

THE

UNITER

FREE.WEEKLY.
VOLUME 71 // ISSUE 10 // NOV 10

WELCOME TO THE

ARCYLE

.....
A LOOK AT THE HISTORY AND CONTEMPORARY
USES OF WINNIPEG'S CREATIVE CLUBHOUSE

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FOR HEALING P5

THE BIKE
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* ON THE COVER

The Argyle Building on Garry St. has become a haven for artists.



Alex Kohut's guitar collection.

IT'S FIVER TIME!

This week, we're opening up nominations for our fourth annual Uniter Fiver music contest. We've got a really strong music scene here, and it would be nearly impossible for us to pick five favourites, so we leave that in your hands in the form of a contest.

This now-annual tradition is more than your average battle of the bands, though. It's a chance to discover, explore and support all the new musical talent that Manitoba has to offer.

The first step is the nominations process, which is really simple, because bands and solo artists can just nominate themselves. Send us a bit of information (see page 14 for more on that), and you're good to go. After that, the fun really starts.

In early December, we'll post all of the bands who've entered the Uniter Fiver on our website, and then open voting up to you. You'll have a chance to listen to a song from each band and read a little bit about their musical mission. Maybe if you're lucky, you'll find a few new favourites.

The top five bands (as voted by you) are what put the five in the Fiver, and they'll all be playing a grand showcase on Jan. 19 at The Good Will Social Club. The top five will also be featured in the issue of *The Uniter* that launches on the same day.

Out of those five, an industry panel will choose a big winner, and all five will get a pile of prizes. And for those who voted for those top five, you'll get to see your faves on stage.

Our local musical talent is well worth celebrating, and the Uniter Fiver is our way of pitching in and supporting the scene. So send us your best tunes - we can't wait to share them with everyone!

- Anastasia Chipelski

DOWNLOAD OF THE WEEK

VISIT UNITER.CA TO FOR A FREE DOWNLOAD OF "COWBOYS ARE COMING" BY KAYLA LUKY



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WHOSE HOUSE? ALEX'S HOUSE

THOMAS PASHKO @THOMASPASHKO

FEATURES REPORTER

Alex Kohut started his career in vintage clothing as a thrifting wunderkind. The 23-year-old, who runs The Vintage Saint shop on Albert Street, got into the game at a young age.

"(The Vintage Saint) itself has been around for four or five years, but I've been picking for eight," Kohut says. "I got my first consignment at Ragpickers, and they gave me my first vintage job as well."

Kohut credits his father for sparking his interest in all things vintage.

"My dad got me really into the Rat Pack," he says. "He got me listening to early jazz and big band music and watching a lot of older movies. I just sort of moved on from there."

Kohut just moved into his Wolseley home two months ago, but his rooms are already populated with second-hand artwork, thrified instruments and other goodies that make his love of vintage abundantly clear.

"My roommate and I have a lot of the same tastes. We love woody things and rich textures."

The home doubles as both living space and workspace. The sun room functions as Kohut's office and studio in the summer, but he's currently in the process of moving into a new workspace for the winter.

"The room has two large closets and a smaller utility closet," Kohut says. "Lots of room for clothes."

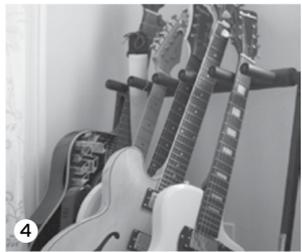
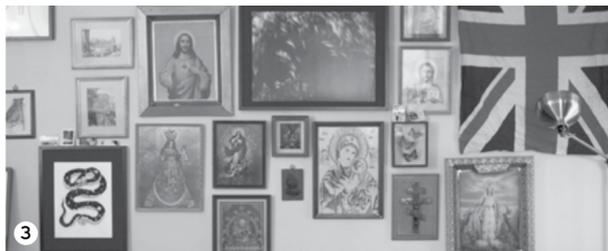


1) KITCHEN

"It's a little bit bare bones in the kitchen right now, but we're trying to figure out if we can get an island in here. The people who owned the building thought they were going to live in the house for the rest of their days. They blew out the wall, made the kitchen open concept, loaded it up with new appliances, then got divorced. So, here we are."

