

THE

UNITER

FREE.WEEKLY.
VOLUME 71 // ISSUE 07 // OCT 20



HOME OF THE FUNERAL

.....

**WHAT GOES INTO THE INDUSTRY
WE HOPE WE NEVER HAVE TO DEAL WITH**

**SPOKEN WORD
PARTY P5**

**SAFE SPACES
24/7 P13**

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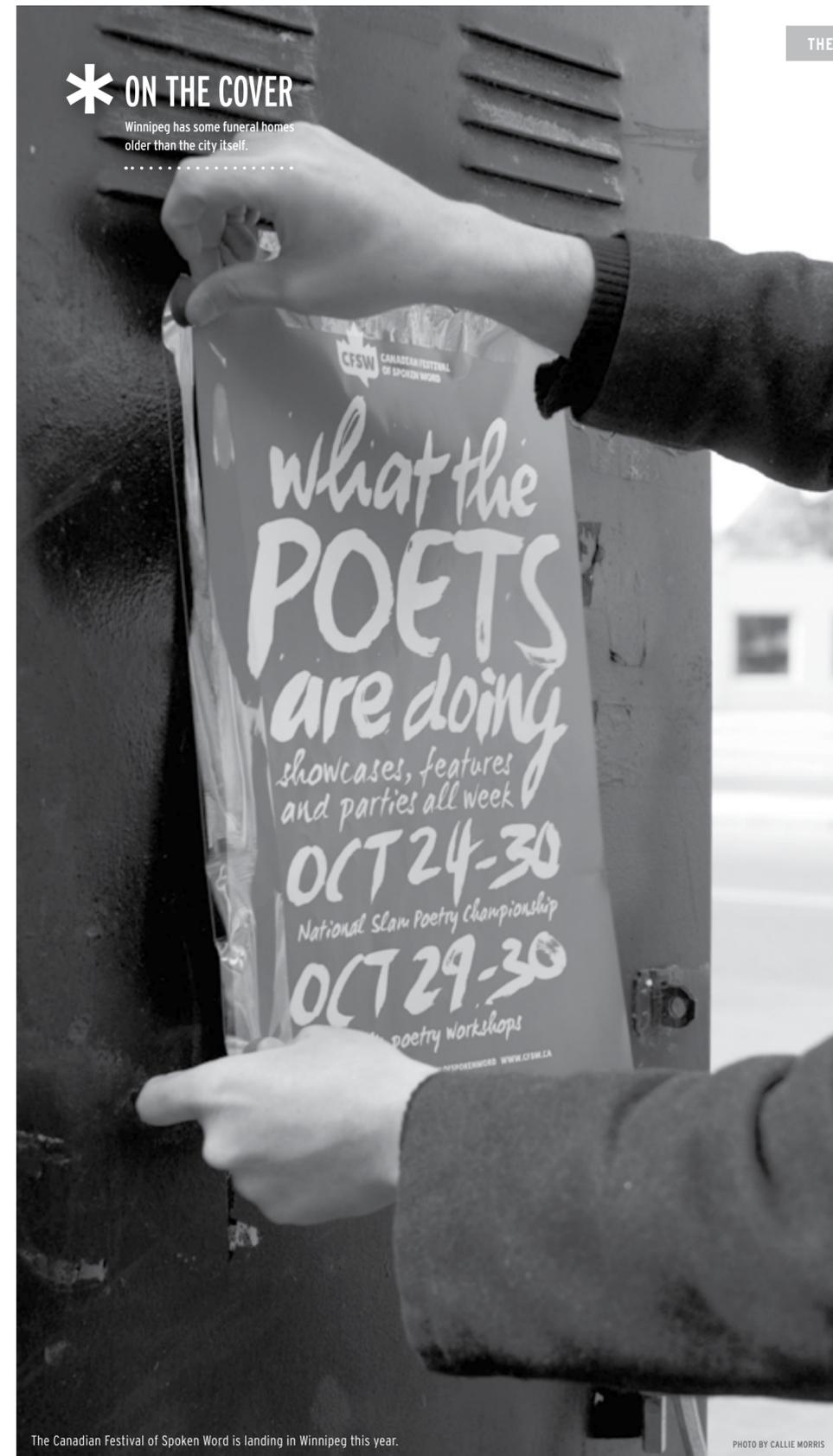
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* ON THE COVER

Winnipeg has some funeral homes older than the city itself.



The Canadian Festival of Spoken Word is landing in Winnipeg this year.

WIN TICKETS AND PICK YOUR FAVES

We've got some fun things in the works in the next few weeks, and we need your help.

In our next issue on Oct. 27, we're opening up voting for the Uniter 30. This is our year-end round-up of your favourite things - people, places and events - in Winnipeg and on campus at the university.

So for two weeks, we'll ask you to send us your picks. You can tear out a page of the paper and use an old-fashioned pen, then drop it off at our office. Or if you'd prefer to vote online, you can do that too.

Once all the votes are in, we'll showcase the winners in an issue devoted 100 per cent to them. So choose carefully, and tell your friends about the #uniter30 and to get their votes in!

In the meantime, we're holding an apocalypse-themed ticket giveaway next week (starting on Oct. 23), so if you want to see if you've got what it takes to survive the end of the world, stay tuned. Check us out on Instagram (@theuniter) and also on Facebook and Twitter for more details as they're released.

We love giving tickets away to readers whenever we can. It's our way of saying thank you for reading, for following us and for sending us your favourites. After all, we don't make this paper for us - we make it for you!

- Anastasia Chipelski

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UNITER STAFF

- MANAGING EDITOR
Anastasia Chipelski » editor@uniter.ca
- BUSINESS MANAGER
Charmagne de Veer » businessmgr@uniter.ca
- CREATIVE DIRECTOR
Bryce Creasy » creative@uniter.ca
- CITY EDITOR
Alana Trachenko » city@uniter.ca
- COMMENTS EDITOR
Tim Runtz » comments@uniter.ca
- COPY & STYLE EDITOR
Danielle Doiron » style@uniter.ca
- ARTS & CULTURE EDITOR
Meg Crane » culture@uniter.ca
- PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca
- STAFF PHOTOGRAPHER
Callie Morris » callie@uniter.ca
- STAFF PHOTOGRAPHER
Keeley Braustein-Black » keeley@uniter.ca
- FEATURES REPORTER
Thomas Pashko » features@uniter.ca
- ARTS REPORTER
Melanie Dahling » artsreporter@uniter.ca
- NEWS REPORTER
Talula Schlegel » newsreporter@uniter.ca
- CAMPUS REPORTER
Justin Luschinski » campus@uniter.ca
- VOLUNTEER COORDINATOR
Vacant

CONTRIBUTORS

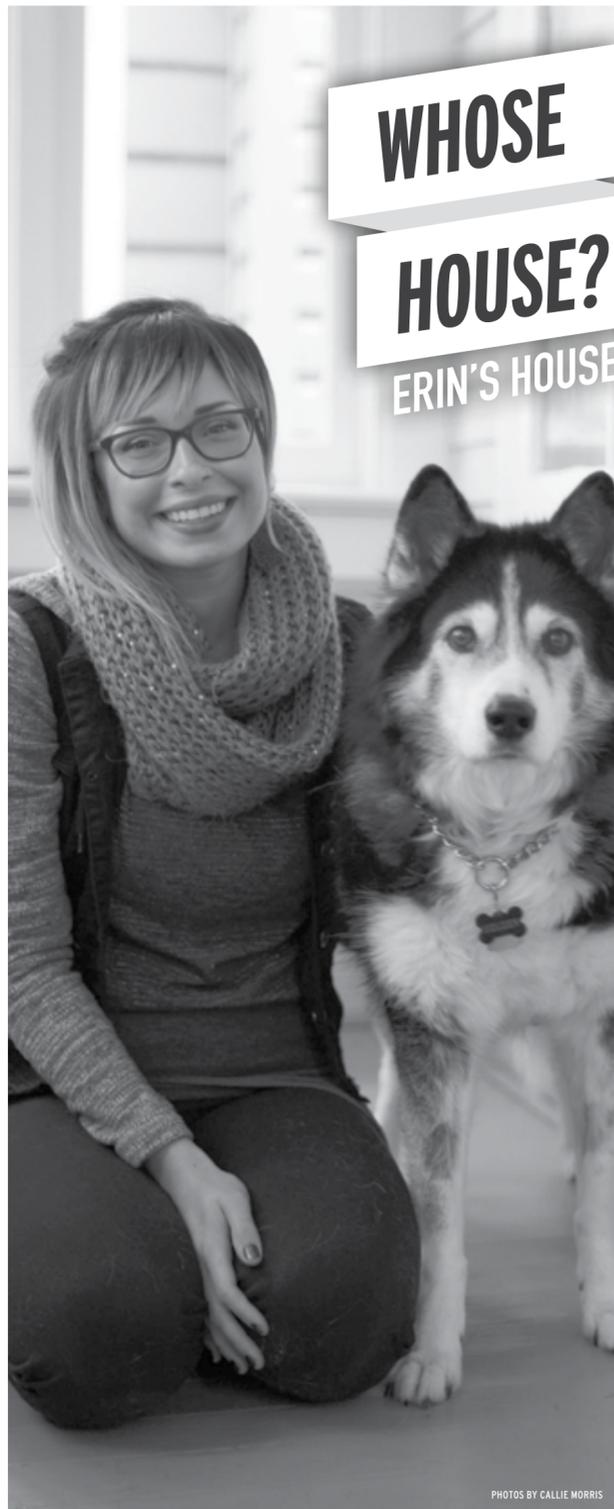
Mahlet Cuff
Tiffany Green
Doug Kretschmer
Keegan Steele

