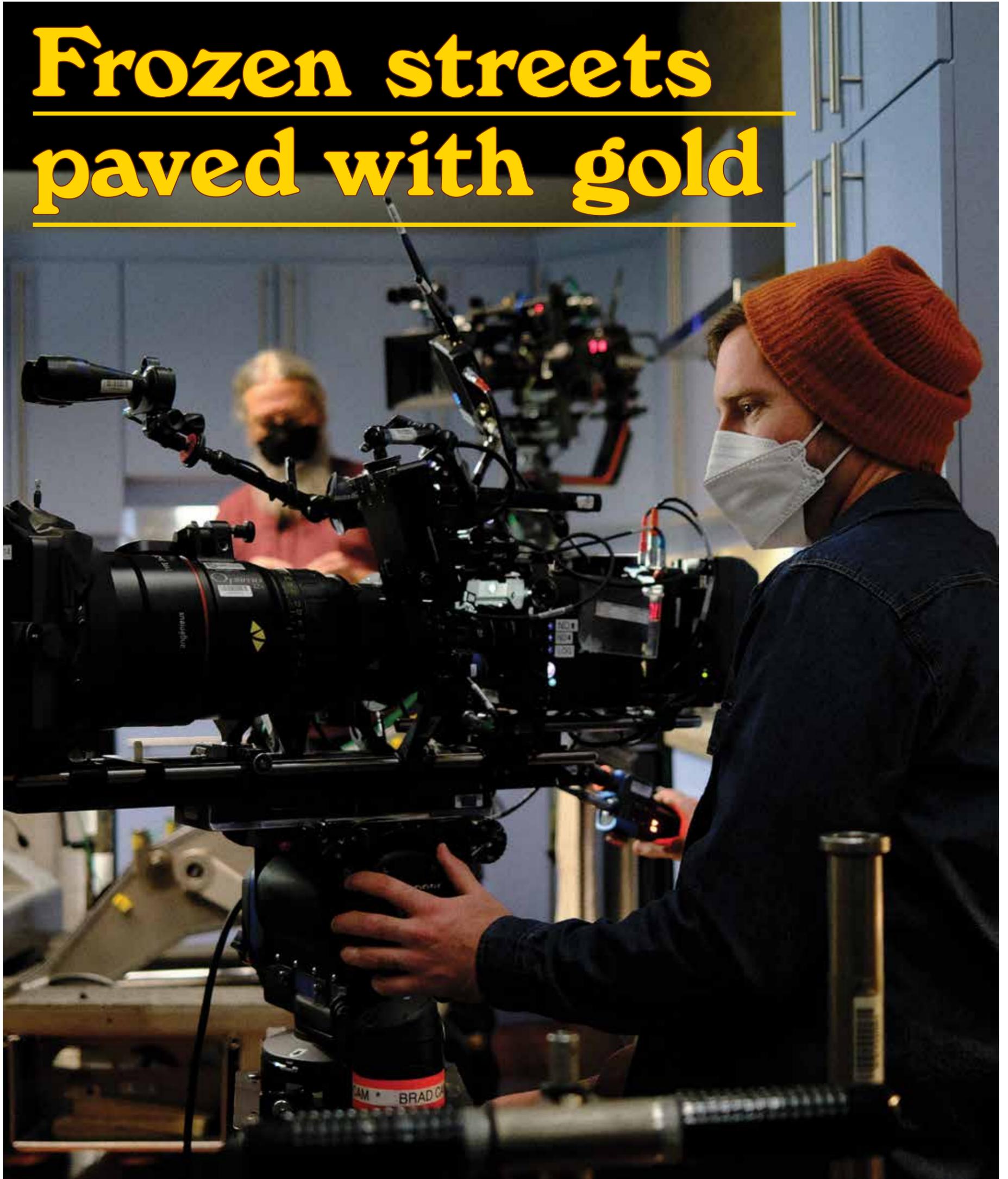


THE **U**NITER

WOMEN TALKING ABOUT *WOMEN TALKING*—P4 | LEARNING TO LIVE ALONE—P13 | THE ETHICS OF GROCERY THEFT—P14

Frozen streets paved with gold



HOW WINNIPEG'S BURGEONING FILM SCENE IS GOOD NEWS FOR EVERYONE



The Uniter is seeking a features reporter

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.

For more information, visit uniter.ca/jobs or email Thomas at editor@uniter.ca.



PHOTO BY KEELEY BRAUNSTEIN-BLACK

HEALTHCARE GASLIGHTING ISN'T JUST GREED - IT'S VIOLENCE

THOMAS PASHKO
MANAGING EDITOR



Another week, another abysmal event in Manitoba's healthcare spiral.

On Tuesday, Feb. 7, Prime Minister Justin Trudeau announced that the federal government intends to spend more than \$196 billion on healthcare over the next 10 years, including \$46 billion in new spending above already-budgeted funds.

It's money that healthcare systems across Canada desperately need. The beginning of the COVID-19 pandemic pushed hospitals beyond the breaking point. The problem was felt especially acutely here in Manitoba, after years of unnecessary and catastrophic cuts by the ruling Progressive Conservative government under the guise of "saving money."

But Premier Heather Stefanson's response to the proposed funding bump was rich (no pun intended).

"We're a little disappointed," Stefanson said, speaking on behalf of the country's premiers. "It's significantly less than we were looking for."

Look. Do I think we should spend more on healthcare? Absolutely. But coming from the PCs, this is pure gaslighting. Stefanson has the power to increase healthcare spending at the provincial level. Why not tap into all that money that was supposedly "saved" by closing clinics and emergency rooms?

No, Stefanson doesn't actually want more funding for healthcare. But she does want to be able to point the finger at the federal government and blame them for the dying medical system that she and her party have worked so hard to kill. It's no coincidence that she, and other right-wing premiers across the country, are also pushing for increased privatization in health services.

This has to stop. The right's attack on healthcare services in Canada isn't just greed or a lack of compassion. It is violence. It is a literal, violent attack on the people who need these services to live, who can't afford to pay through the nose in the American-style for-profit healthcare system that the PCs and like-minded people in power seem to want so badly.

The English Language Program is an opportunity to build community along with language skills. Read more on page 11.

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SUBMISSIONS

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

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

Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print material submitted by volunteers. *The Uniter* will not print submissions that are homophobic, misogynistic, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.

CORRECTIONS

In the Feb. 2 article "Comedic relief," we identified Jared Story as the host of the Winnipeg Comedy Festival. He is actually the host and producer of the Winnipeg Comedy Showcase.

The Uniter regrets this error.



SHELTER FROM THE COLD

River Trail warming huts showcase the best of Winnipeg's winters

PATRICK HARNEY | ARTS AND CULTURE REPORTER

Surviving winter in Winnipeg is a death-defying experience. Bundled denizens of the icy landscape spend their days moving from shelter to shelter to thaw their frozen toes before once more braving the cold.

The Nestaweya River Trail and its warming-hut installations distill the experience of frosty motion. Stopping in the huts during a winter's skate brings into keen focus the beauty that can be found in the balance between the warm and the cold.

On Jan. 27, The Forks unveiled 2023's finished warming huts. This year's designs include work by artists from Barcelona, Shanghai, Seattle, Montreal and the North End's St. John's High School.

Each of the completed huts allows skaters to enjoy warmth, community and design within the cleverly constructed buildings.

Walenstadt, Switzerland's Philipp Gmür and Winnipeg's Hugh Taylor worked together to create *Hayspace*.

"Growing up in Winnipeg, I was always very aware of the warming huts," Taylor says. "I was always excited to see the submissions and wanted to participate."

While coming up with their submission, the two realized that their home landscapes shared a certain "resonance" in

the hay fields, stored as bales in Canada and racks in Switzerland.

Hayspace is built out of a bed of hay surrounded by a series of pointed hay columns that simulate the combination of bales and racks from the artists' homes.

Taylor mentions the "unintended sculptures" that often dot farmers' fields in both countries. "We thought of ... the mechanisms around hay and cultivated landscapes as producing sculptural artifacts," he says.

Gmür and Taylor wanted their hut to showcase hay as a sculpture and a material that can provide warm and cozy spaces.

"We were very interested in hay as an interior space (and) the idea of a hayloft as a place you can retreat into," Taylor says.

The two designers wanted to create a space where people could meet fellow travellers or simply rest alone. "I always hoped that someone would have a nap," Gmür says.

Similarly, longtime friends Thom Fougere (from Montreal) and Wanda Koop (a Winnipegger) wished to create a space where people could stop for a moment. Their warming hut's name, *NIX*, comes from the Latin for snow.

NIX's approach contrasts that of *Hay-*



Philipp Gmür and Hugh Taylor's *Hayspace* is one of the creative warming huts now dotting the Nestaweya River Trail.

space, focusing less on creating a cozy retreat and instead creating a rigid snowy labyrinth attentive to light and open landscapes.

"We call it a snow fort, but, all in all, what we were trying to do was create an experience for people venturing out onto the ice," Fougere says. "We wanted to create a moment of pause and slow down to experience something new and dynamic."

Fougere says *NIX* has been three years in the making. He says the warming huts provide a unique opportunity to show off

the originality of Winnipeg and Canada. Specifically, "having these warming huts really activates the winter and has people embrace it."

"There are few places in the world where you can place a 50-tonne art piece on a frozen river," Fougere says. "I think winter and the extremes of winter are something we as Canadians deal with. It really is an exceptional place in the world."

WOMEN TALKING ABOUT WOMEN TALKING

A critical look at the film adaptation of Miriam Toews' novel

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

Do nothing, stay and fight, or leave?

The cinematic adaptation of one of Manitoba's most celebrated novelists has hit the big screens. Sarah Polley's directorial take on Miriam Toews' *Women Talking* depicts a tale of women's liberation in an insular Mennonite colony in Latin America.