2) SUNROOM/SUMMER OFFICE

"It's not insulated yet, but in the summer I've got my workdesk here. It's a little more green in here in the summertime. I'm a horrible



procrastinator, and being in an open space with a lot of sun makes me want to focus on what's in front of me. It keeps me energized."

3) RELIGIOUS ART

"I really like religious art. It's often very intense. One thing that interests me about theology is the culture that bred the artists. There's such an importance, if they're painting a religious figure, that it be done to the best possible standard, because you don't want to piss off God or whatever. I'm trying to get more than just western pieces to try and get more Hindu art and Muslim art."



4) GUITARS

"(The white guitar) is an Eastwood guitar from the Airline series. I was really interested in Eastwood guitars. My old bandmate played one, and Jimi Hendrix's first guitar was an Eastwood. I've collected a bunch of guitars over the years. One guy who owed \$600 in rent left behind a guitar. Another old friend slept with my girlfriend, and he gave me his Epiphone SG as an apology. And the Jay Turser hollowbody was my first guitar."

5) WATERFALL SHOWERHEAD

"This is my favourite thing in the house."

ARTS AND CULTURE BRIEFS

MEG CRANE // ARTS AND CULTURE EDITOR

@MEGCRANE

Supporting Churchill

John K. Samson is headed to Churchill for a special benefit concert on Nov. 12. Conceived by Frontiers North Adventures CEO John Gunter and owner of the Tundra Inns Belinda Fitzpatrick, the fundraiser will support workers in the town who have been laid off. About 100 people, or 10 per cent of the population, have lost their jobs. Donations can be sent via hungrybears.ca.

Indigenous float

This year, the Santa Claus Parade will have its first Indigenous float. The Southern Chiefs' Organization created the float with sponsorship from APTN and the Manitoba First Nations Education Resource Centre. An eight-foot chief's bonnet with feathers hand painted by 30 First Nations youth - both on and off reserve - and horse caravans will be part of the Nov. 12 processions.

C.R. Avery

C.R. Avery is performing at the West End Cultural Centre on Nov. 12. The musician - whose 17 albums range from blues to spoken word - is travelling with his latest album, *All the Angels Didn't Scare Me*. Part oral history and part social commentary, this work is a homage to unsung heroines on the outskirts of society. Tickets are \$20 through ticketfly.com.

Women-directed film

Canada Screens launched a new video-on-demand channel to highlight work by women directors. Women in the Director's Chair curated the content, which is sorted both by genre and the specific curator. The films are available for rent in Canada at canadascreens.ca and each is paired with a short film that also has a woman director in the credits.

Pianos on the cheap

The Manitoba Conservatory of Music and Arts is selling a number of surplus pianos from its inventory. One such instrument is an upright Yamaha model U1E, which was built in 1988. This piano - which is going for \$5,000 - is in excellent condition and has been tuned regularly. Anyone wanting more information can email norine@mcma.ca.

ARTS



CELEBRATING COUNTRY TUNES

Manitoba awards show highlights local musicians

MEG CRANE @MEGCRANE

ARTS AND CULTURE EDITOR

The Manitoba Country Music Awards (MCMA) are celebrating local talent on Nov. 10, including up-and-coming musician Kayla Luky.

Luky was nominated in three categories - female artist of the year; roots artist, duo or group of the year; and emerging artist award - and made the list of musicians who would perform at the televised awards show.

"I'm excited to be alongside the house band and all these wonderful musicians," Luky says.

She says she taught herself to play the guitar at age 13 but has not spent much time in the 14 years since focusing solely on her music career.

"I went to U of W (University of Winnipeg) for a year, and then I worked for a year, and then I decided it was time to leave, so I moved back to Grandview," Luky says. "There, I worked in a bank. I worked as the recreation director in our town. I taught Ukrainian dancing."

She's currently on maternity leave from her jobs as a Ukrainian dancing teacher and as an admin for Community Futures.

She calls this her "crooked journey" to where she is now: getting recognition at the MCMA and about to release a new album.

"There's lots to experience in life, and it's pretty short, so you've got to jam it in," Luky says. Plus, she likes keeping busy.