CONTACT US »
General Inquiries: 204.988.7579
Advertising: 204.786.9790
Email: editor@uniter.ca
Web: www.uniter.ca

LOCATION »
Room ORM14
University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba
R3B 2E9
Treaty One Territory
Homeland of the Metis Nation

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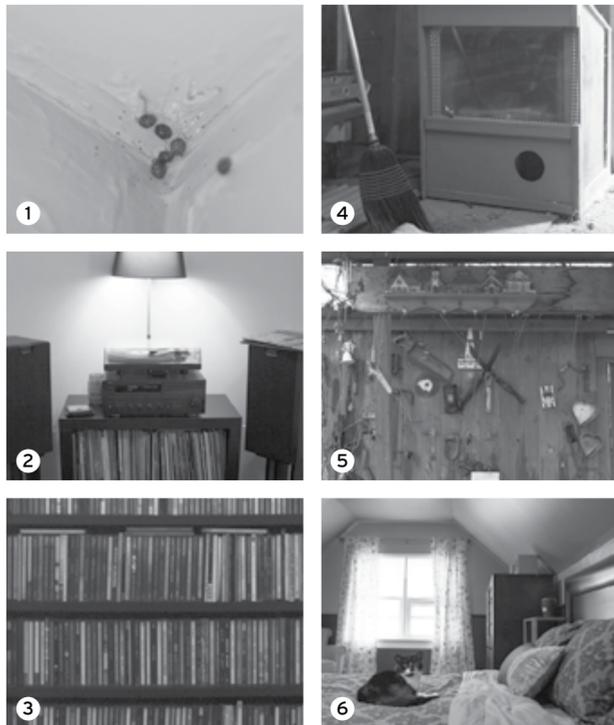


PHOTOS BY CALLIE MORRIS

MEG CRANE @MEGCRANE
ARTS AND CULTURE EDITOR

Erin Cornelius loves the house she bought five years ago, but she didn't buy it just for her own enjoyment. "The reason I bought a house was that I was never going to be able to find an apartment that was going to let me have all the animals that I had at the time I was moving out," Cornelius says. Currently, she has a dog, a bunny and a few cats inside her home, but she also takes care of feral cats in her neighbourhood. She says having a house gives her the freedom to trap, fix and release feral cats on her property and be involved

in animal rescue by taking in stray cats and rabbits. A front room serves as a safe space for the ferals she takes in. "When I bring in feral cats from colonies that need socialization or quarantine, they go in here, and they have their own little space." She doesn't ignore features catering to human comfort, though. Cornelius renovated most of her home - which was built in 1911 - after moving in, including completely redoing the kitchen. She did, however, keep some of the house's quirky elements, like the silver garage with bike plates nailed above the door.



- 1) LADYBUGS**
"They come in every fall, and they cluster in probably 50 to 100 up there. But you have to get them out of your house, otherwise they die there. Because it's too warm in the house over winter, they don't hibernate effectively."
- 2) RECORD PLAYER**
"My record player was given to me by my dad. He runs a bluegrass label. He's probably the one who got me into music."
- 3) SHELF OF CDS**
"I kind of wish they were records. But they're, like, half the price of records."
- 4) FERAL CAT HOMES**
"I probably get between six or seven cats that come and go. When a new one comes, I fix them and put them back out."
- 5) TOOLS ON FENCE**
"They were just there. I don't know. This guy collected stuff, and he has this wall of torture tools."
- 6) BEDROOM**
"This top floor was just like plywood and even the walls were particle board. So we put in drywall, and I did a really terrible job of mudding and drywalling."

ARTS AND CULTURE BRIEFS

MEG CRANE // ARTS AND CULTURE EDITOR @MEGCRANE

Awarding Manitoba musicians
At this year's Western Canadian Music Awards, Manitobans won in nine categories, including William Prince, who received an award for Aboriginal Artist of the Year and Romi Mayes, who was named Blues Artist of the Year. The West End Cultural Centre won the Community Excellence Award. The Oct. 13 ceremony kicked off the BreakOut West festival in Regina, Sask.

The Manitoba Showcase
The Manitoba Arts Network will present 15 of Canada's finest performers in Morden, Man. on Oct. 21 and 22. The annual event is open to the public this year and will feature musicians, magicians and comedians. Tickets to each of the three showcases are \$10 or \$15 at the door of the Access Event Centre. For more information, go to manitobartsnetwork.ca.

Hilarity for Charity
On Oct. 23, the Hilarity for Charity Tour kicks off in Winnipeg at Shannon's Irish Pub. Four comedians - Nelson Mayer, Chris Basso, Scott Porteous and Frank Russo - will travel to 11 Canadian cities to raise money for local charities. Proceeds from the Winnipeg show will fund the tour. Tickets are \$10 at the door, and the show starts at 8 p.m.

Songwriting competition
The first annual Canadian Songwriting Competition is open for entries. Canadian citizens and residents can submit songs in one of 14 categories, including Francophone, Aboriginal, Celtic/Maritime, pop, roots and hip hop. Industry professionals will judge after the March 1 closing date. For more information, go to songwritingofcanada.com.

Olympics of Opera
For the second year, 15 performers will compete for the audience's vote at Opera Idol. The winner will walk away with the cash prize and a role in an upcoming Flipside Opera production. The event takes place on Oct. 22 at St. Andrew's River Heights United Church. Regular admission is \$20, but \$10 for students. Go to flipsideopera.com for tickets.

WHERE THE POETS ARE

Canadian Festival of Spoken Word comes to Winnipeg

MELANIE DAHLING @SUGARDAHLING
ARTS AND CULTURE REPORTER

Enthusiasts and beginners alike will have a chance to take in slam poets from across Canada in Winnipeg at the Canadian Festival of Spoken Word. "The main core of the festival is the Canadian National Championships for Slam Poetry," Steve Currie, festival director in Winnipeg, says. This year is a first for Winnipeg, because the championships will be held here for the first time. Shows, workshops and after-parties will take place from Oct. 23 to 30 in local downtown venues as part of the festival. Though Currie says Winnipeg has a fairly developed scene and has had success with festivals in the past, this is the first time it's been able to host a larger event such as the championships.

"Compared to say Toronto or Vancouver, we are a smaller market, a smaller scene," he says. "We didn't have the audience or really the capacity to do it before." Currie says after starting up a Winnipeg Spoken Word Festival two years ago, there's been expansion in local interest. "Since then, we've seen our scene from being 20 to 30 people and teams, who were basically the same people going every year, to 40- or 50-person audiences and a way bigger variety of performers," he says. Larysa Musick will represent Winnipeg in the championships for her second year. She says she found the scene very welcoming. She had been embarrassed about the poems she wrote in high school until an English teacher encouraged her to share them.