The fictional story depicts the abuse and sexual assaults that took place between 2005 to 2009 on the Manitoba Mennonite colony in Bolivia. Toews, a Steinbach native, describes the fictitious work as "an act of female imagination." The film has received widespread critical acclaim and is currently nominated for two Academy Awards, including Best Picture.

In the film *Women Talking*, set diversity is sparse. Most of the time, the women are gathered in a dark hayloft, engaging in a debate about their uncertain futures. They cannot read. They cannot write. But through every word, they develop a clearer image of what their liberation may look like.

Margaret Steffler, an English professor at Trent University who has studied Toews' work extensively, believes this adds to the film's artistic and thematic character.

"Even though the hayloft is a very enclosed space, there is this real expanse of time and place and discussion that is at odds with the sort of physical way in

which the women are very limited in where they can go and what they can do," Steffler says.

"But they can think, and they can laugh, and they can talk. That is a way to expand the limitations of the physical space and situation."

The film and novel have received critical responses on the depiction of colony life and historical accuracy. Aileen Friesen, an associate professor of Mennonite studies at the University of Winnipeg, says audiences should be cautious about making sweeping generalizations. It is, after all, a work of fiction, rather than history.

"From the perspective of someone who studies Mennonite history, it's a little bit complicated. On the one hand, I appreciate the attempt to give voice to women in the communities," Friesen says.

"But on the other hand, Miriam Toews is writing about a community she doesn't understand. There's been a tendency on the part of Mennonites in North America to view these colonies in a very black-and-white way and not to allow the nuance of this way of life to come through."

Still, the themes present in the film extend beyond the historical and theological context, Friesen says.

"It has been appreciated that the film doesn't necessarily focus on the Mennonite



Sarah Polley's film *Women Talking*, based on the novel by Manitoba author Miriam Toews, received an Oscar nominations for Best Picture and Best Adapted Screenplay.

aspect of the story, that it focuses more on the universal elements," Friesen says.

"What does it mean to live in a community? What does it mean to have this type of trauma take place in this community? How did communities who are infused with religious values understand this? How do they work through it?"

Steffler concurs.

"As a viewer, we're interested, obviously, in that culture and in that community that is, for most of us, so different from our own experience," Steffler says. "But that makes the universality of patriarchy and oppression all the more relevant."



SPIRITS, MYTHS AND MEMORY IN BLACK FILM

Cinematheque shows films about spirituality in the Black diaspora

PATRICK HARNEY | ARTS AND CULTURE REPORTER

In curating Cinematheque's latest film series, distribution coordinator Mahlet Cuff sought to answer the question: "where can Black folks turn to for knowledge about their history?"

Throughout Black History Month this February, the Dave Barber Cinematheque is showing a series of films by Black artists under the banner of Reimagining the Black Diaspora: Spirituality, Mythology and Collective Memory.

The series includes *Black Girl* (Ousmane Sembène, 1966, Senegal), *Daughters of the Dust* (Julie Dash, 1991, United States) and *Eve's Bayou* (Kasi Lemmons, 1997, US).

Each of the series' films highlight the role of cultural and spiritual heritage in the Black diaspora.

"That includes physical ancestors who are here or those that have moved on," Cuff says.

Cuff has curated several other film and visual-arts works, both alone and as a part of Patterns Collective. She put together Reimagining the Black Diaspora out of "a desire to explore spirituality within the Black diaspora."

Cuff says there is often a focus placed on the tropes of "slavery and trauma" in Black film, and she wanted to look in an-

other direction.

Slavery and trauma "are real things, and I think they should be talked about," she says. "But I think there can be more to Black or African diaspora speaking about spirituality."

Specifically, in curating Reimagining the Black Diaspora, Cuff wanted to select films that confront tropes surrounding the spiritual in Black film and showcase the breadth of experience with the transcendent among Black people.

She carefully chose each film in the series to portray what Black life can entail, from *Black Girl*'s "rejection of the colonial gaze" to *Daughters of the Dust*'s "notions of what post-slavery life could be like."

As an opening to *Eve's Bayou*, the short *Shea, by NASRA* (Effy Adar, 2020, Canada), will be screened. *Shea, by NASRA* is distinct in the series, as Cuff says it reflects "experiences of the Black diaspora, of joy and being together but also having to move somewhere else" within the Canadian context.

The short shows "that Canadians have something to say or that Black Canadians have something to say about how they live life and how that is portrayed on screen," Cuff says.

"There are tropes around spirituality.



SUPPLIED PHOTO

Julie Dash's film *Daughters of the Dust* (1991) is one in a series of films examining Black diasporic spirituality screening at Cinematheque.

We go to just religious aspects or Western ideas of what spirituality can look like, but for Black people, that can look like very different things," she says. "It's not a monolithic idea. It's very expansive and different."

Cuff emphasizes autonomy in the films. They are an expression of "autonomy to decide what spirituality looks like for Black people or myself," she says.

"I hope that the films touch people in different ways and make them think more deeply about spirituality from specifically a Black experience."

Cinematheque will screen *Black Girl* from Feb. 4 to 9, *Daughters of the Dust* from Feb. 10 to 15 and *Eve's Bayou* from Feb. 17 to 23.

DIGGING THROUGH CINEMA'S GRAVE

Troupe of Winnipeg creatives bring old films to life

CIERRA BETTENS | ARTS AND CULTURE EDITOR | [TWITTER](#) FICTIONALCIERRA [INSTAGRAM](#) @CIERRABETTENS

Quietly, the loss of dead films haunts the world. Three-quarters of silent films and 90 per cent of films made before 1929 are estimated to be lost, according to Martin Scorsese's Film Foundation.

But on Feb. 16, a select few that stood the test of time will be revived by a small group of Winnipeg artists at the Park Theatre. Presented by concert series Local Jukebox and illustrator GMB Chomichuk, *Love You to Death* will screen a trio of silent films to an original, live soundtrack.

"Technology is at a place now where we have reclaimed these elements that were not available to go back and watch," Chomichuk, a co-producer of the festival, says.

With Valentine's Day romance and horror in its namesake, *Love You to Death* revolves around the theme of falling in love with the monster.

When guests enter the Park Theatre, they'll pick a card from the mysterious "seance table," leading them to a surprise. The program continues with 20-minute selections from *Metropolis* (1927) *Nosferatu* (1922) and *The Bride of Frankenstein* (1935).

"They're really new movies, made out of the bones of old movies that we dug up and stuck back together," Chomichuk says.

The idea for the project was spurred when Chomichuk reached out to his

friend Joey Senft about bringing silent films to life. Senft, a music photographer by trade, rounded up a group of local talent to accompany the films.

The band features Keri Latimer on theremin, Natanielle Felicitas on cello, Rusty Robot on drums and keys and Rafael Reyes on the guitar.

Felicitas describes being asked to join the band as "a teenage dream come true."

"When I was 16, a band did a live scoring of *Nosferatu*, and I just fell in love and thought 'oh, I would love to do this someday,'" Felicitas says. "Then I get this call from Joey, and I was like, there we go. Dreams do come true, even if it's 25 years later."

The group purposefully refrained from studying the original scores. Instead, they chose individual characters to emulate and dreamt up their own unique soundtrack.

"Everybody is so skilled that usually one person has a really great idea for a part. One person's instrument will capture the character or the emotion of that section that we're trying to get at," Latimer says.

In a way, it creates a dialogue between the living and the dead — that is, the film and the musicians.

"We are collaborating with the film itself. We're aware that the audience needs to see this as a whole piece. We don't want the music to detract from the visual. It



SUPPLIED PHOTO

Winnipeg musicians and artists are collaborating to perform live scores for classic films *Nosferatu*, *Metropolis* and *The Bride of Frankenstein*.

needs to just enhance it," Felicitas says.

The films are sure to haunt viewers beyond the event, but Chomichuk says that's been the case for generations.

"These three films in particular, I think, have haunted public consciousness without its knowledge for a century," Chomichuk says. "Whether or not you

know it, those influences have reverberated through cinema."

Love You to Death plays at the Park Theatre on the evening of Feb. 16. Doors open at 7 p.m. Tickets are \$20 in advance and can be purchased via bit.ly/3X05Z8p.



SUPPLIED PHOTO

GODLAND

Plays at Cinematheque from Feb. 10 to 16

★★★★☆

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

Out of the 2022 Cannes Film Festival comes a bit of good old-fashioned late 19th century colonial fun, proving not all of Denmark is rotten. *Godland* is an international co-production helmed by Icelandic director and screenwriter Hlynur Pálmason, set in Denmark, Iceland, and the space in between.

Godland follows the odyssey of mawkish Lutheran priest Lucas (Elliott Crosset Hove) as he's tasked with building a church in the then-remote Danish territory of Iceland. He is accompanied and assisted on the journey by a small crew, led by experienced Icelander Ragnar (Ingvar Eggert Sigurðsson), who is a cantanker-

ous tour guide.

Don't be fooled by the film's evidently ironic title. The absence of God is the most prevalent theme. As the characters are beset by illness, death and despair, Lucas' tenuous faith is put to the test.

It's inevitably bleak, but Pálmason wisely injects the picture with disarming moments of humour and humanity. Visually, the film evokes the now-prevalent mode of folk horror popularized by independent film distributor A24 with films such as *The Witch* and *Midsummer*. Minimal colour saturation and a plainness in framing give the picture an eerie naturalism. The horrors of strange ritual

sacrifice are supplanted by the equally terrifying prospect of living as an indentured servant of the Lord.