She says she had initially planned to release *Back to the Dirt* in August of last year, but then she found out she was pregnant and had to postpone.

Luky says it's been difficult to plan for its later release date with her baby, but feels she invested too much into her work to not get it out there.

"It just takes a little longer, because I have somebody else to care for now," Luky says.

She's scheduled a CD release party for Jan. 19 at The Park Theatre.

President of the MCMA board Kerry Kingsland says the awards give musicians like Luky an opportunity to further their careers.

"It provides a platform for artists to be able to have their work recognized. The show itself is a wonderful opportunity for people to perform and be seen," he says.



Kayla Luky will perform at the Manitoba Country Music Awards show.

Luky was one of 11 musicians invited to perform. Among the others were Don Amero, Doc Walker and Kendra Kay.

However, he says the event is also meant to shine a light on country music stations and other industry professionals in the province, and there are award categories for each.

"We've got a very vibrant country music scene, you know? We've got a diverse group of artists," Kingsland says.

He says the Aboriginal and roots communities are particularly strong in Manitoba, and those groups are also highlighted by the MCMA.

HEALING WITH A COLOURING BOOK

Anishinaabe artist Jackie Traverse publishes a book for women

RACHEL BARBER @RACHELBAEB

VOLUNTEER

The latest project of local Anishinaabe artist Jackie Traverse, *Sacred Feminine: An Indigenous Art Colouring Book*, aims to create a space for healing and reconciliation.

Traverse says it all started when she noticed how popular adult colouring books had become.

"I thought, because I'm a visual artist, I'd love to get in on that and put my work into a colouring book to tell our stories and legends and honour our women," Traverse says.

Still, it took some convincing for Fernwood Publishing to buy her pitch.

"My first reaction was, 'Well, we don't do anything like that, so maybe it's not such a good idea.' We let it lie, but she asked again in another conversation a few months later. And knowing Jackie and her art, I could see that this would be something more than just a colouring book," Fernwood co-publisher Wayne Antony says.

He says this was a learning process for both of them, since neither had compiled or edited a colouring book before.

After narrowing down a list of Traverse's paintings to 42 selections, they sent the chosen pieces to a graphic designer who removed the colour from them - like going backwards in the process, Traverse says - before sending the black and white copy to Traverse for final touch-up and revision.

Traverse also wrote short descriptions of the pictures to provide further context and explanation.

"I would say 60 per cent of the pictures are of my story. The other 40 per cent are teachings, Indigenous teachings about ceremonies, praying, the mythological little people, stories that our people have told over time," Traverse says.

She dedicated *Sacred Feminine* to women: her daughters and granddaughter, the families of missing and murdered Indigenous women, the girls in the Child and Family Services system and the women in corrections facilities.

"I'm all of these things, myself. I want this book to reach girls in care, within



The Sacred Feminine colouring book was created from a selection of Jackie Traverse's paintings.

corrections, to inspire them and for them to know they are loved. Sometimes young girls in care don't realize that their parents love them," Traverse says.

"They run away, end up on the streets, being marginalized, all these issues. That's why I created the book. Our women need to know that they are loved."

She says she knows the healing effects of art and colouring firsthand. Traverse lost her siblings when she was a child and art was what she relied on back then. It's also what she used to turn her life around after spending time in prison and what she hopes to share with others now.

"Art saved my life. It should be healing. That is the intention of the book," Traverse says.

Antony also sees *Sacred Feminine* as a means of reconciliation and decolonization between the settler community

and Indigenous peoples. He thinks this colouring book could help heal this part of the world a little bit.

"I think that for the settler people who take hold of it, there will be some healing there, too," Antony says. "Maybe they'll learn something by relaxing. Take a deep breath, see things in a different way."



Sacred Feminine: An Indigenous Art Colouring Book is available for purchase through Fernwood Publishing, McNally Robinson Booksellers, Amazon and Chapters.

THE STORY BEHIND THE STORY

Exploring the origins of Winnie the Pooh

MELANIE DAHLING  @SUGARDAHLING

ARTS AND CULTURE REPORTER

A new exhibit at the Assiniboine Park Conservancy, Remembering the Real Winnie, will show off artifacts and educate visitors about the now-famous bear.

