

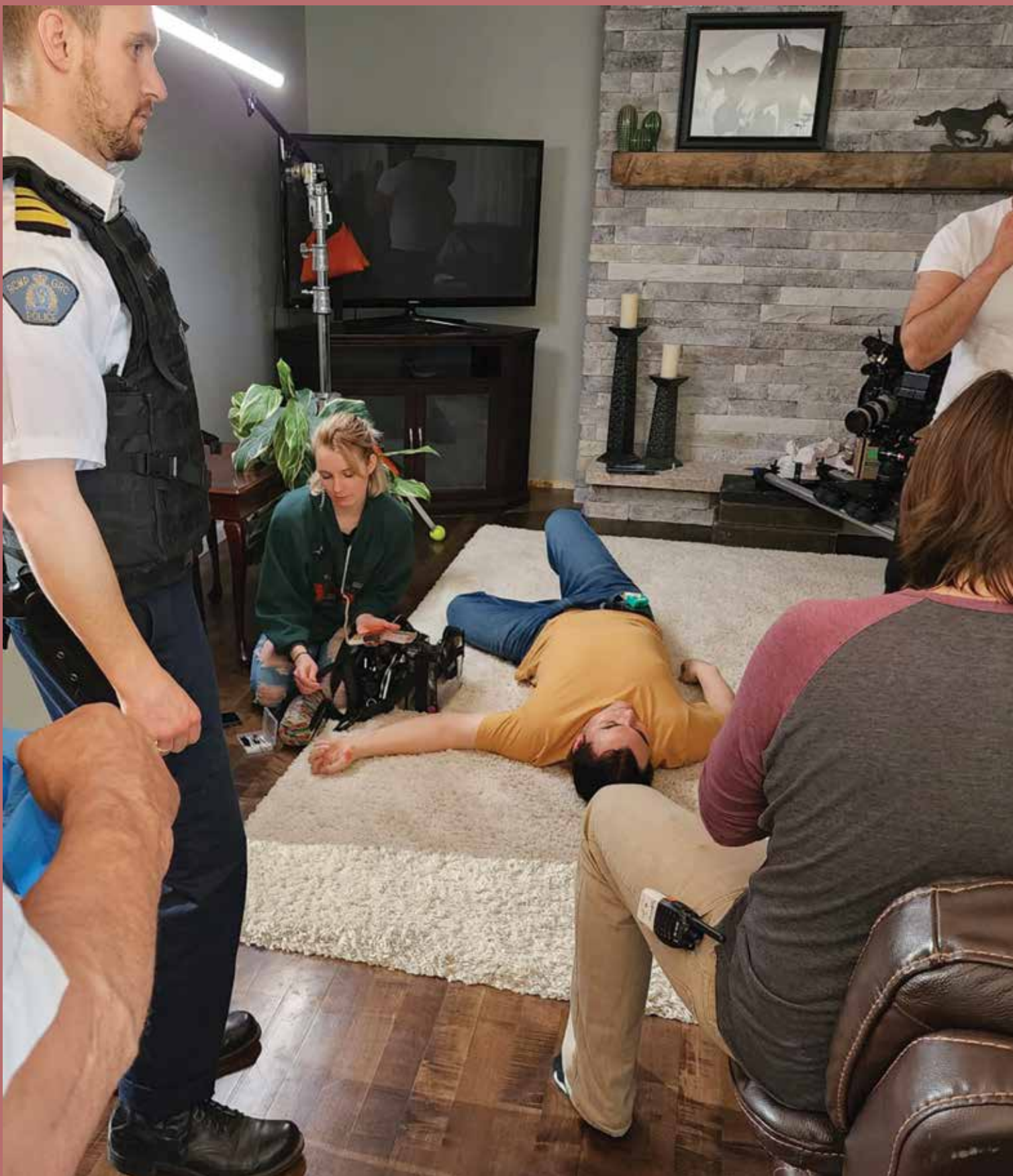
THE **U**NITER

LIGHTS ON THE EXCHANGE—P3

DO DRUG BUSTS DO ANYTHING?—P11

STOP ASKING ME ABOUT BABIES—P13

TRUE CRIME IS STILL TRUE LIFE



LOCAL PRODUCERS RESPOND TO DEMAND FOR REAL-LIFE STORIES OF TRAGEDY



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.

Interested parties should submit a resume including references, CV, a cover letter and at least three published works. Application packages should be sent to editor@uniter.ca.

ON THE COVER

In this week's cover feature, arts and culture reporter Suzanne Pringle looks at how the exploding popularity of the true-crime genre is impacting the local film and television industry. Read more on page 7.



ILLUSTRATION BY GABRIELLE FUNK

PLEASE READ RESPONSIBLY

THOMAS PASHKO
MANAGING EDITOR

THOMPASHKO

In order to write the news, you also have to read the news.

It's a weird quirk of my job that staying up to date is an essential part of my work. Consuming news daily is taxing when the news cycle is grim. For my own mental health, lately I've been taking breaks from international news, only checking in once or twice a day when I know I can stomach it. I work in local news, so I only really need to look at nearby stories, right?

But lately, even the local news cycle is grim.

Every Wednesday, while we lay out the next day's issue of *The Uniter*, I browse through the day's local headlines and look for something to comment on in my editorial note. For the last several weeks, I've been struck by just how dark things are.

Winnipeg police shot and killed another person during a mental-health check. A man was stabbed on a bus in an apparent racist attack. Five people were killed in an apparent mass murder in Carman. A tasteless opinion poll about an alleged serial killer is being circulated by his defense team. Hell, 135 million litres of raw sewage just got dumped in the Red River.

That's just this week, so far.

Do stay informed on what's going on in your neighbourhood. But if you need a day off, take one. And for Pete's sake, be kind to each other.

With people staying in the workforce longer, is retirement even possible anymore? Read more on page 14.

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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.

A volunteer orientation will be held on Friday, Feb. 16 at 1 p.m. in The Uniter's office (room 0RM14). For more information, email Dara at volunteer@uniter.ca.

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 a photo caption in our Feb. 8 story "Behind the bar," we misidentified a West End Cultural Centre volunteer as Meagan Stewart, the venue's volunteer and community outreach coordinator.

The Uniter regrets the error.



ARTS



Lights on the Exchange is bringing projected art installations to the neighbourhood until March 21.

SHINING EVER-LOVING LIGHTS ON THE EXCHANGE

Light-based art fest illuminates downtown's most vibrant district

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | @MATTEKLEMARIAM

If Winnipeg's bustling Exchange District seems brighter as of late, there's no need to get your prescription checked. An exploratory exhibition combining light and art installations in a novel way recently arrived on its famed streets.

"Last year was our first sort of trial-run year," David Pensato, executive director of Exchange District BIZ, says.

Lights on the Exchange is a new public arts festival that runs until March 21 and features

numerous light-based and light-inspired pieces and installations. Taking inspiration from similar festivals like Luminothérapie in Montreal and the Fête des lumières in Lyon, France, the festival aims to showcase the works of Canadian artists and bring traffic to the area.

"A lot of the other light-based festivals are very heavy on the spectacle side," Pensato says. "This is an opportunity to contribute a new type of art-based festival to the area in the wintertime where there is not as much going on

publicly. It's also an opportunity for artists to tell different kinds of histories, different kinds of stories."

The project – which may become an annual event – is a joint partnership between Exchange District BIZ, Artspace Inc., Manufacturing Entertainment and the Winnipeg Arts Council.

"Our focus was really on building the foundation of this and commissioning artworks that, the majority of which, we're able to house and store and bring back for subsequent years," Pensato says. "The intent is for this to really grow and be a sustainable, regular feature of Winnipeg in winter."

Yisa Akinbolaji is one of the featured artists. He was invited to submit a proposal and was approved for his lightbox piece "Peaceful Protest, the Dividend of True Democracy."

"Essentially, it's a work that I created in a simple shape and form. If you look at the piece, it's more or less like a semi-abstract work. What you're going to see is the placards on it, something that's going to give an impression of people carrying signs," he says.

Deliberately stationed at the location of Winnipeg's General Strike of 1919, the work explores the power of the people's will on democracy.

"It's almost a memorial. My protest, my communication through that piece is actually advocating for everybody. Something you see are barcodes ... I play with symbolism, the idea of economy, money," Akinbolaji says.

Pensato says the festival also hopes to highlight the histories of the area.

"We really want to keep that (idea) flexible and fluid, to be perfectly honest. There are works that speak to the refugee and immigrant experience, works that reclaim Indigeneity in the neighbourhood ... works that speak to even just the cultural experience of the Exchange District," he says.

"Although Winnipeggers may know about it, from an artist's perspective, it's maybe a little bit different. Thematically, we want to keep it fluid, so it does have the chance to evolve."

Pensato highlights artist Casey Koyczan's projection-based work near the Royal Manitoba Theatre Centre, among others.

"That one is really stunning to look at. The two big lightboxes going up at city hall and the Poet Box returning on Albert Street," Pensato says. "Those are going to be very interesting as well to look at."

To download a map of the artworks, visit bit.ly/3j4FOj0.

GIVING BACK BY BITING BACK

Urban Shaman show spotlights Indigenous resilience through traditional artform

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

Forty years ago, Pat Bruderer, known as Halfmoon Woman, met the late Angeli-que Merasty, a world-renowned birchbark biting artist, while working at a friendship centre in Thompson.

"She brought some birchbark bitings, and the first time I saw them, I thought 'wow, I could never do this,'" Bruderer says. "They were just beautiful."

Due to the devastating impacts of residential schools, the Indigenous art form – created by carefully biting designs into paper-thin layers of folded birchbark – faced near-extinction, as future generations were severed from their cultural practices.