This is some of the breeziest 145 minutes of foreign filmmaking I've seen in a long time, especially because the film's brief snapshots goad viewers into inhabiting its world. A single green sprout on a barren beach, a baby lying in the shadow of a mountain range, even a shot of a worm in a pile of festering horse feces lends grotesque credibility to the plight of the colonizers.

Did I mention that a boxy, viewfinder-like aspect ratio is maintained throughout, mimicking the various photographs Lucas snaps on his mission? A novelty reducing the amount of picture seen has the potential to wear thin, but it gives the movie an almost quaint archival quality, even if film likely wasn't invented yet.

While the first half of the picture focuses on the journey, the latter half explores life among the settlers and Lucas' growing disquietude with his role as spiritual leader. He falls for Anna (Vic Carmen Sonne), daughter of village leader Carl (Jacob Lohmann), much to Carl's and probably

God's displeasure. If they seem to lack chemistry, remember that their love is more a product of circumstance than fate. Also, the film requires third-act conflict.

Reward for patience is promised to the settlers but ultimately never delivered. Conversely, *Godland* is worth the wait. The film has a relatively sparse script, and audiences must follow the old adage and read between the lines. In *Godland*, implication reigns supreme.

The innocuous becomes the uncanny through Pálmason's tranquil direction, and what's left unsaid is the source of much tension. Whether the movie is a parable on the perils of colonialism or miscommunication, *Godland* simply is, and that's perhaps its most endearing quality.

Lucas' evangelization ends unceremoniously when he has simply had enough. His odyssey ends, but the circle of life is unabated by such a minor disturbance. As shown by the closing shots of Iceland's picturesque landscapes and the changing of seasons, life goes on. As if there is any other choice.

ARTS BRIEFS

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

The old *Ball & Chain*

Catch the tail end of *Ball & Chain*, the latest exhibition at cre8ery, on now until Feb. 14. The show features works by landscape and surrealist artist Janet Letkeman and mixed-media artist Jeff Peeling. For gallery hours and more, visit bit.ly/3JLkvhw.

Trouble in Mind @ MTC

The Royal MTC's latest production, *Trouble in Mind*, opens Feb. 15. The play, written by Alice Childress, chronicles the experiences of Black actors in theatre, dealing with the throes of discrimination. Reserve your tickets here: bit.ly/3YCPTmB.

Feeling Lynchian

A tribute to director David Lynch, singer Julee Cruise and late composer Angelo Badalamenti is in order at the Good Will Social Club. The Music Behind David Lynch, playing Feb. 9, will feature cover performances by Ghost Twin, Cantor Dust, Wikipedia and À La Mode. Doors open at 7 p.m., and the show starts at 8 p.m. Purchase your tickets here: bit.ly/3YBaZ4S.

A reel good workshop

Learn the fundamentals of Super 8 filmmaking with artist Kristiane Church. The workshop, which takes place Sunday, Feb. 12 from 10 a.m. to 4 p.m., will show participants how to program the cameras, experiment with light, process the film and more. Spots are limited, so act fast: bit.ly/3DPZWwy.

UW theatre troupe presents *The Secret in the Wings*

The University of Winnipeg's Acting III: Honours class will perform Mary Zimmerman's *The Secret in the Wings* from Feb. 14 to 18. Directed by Hope McIntyre, the lesser-known fairy tale "confronts our fears and discovers the power of kindness with humour and wit." Reserve your tickets here: bit.ly/3jJSooj.

'Where street dance and classical music meet'

This weekend, stop by the intersection of dance and music at *Breakin' Classical*. With movement performances by the FLY Dance Company, accompanied by the Winnipeg Symphony Orchestra, the show promises to wow audiences of all ages. The show plays on Saturday, Feb. 11 at 7:30 p.m. and Sunday, Feb. 12 at 2 p.m. Tickets are available online via bit.ly/3liP3Nr.

Frozen streets paved with gold

How Winnipeg's burgeoning film scene is good news for everyone



SUPPLIED PHOTO

Brad Crawford, co-founder of Strata Studios, sets up a shot on a film set.

Here in the dead of a frozen Canadian winter, the palm trees of Hollywood can seem light-years away. But if local stories of rubbed elbows with A-listers and downtown street closures seem more plentiful these days, it could be more than movie-buff gossip.

"It's blowing up," BJ Verot, screenwriter, director and co-founder of Strata Studios, says.

"It's been very busy. It's been awesome, because all these projects are coming to town. Honestly, if people are interested in getting involved in film, now is the time."

Winnipeggers may scoff at the notion of a landlocked, frigid town as an ideal place to make big-screen magic. However, the city's location can make it an enticing place for production.

"Our geography is in the middle of North America, really. It's a good hub area, and it's not overexposed in terms of when you look at the folks doing Lifetime and Hallmark and so on," Phyllis Laing says. She's the executive producer and founder of Buffalo Gal Pictures, a Winnipeg-based TV and film production company.

Her company produced 2015's *Hyena Road* and collaborations with Guy Maddin, as well as recent Indigenous comedy series *Acting Good*. Laing's experience in the local film scene goes back nearly four decades prior to her founding Buffalo Gal in 1994. Laing cites an experienced workforce and low permit costs as other incentives.

"It's not as expensive of a place to shoot as some of the main centres. And economically, we can make it advantageous for them. So, it makes sense for them."

Feature continues on next page.

Equity, accessibility and opportunity

The advent of streaming services and other forms of digital media have made film and TV production as lucrative as ever, but other factors are stoking its growth, especially in Manitoba.

Filmmaking is no longer restricted to the select few privileged enough to have a camera, an editing machine and a network of potential collaborators. Now, people only need

“There was an outcry for more diversity in content creation. That provided an opportunity for people who might not have had the chance to have their voices heard or their stories shared. For our company, everything that we do goes into ceremony with Indigenous Elders.”



SUPPLIED PHOTO

BJ Verot is a screenwriter, director and co-founder of Strata Studios.

a smartphone.

“Everybody has a camera. Everybody has a phone. Everybody has editing software,” Verot says.

Laing agrees. “Young filmmakers now don’t have as many barriers as they used to have. There are lots of ways to get your product viewed,” she says.

As filmmaking becomes more accessible, both creators and the types of content they produce are becoming more diverse.

“One thing that remains the same is that consumers want more and more, and more and more different types of content. There are so many places between streamers to web to YouTube to all the various types and ways you can get stories and media out there,” Laing says.

Winnipeg-based company Eagle Vision is responsible for ongoing TV dramas like *Burden of Truth*, as well as major tentpole productions shot in Winnipeg like *Orphan: First Kill* and *Capote*. They recently produced *Reclaim(ed)*, a 10-part docuseries exclusive to messaging app Snapchat, of all places.

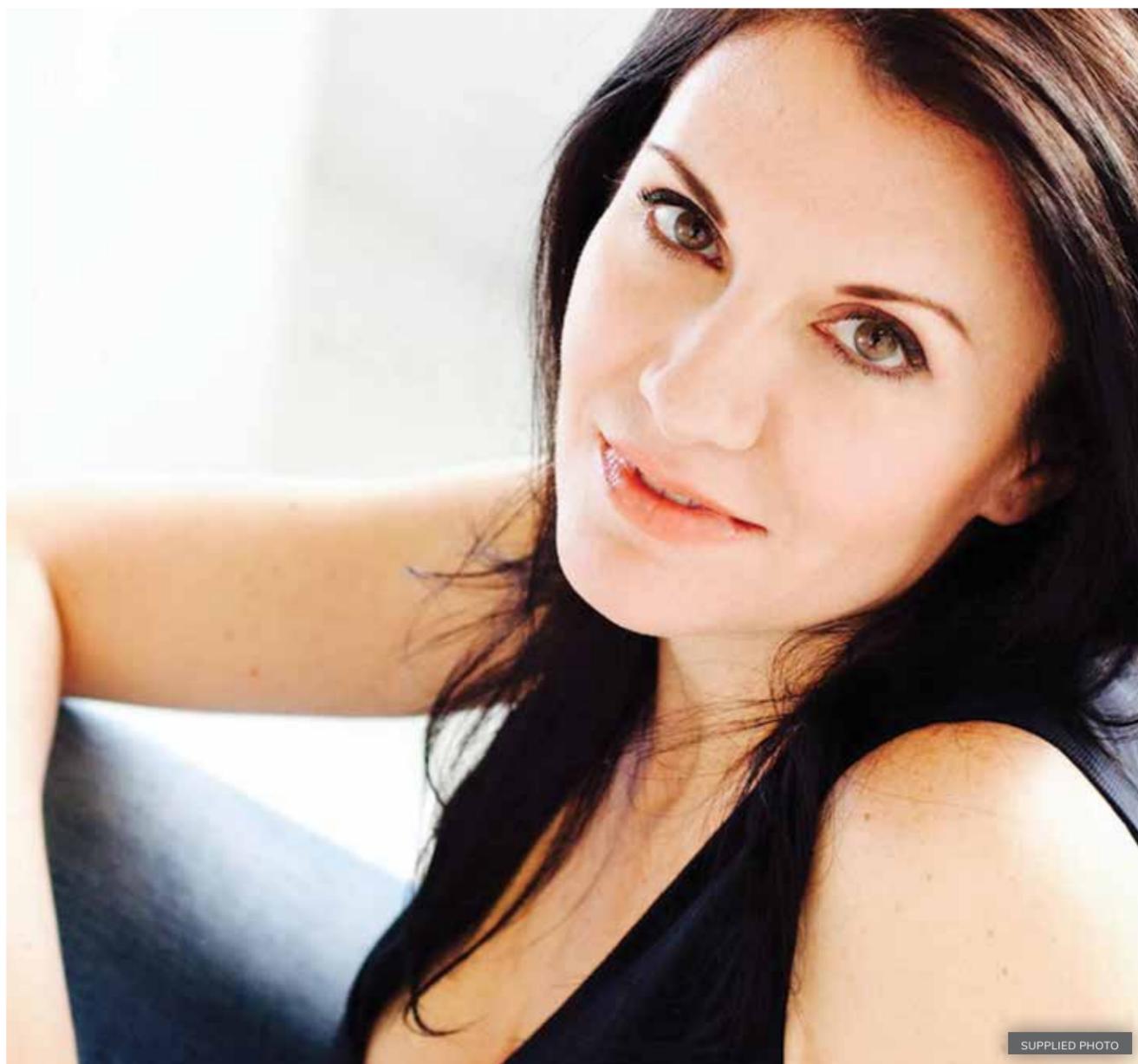
Rebecca Gibson, filmmaker and co-owner of Eagle Vision, says, “We did Snapchat’s first Canadian original series, and it was a big success. We work in all mediums.”