Winnie the Pooh's adventures in the Hundred Acre Wood have been translated into more than 50 languages, and his popularity endures even 90 years after A.A. Milne wrote the first Pooh book.

Less well known is the story of soldier and veterinarian Harry Colebourn, who named Winnie after his hometown, Winnipeg, and donated the female black bear to the ZLS London Zoo 10 years prior to the book's publication.

Josef Estabrooks, a children's bookseller at McNally Robinson, says Winnie the Pooh is a perfect first chapter book for young people, but the history behind it is a little hidden.

"There's an urban legend status," he says. "People go 'oh, I heard he's named after Winnipeg,' but they don't really know the story at all."

The Assiniboine Park Conservancy has been home to The Pooh Gallery, a space dedicated to memorabilia from the book, but will be replaced by Remembering the Real Winnie for the duration of the exhibit.

Laura Curtis, communications manager of the Conservancy, says she is excited to bring this exhibit to Winnipeg from Ryerson University in Toronto, where it was developed.

"It presents Harry Colebourn's story from World War I," Curtis says.

Lindsay Mattick, Colebourn's great-granddaughter, initiated the exhibit to educate people about the real-life Winnie.

Curtis says Remembering the Real Winnie includes artifacts, documents and diaries from Mattick's family.

Mattick has also written a children's picture book that tells the original story, called *Finding Winnie*, which Estabrooks says is popular.

"It tells the whole story, and it's formatted as her telling it to her son," he says.



The Real Winnie, pictured here, is the namesake of A.A. Milne's Winnie the Pooh.

Estabrooks says the picture book is a great intro to Winnie for children who aren't ready for chapter books, although he says people of all ages have been interested in the story.

"It includes family photographs and a page from his diary on the day he bought the bear."

He says people are often excited to buy it as a Winnipeg point of pride to send to

people who are not in Manitoba. People often take it back to England, A.A. Milne's birthplace, where Winnie is also extremely popular.

Curtis says the Pooh Gallery has had similar international appeal and has been visited by locals and tourists alike.

She has no doubt the new exhibit – which will be on display for a year beginning on Nov. 7 – will be an exciting change.

CHANGING SOCIETY WITH HUMOUR

Sarasvati changes up its annual comedy fundraiser

MEG CRANE  @MEGCRANE

ARTS AND CULTURE EDITOR

When a feminist organization wants to have a fun and lighthearted fundraiser, sometimes they need to have full control of the event.

Sarasvati Productions has hosted comedy nights at comedy clubs the last few years to raise money for its theatre productions, but there's been a change for the upcoming Nov. 16 event.

"They apparently had a pretty rough time one year with a really sexist and racist male comedian," Dana Smith says.

A local comedian herself, Smith hosts an open mic night in Winnipeg for women-identifying comedians.

Smith says Sarasvati approached her about partnering on one of her events, because they wanted a fundraiser that would be a safe space for everyone, including audience members.

"The women's open mic is nothing if not that," Smith says.

Sarasvati artistic director Hope McIntyre says the issue with hosting their fundraiser at a comedy club was that they had no say over who the comedians taking the stage would be.

While they could plan the event for a date when a comedian they approved of was supposed to be on stage, sometimes the line-up is changed last minute. That's what happened last year.

"That led to a really great conversation about the fact that we have so many talented comedians in the city that rather than holding an event at Rumor's Restaurant and Comedy Club, where they're bringing in a comic from away, it would be great to do what is important to us, which is to feature local artists and emerging artists," McIntyre says.

Sarasvati's vision is to change society through theatre. While there's no evidence this upcoming fundraiser will do that, it has started some conversations.

"It's been interesting, because in talking up the event, a lot of people have been saying that age old thing of, you know, 'Are women funny?' It's been interesting to say, 'Well, why are we even asking that question?' Let's just assume that these comics are funny, and that's why they're doing this," McIntyre says.

She was surprised by this reaction.



"That should just be a norm. Yes, women are funny. And, yeah, it's just great to go out and be entertained by a comic, regardless of gender," McIntyre says.

Smith is well aware of how this sentiment stops some women from getting on stage.