Later, while working as a children's art instructor, a student asked Bruderer if she knew how to birchbark bite. Determined to learn and revive the practice, she gathered a handful of birch from a neighbour and slowly taught herself the art form.

"I never had a teacher. I'm a self-taught artist," Bruderer says. "The reason why I was so adamant about doing this art form was because I was concerned that it would get lost."

From now until March 16, the Urban Shaman Contemporary Aboriginal Art Gallery will host Bruderer's exhibition, *Biting Back: Our Cultural Resilience*. The solo show features dozens of Bruderer's birchbark

biting works from over the years, each with a unique story.

Biting Back is both a reclamation of the art practice and a call to action. Through visual narratives about Indigenous cultural resilience, it situates viewers in the past, present and future.

Upon entering the gallery, visitors encounter a work drawing attention to the national housing crisis in many Indigenous communities. According to 2021 Statistics Canada data, more than one in six Indigenous people live in overly crowded housing and are three times more likely to live in a dwelling in need of major repairs compared to non-Indigenous people in Canada.

"Now, a lot of times, a tipi would be better as a dwelling than the housing that people have today," Bruderer says. "That's why, in my exhibit, I'm trying to make other people aware (who) maybe don't understand the crisis that we have in our own First Nations communities."

Other works, such as "Ancestral Heartbeat," tell stories about familial relations. Stationed on an entire wall, a chain of round drums etched with birchbark bitings is strung together by a cord.

"The first sound we hear is our mother's heartbeat," the statement of the work reads. "The cord that connects the drums



SUPPLIED PHOTO

Pat Bruderer's *Biting Back: Our Cultural Resilience* runs until March 16 at the Urban Shaman art gallery (203-290 McDermot Ave.).

is a symbolic representation of our mother's umbilical cord. It carries the spark of life from one generation to the next; each one impacting the one before and the one after."

Today, Bruderer is doing her part to carry the spark of generational knowledge. She teaches the art of birchbark biting to as many as 5,000 pupils a year.

A once-endangered cultural practice, Bruderer is hopeful that the art form will be passed on to many generations to come.

"Birchbark biting is a very beautiful artform, but, as Indigenous people, a lot comes with that. We carry ourselves into the future, but all of that comes with us," she says. "We are resilient people. We have to be."



ARTS



DANIEL CRUMP (SUPPLIED)

Craig Ramsay and Catherine Wreford are onstage together once again as Lord and Lady Capulet in RWB's *Romeo and Juliet*.

PARTNERS IN DANCE AND LIFE

Platonic twin flames return to RWB stage for *Romeo and Juliet*

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

Whether in ballet slippers or trainers, Catherine Wreford and Craig Ramsay walk the world together.

After winning the eighth season of *Amazing Race Canada* in 2022, the pair was called back to their roots: the Royal Winnipeg Ballet (RWB). From Feb. 15 to 18, they'll grace the Centennial Concert Hall stage again, performing as Lady and Lord Capulet in the RWB's *Romeo and Juliet*.

Twenty-eight years ago, Wreford, a dancer in the recreational division, and Ramsay, a new addition to the ballet company's pro-

fessional division, met at the RWB.

"A mutual friend heard that I enjoyed singing as well as performing ballet, so they connected Catherine and I together," Ramsay says. "She was just such an interesting and passionate and spectacular person."

They soon formed an inseparable bond. With their eyes set on a path to Broadway, the pair relocated to a shoebox-sized apartment in Toronto with only resumes, headshots and mutual support to their names. A year later, Wreford moved to New York City after scoring a Broadway role in *42nd Street* and convinced Ramsay

to join her.

"(Ramsay said) 'I can't pay the bill,' and I said 'I'll pay it, just move in with me,'" Wreford says.

"Whenever we were in doubt – there were moments where it was tough – we always relied on each other," Ramsay said. "A short month later, I started getting work on my own."

Over the next several years, their lives took them in different directions. They dated members of NSYNC. Wreford moved to Los Angeles, got engaged then unengaged to Jeff Goldblum and ended up working at a mortgage company. And for nine years, she stopped dancing.

Ramsay and Wreford remained close until, one day, she inexplicably pushed him out of her life.

"I came to visit her, and I realized through some of her actions and inactions that something was seriously wrong," Ramsay says.

The next day, she found out she had a grapefruit-sized tumour in her brain. She was told she had two to six years to live.

"When I was diagnosed, I was like, 'I need to dance again,'" Wreford says. "Dancing did not leave my body. My words

did, but dancing didn't."

Over the course of that year, Ramsay helped her re-take her first steps. With parts of her brain removed, they had to re-imagine their rehearsals.

"My short-term memory is not great," Wreford says. "So, because that's now gone, I have to rely on other parts of my body to remind me of what I need to do."

In some ways, Ramsay has become an extension of her body, using movement and verbal cues to trigger her muscle memory.

"Now, I understand how Catherine's brain is able to rewire itself," Ramsay says. "I'm really there to complement what an incredible performance she's naturally doing."

In 2019, the RWB welcomed her and Ramsay to perform in *Romeo and Juliet*. Five years later, they're returning for a second curtain call.

Today, more than a decade since her diagnosis, she has now surpassed the six-year estimate doctors gave her. She credits dance for giving her the passion and strength to keep going.

"Doing all of these performances is keeping me alive," Wreford says. "This is what makes me want to live."

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	The Sentinel's Marvellous Kaleidoscope	Worldbeat Canada Radio	Indigenous in Music	FANTASTIC FRIDAY World - Island Music	THE SATURDAY MORNING SHOW	CKU-SPEAKS
7AM		Folk Roots Radio	FRAÑOL	CANQUEER			
8AM	Shortwave Report CounterSpin	RADIO ECOSHOCK	Behind the News With Doug Hamwood	Harbinger Media Hour	Wooden Spoons	Green Planet Monitor	SHADES OF CLASSICS Classical and New Age
9AM	DEMOCRACY NOW!		DEMOCRACY NOW!			MUD PUDDLE RADIO For Kids (Adults too)	
10AM	DEPARTMENT 13 POP/ROCK	This Way Out WINGS	VOYAGE Jazz	Vtango Intz BRIDGING THE GAP	SUNNY ROAD Rock Music		Medicine Wheel of Music
11AM		The Man in the Gray Flannel Suit Folk		ACCESSIBILITY MATTERS HEARSHOT DAILY	NO FIXED ADDRESS Live Experiences of Homelessness	THE ELECTRIC CHAIR TEMPLE TENT REVIVAL	NEON BEIGE SOUND EXCHANGE
NOON	COMEDIOLOGICAL REPORT			Dead Medium	HOW TO SURVIVE A TORNADO		
1PM	outsPOKEN Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	TICKLE MY FANCY Blues	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel
2PM	GroundSwell Radio New Classical	The Stuph File The Reminder	THE META WORLD STOOPALOOP SHOW	BARKING DOG Past 'n Present Folk 'n Roots	Dollar Country		Active Voice
3PM	NewFound Records Music from Newfoundland and Labrador	Winnipeg Arena is on Fire		SQUAREWAVE VIDEO GAME MUSIC AND HISTORY	LET'S PLAY DJ!	Star Road Junction Progressive Rock	The World News, spoken word GroundSwell Radio New Classical - Repeat Broadcast
4PM	The Vulcan's Hold Trip Hop		SPACE CADET MUSIC, OUT OF THIS WORLD				This is Hell
5PM	Thrash Can Thrash Metal	SYSTEM KIDZ YOUTH IN CARE	AMATEUR HOUR So Bad, It's Good	PAGES EAT YOUR ARTS & VEGETABLES	Soft Robotics (Electronic/Ambient)		
6PM	THE WORLD World	Sonic Blanket	TWANG TRUST Country/ Roots/ Sq. Damb Rock 'n Roll	TAWNY, THE BRAVE Pop/Rock	THE HOW DO YOU DO BEYOTZ	WE BUILD HITS Hip-Hop	THE C.A.R.P. The Completely Absurd Radio Program
7PM	DESTINATION MOON Sock-Hop-A-Go-Go	Balmoral Blues Blues		Adult Kindergarten	Hip Hop 50 Hip Hop		Circle One Punk
8PM		On My Way Home Local Indie	S.A.N.E. * RADIO Local Experimental Music		Da Show World & Variety	RED BOX Hip-Hop	THE GASHLYCROB TIMES
9PM	The Freedom Principle World Music	TranceLand Electronic/Dance	ROMPE Latin	Dub City Scoopery	QUADRAFUNK Electric Dance Party		ISLAND VIBES Caribbean
10PM		HEARSHOT DAILY Free City Radio	HEARSHOT DAILY	PHASE ONE Electronic	StreetKillaz Generation Local Hip Hop	DANCE HALL FEVER Dancehall and Reggae	
11PM	BREAK NORTH RADIO	LISTENING PLEASURES	Two Princes				
MIDNIGHT			ShrimpFarm.Crypto Replay	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	ShrimpFarm.Crypto Collages by Silas	Rainbow Country
1AM	METAL MONDAY	NIGHT DANGER RADIO	Winnipeg Arena is on Fire Replay				REVOLUTION ROCK
2AM			Thrash Can - Replay			Your Show Here	
3AM	MODERN JAZZ TODAY	The Motherland Influence	Meta World Stoopaloop Show - Replay				GIRLIE SO GROOVIE
4AM	AMPLIFIED RADIO	BACKBEAT					
5AM							
6AM							

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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 ⚡



SUPPLIED PHOTOS

BAD GIRLS GO TO HELL AND INDECENT DESIRES

Play at the Dave Barber Cinematheque
Feb. 20 and 27

★★★★☆

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | @MATTEKLEMARIAM

Shock and voodoo and nudity, oh my! As part of its weekly Trash Cult Tuesdays series, the Dave Barber Cinematheque will present two vintage psychosexual thrillers back to back. The queen of nudie cinema, Doris Wishman, takes centre stage with her films *Bad Girls Go to Hell* (1965) and *Indecent Desires* (1968). No pearls will be left unclutched.