“There was an outcry for more diversity in content creation. That provided an opportunity for people who might not have had the chance to have their voices heard or their stories shared. For our company, everything that we do goes into ceremony with Indigenous Elders.”

The Elders approved of the production citing its importance to youth.

With traditional filmmaking barriers broken, a new array of people can make films reflecting their realities. In a city as diverse as Winnipeg, storytelling opportunities are limitless.

“You have a growing and stronger Indigenous filmmaking community. You have a



SUPPLIED PHOTO

Filmmaker Rebecca Gibson is a co-owner of Eagle Vision, the production company behind shows like *Burden of Truth*.



BJ Verot (left) works out a setup for a shot in his 2020 sci-fi film *The Return*.

French community that's really evolved," Laing says. "Especially among the younger filmmakers, it's great to see them getting their own projects done. (Buffalo Gal Pictures) doing the first Indigenous mainstream comedy was great. There's lots of evolution, and it will continue to evolve. It always does."

Taxation is a gift

Film production is still largely a logistical endeavour, and finances are the most persistent hurdle. While the film industry continues to grow due to the rise of technological accessibility and inclusion, the growth in Manitoba film is exponentially larger.

"The first year I started, there was

"It brings a lot of money to the province, and it just helps kind of push that money a little bit further. It's generated so much work and so many projects, and it's just continuing to grow."



Rebecca Gibson (left) directs a scene on the set of her 2016 film *Hard Girl Way*.

about \$500,000 worth of film production, and it's certainly grown many, many thousands of dollars beyond that at this stage," Laing says.

In 2022, Manitoba had its most successful year in film, with \$365 million in production volume. That's a major increase from not only decades past, but even as recently as 2018's \$157 million production volume.

Production in Winnipeg has its draws, including new direct flights to and from Los Angeles to attract Hollywood talent. But the biggest incentive for filmmakers is the province's uber-competitive tax credits.

"It stands out not just in Canada, but in North America as one of the top tax credits. Right now, with the dollar, it's a big factor," Laing says.

The Manitoba film and video production tax credit allows production companies to recoup as much as 65 per cent of eligible salaries paid for work performed on an eligible film.

"It's what brings all of these American studios to town," Verot says.

"If you spend \$100,000 on labour, you're getting \$65,000 back. You spend a million on labour, and you're getting \$650,000 back. It brings a lot of money to the province, and it just helps kind of push that money a little bit further. It's generated so much work and so many projects, and it's just continuing to grow."

Taxpayers rest assured, the growing industry pays dividends toward the local economy, as reflected by the provincial government's continuous efforts to promote the town as a filmmaking hub.

"It's very good for the province. All those crew people pay taxes, same with cast. The economic impact is higher than the incentives. It makes sense economically for the province to attract this business because of its impact," Laing says.



SUPPLIED PHOTO

BJ Verot (right) at work on the set of 2019's *Patterns*



SUPPLIED PHOTO

BJ Verot directs a scene of a ghost attack in *The Return*.

Trials, tribulations and tripods

Oversaturation is inevitable, especially considering the general boom in film production and lucrative nature of the business. Winnipeg, an increasingly viable place to make films, is no exception.

"I think that filmmaking in general is quite saturated," Verot says. "Going back to the late 2000s and early teens, it was a lot different. It wasn't busy as it is now."

Brad Crawford, Verot's business partner and co-founder of Strata Studios, speaks to oversaturation as someone who works specifically in production.

"The biggest hurdle legally is the inability to get road closures and dealing with the city's infrastructure and trying to work around those limitations, specifically now as the industry gets busier and busier," he says.

"The city and the province are getting stricter in that regard. It's more of a challenge."

While the production crews based in Winnipeg are reputedly of high quality, the problem lies in quantity. Production companies note the dearth of technical talent available at their disposal at any given moment.

Gibson says production companies are trying to attract more people to the film industry, so that they're able to better create work. "We've had to turn down some dream projects because we don't have all the crew that we (need) to make things work," she says.

However, Gibson mentions, the crews present in Winnipeg "are great."

The problem is exacerbated by the influx of major studios coming to town for tax credits. They often hire local production companies and crew for service producing, drawing talent away from homegrown productions.

"When a lot of projects come, and they're all going at the same time, you do notice that it does get a little bit light. When a big juggernaut like that comes to town, we're just trying to plan around when they're shooting so we can get some crew," Verot says.

"Everyone gets sucked up by the big one, because it's better money and (a) longer time period, so it's more attractive," Crawford says. "Basically, we have to call in favours at that point."

However, the growing local film scene sees an average of \$1,000,000 in production every single day. These are small griev-



SUPPLIED PHOTO

Crawford and Verot set up a shot in *The Return*.

ances for filmmakers experienced in a capricious industry.

"Everything is always expanding and contracting based on so many different parameters. You've got to be flexible. You've got to be versatile," Verot says.

In today's film industry, the best place to start is right at home.

"I think it's important that Winnipeg

understands that they have something really exciting and vibrant and thriving, and that it's something that should be celebrated. I think we've got lots of cool projects that happen here. I love the film industry here," Crawford says.



LEARNING FROM EACH OTHER

Confidence, community and the conversation club

MEGAN RONALD | CAMPUS REPORTER | MEGANLYNNRONALD

When Jun Fujita and Mei Miyanishi first enrolled in the University of Winnipeg's (U of W) English Language Program (ELP), it met exclusively online. As of last week, however, the conversation club transitioned to in-person learning.

The ELP helps both domestic and international students improve their English skills. Both Fujita and Miyanishi joined the program in part because of its weekly activity nights and language-partner approach.

Miyanishi says the ability to converse with native English speakers is another benefit of the program. She says meeting on campus has impacted her confidence, and she's now much more "comfortable speak(ing) in person."

Both Miyanishi and Fujita say the program's previous Zoom format could be intimidating, especially since English-speaking participants or other Japanese students could have judged their English.

Fujita also says the program has helped her confidence, and she previously wouldn't have felt comfortable speaking in English for an interview. However, Fujita says she's progressed to a point where she is able to express herself in English.

Kelly Giddings, student-life coordinator at the U of W, works alongside students enrolled in the ELP. Giddings says both

Fujita and Miyanishi have progressed from speaking very little English in May of last year to now having daily conversations in the language.

"It's really amazing to see the progress of the students and (their) confidence and just everything," Giddings says.

Fujita says her time in the program encourages her to keep studying. At first, she felt that her English hadn't improved, but her focus and mindset have changed.

"I feel I'm getting used to it," she says, "and (I've come) to not be afraid of speaking."

Giddings says the program also helps students gain Canadian cultural experience. While there isn't a precise cultural curriculum, she says this part of the program comes about organically.

"We're Canadian. We're going to share our experiences, our culture, things that we enjoy," she says. "Our family history and all that kind of stuff flows into the language lessons."

Giddings also facilitates weekly activities for the students that include visits to local attractions like skating at The Forks and trips to the Royal Canadian Mint or the Assiniboine Park Zoo.

While the COVID-19 pandemic interrupted many of the program's typical ac-



Jun Fujita (left) and Mei Miyanishi (right) both worked alongside Kelly Giddings (centre) in the English Language Program.

ivities, Giddings says the ELP has seen a gradual rise in enrollment since its return to campus. She encourages U of W students to join the ELP conversation club to "practise English speaking and listening skills while meeting new people and making friends."

"It's not really one-sided. It's not just for the ELP students," she says. "It's really just an opportunity for everyone to get together,

to learn from each other, and then it happens to be in English."

The conversation club meets every Tuesday from 3 to 4 p.m. For information about the club, contact Kelly at elpstudentlife@uwinnipeg.ca.

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CITY BRIEFS

TESSA ADAMSKI | CITY EDITOR | TESSA_ADAMSKI TESSA.ADAMSKI

Local Black History Month events

In partnership with the Canadian Federation of Students Manitoba, the University of Winnipeg Students' Association is hosting an evening celebration of Black history and culture on Friday, Feb. 10 at 5:30 p.m. The event will take place in the BIPOC Lounge, featuring live performances by Zuki, free refreshments, local African and Caribbean food, a photobooth and local vendors. Visit bit.ly/317hUNI for a list of more celebrations.

WPS wants body cameras for officers

Currently, there are no immediate plans to purchase body-worn cameras for police officers in Winnipeg. In June 2021, city council rejected a Winnipeg Police Service budget increase, which estimated 1,300 body-worn cameras to cost \$7 million with an additional \$4 million to annually maintain the technology. Manitoba is slow to roll out the use of this technology, which could provide greater accountability and transparency.

Chief Peguis statue at Legislature

A statue of Chief Peguis is expected to be completed by September 2024, which marks the 160th anniversary of his death. The monument will stand on the north lawn of the Manitoba Legislative Building to honour the first formal agreement recognizing Indigenous land rights in what later became Western Canada. The statue will replace the previous monument to Queen Elizabeth that protestors dismantled on Canada Day in 2021.