"A lot of people think that if you're starting comedy – especially women, because we're told we're not funny – you should be good right away, because otherwise you're fulfilling all of the self-made prophecies," Smith says.

In the past, there were several women comedians in Winnipeg who had a great deal of experience on stage, but Smith says they moved to larger cities.

"As much as we have an amazing scene, there wasn't as many women involved in it until more recently, until the women's open mic started picking up steam," Smith says.

With the women's-only open mic creating a space where Smith can tell women it's okay to suck at first and get good in front of an audience, she says the community of women comedians in the city is growing.



The Women's Comedy Night: a fundraiser for Sarasvati Productions is happening on Nov. 16 at the King's Head Pub. The show starts at 8 p.m., and tickets are \$10 at the door or by calling 204-586-2236.

CKUW TOP 30

October 31- November 6th, 2016



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

TW	LW	C	ARTIST	ALBUM	LABEL
1	1	!	JD And The Sunshine Band	Soaking Up The Rays	Transistor 66
2	2	*	Tanya Tagaq	Retribution	Six Shooter
3	4	!	Duotang	New Occupation	Stomp
4	3	!	The Catamounts	St Nuomatac	Transistor 66
5	5	!	A La Mode	Perfection Salad	Self-Released
6	6		Drive-By Truckers	American Band	ATO
7	NE	!	John K. Samson	Winter Wheat	Anti-
8	7	!	Royal Canoe	Something Got Lost Between Here And The Orbit	Nevado
9	9	!	Holy Void	For Everything Else	Self-Released
10	8	*	The Pack A.D.	Positive Thinking	Cadence
11	22		Various Artists	Day Of The Dead	4AD
12	NE	!	Big Dave McLean	Better The Devil You Know	Black Hen
13	21	*	Metalwood	Twenty	Cellar Live
14	RE	!	Will Bonness	Halcyon	Self-Released
15	11	!	Kevin Roy	Heartworn Highways	Self-Released
16	24	*	The Forbidden Dimension	Every Twisted Tree Watches As You Pass	Sounds Escaping
17	10	*	Turkwaz	Nazar	Self-Released
18	26	!	Sebastian Owl	Captain Tomorrow & The Dream Orphans	Self-Released
19	12	*	Brendan Canning	Home Wrecking Years	Arts & Crafts
20	17		Sao Paulo Underground	Cantos Invisiveis	Cuneiform
21	18		Syd Arthur	Apricity	Harvest
22	23	!	Dan Frechette & Laurel Thomson	Between The Rain	Self-Released
23	NE		Moulettes	Preternatural	Pipe & Hat/Craft Pop
24	16	!	Surprise Party	Sh-Shake Your Booty	Transistor 66
25	27	*	Tuns	Tuns	Royal Mountain
26	19	*	C.R. Avery	All The Angels Didn't Scare Me	Self-Released
27	NE		Tracy K	What's The Rush?	Self-Released
28	NE	*	Marc Crissinger	Night Light	Self-Released
29	28	*	Valiska	Healer	Bow Bottom
30	25		Young The Giant	Home Of The Strange	Fueled By Ramen



John K. Samson *Winter Wheat*

With "Winnipeg" tattooed across his heart, John K. Samson has a peculiar knack for observing the sarcastic tragedies and subtle beauty of the prairies while still creating a colloquial postcard out of them. However, compared to previous work with the Weakerthans and his earlier solo album, the subject matter of *Winter Wheat* has expanded beyond the woes within provincial borders and now delves into the broader issues of modern society.

Technology figures largely in the opening track "Select All Delete," where Samson describes the new age anxiety that accompanies the use of social media and cell phones. He revisits this theme again in "The Oldest Oak at Brookside" ("Before the phones told us where to go"), at which point the album culminates with a sense of nostalgia for the time before modern technological progress.

"Vampire Alberta Blues" is a brilliant epithet of the oil industry and its complicated relationship with society. There is great upheaval to reduce and eliminate fuels from our lives, yet there still remains an immeasurable dependency: "The vampire Alberta lifts a nearly empty glass and pleads / I need another one of these / So keep 'em coming."