In *Bad Girls Go to Hell*, doting housewife

Meg (Gigi Darlene) is forced on the lam after killing an attempted rapist in self-defence in her apartment building. Fearing her Brylcreemed husband and the local authorities won't believe her, Meg flees, and misadventure follows.

Bad Girls begins with a sly wink and a bang, despite the graphic subject matter that pervades the film. The opening credits are the best peepshow I've been to all week, with a slideshow of the film's most exploit-

ative frames set to a jazzy, whimsical score that flirts with irreverence throughout the entire flick. The movie bucks tradition right away by actually showing the shave and shower after a late-night tryst, no holds barred.

It can be hard to forget that the primary goal here is titillation. Meg contorts herself into a seductive pretzel on her bed for no one in particular, and characters dance nude and rub themselves all over, presumably due to an excess of self-confidence.

This goes for both films, but it can be hard to tell if Wishman is satirizing or earnestly satisfying the male gaze. It's perhaps a healthy combination. Nevertheless, she elevates her own boilerplate script with playful, distinctive direction and inventive manipulation of the frame.

It's less of a woman's fantasy and more of a recurring nightmare, although Meg is given agency unheard of in similar pictures of the time. What else to expect from the writer and director whose muse was exotic dancer Chesty Morgan?

Indecent Desires is a bit drier, and that's no innuendo. A strange hermit finds a doll and a sumptuous ring in a trashcan one day and takes to both quite strangely. After seeing working girl Ann (Sharon Kent) on the

street, who bears a passing resemblance to his new toy, he somehow initiates a psychic connection that allows him to fondle Ann through voodoo magic.

Despite the supernatural content that evokes memories of EC Comics *Shock SuspenStories*, this one is a one-trick pervert. Ann is powerless to her long-distance abuser, and her friends and family can only react with polite puzzlement to her predicament before the movie's sensationalist ending. Not to mention, Wishman's style for declaratory dialogue begins to grate when things don't move along fast enough to forget about it. I'm sure John Waters loves this one, but it just passes muster.

It should be noted that the American Genre Film Archive's restoration of both films is quite impressive. One can imagine how crummy films like this must've looked previously, but here the picture is crystal clear besides a few hiccups in the film reels. The poor dubbing and spasmodic editing are minor, unavoidable annoyances that would likely be praised were this a modern homage to exploitation à la *Grindhouse* (2007).

All in all, this is a pretty good bad time at the movies.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | X FICTIONALCIERRA @CIERRABETTENS

A dark day for the arts

For the first time in 20 years, the City of Winnipeg isn't dedicating any funds to public arts. The news comes after the 2024 draft budget was released, reducing the \$125,000 – previously \$500,000 from 2004 to 2018 – available in 2023 to \$0. The Winnipeg Arts Council told CBC Manitoba that the reduction came as a "complete surprise."

A flurry of laughs

Snowed In, a cross-country comedy tour, is coming to Winnipeg's Gas Station Arts Centre on Feb. 17. A quartet of national talent – comedians Erica Sigurdson, Pete Zedlacher, Dan Quinn and Paul Myrehaug – will take the stage for a night of laughs. Tickets to the show, which begins at 7 p.m., are \$50 and can be purchased via bit.ly/42FBU2z.

A dance double-feature

This month, movement artist Jera Wolfe will pair his performance piece *Begin Again* with the world premiere of an untitled new work. Presented by Winnipeg's Contemporary Dancers on Feb. 22, 23 and 25, the forthcoming piece is described as "a wonderful callback to memories of playing together, creating stories about who we are or who we want to be." To learn more and purchase tickets, visit bit.ly/3SHhz8m.

A concert in the sky(walk)

In a lunch-hour talk at the Millennium Library's Carol Shields Atrium, violist Vijay Chalasani will introduce the concept of musical "code-switching." From 12 to 12:50 p.m., Chalasani will explore how musical styles can adapt to disparate situations to tell unique stories. The talk is free, and no registration is required.

An intuitive art exhibition

In a new exhibition at cre8ery Gallery (125 Adelaide St.), artist Ashley Segal displays works of acrylic "pour-art" depicting scenes of the natural world. Titled *The Great Divide*, the exhibition seeks to awaken raw emotions and memories from viewers. The show is on display from now until Feb. 27. For gallery hours, visit cre8ery.com.

A call for Prairie art books

The Prairie Art Book Fair is seeking potential exhibitors for their next event, taking place in September 2024. Presented by Plug-In ICA, the book fair aims to foster relationships between Prairie artists and audiences while giving artists the opportunity to showcase their work. Exhibitor applications are due March 8 and can be accessed via bit.ly/49b0mLN.

TRUE CRIME IS STILL TRUE LIFE



KATHLEEN EASTON (SUPPLIED)

Local producers respond to demand for real-life stories of tragedy

Actors and crew work on the set of *Death of the Party*.

A cacophony of sirens blares from rescue vehicles as they whip past a traffic clog. Drivers tense up and look around. What happened? Is it serious? Did someone die?

In a 2017 NBC News article titled “The Science Behind Why We Can’t Look Away From Tragedy,” journalist Danielle Page writes that witnessing violence and destruction “gives us the opportunity to confront our fears of death, pain, despair, degradation and annihilation while still feeling some level of safety.”

Having eyes glued to someone else’s horri-

ble moment from the relative safety of a car is not unlike turning on a true-crime podcast for entertainment. The observer is detached from the reality of the narrative, yet the sense of “this could have been me” is palpable – maybe even thrilling.

True crime, a genre of reality-based storytelling, turns real-life crime and murder cases into a form of entertainment – and this can raise ethical concerns.

“True crime tells the stories of people who have been victims of trauma, who’ve expe-

rienced trauma, who’ve perpetrated trauma, who’ve been impacted by trauma,” Dr. Steven Kohm says. Kohm is a criminal-justice professor whose research at the University of Winnipeg focuses on popular criminology, crime films and society.

Unlike witnessing a murder firsthand, true crime can be viewed as a detached form of entertainment. “It’s inevitably about commercializing trauma,” he says.

The recent rise of true-crime television

True crime has had a remarkable uptick in popularity in recent years. According to Triton Digital's Canada Podcast Ranker, half of Canada's top 10 podcasts consumed in December 2023 were true crime. In 2022, the *Toronto Star* reported that Canada was the fourth-leading country for true-crime obsession, topping the United States at number five.

Two Winnipeg-based production companies, Farpoint Films and Black Watch Entertainment, added true crime to their roster in recent years due to demand from streaming services like Super Channel (Canada) and True Crime Network (US).

Farpoint began producing true crime in 2017 despite attempts to avoid it altogether. "It just got to the point where we couldn't ignore it. There was just too much demand," Farpoint Films producer Scott R. Leary says.

Farpoint has produced more than 200 hours of true-crime content to date. The company produces several true-crime shows for Super Channel, including *Cruise Ship Killers* and *Death of the Party*.

Leary is familiar with his viewership and what attracts people to true crime.

"The average viewer watches true crime with the intent of 'I'm glad I'm not that person' but also 'I would never let that happen to me.' And so it's a very base sort of detachment from that perspective," he says.

Farpoint signed a deal last year with Super Channel in Canada to produce 150 hours of true-crime television. "There's a worldwide market for all of this stuff," he says of their Canadian, US (True Crime Network) and UK (A+E Crime+Investigation) viewership.

"Not one country prefers true crime over another country. They all seem to really like it," Leary says.

Andrew Malabre, showrunner for *Finally Caught* produced by Black Watch Entertainment, traces true-crime popularity back to the days of *Dateline* (1992 to present) and *20/20* (1978 to present). "They were there (back then), but the fact that they have their own channels, you know that there is a market for it now," Malabre says.

While both Farpoint and Black Watch are Canadian production companies, most of their stories come from the US and elsewhere due to access to freedom-of-information requests, Leary says.

"The vast majority (of our stories) are in the US. Certain states are easier to work with than others. Michigan, Texas, Florida, it's quite easy to get freedom-of-information requests and to get stories back from their police departments, from the DAs, so that's where we focus."

"We do want to cover Canadian crimes. We just need willing participants," Malabre says.

A brief history of violence as entertainment

So who are these true-crime junkies driving up the market demand?

Kohm says true-crime lovers today are not unlike our ancestors going "back hundreds of years."

"Punishment used to be a very public thing. People would go to the town square and watch people being executed or pilloried. People were entertained by it, and that's nothing new," he says.

In 17th-century England, reveling crowds would gather at public executions to join the court of popular opinion. Adults and children alike would throw flowers to celebrated criminals, jeer at executioners and hurl insults at loathed perpetrators.

Kohm says people's desire to see criminals discovered, rooted out and punished for crime is part of the "civilizing process" that has been repressed.

"People are interested in crime and punishment because they're simple moral tales that tell us something about what is good and bad – which actions are deemed good and worthy and which are not," he says. "So I think crime is the perfect example for our culture to really think about these bigger questions."



An actor and crew member on the set of one of Farpoint Films' several true-crime shows.



A crew member views the monitor on the set of a Farpoint Films true-crime show.



Scott R. Leary is a producer at Farpoint Films.



Actors portray hikers on the set of a true-crime television show.

Meanwhile, in 18th-century France, the Reign of Terror brought thousands of “guilty” anti-revolutionary individuals to be guillotined in what is now Place de la Concorde in Paris. There was entertainment, food, souvenir stands and programs listing the lineup of those getting their heads chopped off.

“So (now) punishment happens behind closed doors, and violence becomes the exclusive domain of the government,” Kohm says of the current punitive process. “People are interested in watching or hearing or reading about true crime because it connects with something that has been kind of sublimated over time.”