"I showed up, didn't know any of the rules and read a five-minute poem when the rule is that they're supposed to be three minutes," she says. "But the community greeted me with open arms, and I've been doing it since." Currie says people don't always consider poetry events when thinking of ways to spend an evening. "It's not a question of 'Winnipeg doesn't like performance,'" he says. "I think it's mostly that people who have never been to a contemporary poetry show and seen what can be done and what people are doing with the art don't really know what to expect." Musick says spoken word can be a great starting point for people who don't know much about poetry.



Steve Currie is Winnipeg director of the Canadian Festival of Spoken Word.

While works published in literary journals are often critiqued by literary scholars, spoken word is more open, as the audience scores the poems at a slam, she says. "The audience can range from people who have never read poetry before to people who read it all the time, to random people who walk in from the RBC across the street. It can be anyone who gives you a score," Musick says. She finds spoken word poetry easier to digest for beginners, as the language is more conversational. For people who are new to spoken word, now is the time to take a chance and let the poets know the score.



Canadian Festival of Spoken Word takes place from Oct. 23 to 30. Cover for shows starts at \$5, and a festival pass is \$40. Buy tickets and check out a full line-up at cfsw.ca.

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SUPPLIED PHOTO

Kevin McDonald stars in AudioOpera's music video for "Forever."

THE ART BEHIND MUSIC VIDEOS

AudioOpera's "Forever" a staff pick on Vimeo

MEG CRANE



ARTS AND CULTURE EDITOR

Winnipeg videographer Avery Stedman is changing views that music videos are not artistic with his latest piece for AudioOpera's "Forever."

"For me, as a filmmaker, there's no film organization or grant organization that I can go to that I can get support for myself," Stedman says.

He says he could get funding for a 10-minute comedy or drama no problem, but his work loses its artistic merit if he calls it a music video.

For his most recent video, Graeme Barrett – the solo musician behind AudioOpera – had to apply for the funding. The two friends don't work together the way most musicians and music video producers do.

"The way I work with people is extremely collaborative," Stedman says.

This method works well for Barrett, who says he likes to have a say in the creative process. He says he usually comes in with a pinpointed idea of what he likes and what he wants it to look like.

"I'm very aware of what I want to do, and I have a clear cut idea. And Avery really helps to mould that into the best thing we can do for it," Barrett says.

"Forever" was a combination of locations Stedman was interested in using and imagery Barrett had in mind.

The video ended up being a comedy about a divorced dad, played by Kevin McDonald, who finds a mysterious business card on his car's windshield and then goes on a short adventure of self-discovery.

"Kevin's a superstar, baby! He's not a diva or anything," Barrett says.

Getting him on set was a great learning experience for both Stedman and Barrett because McDonald is an Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) member.

"With ACTRA, you technically can't have a performer who's in the union be in an indie production that isn't ACTRA-certified without getting an IPA agreement, which is an Independent Production Agreement," Stedman says.

ACTRA employees helped them get through the paperwork, of which Stedman says there was a lot.

"We're getting insurance for actors who are doing all these incidental claims for something where he literally eats a mustard sandwich, but we have to go through this because of the legalities of it," Barrett says.

Once McDonald was on set, however, Barrett says the shoot was easy.

The video had an unexpected debut on Much Music, Barrett says. He submitted it, not expecting it would actually be played.

It was after that they put the video up on Vimeo, where it became a staff pick.

"I know staff pick of Vimeo is a good thing," Barrett says. "The way Much Music validates me as a musician, it validates Avery as an artist."

Stedman says now that "Forever" has been endorsed by Vimeo, his work has been recognized as artistic, and he may have an easier time getting funding for future music videos.



"Forever" is a single off of AudioOpera's latest album, *Flying From the River*, which was released on Oct. 17.

CKUW TOP 30

October 3 - 9, 2016



TW = This Week // LW = Last Week // ! = Local content // * = Canadian Content

TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	Kevin Roy	Heartworn Highways	Self-Released
2	3	!	Royal Canoe	Something Got Lost Between Here And Orbit	Nevalo
3	NE		Turkwaz	Nazar	Self-Released
4	2	*	The Pack A.D.	Positive Thinking	Cadence
5	5		Andino Suns	Madera	Self-Released
6	8	!	A La Mode	Perfection Salad	Self-Released
7	12	*	Tanya Tagaq	Retribution	Six Shooter
8	6	!	Paris To Kyiv	Fragmenti Remixes	Balanced
9	NE	!	J.D and The Sunshine Band	Soaking Up The Rays	Transistor 66
10	9	*	Tuns	Tuns	Royal Mountain
11	14	!	Will Bonness	Halcyon	Self-Released
12	4	!	Holy Void	For Everything Else	Self-Released
13	7	*	The Forbidden Dimension	Every Twisted Tree Watches As You Pass	Sounds Escaping
14	RE		Lakou Mizik	Wa Di Yo	Cumbancha
15	13	!	Surprise Party	Sh-Shake Your Booty	Transistor 66
16	17	!	Mulligrub	Soft Grudge	Self-Released
17	16		Deerhoof	The Magic	Polyvinyl
18	NE	!	Basic Nature	Changes And Static	Dub Ditch
19	11	*	Badbabnotgood	IV	Arts & Crafts
20	22	*	Preoccupations	Preoccupations	Flemish Eye
21	25	*	Dri Hiev	Place To Live	Craft Singles
22	26	*	Andy Shauf	The Party	Arts And Crafts
23	15	!	Del Barber & The No Regretrys	The Puck Drops Here	True North
24	20	*	The Burning Hell	Public Library	Headless Owl
25	19	!	The Zorgs	Chew On It	Transistor 66
26	29		Cialyn	A Night Of A Short Wave Listener	Self-Released
27	24		The Claypool Lennon Delirium	Monolith Of Phobos	ATO
28	RE		The Avalanches	Wildflower	Astralwerks
29	27		Mstrkrft	Operator	Last Gang
30	23		Blood Orange	Freetown Sound	Domino



Every Time I Die

Low Teens (2016)

Epitaph Records

A brand spanning new album, from a band that a little over 10 years ago I didn't give the time of day because of their dumb name. "The world doesn't need more Long Name Break Down Bands," I decided.

Finally at some point I got over my presumptuous stance on the band and gave them a listen. I was completely wrong about everything.

Roughly a decade later, here I am with two ears full of their freshest material. *Low Teens* opens up with a song called "Fear and Trembling". The first thing you hear is a single guitar, and a disgusting series of single notes masterfully

designed to make humans, and anxious dogs, pray that some sense will come of anything.

The first 20-odd seconds of the song are laced with the most conflicting pinch harmonics I've ever heard. On a technical level, they should have never made it on the recording. As for feel, they're absolutely perfect in the context of the riff.

The production on this album (provided by Will Putney) is strong enough to hold these kinds of weird sounds together without any breaking and cracking at the seams of the song.

"Glitches" is the next song, and as is common for high octave D Beat, in two seconds I wanted to light my apartment on fire with laser eyes and renounce my faith in humanity.

Skipping ahead is "Two Summers". A bouncing lesson in Rhythm and Bruise. It's got cowbell all over it, complimenting the southern licks quite nicely.

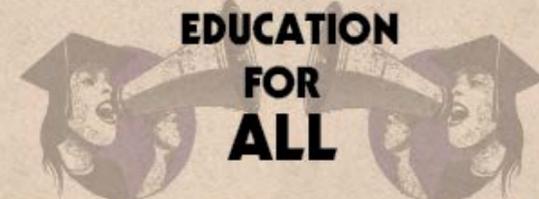
Immediately following the laid back styling of its predecessor, "Awful Lot" kicks the record back into top gear. The production here is as clear as ocean water, but the riffs themselves are as thick as an oil spill. It sounds like Torche, if Torche drank a pallet of energy drinks and got into "scream your guts out" vocals.

This sort of sludgy, bottom heavy riffing then transitions into a very different but very welcome rock and roll bridge, something that could pass for Kvelertak or a lost Turbonegro single. This doesn't last long, and almost as soon as you're getting comfy sitting by the campfire, they throw you right into it.

There's a big guest vocal appearance on track seven, "It Remembers", from Brendon Urie of Panic! At The Disco (a band I personally despise.) This sentiment aside, it's a damn tasty song - laid back, with plenty of breathing room and groove.