Feds give \$500K to feasibility study

In a news release, the federal government announced \$500,000 in funding for the Assembly of Manitoba Chiefs (AMC) to study the feasibility of searching the Prairie Green Landfill for the remains of Mercedes Myran and Morgan Harris. The funding will support AMC collaboration with families, Indigenous governments, communities and organizations, members from the municipal, provincial and federal governments and the Winnipeg Police Service and RCMP.

Property-tax increase

The City of Winnipeg announced an \$83 million operating deficit in 2022 due to a major loss in revenue, costs associated with the COVID-19 pandemic and snow- and ice-clearing services. Reflecting his campaign promise, Mayor Scott Gillingham says he is raising the property tax by 3.5 per cent annually between 2023 and 2026, and he is imposing a one-time frontage levy of \$1.50 per foot. This means the City is set to collect \$42 million from property owners for roads, transit and other services.

Funding for newcomer integration programs

The Province is allocating \$7.1 million in the next fiscal year, up from \$5.1 in 2022-23, to help newcomers integrate into Manitoban communities. The Province is providing \$4 million to non-profits, community groups and organizations working with immigrants and focusing on social and mental-health services. Manitoba Start, a non-profit helping newcomers find employment, will receive \$3 million, and SEED Winnipeg, a non-profit working to reduce poverty, will receive \$100,000 for their Recognition Counts program.



PROFile

WORKPLACE BOUNDARIES AND MICROAGGRESSIONS

Grace O'Farrell, associate professor, business and administration department

SYLVIE CÔTÉ | FEATURES EDITOR



SUPPLIED PHOTO

Dr. Grace O'Farrell moved to Winnipeg at 18 years old.

"I was working full-time, and I came to the University of Winnipeg (U of W), (studying) nights for years," O'Farrell says.

She completed a double major in economics and administrative studies, now called the business department. "I was a gold medalist in the year that I graduated," she says.

From there, O'Farrell finished her master's degree in business from the University of Manitoba. She then taught in the U of W's business department. During that time, she also received her Certified Management Accountant designation.

O'Farrell completed some doctoral studies at the University of Western Ontario with the Richard Ivey School of Business. She then returned to teach at the U of W once more. "When I come to the university, it's like coming home," she says.

O'Farrell says she learns from students all the time. For example, if they say something interesting in class, "or it's a cultural difference that I'm not aware of, I need to brush up on that."

Her research streams include accounting, as well as bullying and harassment in the workplace. "I really prefer, at this stage in my career, to collaborate with others. It's more fun for me."

O'Farrell also used to study work-life balance. She realized she needed to have more boundaries. She says, "Not necessarily my availability, but just my expectation of myself ... and that could be very freeing, being less hard on ourselves."

Right now, O'Farrell is particularly interested in exploring microaggressions.

"Microaggression is really dealing with small insults and slights that people make, often about others," O'Farrell specifies that they are often about race, gen-

der and status. "They are harmful to the target ... Even one experience can have a lasting effect."

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

"Mental telepathy ... I would absolutely love to be able to really communicate somehow in a way that mere words are not sufficient."

What is the best part of your job?

"I love my students ... When students are there, and they're excited, and they want to learn. There's nothing better than being able to be part of that process, to be part of their development."

What do you do in your spare time?

"I actually read a lot. I love to walk."

	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	FRANOL	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!					MUD PUDDLE RADIO	
11AM	DEPARTMENT 13	This Way Out	VOYAGE	After Thought	SUNNY ROAD	For Kids (Adults too)	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	Country	COUNTRY	ALTERNATIVE RADIO	TEARSHOT DAILY	LIVED EXPERIENCES OF HOMELESSNESS	TEMPLE TENT REVIVAL	
3PM	outSPOKEN	THE GREEN MAJORITY		BINKY PINDER'S PUNHOUSE	HOW TO SURVIVE A TORNADO		YOU CAN'T HIDE FROM GOD
4PM	Truth Before Reconciliation			TICKLE MY FANCY	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER	Gospel
5PM	GROUNDWELL	The Stuph File	The Meta World	Blues	CKUW Album Feature	Eclectic Mix	Active Voice
6PM	New Classical	The Phil-In Show	STOOPALOOP SHOW				
7PM	SEAN SHOW	Winnipeg Arena is on Fire		BARKING DOG	CKUW Album Feature	Eclectic Residents	Orange Groove Radio
8PM	(Local music)		SPACE CADET	Past 'n Present Folk 'n Roots	THE EXILE FILES		
9PM	Radio Eco Shock		MUSIC, OUT OF THIS WORLD	STARROAD JUNCTION	DEEP THREES	THE TRIP	BOOTS & SADDLE
10PM		SQUARE WAVE	AMATEUR HOUR	PAGES	Electronic Expository	PSYCHEDELIC ROCK	BARKING DOG
11PM	Journey Into Sound	Video music and history	So Bad. It's Good	EAT YOUR ARTS & VEGETABLES	Behind the News with Doug Henwood		
MIDNIGHT	THE WORLD	Lost Chunes	TWANG TRUST	TAWNY, THE BRAVE	THE HOW DO YOU DO REVUE	WE BUILD HITS	THE C.A.R.P.
1AM	World	Best of Bluesday	Country/Roots/Big Dumb Rock 'n Roll	Pop/Rock		Hip-Hop	The Completely Assine Radio Program
2AM	THE TONIC	On My Way Home	S.A.N.E. * RADIO	Adult Kindergarten	CHECK CA	RED BOX	SOUNDS LIKE MUSIC
3AM	Garage, Punk, Surf, and R&R	(Local Indie)	Local Experimental Music		Funky	Hip-Hop	THE GASHLYCRUMB TINES
4AM	DESTINATION MOON	Indigenous in Music	Radio Art Hour	Dub City Steppers	QUADRAFUNK	DANCE HALL FEVER	ISLAND VIBES
5AM	Sock-Hop-A-Go-Go				Electric Dance Party	Dancehall and Reggae	Caribbean
6AM	TEARSHOT DAILY	MONKEY SPARROW	Two Princes	PHASE ONE	StreetKilliaz Generation		
7AM	TEARSHOT DAILY	LISTENING PLEASURES		Electronic	(Local Hip Hop)	Your Show Here	Rainbow Country
8AM	BREAK NORTH RADIO		Winnipeg Arena is on Fire	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN			REVOLUTION ROCK
9AM			THE Meta World STOOPALOOP SHOW		MANITOBA MOON		GIRLIE SO GROOVIE
10AM			Hurlements Sur La Youndra				
11AM	MODERN JAZZ TODAY	The Motherland Influence					
12AM	AMPLIFIED RADIO	BACKBEAT					

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

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MOTHER OF GOO

Ecosexuality: I kiss the ground I walk upon

MADELINE RAE | COLUMNIST | @MOTHEROFGOO

Performance artist and sexologist Annie Sprinkle and her partner, University of California art-department chair and professor Beth Stephens, are credited with popularizing what is recognized today as ecosexuality.

In their book *Assuming the Ecosexual Position: The Earth as Lover*, Sprinkle and Stephens write about their marriage to the Earth. They believe in approaching the Earth as a lover: something to be desired, cared for and pursued.

They write: “ecosexuality is more of a punk-rock, queer, pinup grrrl version of environmental activism than the New Age stereotype.”

There is a radical and political side to ecosexuality. Dr. Jennifer Reed, author of *From ecofeminism to ecosexuality: Queering the environmental movement*, specifies the differentiation of ecosexuality from other social movements. Reed notes that ecosexuality “begins at the intersection of environmental and sexual issues” and that it “resist(s) modern ideology in a quest for social change and justice.”

There’s no shortage of “green” trends that peddle wellness products to consumers rather than creating real sustainability. But for those who identify with it, ecosexuality is something different, both a commitment to the Earth and an acknowledgement that we are part of it. As an expansive form of self-love, ecosexuality asks us to take care of ourselves on a larger scale – by treating the Earth we live on as a precious, desired lover.

Reed writes that during the scientific rev-

olution, dominant social discourse began viewing nature as “passive, dead and inert.” This is no surprise for anyone familiar with colonization and capitalism. The Earth is seen as a source of extractable resources: resources worth fighting and killing over.

Inevitably, sucking the Earth of its resources is not sustainable. Indigenous communities have always approached our Earth with respect and reverence – a key point that I have noticed the absence of in many ecosexuality articles I’ve read preparing for this month’s column.

The sexuality part of ecosexuality is about embracing the Earth as one’s lover. The essential idea is that people can pursue embodied pleasure through connection with nature, whether by actually engaging sexually with it or simply sensually focusing on the source of the food we put inside our bodies.

Connecting with the Earth has been so healing for me, especially as a woman who was trained to never be “part of this Earth” while growing up nonconsensually in the Christian church.

I am proud to be of the Earth, and although I don’t identify as an ecosexual, I certainly feel drawn to the concept. I remember sitting in church and looking out the windows at the trees in the courtyard, wondering why anyone would think “worship” should happen indoors.