True crime on the brain

A rise in true-crime consumption has psychologists talking about its impact on mental health. Dr. Chivonna Childs, a psychologist with Cleveland Clinic, studies this subject.

In a 2023 article for Newsroom titled “How True Crime Can Impact Your Mental Health,” Childs says true crime “can increase our anxiety because we become hypervigilant.”

Individuals run the risk of having their worldviews change if they’re “constantly consuming grisly murder stories,” she says.

Studies show women are the largest consumers of true crime overall, a phenomenon supported by psychologist Dr. Scott A. Bonn in an article for *Psychology Today*.

Women’s fascination with true crime is driven by empathy, Bonn says. “Female fans identify with and can easily imagine themselves in the role of the victim.”

Meghan Duffy, executive producer at Black Watch Entertainment, agrees. “When I’m working on true crime, I think ‘oh my goodness, what if this happened to me?’” Duffy says. “Just naturally as a woman I think that.”

According to Duffy, *Finally Caught* is “skewed more female.”

“It is predominantly females who watch true crime, and that’s great, because I think for a lot of the cases that we cover, women are victims,” she says, mentioning that she often thinks about what she would do if found in similar situations.

Ethical concerns in true crime

About to launch its third and fourth seasons, *Finally Caught* has garnered attention for its “commitment to victims’ families” and a nomination for Seasons 1 and 2 for Best Episodic Series at the 2023 CLUE Awards at Crimecon, according to a recent press release.

“We are not looking to sensationalize or glorify the murderer in any sense. If anything, we’re giving the victim’s family a spotlight and a platform to talk and share their story,” Duffy says, whose background in journalism informs this approach to storytelling.

“We pick stories and shows that will help us with that mandate in mind always,” she says. “We do not want to retraumatize anyone. If the family doesn’t want to be involved in this story, then we don’t cover those cases.”

Production companies can claim to be on the side of the victim. However, Kohm cautions that, despite their best intentions, “there’s always that ethical dilemma that you are essentially leveraging someone else’s trauma for your own gain.”

At the end of the day, crime is the tragedy that brings the families, producers and viewers together. Without the crime, there is no story.

“I don’t think they can have clean hands, necessarily, in terms of not being part of the machinery that’s commodifying trauma,” Kolm says. “And also, as audiences, we’re complicit, too. I mean, we’re watching it, too.”

The upswing to true crime

There are upsides to telling true-crime stories – and these are attributes for which Black Watch’s focus is recognized.

Malabre says true-crime shows offer a venue for families to express grief and remember their loved ones.

“Yes, it is television, but if we do it properly, we can celebrate the life of the victim,” he says, adding that a lot of the victims’ families will often thank them for the show’s handling of their loss.

“It can dredge up a lot of painful memories,” Leary says, “but it can also have that moment of being able to get that story back out into the public so that their loved ones aren’t just forgotten.”

Duffy says true crime also provides consumers a sense of control over their greatest fears by learning how to avoid bad situations.

“The thing with true crime is that we don’t have to sensationalize anything,” she says. “They’re getting murdered. That’s scary. That lends itself naturally to a specific audience that’s wanting to empower themselves and wanting to inform themselves.”

Kohm also says distraction from the daily horrors of modern life is another draw.

“What a bewildering world we live in when even serial killing can become an enjoyable product that we can sit down in our leisure time to enjoy,” Kohm says, who acknowledges that his entire career is built off of “the pain and suffering of people who’ve been victimized.”

Whatever side of the argument one lands, true crime is first and foremost a commodity for entertainment.

“We’re filmmakers, we’re storytellers, we’re journalists, and we’re using our art to create shows that people are watching,” Duffy says, whose team strives to uphold the highest standards of journalism to avoid sensationalizing trauma.

Leary says, “I’m never going to say that it’s important for people to watch true crime. What I’m gonna say is, if you enjoy watching true crime, then keep watching it.”

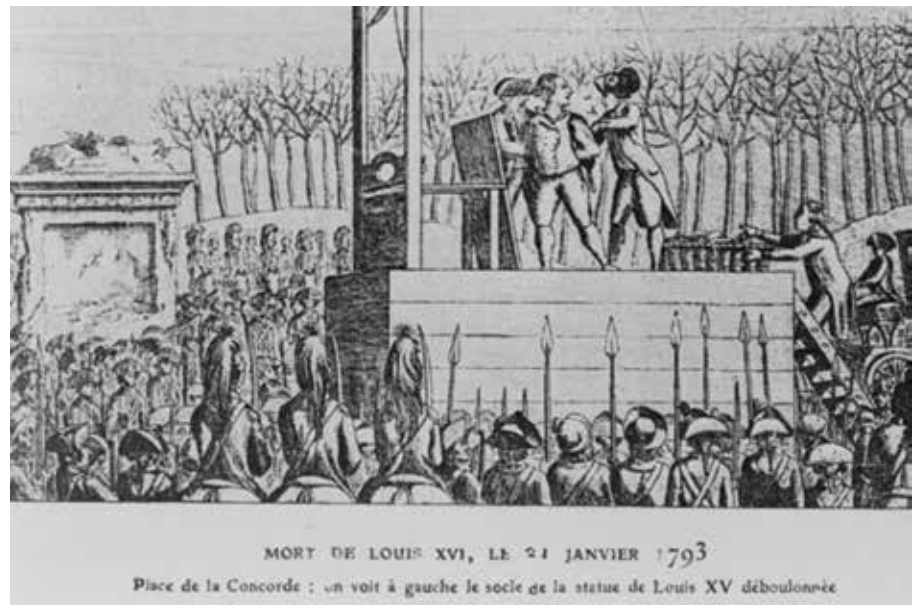
“At the end of the day, while they are true stories and they are tragic, for a lot of viewers of the shows, they’re the ultimate escapism, and nowadays that’s not a bad thing for people,” Kohm says.



SUPPLIED PHOTO



FARPOINT FILMS (SUPPLIED)



SUPPLIED PHOTO



EDMONTON CITY HALL SHOOTING CALLS SECURITY INTO QUESTION

Some councillors want more safety measures at Winnipeg city hall

JURA MCILRAITH | CITY REPORTER | @X JURA_IS_MY_NAME

Winnipeg city councillors are calling for increased security after a man fired gunshots and threw a Molotov cocktail from the second floor of Edmonton's city hall on Jan. 23. No one was physically injured during the incident.

Bezhani Sarvar, 28, was a security guard with the Canadian Corps of Commissioners and now faces six weapons charges.

Following the Edmonton shooting, Winnipeg Coun. Sherri Rollins called for an external review of security to stress the importance of occupational safety for council members.

Rollins thinks there is a "lack of seriousness" around the conversation of the safety of elected officials. While she wants to protect her safety and the safety of her fellow council members, Rollins doesn't want to shut the public out in the process.

"I'm not unlike a lot of people that want to see public spaces public," Rollins, who represents Fort Rouge – East Fort Garry, says. "But in order to do that, we really need to consider making sure that

everyone is safe in the building."

Rollins wants to have proactive, preventative conversations about safety that also include ways to protect democracy and the people who come to city hall.

She says she has become more aware of her level of safety in her position than before. She often has to put security concerns, like having people following her or other council members to meetings, aside to focus on her job and doesn't want to have to keep doing that.

"The frustration about all of these things ... is that it gets us off our game," Rollins says.

"It gets us off the day-to-day work in a way that feels unproductive."

In an email statement, a spokesperson for the City of Winnipeg confirmed they are looking to hire a campus security lead, who will take the city to "the next level in terms of a comprehensive security plan."

Eventually, that will span across all city properties.

Currently, Winnipeg city hall security measures include card access, visitor sign-



PHOTO BY KEELEY BRAUNSTEIN-BLACK

Some councillors want new safety measures at Winnipeg city hall following a violent incident in Edmonton.

in and security guards, the spokesperson says.

However, there is some concern that increasing security could do more harm than good.

Bronwyn Dobchuk-Land, an associate professor of criminal justice at the University of Winnipeg, says the type of incident that happened in Edmonton is rare.

Dobchuk-Land compares the call for more security measures to the security plan for the Millennium Library. She's worried it will deter members of marginalized groups from participating at city hall.

"Those are often not people who necessarily pose a risk to anybody, but they're

people who have been subject to criminalization or targeting by security guards in the past," Dobchuk-Land says.

They often choose to avoid those spaces to avoid unpleasant situations, she adds.

Dobchuk-Land says that during conversations about safety, people have to be mindful of the way they address those concerns.

"We need to make sure that the ways that we choose to address them are evidence-based and don't produce further unsafety and insecurity and marginalization of other people in the process," she says. "That ultimately makes everyone less safe."

RECORD DRUG BUST AMPLIFIES NEED FOR SOCIAL SUPPORTS

MHRN calls for less focus on law enforcement

JURA MCILRAITH | CITY REPORTER | @X JURA_IS_MY_NAME

The largest drug bust in Prairie history is highlighting the local need for more drug-addiction and social supports in Manitoba.

Semi-truck driver Komalpreet Sidhu, 29, was arrested at the Boissevain port of entry on Jan. 14 while en route to Winnipeg. Authorities found 406 kilograms of methamphetamine in 200 individually wrapped packages hidden in suitcases inside the truck.

The illicit drugs have an estimated street value of more than \$50.7 million, which is equivalent to about four million doses of meth, according to a news release from the Canada Border Services Agency.

Sidhu has been charged with importing meth and possession for the purpose of trafficking.

Although police have taken a large amount of drugs out of circulation, that may lead to more problems on the street level, Jonny Mexico, Winnipeg coordinator for the Manitoba Harm Reduction Network (MHRN), says.