-ANDRE CORNEJO

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ON KEEPING YOUR DAY JOB

Artists find a way to enjoy the hustle

MELANIE DAHLING  @SUGARDAHLING

ARTS AND CULTURE REPORTER

The archetype of an artist trapped in their average day job, searching for their big break, is a familiar one in pop culture. We see artists who have to work during the day in *Bridesmaids*, *Girls* and *Wayne's World*.

Is it possible to love a day job, or is a 9-to-5 gig a drain on the creative spirit?

Scott Ford, visual artist, says he has an interesting relationship with his job at a café.

While he is happy to have a job that pays the bills, when Ford networks with other artists, he says he is reluctant to mention the café. "There's this feeling in the back of my mind that when I network, I should be working on things I care more about," he says.

Though at times his peers do ask when he is going to quit the café, he says the work gives him a necessary break.

"I've tried having a very creative day job," he says. "I found it way too draining. I was putting so much energy into my day job that I couldn't put it into my personal projects."

Ford says his outlook may change in a few years, but for the time being, having a relatively simple job brings a nice balance to his life.

He says a few summers ago, he chose to finish a big project rather than work a traditional job.

"I finished it, but just that isolation of working by yourself 24-7 and not leaving the house for days on end, it really gets to you," he says. "As much as I would like to be a machine and just work on art all the time, I can't. Very few of us actually can."

Teela Tomassetti is a local performer and addictions counsellor. She says she has always been devoted to helping people, and learning their stories enriches her creative life. Tomassetti attributes her work to the more complex emotions she finds within each role.

"My position allows me to get creative in terms of the character choices that I make," she says. "Sitting with people and hearing about their experiences all day, their pain, trauma and events that they've been through gives me a really good understanding of people in general."

Ford and Tomassetti agree that though having day jobs can be positive, there are challenges to maintaining a balance between creative life and work life.

"I'm used to doing a million things at once," Tomassetti says.



ILLUSTRATION BY GABRIELLE FUNK

Her newest challenge is a long commute to work, which can make for 10-hour days.

"Whereas before I used to be able to, say, scoot out on my lunch break for an audition, I can't do that anymore."

Though at some point she would like to live creatively full-time, Tomassetti says she feels lucky to be able to do work she loves.



HOME OF THE FUNERAL

What goes into the industry we hope we never have to deal with

WORDS BY THOMAS PASHKO

 @THOMASPASHKO

PHOTOS BY DANIEL CRUMP

 @DANNYBOYCRUMP

Death is something most of us dread, both for ourselves and those we love. For some, a funeral can be draining or provide closure. For others, it means facing grief in a way that might otherwise be avoided.

It's ironic that one of the city's oldest and most vital industries is one the general public only engages with sporadically, at the worst of times. But those who work in the industry are steeped in the climate of grief. They serve the needs of mourning families and the larger community, all while juggling the day-to-day tasks of running a business.

The number of funeral homes per capita is higher in Winnipeg than in most Canadian cities. The Funeral Board of Manitoba lists 25 licensed funeral homes in Winnipeg. By comparison, the Alberta Funeral Services Regulatory Board lists 23 licensed homes in Calgary and 21 in Edmonton, despite those cities having significantly higher populations than Winnipeg.

In addition to high numbers, some of Winnipeg's funeral homes are among the city's oldest, most iconic businesses. Bardal Funeral Home on Sherbrook Street, for instance, has been around since 1894 and boasts the title of "Winnipeg's oldest family-owned funeral home."

Thomson Funeral Home on Broadway traces its roots back to 1879, when John Thomson founded an undertaking parlour originally located at the intersection of James Street and Main. The business has operated in one form or another almost as long as the city itself, and they've handled the burial services of such historical Winnipeggers as Louis Riel (whose cause of death was described on his death certificate as "Hung [Rebel leader]").

Peter Kilcollins is the president and manager of Aboriginal Funeral Chapel.

COVER FEATURE continues // NEXT PAGE



Norman MOORE OPTOMETRIC

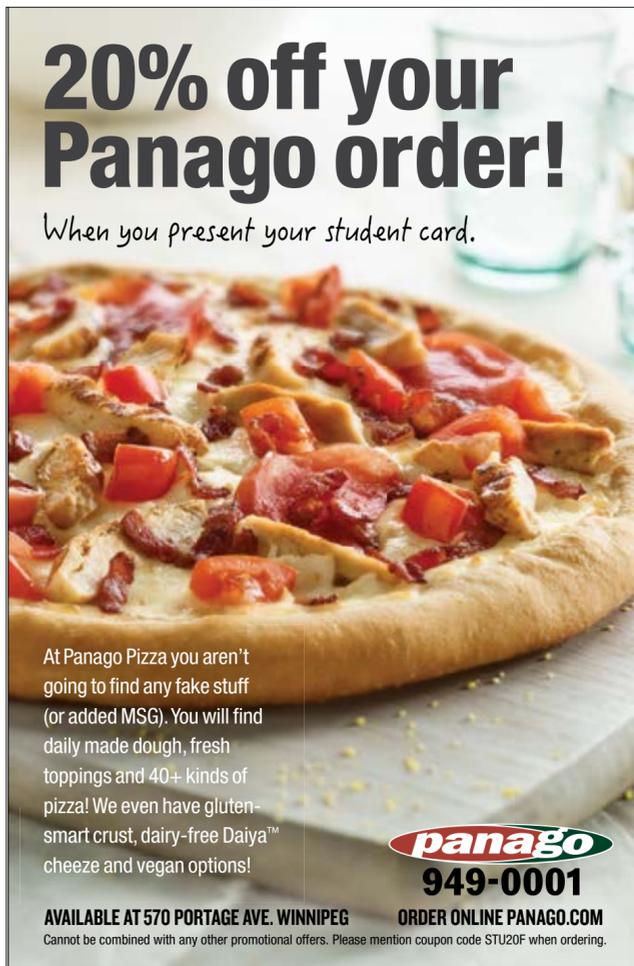
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Thomson Funeral Home has been operating for 137 years.

MOURNING ROUTINE

Donna Olson, the location manager for Thomson Funeral Home and Thomson in the Park, says many aspects of the funeral business have changed significantly over the course of their 137 years in operation.

"We used to have a large selection room for caskets," Olson explains. "Caskets used to have to be brought in from out in the country, and when we started, this was the edge of the city."

Rock Fontaine, an independent funeral director with 32 years of experience in the industry, says working with grieving individuals requires a particular demeanor and emotional sensitivity.

"There's a lot of opportunity to become sad or depressed," Fontaine explains. "When it comes to the person who does well in this business, it's the person who's not selfish. If you're here just for the money, it's going to show."

"Being selfless in this job gives you the

"I think it helped me, growing up around what is such an uncomfortable part of life...It helps build empathy, and in this business, you need to be empathetic."

opportunity to go the extra mile. When you're selfless for people in that difficult time and you experience their gratitude, it's not just a job. It becomes a calling."

Olson grew up with family in the funeral business, which helped prepare her for working in the field.

"I think it helped me, growing up around what is such an uncomfortable part of life," she says. "Being accustomed to those emotions makes you comfortable. It helps build empathy, and in this business, you need to be empathetic."

A PERSONAL UNDERTAKING

The experience of those in the industry differs from that of the general public in other ways. Olson says that, in addition to services and burials, a huge part of her job is dealing with technology, cultural shifts and financial planning.

"We've done things like focus groups to find out how to make the experience relevant for families," she explains.

"If we're helping someone whose dad has passed away, and we're choosing music and flowers, we need to ask, 'What is relevant to dad's life?' Flowers might be less important than having apple pie or a barbecue. It's about finding that, implementing it and executing it so it's relevant to the family."

Olson recalls one family who chose not to have a body or ashes at their grandmother's funeral, opting instead to use her signature rocking chair and knitting tools as the focal point of the service. In another case, the deceased was an avid outdoorsman. The centrepiece of his service was his kayak, with an urn built into the boat itself.

Olson also places an emphasis on preparing clients while they're still alive to ensure their families aren't left scrambling. Guide books let clients record information about their life and plan for their death.

"It's another form of estate planning," she explains. "It's similar to other forms of financial planning, like saving for a car, your kids' education or your retirement."