Ecosexuality pops into my mind often. I live by the ocean now, and can smell the salt on the breeze against my cheeks. I think

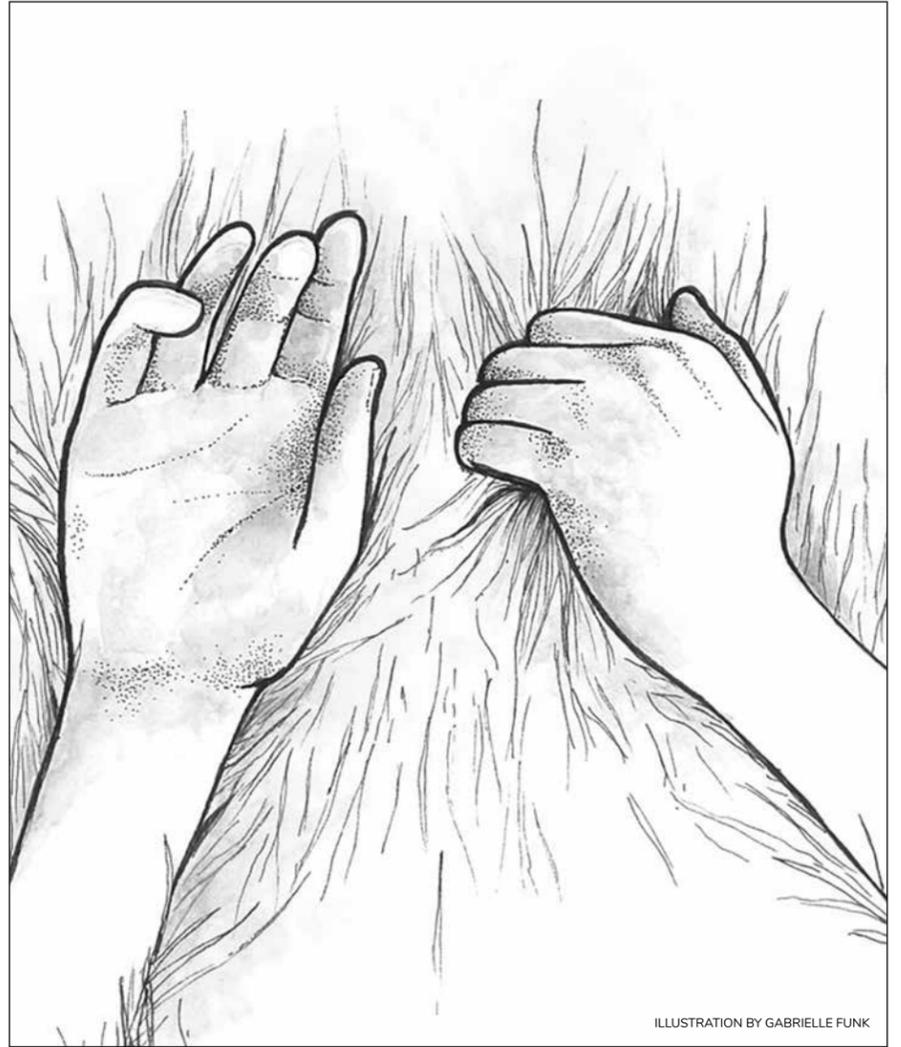


ILLUSTRATION BY GABRIELLE FUNK

of the cathedral skies of the prairies I grew up on, the thrill of seeing mud again after a snow melt or the rush of endorphins under my skin when I can once again walk barefoot on the budding grass. I also think of it when I lean into embodied pleasure, whether sexually, or while I put food into my body to nourish it. I kiss the ground I walk upon.

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.

I STRUCK OUT ON MY OWN

Personal wins and cultural shifts that come with living alone

MUSKAN VHORA | VOLUNTEER | @VHORA79

When I first moved out of my old place with roommates and into an apartment all by myself, my parents back in India were worried.

They asked me: “What will you eat? You can’t even cook properly! The place you are renting, is it in a safe neighbourhood? How much is the rent? Will you be able to manage your expenses? How will you survive alone?”

In India, about 80 per cent of young urbanites between the ages of 22 and 29 live with their parents. In Canada, though numbers have increased during the COVID-19 pandemic, similar data shows substantially lower rates. According to Statistics Canada’s 2021 census, about 35.1 per cent of Canadians between the ages of 20 and 34 live with at least one parent.

When I first came to Canada six years ago, I experienced culture shock for countless reasons – and the large proportion of young adults living alone was one of them. Here, people seemed to appreciate freedom and individuality more than anything else.

To my Indian family, a single person living alone is an alien idea. Back home, adults live with their parents until they get married, and many even stay after marriage with their spouse and kids.

Dipti Vaid Dedhia, discussing the differences between Indian and American cultures, writes in the *HuffPost* that “Most

(Indian) children will stay with their parents up until marriage and some even after marriage ... Children are meant to stay with their parents to be taken care of, and as the parents grow older, the children are expected to take care of their parents in their home.”

Indian communities appreciate living with and staying close to loved ones, including parents, grandparents and relatives such as aunts and uncles, cousins and, of course, children. We crave familiarity, because it provides us with a sense of safety.

As people migrate to cities, and proportions of single-occupant households grow worldwide, it’s likely that people who were previously uncomfortable with living alone will start to warm up to the idea. Still, I’m sure cultures will respond to this change differently.

For my sweet Indian parents, the prospect of me living alone is still scary. At first, it was scary for me, too. But having lived in Canada for several years, it felt natural for me to look for a place of my own after graduating college. And as time passed, I started to find it comforting.

Back home, I’d barely get any personal space with the whole family constantly around. Living alone makes self-expression easier, and I don’t need to ask for permission for things or worry about upsetting a family member. I get to spend time with

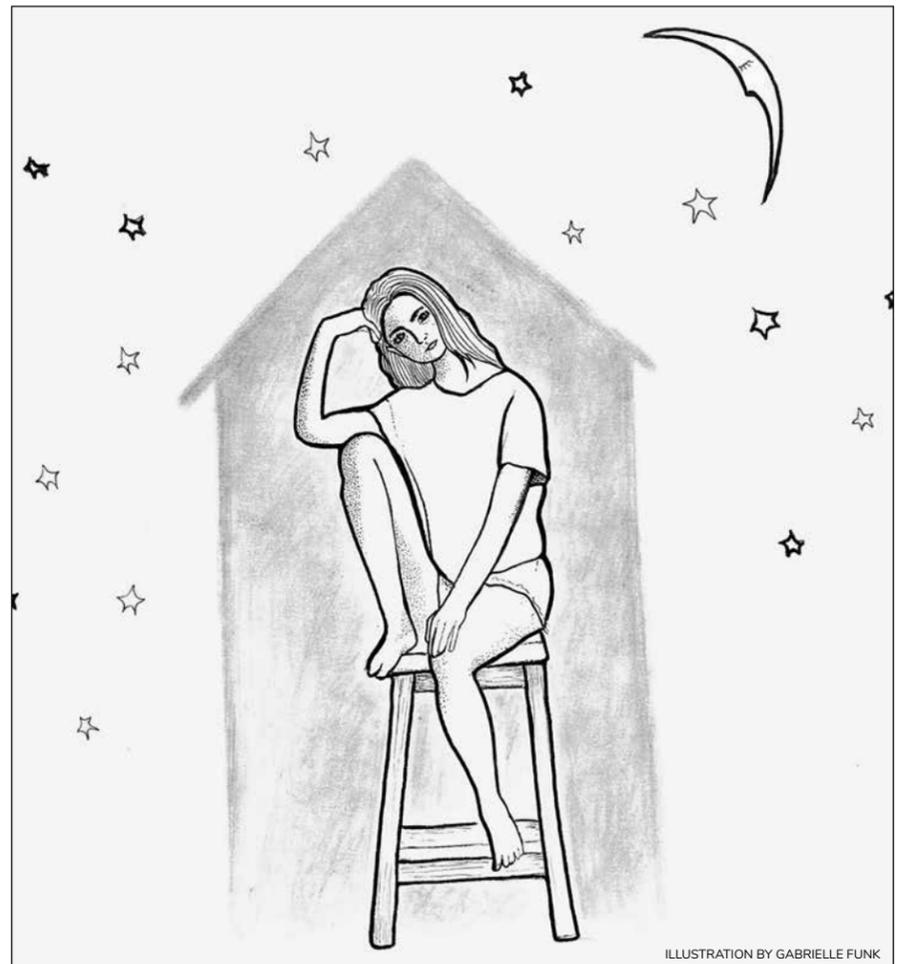


ILLUSTRATION BY GABRIELLE FUNK

like-minded people and make my own life choices.

Still, I often miss the warmth of family and community, especially when all my friends in India post festive photos with their families around the holidays. I miss family gatherings on Eid and Diwali, comforting events that I associate with memories of my family, of times I celebrated with them and cherished their presence. Living

alone, these festivals are not as joyful as they used to be. I’ll admit, it’s been a transition, which brings along a certain loss. I’m still getting used to it.

Muskan Vhora is a current University of Winnipeg English student majoring in creative writing. Her day runs on coffee and A.R. Rahman’s music.



COMMENTS

WHY MORE PEOPLE HAVE BECOME OKAY WITH GROCERY THEFT

And who really pays for it

AMANDA EMMS | VOLUNTEER | @AMANDAEMMS

In January, Global News reported that soaring grocery prices may have led to an increase in theft at Canadian grocery stores.

Global interviewed researcher Stephen Charlebois about an op-ed he wrote titled “We all pay for grocery theft” that discusses customers and employees who steal from food stores. Surprised by the response to his article, Charlebois tweeted: “You think it’s appropriate to shoplift while grocery shopping, just because prices are too high? Crazy.”

While the tweet has 7.2 million views and more than 4,300 responses, it’s been liked less than 1,200 times.

In response, people tweeted things like “Tell me what happens when people can’t afford food, professor?” and “Do you think it’s appropriate for grocery shops to inflate prices beyond the affordability of their own low-paid workers? For people who stack the shelves to be resorting to food banks?”

I agree with them. In 2022, another Global News article listed meat, cheese and over-the-counter medicine as the most-shoplifted grocery items. When food and other necessities become luxury goods and the cost of essential items becomes inaccessible, it comes time to disrupt the status quo.

As the partner of someone who works at a retail corporation, I also see how the complicated burden of loss prevention often falls on workers.