"Any time that the drug supply gets destabilized, it doesn't make things safer for folks," they say. "Any time there are multiple large drug busts, we become very, very concerned about the safety of our relatives who use substances."

When people who use drugs can't access the substance they normally use, or it becomes too expensive, they may turn to other, less-familiar substances. That puts them at a higher risk of overdose, Mexico says.

In addition, the toxicity of drugs could increase.

Between January and October 2023, 355 Manitobans died from drug overdose, according to preliminary data from the Office of the Chief Medical Examiner. In 2022, there were 418 substance-related deaths in the province.

During the COVID-19 pandemic, Mexico says the drug supply was disrupted, and MHRN responded to more overdoses during that time.

Instead of focusing on large-scale drug busts, Mexico says MHRN wants to see substances like meth decriminalized to allow those who use drugs access to a safe legal supply.

Katharina Maier, associate professor of criminal justice at the University of Winnipeg, shares Mexico's concerns.

"We know that Manitoba and Canada are facing a severe drug-toxicity crisis that is impacting our most marginalized communities. It's important for law enforcement to focus on tackling large-scale drug operations and drug busts to tackle



SUPPLIED PHOTO

Katharina Maier, associate professor of criminal justice at the University of Winnipeg

the supply side," she says.

"At the same time, we need to keep in mind that so long as there is demand for drugs, there's going to be supply."

Outside of law enforcement, Maier says there needs to be a focus on providing treatment options for when people are ready to decrease or stop their drug use.

She adds that putting resources into affordable housing, mental- and physi-

cal-health supports and access to food is a crucial component to fighting the opioid crisis.

"Just because some drugs are stopped from entering the streets doesn't mean other ones (won't) enter the streets, which could be potentially more toxic, laced, cut and cause harm on the street," Maier says.



SWIMMING THROUGH CHEMISTRY

Dr. Keisean Stevenson, chemistry instructor

THANDI VERA | FEATURES REPORTER

Dr. Keisean Stevenson, a chemistry instructor at the University of Winnipeg, has a deep-rooted connection to the Caribbean, where he spent his formative years in Saint Vincent and the Grenadines.

Growing up surrounded by the ocean, Stevenson says one of his fondest memories is learning to swim in the crystal-clear waters of the Caribbean Sea. "I always looked forward to going to the beach. It was really pleasant for me, and when I finally learned to swim successfully, it was a really happy feeling," they say.

His voyage from the idyllic shores of Saint Vincent to the academic halls of Winnipeg was marked by a love for chemistry that emerged gradually. Initially drawn to the field of medicine, Stevenson's interest shifted toward chemistry during his high-school years.

"As I continued my studies, particularly around the equivalent of Grade 11, I realized that my fondness for biology wasn't very strong. But with chemistry, it was making a lot of sense to me," they say. "I found the colours in chemistry beautiful. I found experimentation in chemistry fun."

This newfound love led Stevenson to pursue higher education abroad, eventually landing him in Canada. Transitioning to

life in Canada as an immigrant presented its challenges, but Stevenson says he found solace in his independence and the opportunity for self-discovery.

"It's been difficult. It's been great. It's been a mixed bag of feelings," they say. "But coming to Canada as an immigrant, also on my own, was very important to me. Once my studies were over, I was able to support myself doing something I loved, in a place where I felt welcome."

Now settled in Winnipeg, Stevenson finds fulfillment in his role as a chemistry instructor, drawing inspiration from the teachers who shaped his academic path. "The teachers I had tended to be able to meet students where they were. They inspired my own teaching today," they say.

Beyond academia, Stevenson enjoys indulging in his hobbies, from playing video games to singing and exploring his culinary skills with dishes inspired by his travels.

"I like experimenting with dishes. One of my favorite dishes I've prepared was squid-ink pasta with seafood, which I first tried when I was at a conference in Italy back in graduate school," they say.

What was your worst grade in university?



SUPPLIED PHOTO

"It was a C-plus in the second semester of physics in my first year."

If you had to eat one meal for the rest of your life, what would it be?

"It's dal makhani, a creamy lentil dish from the Punjab region that's spicy, slow-simmered lentils with ginger and a whole bunch of different spices. Normally when I get it, it's been cooking for 24 hours. If I could eat it every day, I would."

What was your favorite toy growing up?

"I was always into video games. For one of my birthdays, my mom got me a Game Boy Advance system, which was like my first handheld video-game system."

Who has been the greatest influence in your life?

"My teachers who impacted my learning. Those who encouraged me to try, those who inspired me in the classroom. I can't name just one of them. But any teacher who supported and encouraged me through tough times in my studies."

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LOGAN SAVARD, PHOTO BY DAVID COOPER, C.M.

CITY BRIEFS

TESSA ADAMSKI | CITY EDITOR | X TESSA_ADAMSKI @ TESSA.ADAMSKI

Women's Memorial March

On Feb. 14, thousands of people across Canada marched in honour of missing and murdered Indigenous women, girls and Two-Spirit people for the annual Women's Memorial March. In Winnipeg, the march started at 5 p.m. outside the Winnipeg Art Gallery. The healing walk included drummers, throat singers and dancers, followed by a sacred fire to remember those who are missing or have died as a result of violence.

Next-generation 911

The city is proposing upgrades to Winnipeg's 911 services that would allow first responders to access a person's precise location and enable callers to send videos, photos and texts during emergencies. Under the municipal preliminary budget, released Feb. 7, the city hopes to add a \$1 fee to people's monthly bills starting July 1 to fund the "next-generation 911." The province must approve the city's plan first.

City to close public pools

The city's preliminary budget includes a proposal to replace or decommission 20 outdoor wading pools and open 10 new splash pads over the next six years, costing a total of about \$20 million. Four wading pools are expected to close this year at the Cordova, Bronx Park, Valour (Clifton site) and Turtle Island community centres. These pools will be replaced with splash pads.

Supervised consumption sites in review

The province is reviewing a proposal by Indigenous-led healthcare and harm-reduction groups about opening a supervised consumption site downtown Winnipeg. Between January and October 2023, 355 Manitobans died from drug-related overdoses, and 418 deaths were recorded in 2022, according to data from the Office of the Chief Medical Examiner. The Indigenous-led organizers and supporters continue to educate and push for a site to open.

Indigenous Wellness centre opening soon

Pimicikamak Wellness Centre, on the former site of The Balmoral Hotel at the corner of Balmoral Street and Cumberland Avenue, will open in a few weeks. The centre, which includes 45 hotel rooms, will temporarily house members of northern or isolated First Nations who have medical appointments in Winnipeg. The centre plans to use their basement to offer meals, programming and a daycare.

Five suspicious deaths in Carman

On Feb. 11, a woman and her three children and niece were killed in Carman, Man., 75 kilometres southwest of Winnipeg. The RCMP said the accused is the woman's partner who has been charged with five counts of first-degree murder. All of the relatives lived together in the small community.

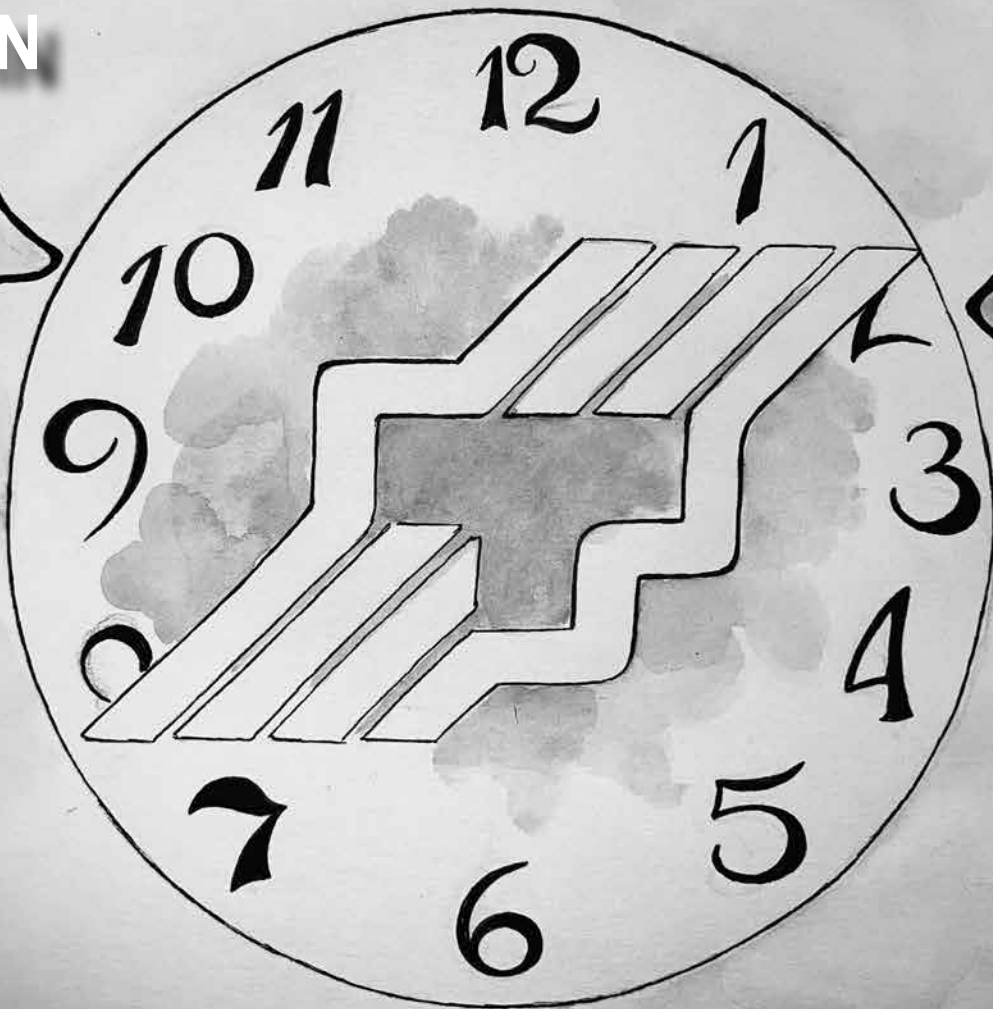


ILLUSTRATION BY GABRIELLE FUNK

A PEOPLE'S HISTORY OF WINNIPEG

What the history of streetcars tells us

SCOTT PRICE | COLUMNIST

I often see people commenting on photos of Winnipeg in the 20th century on social media. Many of these comments express yearning for a time when Winnipeg was a multi-modal city.