However, Fontaine and Olson both stress the importance of ensuring the family fulfills their own wishes, not just those of the deceased.

"I found that, after I lost my dad, I became a better funeral director," Fontaine says. "I was no longer hearing what it was like to lose someone close. I was in the trenches. It gave me a little more bravery. In the past, if someone would say, 'Mom wanted cremation, no service,' I'd just say, 'Fine.' But now I'll say, 'Let's talk about what the deceased wanted as well as what you want to see. Lay out all the options, then you decide.'"

"I don't want them to think of it as a sales pitch, but it's not the deceased who feel the pain of death - it's the living, and funerals are for them."

RETHINKING THE CHAPEL

Fontaine has taken a novel approach to his business. Rather than operating a physical funeral chapel, he bills himself as "the funeral director that comes to you." He's used this model since 1994 and says it arose from a practical need he saw in families.

"I worked in funeral homes from 1984 to '94," he explains.

"(The funeral chapel) was always home base. That's where we did all the planning, where many of the services were done. On many occasions, after a funeral, a family I'd been working with would be expressing their gratitude and ask if I would come to their home afterwards for their celebration lunch or dinner. I wanted to but was told by management, 'Get the hell back here, there's more work to do.' The few times I did go, I was reprimanded."

Fontaine says that institutional disconnect was a personal wake-up call.

"I realized my service was more than bringing the family into my environment, holding their hand through the planning and executing that plan. They wanted and needed a bit more of my time, a couple of hours for me to come into their environment."

In addition to adding a personal touch, eliminating a physical chapel was an opportunity to save families money.

"(At funeral homes) I was doing all kinds of maintenance and spending money on a building that we were only using 50 per cent of the time," Fontaine says. With the cost of that maintenance being hoisted onto clients, Fontaine thought it better to hold funerals in families' churches and other community gathering places.

"About half of people were already having their funerals (in their own places of worship) anyway," he says. "It's also a way to inject people into community. When I tell a pastor that someone in their community has passed away and they'd like to do the funeral with them, they're grateful for the opportunity."

"We're not New York. It's a blue collar city. People do want to have a celebration, but they don't want to sell the farm to the funeral director."



Bardal Funeral home is one of many in the city.

NORTHERN MOURNING

Fontaine isn't the only funeral director whose business sprung from a community need. When Tony Kozak founded Aboriginal Funeral Chapel on Selkirk Avenue in 1991, he was inspired by the particular needs of Indigenous clients from remote northern communities.

"Often when a death occurs in northern communities, the remains are flown into Winnipeg for autopsies or other services," explains current owner Peter Kilcollins. "Other times, they've come here for treatment, and the death occurs in the city. In many cases, families will have a service in Winnipeg for those from the community who live in the city and can't make it home for services."

Before the Aboriginal Funeral Chapel opened, Indigenous mourners from northern communities had difficulty finding accommodations in Winnipeg.

"There were really no funeral homes in those days that were open past nine o'clock at night," he says. "For Indigenous families, wakes can last long into the night. Families would have to move to community halls or other venues."

Kilcollins has also made the already fast-moving funeral planning process move even faster.

"For people from remote communities, the longer they have to be in town making arrangements, the more they need to pay for meals and accommodations," he explains.

Their services were of particular importance because of a long-running lack of funeral homes in northern Indigenous communities. The scarcity is so severe that the Winnipeg chapel - the first of its kind in the country - serves families from Saskatchewan and northwest Ontario as well as Manitoba.

"Up until recently, there were no other facilities (serving remote Indigenous communities)," Kilcollins says. "Norway House Cree Nation just built their own funeral home (in 2013), where they're educating people to be embalmers and funeral directors. I've said for years that Island Lake needs a similar facility."

THE WINNIPEG QUESTION

With so many funeral services in Winnipeg serving diverse needs, the question needs to be asked: why does Winnipeg have so many funeral homes? What about our city inspires these types of businesses to thrive?

"I think it could have something to do with the entrepreneurial spirit in Winnipeg," Olson says. "Winnipeggers really feel like they can thrive and succeed. A lot of people feel like they can make a difference in the community."

But Fontaine sees the situation as less sunny.

"The funeral business is stretched," he says. "They are stressed, and I believe financially they are crunched. Not only is this little bit of business spread out among all these funeral directors, but ... we're not New York. It's a blue collar city. People do want to have a celebration, but they don't want to sell the farm to the funeral director."

"It is bizarre. It befuddles me why this city does have so many funeral homes, because I know the little guys are hurting."



The Aboriginal Funeral Chapel serves the needs of northern Indigenous communities.

UWSA By-Election

The By-Election is the election where candidates run for vacant director positions that were not filled during the UWSA General Election.

Voting is Oct. 24, 25, 26 in Riddell and Richardson from 9 a.m. - 6 p.m.

By-Election Candidates

There are two candidate teams running for International Students' Director.

Kurné Williams & Caroline Pires
Candidates for International Students' Co-Directors



Kurné Williams

My name is Kurné Williams and I am an international student from the beautiful island of Antigua currently pursuing a degree Criminal Justice and Sociology. When I am not studying, I like to socialize with friends and volunteer in various organizations like the Congress of Black Women of Manitoba; N.E.E.D.S and Siloam Missions whose main aim is to assist marginalized groups in Manitoba and aid them in improving their standard of living and their overall holistic development. In other words, I am passionate about offering my service in areas where I see great need. This is one of the main driving forces behind my running in this election. As an international student I have realized that there is a need for greater advocacy for international students not only to have our voice heard but also to ignite change. Thus some of our main aims are: Involving PACE students more in UWSA activities and the wider university student body in order to enhance the community spirit and bridge the gap between PACE and the rest of the university; have information sessions for new students not only about programs and services at the university but also information about working in Canada, available jobs on and off-campus, renting in Canada, resume building to suit a Canadian environment, and health services, etc. Work on trying to establish a scholarship fund specifically for international students in a reasonable amount, as it seems that attempting to get to tuition lowered is a prolonged fight that has not yielded many results. These are just a few of our plans or goals that we hope to be given the opportunity and resources to put into effect. If your looking for change just know that no matter the task placed before me, one can ensure that it will always be given utmost attention, and pursued with extreme determination to ensure attainment of ultimate success.



Caroline Pires

**No photo or bio provided by candidate*

Victory Umoeya
Candidate for International Students' Director



Victory Umoeya

Thank you students of University of Winnipeg, patriotic Canadians, your love, voice and taxes has given the Manitoba Health Card and U-File Tax free to International Students. I am Victory Umoeya, a pre medical student. I have been involved in several care volunteer services and children education in Manitoba and across Canada. As a member of Canadian Federation of Students, I am speaking on behalf of that student that got his fees late due to exchange problems, lost his registration and had to wait till next year. This would have been a different case if there were more, larger sections, adequate number of teachers and added lab supplies. As an International Students Director, I would open programs that integrate Canadians culture with International Students teaching them economic nutrition specifically with Canadian foods.



A PLACE TO FEEL SAFE

West End initiative offers youth 24-hour refuge

TALULA SCHLEGEL

NEWS REPORTER @TALULACORA

Spence Neighbourhood Association (SNA) has recently opened a space for youth in the West End that is available from 11 p.m. to 7 a.m. on Fridays, Saturdays and school holidays.

"The West End 24-Hour Safe Space (WE 24 Hour) grew out of the need that people were seeing and experiencing in the community," Lin Howes, WE 24 Hour project coordinator says. "We held many community meetings to develop a shared vision and a comprehensive plan. The rest is history."

Howes says a community member went door-to-door to propose the initiative and eventually collaborated with the Spence Neighbourhood Association, that, in the end, created WE 24 Hour.

"Every night, we provide safe rides for youth, serve a full meal, offer space to rest, provide various harm-reduction and hygiene supplies ... to the most street-entrenched and vulnerable youth in our community," Howes says.

WE 24 Hour provides activities (gym games and movies) and does outreach by driving around the neighbourhood and building relationships. Howes says the community needs to better address the systemic barriers youth face.

"A big reason why our project has been so successful is the passion and dedication that our volunteers and staff bring each and every day," Howes says. "We hope that by providing a safe space, a little bit of stability and positive adult mentors that youth will feel good about who they are, connected to their community and supported by those around them."