With his endearingly nasal voice, Samson croons lyrics that are intricate yet still convey a certain degree of intimacy, which he's paired with simple rhythms and few instruments. The large-scale addiction which is addressed throughout the album is funnelled into "17th Street Treatment Centre." In an intimate and light-hearted narrative on addiction, we hear the shining example of Samson's ability to tackle heavy subjects with unassuming lyrics and modest yet beautiful melody.

Samson does not disappoint in capturing the essence of that Manitoba je-ne-sais-quoi, despite mentioning very little about the province itself. Rather, he has taken Winnipeg's one-degree-of-separation phenomenon and successfully integrated it into his songwriting. He maintains the capacity to render his subject close and familiar, even if it is something as hefty and intimidating as Instagram or fossil fuels.

Winter Wheat is light, yet pensive, and its lyrics will leave listeners feeling like they have just spotted their own reflection against the crowd while passing the window-laden Hudson's Bay storefront on Portage Ave.

-MARGARET BANKA



SOUNDING SPACE

THOMAS PASHKO  @THOMASPASHKO

FEATURES REPORTER

*Adam Basanta & Eleanor King
Runs at Gallery 1Co3 until Nov. 26*

Sound is a sensory experience too often ignored in fine arts. The fact that the terms "fine art" and "visual art" are so often used interchangeably is a testament to this.

Sounding Space, Adam Basanta and Eleanor King's installation at Gallery 1Co3, explores the relationships between sight and sound, noise and silence, what we hear and the space in which we hear it. The emphasis on sound as a physical force, as opposed to an intangible or incorporeal one, challenges preconceived notions about the human relationship to noise.

Basanta's *A Room Listening to Itself* is the centerpiece of the exhibition. A series of microphones and speakers aimed into one another creates a chain reaction of percussive and melodic sounds travelling through the gallery. As the frequency of the sounds naturally speeds up, it transitions from a soothing, ambient landscape to a cacophonous feedback loop.

The emphasis on tempo and frequency raises questions about what sound actually means. How much information does a particular noise actually contain? The listener's experience of the sounds is informed much more by the silence that precedes or follows it, the sounds that overlap with it and its resonance with physical space than it is by the sounds themselves.

A gentle "bleep" or a "thump" suggests very little on its own, but the tumult with which they crash against each other creates a narrative, free of story or content but conveyed through pure form or media.

Basanta's emphasis on the process of sound recording and amplification through his use of microphones and speakers serves to further underline these relationships. It extends the observation of sounds' relationships to each other (and to silence) and highlights the overlapping of all sensory experiences.

It also calls into question the artifice of recorded and amplified sound. We tend to view our experience of audio or visual media as less authentic than other sensory experiences. But even with the wires and inner workings laid bare, the authentic effect of Basanta's piece is undeniable.

The focus on the physical aspects of sound media is present in King's pieces as well. Her work is centered around CDs and CD cases, using them in the creation of sculptures and drawings. Her treatment of the dying (or at least endangered) audio format isn't informed by nostalgia for its heyday or glee at its demise. By decontextualizing the plastic discs and jewel cases from their intended purpose of playing music, she presents them rather objectively as mere physical objects.

Like Basanta, King is exploring the relationship of physical media to the sounds they contain. But while Basanta showcases the harmony between the physical and aural aspects of functioning sound media, King examines physical media disconnected from its content. The discs and cases are husks, dead things that once held coveted sounds. Now discarded, they read as wasteful byproducts, the detritus of an abandoned cultural practice.

But should it be so? In a world of earbuds and MP3s, Basanta's microphones and speakers could be mistaken as anachronistic when taken on their own terms. Instead, his installation celebrates physical media and challenges our assumptions about sound. King's discs, too, suggest that our dismissal of the format could be just as wrongheaded.

TAKING SHAME TO THE GRAVE

The legacy Glamdrew left behind

MELANIE DAHLING  @SUGARDAHLING

ARTS AND CULTURE REPORTER

On the weekend of Oct. 21, Andrew Henderson – or Glamdrew as he came to be known by those who recognized his dedication to all things over-the-top – starred in his own living funeral. On Oct. 26, he passed away.