Poverty, addiction, a growing illegal resale market and rebellion against inflation are some of the reasons people resort to

grocery theft. At my partner’s store, like many others, employees are trained to be gatekeepers.

They are trained to remain vigilant for signs like large, open shopping bags and evasive behaviour. Workers are instructed to be non-physical and to keep watch from a distance. These tactics can still feel invasive, and people sometimes react unpredictably. When workers exercise their discretion, they are sometimes the recipients of verbal harassment – both from shoplifters and other customers.

Recently, a customer yelled at my partner. They were annoyed that he hadn’t stopped another shopper from taking bread and milk. Sometimes, a win is successfully stopping someone from trying to take a basket full of high-priced cosmetics. But, usually, these altercations create tense environments where no one wins.

Charlebois said that industry data shows grocery stores lose a weekly average between \$2,000 and \$5,000 of stolen goods. To cover losses, grocers need to raise prices. Yet, last year, Canada’s top grocery executives received millions in bonuses, while continuing to deny their workers pandemic pay.

A friend recently sent me a comic from the Instagram account @avocado_ibuprofen. In it, The Champagne Communist introduces a “radical praxis” to change how people think about champagne and wealth distribution. As a luxury only the privileged can enjoy, he suggests shoplifting the bubbly to hand out to those most in need.

While acknowledging how this may sound illegal and unethical, he says the

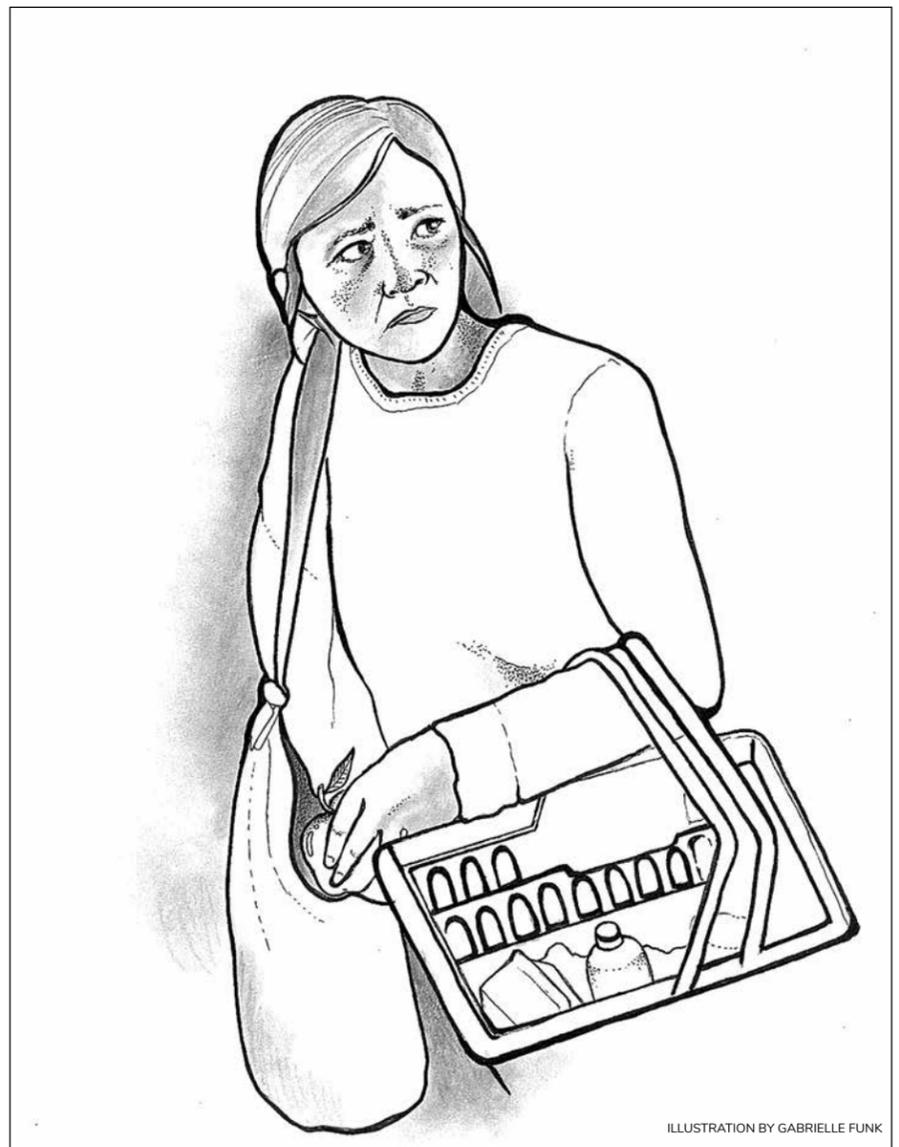


ILLUSTRATION BY GABRIELLE FUNK

system is already unjust and oppressive.

On the fourth slide, he implores people to steal safely and responsibly. “The goal here is not to harm anyone, but to bring attention to the inequalities that exist in our society and to create a better world for all of us.”

I appreciate this sentiment. But it’s the people at the top of these corporations –

the big executives receiving the inflated bonuses – who need to start feeling the impact.

Amanda Emms is a freelance communications writer. She loves staring at her plants and documentaries. The library is one of her most beloved spaces.



THE UNIVERSITY OF WINNIPEG

Student Services

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.

WEBINAR WEDNESDAYS

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

Feb. 15 – Resumes and Cover Letters

March 1 – Preparing for Spring Term

March 8 – Consent and Healthy Relationships

March 15 – Interview Skills

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

READING WEEK

Winter Term Reading Week is **Feb. 19 – 25**. No classes all week. The University will be closed on Louis Riel Day, **Feb. 20**.

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. 23, March 9, March 23**

ASK AN ADVISOR ON INSTAGRAM

Academic & Career Services hosts a live take-over 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

March 30 – Exams and Student Wellness

SPRING TERM REGISTRATION

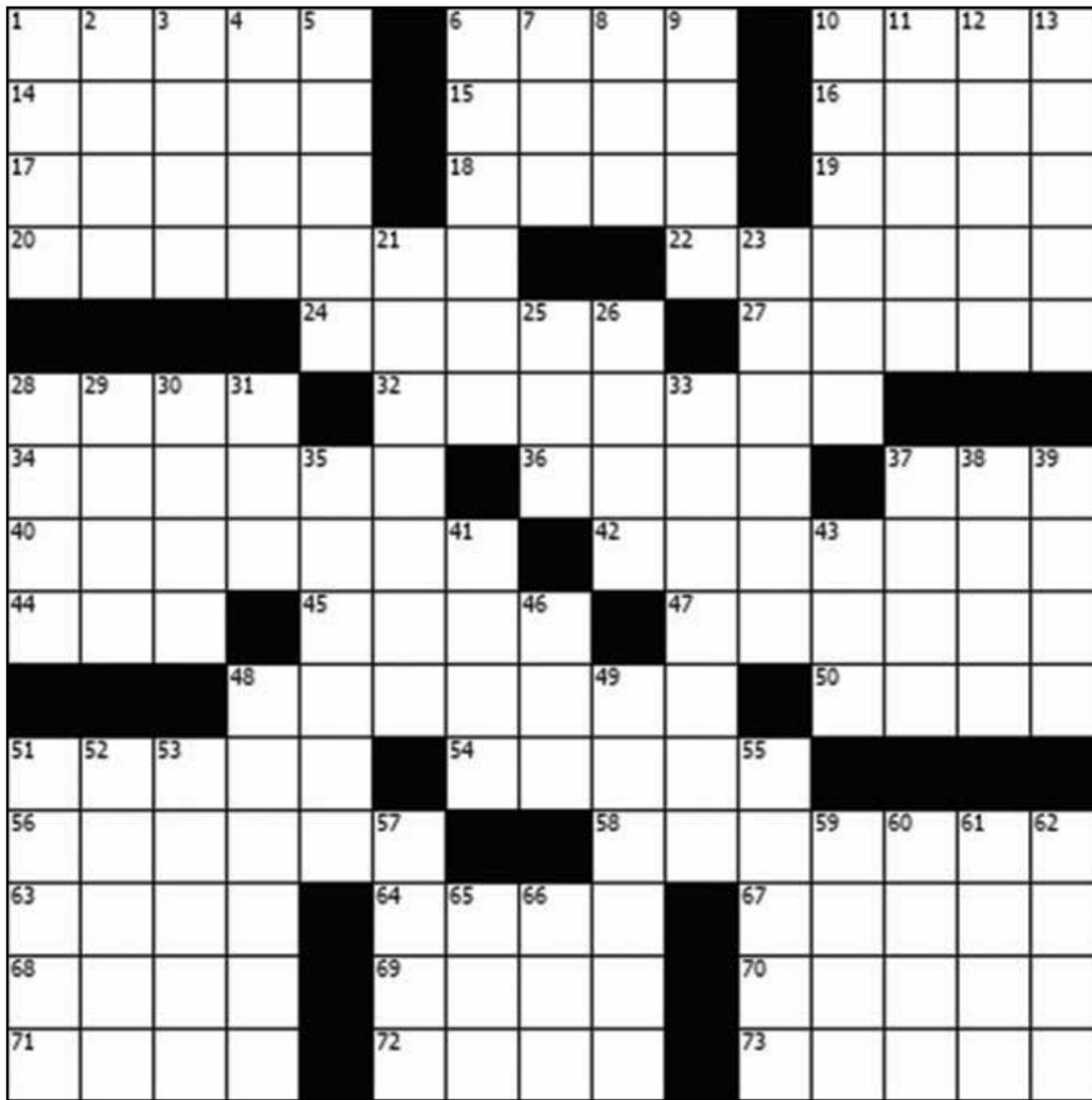
The Spring Term 2023 timetable is now available. Students will be sent their registration start date/time to their University webmail account on March 15 or 16. More details here: <https://www.uwinnipeg.ca/registration/spring-process-and-procedures.html>

GRADUATION POW WOW

The annual Graduation Pow Wow will be held Sat., **March 18** at Duckworth Centre. The Grand Entry will be at 12:30 pm.