It's hard not to be depressed when looking at photos from one hundred years ago of vibrant street scenes with pedestrians, streetcars and cyclists all sharing space, especially when comparing this hodgepodge of urban life to some of the drab scenes of the late 20th and early 21st centuries.

Certainly, those photos tell us something about urban life in Winnipeg, but they do not tell the

whole story. It's important to always go deeper into a photo's political and economic context, lest rose-coloured nostalgia taint our view of history.

Over my last four columns, I have covered various parts of the history of streetcars in Winnipeg, including the 1906 streetcar strike and the parallel to the 1919 General Strike, the development and expansion of streetcars in the early 20th century and the role that streetcars played in urban development and their influence on local elections.

Through this series, I showed how focusing on one subject – streetcars – can illuminate many is-

sues. But what do these historical examples tell us about our present moment?

In the Oct. 19 column "The streetcar emerges," I explained how streetcars came to prominence across Canada in the early 20th century. This period would see astounding growth for Winnipeg both economically and spatially.

As I pointed out in that column, that period saw rampant land speculation that set the scene for much of the suburbanization that happened after the Second World War. Moreover, the company that owned and operated the streetcars, the Winnipeg Electric Company (WEC), was widely despised and often rightfully accused of price gouging and poor services.

In the Nov. 16 column on the streetcar strike in 1906 and the Jan. 18 column on the 1922 Winnipeg civic election, I demonstrated the potential that the issue of transit has to not only rouse people to action but to unite them, as well.

The 1906 streetcar strike was notable for the widespread solidarity that many in Winnipeg had for the striking streetcar operators and also the simmering anger toward the WEC that was unleashed during the strike.

The 1906 streetcar strike had several parallels to the 1919 General Strike but probably the most important was how people's everyday experiences informed their politics.

This seems obvious, but when one considers how often explanations, by both the right and the left, for the Winnipeg General Strike point to external influences, such as the Russian revolution of 1917, one can miss what is right in front of them.

The 1922 Winnipeg civic election demonstrates how the issue of transit cuts across class and political lines in a way that few issues can. It is astounding that a strike leader was elected mayor a mere three years after the General Strike, and transit as an issue led him to victory.

One hundred years later, many of the same issues surrounding streetcars still persist in Winnipeg's transit system. Yet, what would shock many people from that time would be the apathy many display today.

Scott Price is a labour historian and the program director at CKUW 95.9 FM.

A POSSIBILITY, NOT A DESTINY

Calling out the collective preoccupation with parenthood

DANIELLE DOIRON | COPY AND STYLE EDITOR | @DANIELLEDOIRON

Somewhere in storage, my sister-in-law has boxes of baby clothes stashed away for my future daughter. This hypothetical child and all her accoutrements also occupy space in other people's minds.

My sibling jokes about when I'll give her child a cousin. My students tell me I'll be a good mom, a fun mom. A coworker going away on parental leave, my hairstylist, the stranger who sits next to me at a ballgame all ask if I've thought about having kids. As if I have a choice.

To them, my childlessness is temporary. I'm simply not a parent yet.

These assumptions drove every well-meaning "just wait until you have kids of your own" I heard as a preteen – and the "when you have kids, you can make the rules" I heard as a teenager.

They're also more insidious.

According to a study published in 2023 in *BMC Women's Health*, more than half of the surveyed 3,000 endometriosis patients reported being told that pregnancy might help treat their symptoms. For 89.4 per cent of those people, that advice came from health-care professionals.

This is despite the fact that "there is a lack of evidence that pregnancy reduces

endometriotic lesions or symptoms" and that many people with endometriosis experience infertility.

I have adenomyosis, a similar condition, and rely on an IUD to manage my heavy, painful periods. Whenever my doctor prescribes and inserts a new device, he stresses how easy they are to remove – just in case I change my mind about having a baby.

This same doctor, relatives and acquaintances also tell me pregnancy and childbirth could mitigate my symptoms. They offer a baby as a treatment option, a decades-long commitment to temporary relief.

Lately, everyone's curiosity, their comments, their prescriptions seem more urgent. It could be, at least inadvertently, because I turn 30 this year. People assigned female at birth experience their peak reproductive years between their late teens and late 20s – a fact I hear at almost every family dinner. I'm aging out.

But so are many parents. In 2019, the national average age for first-time mothers was 29.4 years old (and 27.9 in Manitoba). The average age at childbirth is now 31.6, according to 2022 data.

I married quite young (a few months before I turned 25), and many people still see

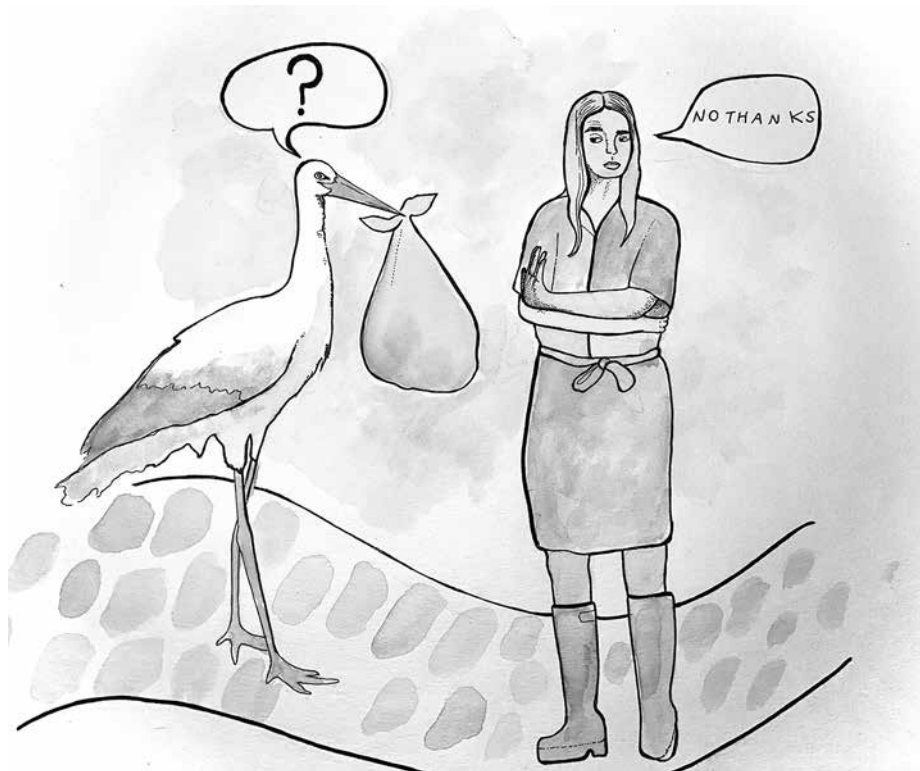


ILLUSTRATION BY GABRIELLE FUNK

a house and kids as the next logical steps. At the moment, I'm not interested in or able to afford either.

Canada's total fertility rate is at an all-time low of 1.33 children per woman, according to Statistics Canada data. This may be due to pandemic-related job losses, prospective parents' health issues, the skyrocketing cost of living or general uncertainty about the future, among many other factors.

I can't definitively say I don't want children, but I've never experienced a life where I didn't have to consider that decision.

Despite all the unsolicited discourse about my hypothetical children, I've been thinking about them less. Instead, I'm focused on travelling, work, the possibility of going back to school, the growing list of titles on my Prime Video watchlist.

For now, becoming a parent is still a possibility, but it's not my destiny.

Danielle Doiron (they/she) is the copy and style editor of *The Uniter*. Lately, they call Winnipeg, Philadelphia, Fargo and Canberra home.



THE SPECTRE OF STAGNATION

Our old economy is a reflection of ourselves

GABRIEL LOUËR | VOLUNTEER CONTRIBUTOR

Across several countries, the subject of retirement has come front and centre in political discussions. Last year, for instance, French President Emmanuel Macron introduced a law raising the retirement age from 62 to 64. As the French so often do, the public met the law with widespread protest.

In the midst of the ongoing United States presidential campaigns, Republican candidate Nikki Haley suggested that the current retirement age of 65 “is way too low.”

This rhetoric is part of a trend facing many developed economies. As the median age has skyrocketed above 40, nations are facing growing concerns with how to accommodate an aging population.

Canada is not exempt from this concern. According to a recent survey by the National Institute on Ageing (NIA), one in four Canadians over the age of 50 say their income is inadequate for retirement.

The looming concern that many individuals have regarding their ability to retire, or lack thereof, has prompted many older Canadians to reconsider their approach.

For instance, according to the same survey by the NIA, 50 per cent of those who are 80 and older who continue to work “are doing so out of necessity rather than choice.” This issue is a symptom of something much deeper. That is, our economy has retired before we can.

In an article, two economists at the Business Council of British Columbia suggest that Canada’s economic performance has been among the lowest of 38 OECD (Or-

ganisation for Economic Co-operation and Development) member nations, with real GDP per capita having fallen by \$1,200 since 2019.

Moreover, the duo further state that “Canada will be the worst-performing advanced economy over both 2020-30 and 2030-60, with the lowest growth in real GDP per capita.”