Howes says ensuring WE 24 Hour is answering a call for secure, supportive housing and laying the foundation for a housing initiative to help youth transition out of homelessness.

"People work, play and thrive in the West End, but there's problems that hold some back," Lisa Forbes, a volunteer on the governance committee of WE 24 Hour, says.

Forbes has been involved with SNA's work on the WE 24 Hour for two years.



West End 24/7 Safe Space staff. Back row: Kristen Wiltshire and Richard McCrae Middle row: Laura Kathler, Lin Howes, Sheila Soulsby, Mischa Pustogorodsky Front row: Huy Nguyen.

Planning started in the fall of 2014, and the space opened in June 2016.

"For me, it was the violent death of several young people over the years in the West End," Forbes says. "Other community members said a safe space was needed for youth exposed to problems like unstable living situations, domestic violence problems in their relationships, homelessness, alienation because of sexual orientation, gender, gangs, broken families and CFS involvement."

Forbes says SNA donated space to the initiative through the city's Magnus Eliason Recreation Centre, with funds provided by the provincial government. It was a challenge, but eventually the project panned out.

"The main thing I notice is how under-resourced Winnipeg is at night. I didn't expect the centre to see the numbers of

youth we do that are homeless," Forbes says. "We have to get the needed resources to provide better service for LGBTQ+ (people) and Indigenous people."

Shocked, Forbes remarks that funding for the Ndinawe Youth Resource Centre's overnight safe space has been cut, leaving North End youth to venture to the West End for refuge. Forbes says that all she wants is for youth be safe and happy in their communities.

"I want to wake up in the morning and never hear on the radio that a youth has been beaten or murdered in Winnipeg," Forbes says.

"We want people who come to the safe space to feel respected, and for the workers to build the trust needed to help young people find whatever they need to fill the gap that made them come to the safe space."



Outreach Workers Pustogorodsky, Nguyen and McCrae enjoying the new play structure at the Magnus Eliason Recreation Centre.



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From left to right: Kristen Wiltshire, Lin Howes, Sheila Soulsby, Laura Kathler

Trimbee talks

University of Winnipeg (U of W) president and vice-chancellor Dr. Annette Trimbee gave her university address on Monday, Oct. 17 to a crowd of students, faculty and alumni. She discussed the school's capital plan, new Indigenous courses and increasing student retention. A group of students advocating for divestment from fossil fuels attended the address and asked the majority of questions at the event.

Community gathering

On Friday, Oct. 21, the Canadian Community Economic Development Network (CCEDNet) will host the 14th Annual Gathering: Manitoba's Conference of Community Builders from 8:30 a.m. to 4:30 p.m. at St. John's High School (401 Church Ave.). Participants can take part in workshops on topics such as co-ops, social enterprise and poverty reduction. For more info, visit ccednet-rcdec.ca/mbgathering.

Newcomer photography

Explore what a newcomer to Canada experiences in a photography exhibit up until Oct. 21 at General Wolfe School (661 Banning St.). In Our Eyes PhotoVoice Project is a collaboration between the Manitoba Association for Rights and Liberties, From Here & Away and the Canadian Muslim Women's Institute and focuses on issues relevant to refugees and immigrants.

Co-op conference

A free conference about the co-op movement will take place on Saturday, Oct. 22 from 10 a.m. to 3 p.m. at the Bulman Centre Multi-Purpose Room. Lunch is included. The day will look at cooperatives as viable businesses that are community-focused, balancing people, planet and profit, according to officials.

Wesmen Wine & Dine

The Wesmen Wine & Dine fundraiser is taking place on Saturday, Nov. 5 at 6 p.m. at the Charleswood United Church Hall (4820 Roblin Blvd.). All money raised will go toward the Wesmen men's baseball team for this year's operating costs. The night features master of ceremonies Ace Burpee and keynote speaker Stubby Clapp. Tickets are \$100 and are available online at store.wesmen.ca/browse.cfm/baseball-dinner/4,359.html.

HOUSING FOR MENTAL HEALTH

Individuals with mental health issues offered affordable places to live

TALULA SCHLEGEL @TALULACORA
NEWS REPORTER

When providing services for individuals living with mental health issues, affordable housing and ensuring those individuals have a roof over their head is something Winnipeg is working on.

"Safe, decent housing stock for those with a limited income is in short supply in Winnipeg," Stephanie Skakun, a director at Canadian Mental Health Association, says.

"Individuals with mental health issues may also face additional challenges around stigma when searching and applying for housing."

Skakun is the director of operations for Rehabilitation & Recovery Service. She says

lack of education and understanding around mental illness feeds misinformation and myths when it comes to understanding how to support individuals who are struggling and creates barriers to aiding in their recovery.

"A safe, affordable living environment goes a long way. It provides the stability that is necessary to function," Skakun says. "Individuals can then focus on wellness, relationships, accessing supports and participating meaningfully in life."

Skakun cautions generalising these individuals' needs when it comes to community housing, saying each has the right to their own wants and needs when it comes to a home. They have the right to choose a place to live that is most suitable for them.

"(Affordable housing) will absolutely be beneficial to many individuals in our community. We need to ensure that a full range of housing options is available as well as accompanying mental health services and supports," Skakun says. "But as with any housing type, there are simply not enough (available)."

Skakun says offering affordable housing means Manitobans are moving in the right direction. Her advice would be to involve tenants and individuals in planning to ensure that their needs and priorities are identified.

"Housing is a basic human right. We all need a roof over our head, a safe place to call home, and to be part of accepting communities to thrive and be our best selves," Skakun says.



Fountain Springs Housing, part of Clubhouse of Winnipeg, is working on a new housing project.

In Winnipeg, the call for accessible and affordable housing for these individuals is not going unanswered. Manitoba Housing in collaboration with Fountain Springs Housing (FSH), a part of Clubhouse of Winnipeg, has been working on a housing project at 184 Sherbrook street for those dealing with mental health issues.

"(Collaboration) between Manitoba Housing and community-based housing organizations creates a partnership to develop affordable housing projects," Dwayne Rewniak, executive director of housing delivery and land development with Manitoba Housing, says.

"This type of partnership arrangement allows the organizations to build and operate housing that meets the needs of the community it serves."

In these cases, Manitoba Housing enters into a development agreement with the community group which allows the

group to take on the role of developer while Manitoba Housing provides capital funding and works with them to see the project through to completion.

"Housing that is healthy, safe and affordable provides a stable base to help individuals, communities and the economy thrive," Rewniak says. "(Those) who have stable, good quality, affordable housing have an improved quality of life. Housing investments also stimulate the local economy and create training opportunities and jobs."

The FHS project on 184 Sherbrook Street will have 30 units, including one unit for a live in caretaker.

"Housing is a key element of strong, healthy and sustainable communities," Rewniak says. "(Nationally), Winnipeg has remained among the most affordable of the 10 major urban centres in Canada."

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OUR BACKYARDS ARE FULL OF INVISIBLE ANIMALS

Photojournalist to present on animal cruelty at Park Theatre

ALANA TRACHENKO @ALANA_WPG
CITY EDITOR

We've all seen the disturbing videos that show animals being abused by their handlers – but what most people don't realize is how close to home those incidents are.

To inform the public of what goes on behind closed doors and what they can do to help, the Winnipeg Humane Society (WHS) is hosting a presentation by Jo-Anne McArthur, animal activist and photojournalist based out of Toronto. The talk is part of the WHS' Farm Animal Compassion Committee's speakers series.

"I specifically focus on animals I refer to as invisible animals. These are the ones we raise and consume by the billions but we don't see," McArthur says. "It goes beyond factory farming. It goes to fur farming, animals used in labs, entertainment, bear bile farms."

McArthur says that unlike pets and wildlife, most people are not expected to care about the welfare of these hidden animals. Consequently, many are abused

physically, as well as mentally. And unless you know where to look, these operations are well hidden.

"There are slaughterhouses in the middle of Toronto," she said. Her work has led her on slaughterhouse tours, and she has snuck into facilities and bought tickets to rodeos and bull fights.

"This happens worldwide," she says. Brittany Semeniuk, coordinator of the event, says that every day in Manitoba, approximately 12,000 pigs are slaughtered. "Our main agricultural income for our province is the pork industry," she says.