PHONE: 204.779.8946

EMAIL: studentcentral@uwinnipeg.ca



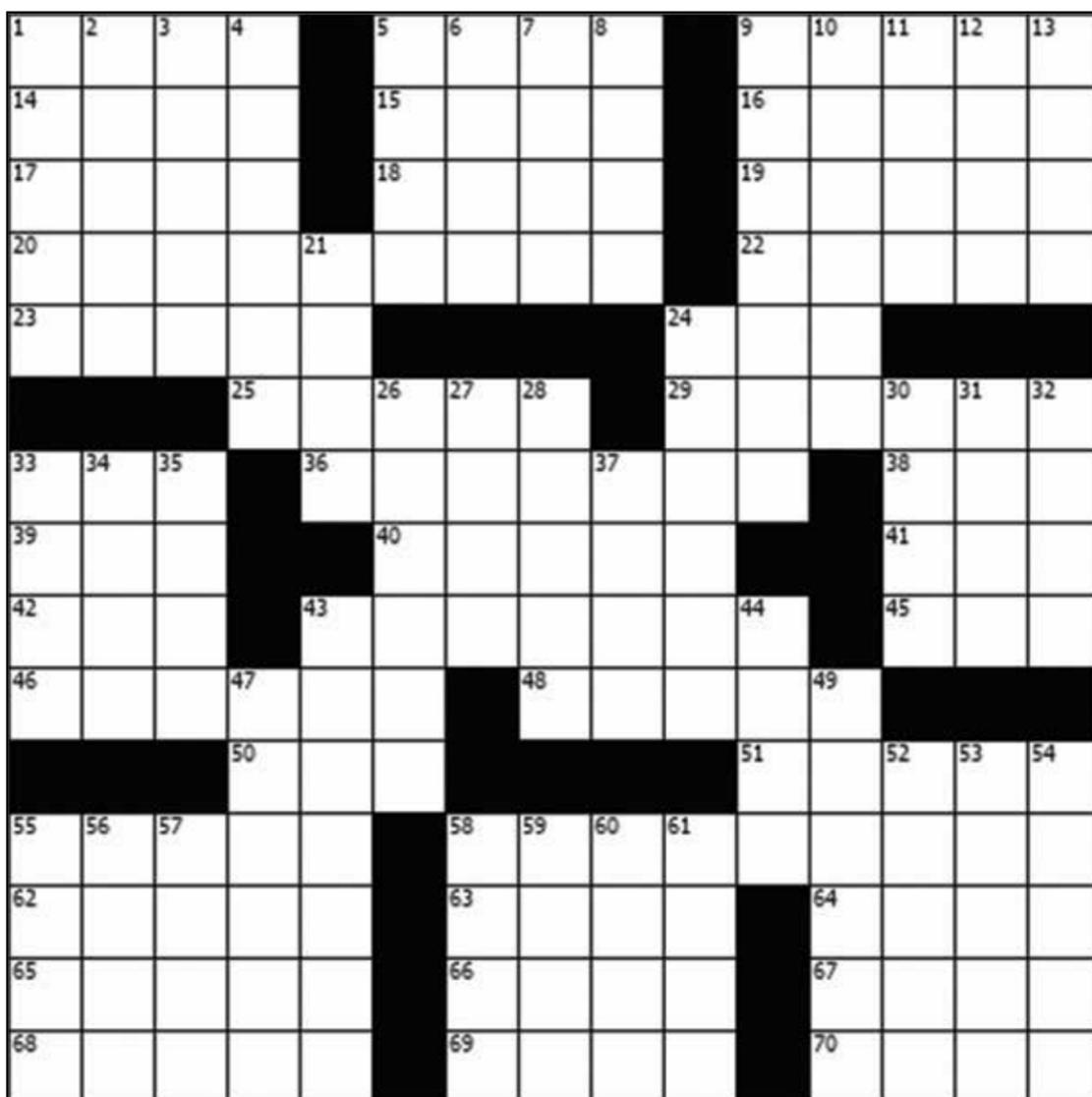
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ACROSS

- 1. SYRUP TREE
- 6. MELLOWED
- 10. MARCH DATE
- 14. THE BRITISH ____
- 15. WIND INDICATOR
- 16. CLEANSING BAR
- 17. TILTS
- 18. IN ADDITION
- 19. ____ MARIE PRESLEY
- 20. CAMPER'S LAMP
- 22. NASTIER
- 24. AUTHOR DR. ____
- 27. GEOMETRIC CORNER
- 28. THAT'S OPPOSITE
- 32. CONDUCTOR ____ BERNSTEIN
- 34. BUN SEED
- 36. KNITTING STRING
- 37. BUTTER UNIT
- 40. MAKE BELIEVE
- 42. COME BEFORE
- 44. WIND DIRECTION (ABBR.)
- 45. DAZE
- 47. WIPED CLEAN
- 48. MAINTAINS
- 50. FOREMAN
- 51. CATCH
- 54. SMALL PASTRIES
- 56. BOTHER
- 58. GOES UP
- 63. HAPPILY ____ AFTER
- 64. HEALTHY FOOD
- 67. FRENCH FAREWELL
- 68. COMIC ____ CARVEY
- 69. EDEN MAN
- 70. AGITATED
- 71. WOOD STRIP
- 72. GREEK CONSONANT
- 73. SHORT DISTANCES

DOWN

- 1. GRINDING MACHINE
- 2. BETWEEN CONTINENTS
- 3. STRATEGY
- 4. FASTING PERIOD
- 5. SOME CURVES
- 6. WIDE STREET
- 7. GUY'S DATE
- 8. NAVY OFFICER (ABBR.)
- 9. THINK
- 10. RHODE ____
- 11. PERFORMING
- 12. ARTIST'S TRIPOD
- 13. EXTRA TIRE
- 21. EASES UP
- 23. BREADWINNER
- 25. ____ SAUCE
- 26. FINGER NOISE
- 28. RECIPE ABBR.
- 29. TOWEL PRONOUN
- 30. WORDS OF UNDERSTANDING (2 WDS.)
- 31. USED A STOOL
- 33. STOPS
- 35. UNTIDY CONDITIONS
- 37. ACAPULCO COIN
- 38. FRUIT BEVERAGES
- 39. TURNER AND KENNEDY
- 41. MUSIC FOR TWO
- 43. METERED VEHICLE
- 46. GUN OWNERS' ORG.
- 48. BIBLICAL MOUNT
- 49. SERIOUS INJURY
- 51. CASTS OFF
- 52. NAUTICAL
- 53. BOXING LOCALE
- 55. INJURY MARKS
- 57. PIERCE
- 59. REWRITE TEXT
- 60. CAIRO'S RIVER
- 61. NOT SHALLOW
- 62. FOAM
- 65. LYRIC VERSE
- 66. PLUMP



ONLINECROSSWORDS.NET

ACROSS

- 1. PIED PIPER FOLLOWERS
- 5. BLEAK
- 9. TEXAS LANDMARK
- 14. LIKE SORE MUSCLES
- 15. STAFF MEMBER
- 16. SHOWED AGAIN
- 17. EXPIRES
- 18. RECLINE LAZILY
- 19. AUGUSTA'S LOCALE
- 20. BEGAN
- 22. WILLIAMS AND GRIFFITH
- 23. MONSTROUS GIANTS
- 24. CITRUS BEVERAGE
- 25. CONVENES
- 29. LURCH
- 33. 1/60TH OF A MINUTE (ABBR.)
- 36. MAGAZINE VIPS
- 38. JFK'S PREDECESSOR
- 39. COMPANION
- 40. POTATO STATE
- 41. GOLLY!
- 42. GI'S HANGOUT
- 43. HAIR CUTTER
- 45. ABOLISH
- 46. DENY
- 48. MISPLACES
- 50. SPOILED
- 51. WANDERER
- 55. MARINE
- 58. MEDIATE
- 62. UPPER CRUST
- 63. GRINDING MACHINE
- 64. GREEK DEITY
- 65. CURVED LETTERS
- 66. REVERED ONE
- 67. BASIN
- 68. SUNDAY DINNER ITEM
- 69. SOCIETY GIRLS
- 70. GOLF PEGS

DOWN

- 1. CB ____
- 2. SERVING PERFECTLY
- 3. THAT GROUP'S
- 4. METHOD
- 5. PARTY
- 6. UPROAR
- 7. LOAFING
- 8. JOIN TOGETHER
- 9. FLEETS
- 10. LESS FATTY
- 11. PARCHED
- 12. QUITE A FEW
- 13. TILL BILLS
- 21. PSYCHIC'S PHRASE (2 WDS.)
- 24. CROSSWORD DIRECTION
- 26. REVISED
- 27. NEAT
- 28. STABLE SECTION
- 30. BORDER
- 31. GENESIS GARDEN
- 32. REQUIRE
- 33. ROTATED
- 34. SOOTHE
- 35. DRAIN PROBLEM
- 37. TOLEDO'S STATE
- 43. LEAST FRESH
- 44. CAMPING NEED
- 47. DIMINISHES
- 49. MOST PAINFUL
- 52. ____ ANTOINETTE
- 53. MAKE UP FOR
- 54. STUDENTS' TABLES
- 55. AT NO TIME, POETICALLY
- 56. AND
- 57. TRAVEL DOCUMENT
- 58. WITHIN
- 59. CAROUSEL, E.G.
- 60. SHAPELESS MASS
- 61. AFFLICTIONS



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