The Old Age Security payments pensioners receive comes from Canada’s national income. In 2020, these payments totalled \$46.3 billion. By 2035, that number is expected to increase to \$94.3 billion.

As the median age increases, and consequently the share of pensioners in the country, the total share of national income going to pensioners must also increase. But what happens when the economy fails to meet the needs of retirees?

Some countries like France and the United States have signaled austerity measures, looking to cut spending and increase taxes. On the other hand, countries like Japan and China, which are facing what is arguably a much worse demographic crisis, have turned to automation to meet their needs.

Dr. James Townsend, a professor of economics at the University of Winnipeg, says that one possibility to consider is expanding work-from-home opportunities, which would allow more time to care for family members in need.

Yet despite our relative underperformance, Canadians still trail the United States when it comes to adopting new technologies to

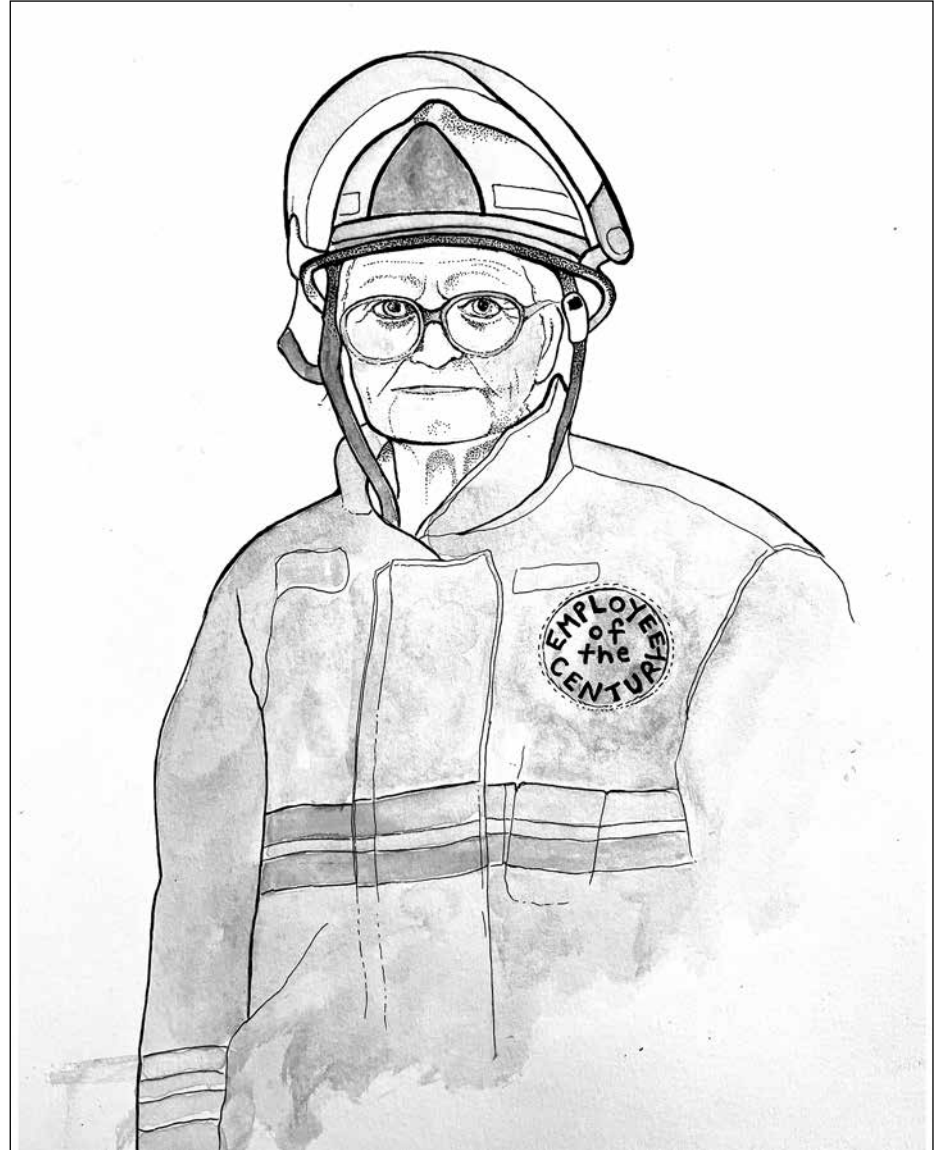


ILLUSTRATION BY GABRIELLE FUNK

help grow the economy and support an aging population. Could our unwillingness to adapt be a signal of our old age? When faced with stagnation, only youthful dynamism can save us.

Gabriel Louër is a volunteer contributor for The Uniter. He serves as emerging leaders director for the UWSA.



THE UNIVERSITY OF WINNIPEG

Student Services

FINAL WITHDRAWAL DATE (FALL/WINTER TERM)

The final date to withdraw without academic penalty from a Fall/Winter Term course (September to April) is **Feb. 16, 2024.**

READING WEEK

There are no classes during Winter Term Reading Week, **Feb. 18 – 24.** On **Feb. 19,** the University is closed for Louis Riel Day.

MONEY TALKS

Student Aid is in the spotlight this month in the Money Talks series:

- **Feb. 27** – Applying for Manitoba Student Aid (Spring Term)

All sessions are 11:00-11:30 a.m. via Zoom. Registration in advance is required. More info here: uwinnipeg.ca/awards

WEBINAR WEDNESDAYS

Looking for tips to polish your resume or improve your interview skills? The Webinar Wednesdays series starts again with a pair of job-hunting related webinars:

- **Feb. 28** – Burnout
- **March 6** – Planning for Spring Term Registration
- **March 13** – Self-Compassion

Webinar Wednesdays are held at 12:30-1:00 p.m. via Zoom. Pre-registration required. Please visit: uwinnipeg.ca/webinar-wednesdays

UPDATE YOUR PERSONAL INFO AT STUDENT CENTRAL

Don't miss out on important documents or messages from the University! Make sure Student Central has your current mailing address and phone number.

Bonus: This month all students who come in-person to Student Central to update their personal information by **February 29** will receive a **FREE University of Winnipeg pen!**

For hours, please visit: uwinnipeg.ca/student-central

SPRING TERM REGISTRATION

Students will be sent their assigned registration start date/time to their University web-mail account on **March 1.** The registration period will be from **March 18 to April 2.**

In the meantime, check out the Spring Timetable here:

uwinnipeg.com/timetable

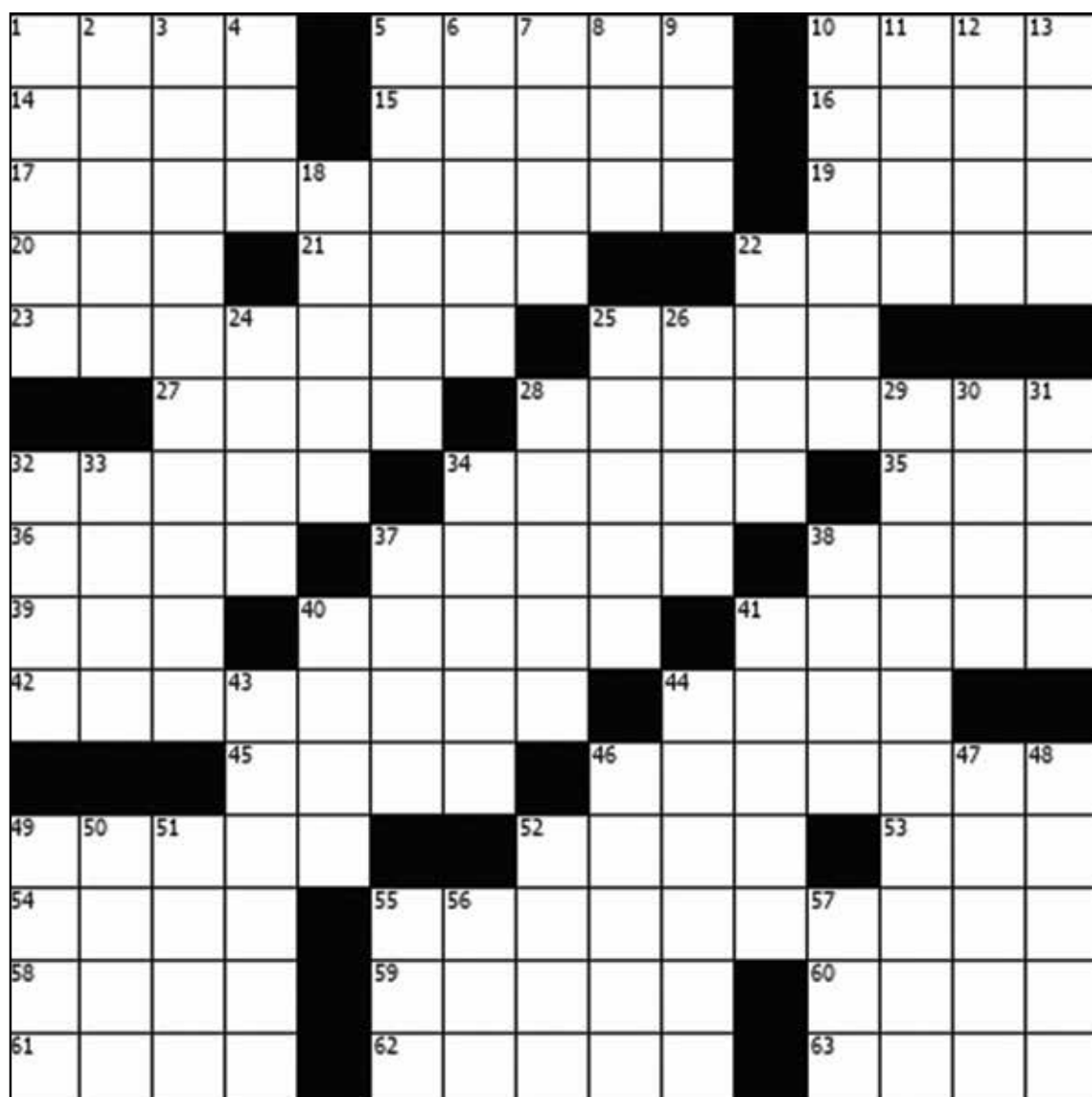
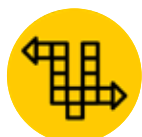
FINAL WITHDRAWAL DATE (WINTER TERM)