Most of that pork comes from large factory farms that keep animals separated, in tiny cages, and on unnatural diets of grain and corn.

"These are all very serious things that are happening," she says. Chickens, she notes, aren't able to behave as they would naturally when they are kept in battery cages.

"Research shows that they're supposed to spend 80 to 90 per cent of their time



Jo-Anne McArthur photographs 'invisible animals'—ones that live and die in factory and fur farms.

foraging, but when they're stuck in cages, they can't," she says.

"The biggest way to make a difference is simply that if you're not eating these products, you're not supporting these industries," she adds. "But a lot of people can't simply give up meat or eggs or dairy products overnight ... it's more about supporting the small-scale local farms, where they can give their animals a much higher quality of life."

Semeniuk says purchasing from these kinds of farms is much better than picking up your meat and dairy products from the grocery store.

"Luckily, people care more and want to see and know so we can change," McArthur says. "It's a common idea that people struggle with, that they're shown

and think, 'oh this doesn't happen in my country,' and that's why it's important for me to work on this."



McArthur will bring limited copies of her book, *We Animals*, to her presentation at the Park Theatre on Oct. 25. Doors open at 6:30 p.m.. Tickets are \$10 and available at the door as well as online at myparktheatre.com. For a full list of small-scale local farms, visit smallfarmsmanitoba.com.



POLICE ONLINE

Social media is changing law enforcement

MEG CRANE @MEGCRANE

ARTS AND CULTURE EDITOR

Brandon University sociology professor Dr. Christopher Schneider will be at the University of Winnipeg (U of W) on Oct. 26 to discuss his book *Policing and Social Media: Social Control in an Era of New Media*.

"Essentially, what I'm doing in the book is looking at the ways social media changes police work," Schneider says.

He says it's important for people to know about what police are doing because, the public is their clientele and should be aware of how they're serving us.

In his book, Schneider says he traced public knowledge of police use of social media back to MySpace.

"A lot of teenagers were sort of congregating on MySpace and opening up profiles, and that created what we call sort of a moral panic around online predators," Schneider says. "The suggestion was that

predators were going to MySpace to groom young people to engage in illegal underage sex acts."

Besides using social media to find crimes being committed, the police also use it to help shape their image.

"Police will use Twitter as a basic kind of presentational strategy to present the institution of policing as good and favourable to the public," Schneider says.

In fact, he says most major police departments around the world are on Facebook, Twitter, Instagram or YouTube.

"Some police departments have just got on social media and started using social media without any kind of policy or rules or laws to direct them how to use these technologies or even any sort of best practices that informs police about what they should be doing and saying," Schneider says.

For example, he says the Vancouver Police Department didn't come out with a social media policy until more than a year after starting a Twitter account.

"That's interesting for an organization like police that's so heavily bureaucratic and rule-governed that you have police now acting as police in a space where there are now minimal rules," Schneider says.

Schneider is being brought to the U of W by its department of criminal justice.

"I think students will be particularly interested in this, because students are really the expert users of social media and these kinds of new technologies. They



PHOTO BY TIFFANY GREEN

Christopher Schneider will be at the U of W to talk about how social media has changed policing.

know way more about it than people the generation before, such as myself, do," organizer and U of W criminal justice professor Dr. Kevin Walby says.

Despite this knowledge about using social media, Walby suggests many people aren't fully aware of how police use the technology.

This presentation is part of the Criminal Justice and Criminology Talks series and is open to the public.



Dr. Christopher Schneider will be at the University of Winnipeg on Oct. 26 for *Policing and Social Media: Social Control in an Era of New Media*. The event will be held from 12:30 to 1:30 p.m. in room 2M70.

PROFILE - DR. ED CLOUTIS

DIRECTOR, CENTRE FOR FOREST INTERDISCIPLINARY RESEARCH AND PROFESSOR, GEOGRAPHY DEPARTMENT

ALANA TRACHENKO

CITY EDITOR @ALANA_WPG

While Dr. Ed Cloutis spends his days teaching geography to students at the University of Winnipeg, a piece of his work and research is hurtling through space to a faraway asteroid that will hopefully give him some clues about how life began on Earth.

Cloutis is involved in a recently launched NASA mission that's sending a spacecraft to an asteroid to collect a sample and bring it back to Earth. So far, he says, the spacecraft and instrument that he was involved in developing, are healthy. They'll be home in 2023.

"What we're looking at is how much of a kickstart did life get?" Cloutis says. "The asteroid is a building block or leftover piece of what formed the Earth."

"For a lot of asteroids, all we do is look at them through telescopes, so we look at how bright or dark they are, how they reflect light, and a lot of times, we can't really tell what they're made out of. By bringing back the sample, we can look at it and go, 'ahh, okay, now we get it, now I can interpret what I see through a telescope with what it's actually made out of,' and that's been a problem for a long time."

Possible applications? Cloutis says travelling with an asteroid for a couple of years will help us better understand what pressures affect them. So, if one was ever coming our way, we might have a way to stop it.

"There's that whole aspect of planetary defence, which sounds pretty cool."

AREA OF RESEARCH: Planetary exploration

NUMBER OF PEER-REVIEWED ARTICLES PUBLISHED: 170, maybe

LOWEST GRADE IN UNIVERSITY: D, proudly got a D

BEST PART OF YOUR JOB: Doing research with students. That's always a rush to work with students on research projects that are really cutting edge.

LAST BOOK YOU READ: *On the Map: A Mind-Expanding Exploration of the Way the World Looks*—it's a popular science book about maps, and since I teach maps, it's a cool research tool to have.

MOST FASCINATING THING YOU'VE LEARNED IN PLANETARY RESEARCH: Probably that Mars is habitable.

SECRET PATH

Gord Downie & Jeff Lemire

HONOURING CHANIE WENJACK
PUBLIC SCREENING OF GORD DOWNIE'S SECRET PATH

<p>SUNDAY, OCTOBER 23, 2016 DOORS OPEN AT 7:30PM</p>	<p>Eckhardt-Gramatté Hall, 3rd floor Centennial Hall 515 Portage Ave.</p>
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In October 1956, Chanie Wenjack died of exposure while trying to walk home to the family he was taken from 600 kilometers away. He was 12 years old. Chanie was running away from the Cecilia Jeffrey Residential School in Kenora, Ontario.

Fifty years later, The Tragically Hip frontman Gord Downie has taken Wenjack's story and turned it into The Secret Path project, which consists of a solo album, a graphic novel and an animated film. Downie is using his celebrity to draw attention to the legacy of Residential Schools.

This Sunday, CBC is broadcasting a documentary featuring Downie and Pearl Wenjack, Chanie's sister, coming together in Ogoki Post where Chanie is buried. The doc will be followed by a commercial free broadcast of The Secret Path, an animated graphic novel set to the music by Downie on Chanie's last days. It is very powerful.

In partnership with the National Centre for Truth and Reconciliation and the University of Manitoba, the University of Winnipeg is co-hosting a free public screening.

CALL FOR VOLUNTEERS

WRITERS, ILLUSTRATORS, AND PHOTOGRAPHERS

Writers, contact the Volunteer Coordinator:
» volunteer@uniter.ca

You can also stop by The Uniter office (Room ORM14 in the Bulman Centre at the U of W) every Wednesday at 12:30 p.m. for a volunteer orientation. We'll cover the basics and give you more of an idea of what writing for The Uniter is all about, and after that you can get started anytime.

Illustrators, contact the Creative Director:
Bryce Creasy » creative@uniter.ca

Volunteer illustrators are visual artists who provide some of the eye candy that goes along with many of our articles. We'll send you an outline of technical requirements and a weekly list of possible assignments to choose from.

Photographers, contact the Photo Editor:
Daniel Crump » photoeditor@uniter.ca

If you're looking for variety, our volunteer photographers cover events as well as shooting fashion streeters, headshots and local landscapes. We'll send you the assignment list and help you connect with the subjects. Get ready to share your photos with the city!

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Tune in! The Marathon runs on-air from 6 AM – Midnight. Listen at 95.9 FM, or online at ckuw.ca

CULTURES ARE NOT COSTUMES

Halloween is not an excuse

MAHLET CUFF

VOLUNTEER

All the ghouls, ghosts and monsters are coming out as Halloween approaches, but these scary things are nothing compared to the fright of cultural appropriation.

If you don't already know the term, cultural appropriation is the act of taking a culture that is not yours and displaying it in a negative or stereotypical way. Cultural appropriation in North America dates back to at least 1830, when white people would dress up with black makeup to make fun of black men, depicting them as lazy, dumb or uneducated. Fast forward to the 21st century, and we are still wearing similarly horrible and stereotypical costumes.

In the celebrity world, we see musicians appropriate year-round. At the American Music Awards in 2014, Katy Perry dressed up as a geisha, and her kimono wasn't even Japanese, which understandably upset

the Japanese-American community. In a TheRoot.com article, Yesha Callahan called Perry the "queen of cultural appropriation," because she continues to wear cheap imitations of other cultures without apologizing.

Perry's actions send the message that if a celebrity or musician who is constantly judged by the public can mimic another person's culture and not get in trouble for it, then everyday people should be able to do the same thing. This is not okay! Every year the Halloween industry produces offensive costumes without acknowledging that they can hurt many people in different ways.

For example, if someone dresses up like a man from the Middle East and straps a fake bomb to his chest, they are furthering a stereotype that people from the Middle East are terrorists. This stereotype has far-reaching consequences on countless people, and it should not be reinforced for the sake of a fun night out with friends.

Similarly, when someone wears a headdress as a costume on Halloween, it disrespects not only Indigenous cultures generally but also those individuals who wear a headdress for traditional purposes. Within Indigenous cultures, this is a garment worn by people who have earned respect within their communities, so wearing one for fun suggests that Indigenous cultures can be written off and not taken seriously.

It's not hard to find these sorts of costumes. Spirit Halloween in Winnipeg has already received backlash this year for selling racist costumes that sexualize



ILLUSTRATION BY GABRIELLE FUNK

Indigenous women. Sadie-Phoenix Lavoie of the University of Winnipeg Students' Association told CBC, "I'm always hurt by it. I always feel a sense of frustration. It's frustrating, because we always have to educate and explain why it's hurtful."

Indigenous-themed costumes are still available on the store's website.

So this Halloween, if you see a friend, colleague or even family member dress

up as a Jamaican Rastafarian, an African-American rapper with blackface, a Japanese geisha, a sexy "senorita," an Indian woman or a gypsy, tell them to educate themselves and think twice about the impact of their costumes.

Mahlet Cuff is a first-year creative communications student at the University of Winnipeg.



SLEEPYHEAD



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FASHION STREETER

Kate

"I like to mix neutral colours with colourful accessories."

PHOTO BY DOUG KRECHMER

SOLUTIONS TO LAST ISSUE'S PUZZLES.

2	4	7	1	8	3	9	5	6	6	4	5	2	1	8	9	3	7
6	3	5	7	4	9	8	1	2	8	2	9	3	5	7	6	4	1
8	1	9	6	5	2	3	7	4	3	1	7	4	9	6	5	8	2
9	2	3	5	1	6	7	4	8	4	9	8	1	6	2	7	5	3
1	5	8	4	2	7	6	3	9	2	7	3	9	4	5	8	1	6
4	7	6	3	9	8	1	2	5	1	5	6	7	8	3	2	9	4
7	8	1	2	6	4	5	9	3	9	6	1	5	7	4	3	2	8
5	9	2	8	3	1	4	6	7	7	3	4	8	2	9	1	6	5
3	6	4	9	7	5	2	8	1	5	8	2	6	3	1	4	7	9

1sudoku.com

DRINKING ISN'T A CRIME

XXX

SEXUAL ASSAULT IS

SEX. ASK FIRST. ASK ALWAYS.

WE'RE HERE TO HELP

UWinnipeg's Sexual Misconduct Response Team | 204.230.6660
 Klinik's 24/7 Sexual Assault Crisis Program | 204.786.8631
 Campus Security (Emergency) | 204.786.6666
 Campus Security (Non-Emergency) | 204.786.9272



THE UNIVERSITY OF WINNIPEG | Student Services

STUDENT SERVICES

The Student Services staff of The University of Winnipeg provides the student body with current information and opportunities. This information is updated weekly.

Welcome new students and welcome back returning students from all the staff in Student Services!

CAREER SERVICES

JET Programme Information Session will be held Wednesday October 19, 2016, 12:30-1:20pm in Room 1L06.

EXCHANGE PROGRAMS

Looking for exciting new experiences? Do you want to explore the world? Participate in a UWinnipeg Exchange Opportunity!

The first information session on studying abroad on Exchange will be held on:
 Friday November 3rd, 12:30pm-2:15pm, Room 3D04

For more information visit the following site: <http://www.uwinnipeg.ca/index/intl-student-exchange>

If you have any questions, contact je.michaluk@uwinnipeg.ca

STUDENT CENTRAL

Rent a locker today!
 It's fall! Need a place to store your scarf and gloves? Rent a locker!
 Go in-person to Student Central, OR fill out the form online at www.uwinnipeg.ca/lockers

Dropping Courses

The last day to drop a U2016F class is November 1, 2016. No refund is applicable.

The final day to withdraw from a U2016FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees is December 5, 2016. No refund is applicable from December 6, 2016-January 19, 2017.

Courses are dropped through WebAdvisor using the "Student Planning/Registration" link.

Waitlist Information

Check your UW email account daily for important Waitlist notifications.

If a seat becomes available in a waitlisted class an email notification will be sent to your UW "webmail" account. Your reserved seat will expire after 72 hours. Be sure to claim your reserved seat within that time period. For more information please click on Wait Lists in the Registration link found on the UW home page (www.uwinnipeg.ca).

NOTE: ALL REGISTRATION EMAILS, WAITLIST EMAIL NOTIFICATIONS, NEW SECTION & NEW LAB SECTION INFORMATION, COURSE CHANGE (a change to either the day, time, or both), AND CANCELLED COURSE EMAIL NOTIFICATIONS WILL BE SENT TO YOUR UNIVERSITY EMAIL "...@webmail.uwinnipeg.ca" account.

February Graduation

Finishing your courses in December? Interested in graduating in absentia in February? (You can still attend the convocation ceremony in June.) The deadline to apply for Winter Term graduation is Tuesday, November 15. Go to the "Student Planning/Registration" link on WebAdvisor. Click on the "Graduation" tab and apply to graduate.

PHONE: 204.779.8946 | EMAIL: studentcentral@uwinnipeg.ca

eCOURSES Manitoba

Your guide to online education.

eCourses Manitoba makes online learning accessible to all students in Manitoba's universities and colleges. With eCourses, you can use flexible learning to meet your academic goals. Our Virtual Help Desk team is standing by to explain how it works!

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eCoursesMB.ca

CAMPUS Manitoba | @campusmanitoba | #ecoursesmb

I SUPPORT

LOCAL 55600 University of Winnipeg Academic Capacity Workers

ATTENTION TEACHING ASSISTANTS, LAB DEMONSTRATORS, TUTORS AND MARKERS AT THE UNIVERSITY OF WINNIPEG!

Your bargaining team is continuing negotiations for our first collective agreement.

We are meeting with the University October 19 & 20 and with the help of a conciliator, we will try to resolve our disputes on issues critical to the work we do.

The main issues in dispute are:

- Ensuring we are compensated equal to employees doing the same work at other universities – **we are paid on average 35% less than at U of M!** See overleaf for more information.
- Increasing our job security by giving returning employees priority in hiring and securing minimum hours of work
- Adequate training to ensure we are equipped to do our jobs well

We have mobilized our allies on campus to build on our collective power.

Now we need you!

- We need you to proudly wear and display our buttons and stickers "I support Academic Capacity Workers" available on campus at the UWSA Office. **It is**

especially important you get a button or sticker before we meet with the university again October 19. Let's show the University how much we care about our work!

Together, we can win!

Your support is essential to reaching a fair agreement with the University and improving our working conditions.

In Solidarity,

Your Bargaining Team:

Mike Nickerson, TA Sociology
Liz Puchailo, Marker Modern Languages
Erin Sirett, PSAC Negotiator

 email: psac.uofw@gmail.com

 search: **PSAC Local 55600**

 tweet **@psac_uofw**

FAIR WAGES



Public Service Alliance of Canada
Alliance de la Fonction publique du Canada

JOB SECURITY