The final date to withdraw without academic penalty from a Winter Term course (January to April) is **March 15, 2024.**

GRADUATE & PROFESSIONAL STUDIES BURSARY

Applications for the Graduate and Professional Studies Expenses Bursary are now open for students in their final year of an undergraduate degree program in 2023-24 academic year, who are applying for Graduate or Professional Studies starting in 2024-25. Deadline to submit – **March 31, 2024**

More info here: uwinnipeg.ca/awards

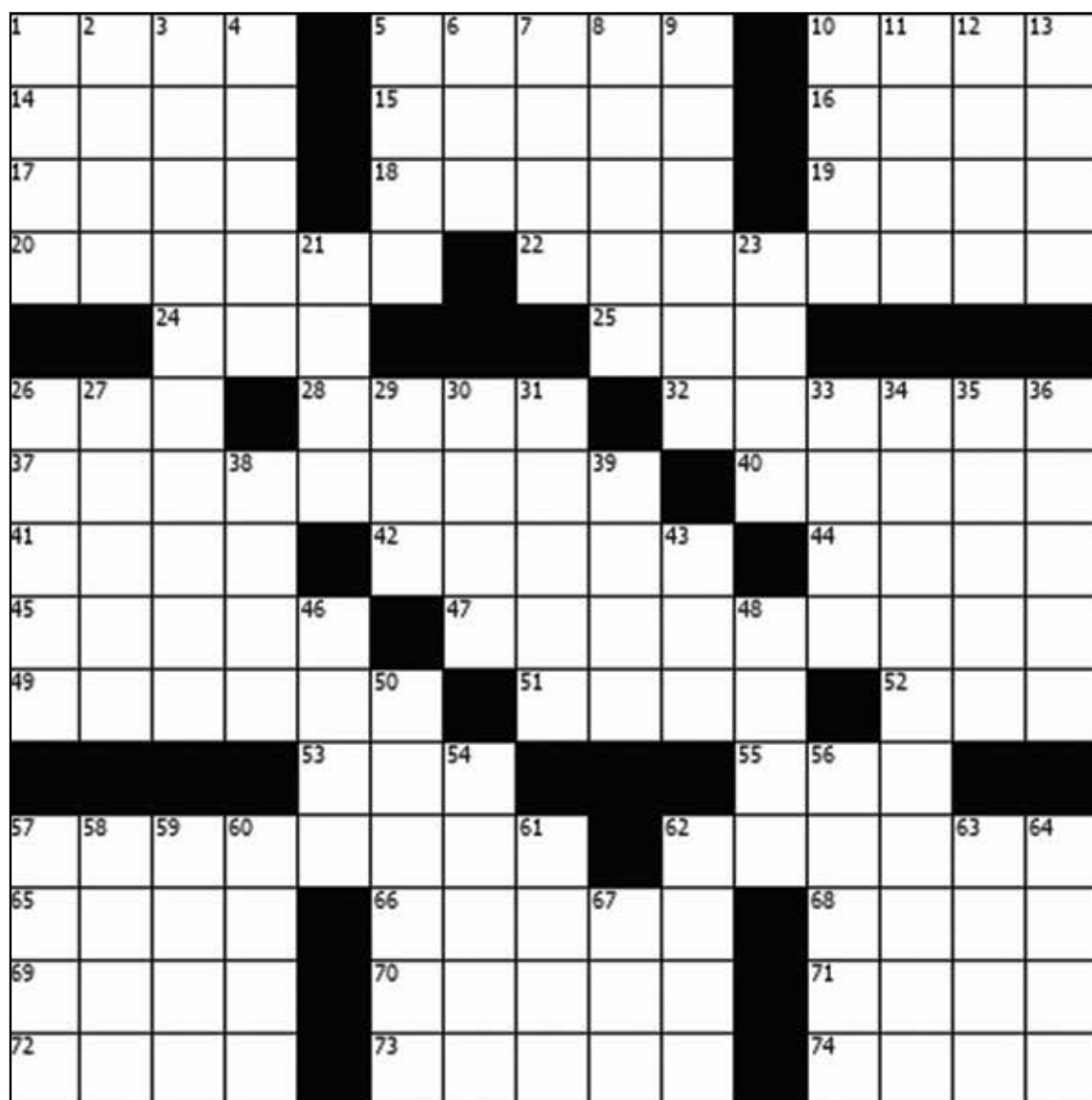


ACROSS

1. DECOMPOSES
5. ROOSTER'S WALK
10. FOOD FISH
14. IS INDEBTED
15. STOP
16. BUTTER'S RIVAL
17. AVAILABLE TO ANYONE
19. NERD
20. DIAMOND, E.G.
21. ENGLISH PRINCESS
22. AUNT'S HUSBAND
23. FOODSTUFFS
25. COMPUTER OUTPUT
27. BUTTERFLY CATCHERS
28. HEARING ORGAN PAINS
32. FAWN'S FATHERS
34. FIRST EXTRA INNING
35. EDEN LADY
36. FOLDING BEDS
37. FATHERS
38. SHIP'S COMPANY
39. TIME PAST
40. SHORT SKIRTS
41. ACHIEVERS
42. MATRIMONY
44. REMARKED
45. HIGHEST POINT
46. SOONER
49. STOCK UNIT
52. MOTIONLESS
53. MAKE A STAB AT
54. TAHOE, E.G.
55. PART OF NEW YORK (2 WDS.)
58. DEMONIC
59. DINED
60. NEW YORK'S CANAL
61. DISCLAIM
62. WASH AWAY
63. COLOR CHANGER

DOWN

1. CHEEK MAKEUP
2. POSSESSED
3. SCHWARZENEGGER ROLE
4. COMPASS READING (ABBR.)
5. PLAY PARTS
6. SHORE BIRDS
7. GREAT REVIEW
8. PURPOSE
9. KOPPEL OR KENNEDY
10. FRENCH BRANDY
11. GUINNESS OF "STAR WARS"
12. SPOOL
13. PROD
18. SEASONS
22. MORMON STATE
24. ENTREATS
25. COPENHAGEN NATIVES
26. ___ AND CRAFTS
28. WEIRD
29. GENETIC
30. FOR ALL TIME
31. MAKES A DRESS
32. FRAUDULENT SCHEME
33. ROMAN GARB
34. TINT
37. THAILAND, ONCE
38. MATTRESS PART
40. RODENTS
41. CHALLENGES
43. HARDLY EVER
44. BRINY
46. DOUBLE-___ SWORD
47. BERT'S FRIEND
48. WINONA ___ OF "LITTLE WOMEN"
49. WINTER COASTER
50. OWN
51. SIMILAR
52. DIVISION TERM
55. GRANT'S OPPONENT
56. ROWING TOOL
57. GUIDED



ACROSS

1. BRIDGE POSITION
5. TERMITE, E.G.
10. FLOOR MODEL
14. UNINTERESTING
15. SOLO
16. ENTHUSIASTIC
17. FIDO'S TREAT
18. PERUSES
19. LETTERMAN'S RIVAL
20. SUMMER, E.G.
22. EASY CHAIR
24. OPPOSITE OF POS.
25. PAYABLE
26. FDR'S SUCCESSOR
28. FOOTBALL CHEERS
32. BREADWINNER
37. PENANCE
40. ACTRESS ___ KEATON
41. REASONABLE
42. ZONES
44. FLAT BREAD
45. ENDEAVORED
47. MODERNIZED
49. WORE AWAY
51. NEVADA RESORT
52. INTERFERE
53. ___ JERSEY
55. PAID ATHLETE
57. GREAT CONDUCTORS
62. STAGGERED
65. WHEEL SHAFT
66. FRAGRANCE
68. HIGHWAY MEASURE
69. DISSOLVE
70. TINY LANDMASS
71. CAPRI OR WIGHT
72. WOE IS ME!
73. WINDOW SILL
74. THOSE PEOPLE

DOWN

1. FLOWS BACK
2. BURN RELIEVER
3. ALAMO LOCALE (2 WDS.)
4. THE ONES HERE
5. HORSE'S HOME
6. BULLRING CRY
7. LION'S CRY
8. STOPPED
9. SAVE
10. PAINTER SALVADOR ___
11. EQUAL
12. COAL PIT
13. FRAGRANCE
21. BOGEYMAN
23. GUIDE
26. UNDUE SPEED
27. DRUMMER RINGO ___
29. MEDICAL ORG.
30. MISTER (GER.)
31. LOOK OF CONTEMPT
33. READY TO EAT
34. MANICURIST'S PAINT (2 WDS.)
35. GO INSIDE
36. PREPARED
38. LACK
39. DOCILE
43. JUNIOR
46. FENDER DAMAGE
48. IDIOT
50. GO OFF THE TRACKS
54. INFERIOR
56. SEND PAYMENT
57. PAPA'S SPOUSE
58. FIGURE SKATER'S JUMP
59. SHE, IN BARCELONA
60. MOVIE BACKDROPS
61. REALTOR'S SIGN
62. FIXED CHARGE
63. ___ MACPHERSON
64. REGARD
67. ACTRESS ___ RYAN



The Uniter is seeking a city editor

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