“Death has been so inspiring to me,” Henderson said in a tribute video by Electric Kite. “Cause it’s like, I’m fuckin’ dying. What do I have to apologize for, and who do I have to apologize to?”

Henderson said many social constructs became meaningless to him after he was diagnosed with terminal lymphoma.

In *Taking it to the Grave*, his living funeral and performance art event, Henderson offered to hear secrets and regrets from attendees who wanted to share them.

After agreeing with the audience member on an image to represent what they’d

told him, he had the symbol tattooed on his body so he could take their secret to the grave.

“I feel extremely proud and humbled that we were able to create the thing that Andrew wanted to be his parting gift to his community,” Carly Boyce says. Boyce is a Toronto-based social worker, community educator and writer who learned to tattoo as a therapeutic practice.

“It was a setting of radical acceptance and forgiveness. It was stunning and also exhausting,” she says. “My material task in the show was tattooing, but as a ritual that was about transforming shame into possibility.”

Praba Pilar, Winnipeg-based performance artist and scholar, was invited to write an experimental essay for the event.

She has confronted death many times in her personal life and says she found Henderson’s approach to be profound. At the living funeral, Pilar says she was able to share with other attendees and bond over their experiences with loss.

“I can re-open how I’ve dealt with that grief and sorrow,” she says.

Jonathan Valelly, a Toronto-based queer community artist, happened to be in Winnipeg at the time of the event and decided to attend.

Unsure what to expect and unclear about his own feelings on mortality, he describes the experience as immersive and ritualistic.

The floor was covered in gold glitter that was incorporated into a pop dance party and swept into different formations, Valelly says.



Many local artists were inspired by Glamdrew’s final performance and approach to his own mortality.

“It felt really joyous as well as sombre.”

While he wasn’t sure initially if he was going to share a secret, Valelly says he felt compelled to sign up while sweeping some glitter and singing along to a Beyoncé song.

“It wasn’t necessarily an act of redemption or of purging, but rather this really awesome experience of this person’s generosity,” he says, “and their willingness to make this body that had changed in its usefulness to them useful to other people in this really complex way.”

Pilar, who also collaborated on a tattoo with Henderson, has found that her feelings about loss have shifted since Henderson’s living funeral.

She says she has observed feelings of shame around death and was inspired by the notion of seeing the inevitable as an opportunity for sharing, generosity and freedom of expression.



THE COLUMN

WELL, THAT'S GARBAGE

WITH JANE TESTAR

 @TESTAR_JANE

GRASPING FOR HAPPINESS

Happiness can feel like a greased pig we are forever chasing only to land in mud and excrement over and over again. Why do you elude us, happiness? Here, piggy piggy.

But what if happiness *can't* be caught ... not because it's too greased up, but because it doesn't exist? At least not in the way we think it does.

And of course, for this confusion I blame Walt Disney.

Not to be too “damn the man” (the man, in this case, being proliferators of fairytales), but what is one of the first narratives we learn as children?

“...and they lived happily ever after.”

There’s the promise of a seemingly trouble-free existence following that minor delay of a meddling stepmother or wizard.

Some might say, “but Jane, everyone knows those are just stories. No one would base their life on that.”

Hopefully not. But that doesn’t explain the existence of a Disney line of wedding dresses and theme park wedding packages.

It seems our culture has fully bought into the nebulous idea of a happily ever after.

We expect happiness in every facet of our lives – both personal and professional – and chide ourselves for the lack thereof.

“If only I made ‘X’ amount of money/had a better job/were married/taller/thinner, *then* I’d be happy,” we may think.

But beyond the poison dispensary that is comparison, there lurks deeper myth, a mystique, a fog around the very *definition* of happiness.

I couldn’t actually tell you what happiness is. Is it serenity, a guru-level sense of calm and contentment where nothing ever bothers you?

Is it a ceaseless Glinda the Good Witch smile glowing from your skull?

A life free of strife?

As millennials, we’re surrounded by the idea of “following our bliss.” And advice from ‘successful’ mentors is always something like, “do what you love, and you’ll never work a day in your life.”

But what is missing, what Disney left out, what no one ever tells you is that even doing/having what you love *can* suck.

Happiness *can* include discomfort and adversity.

It’s why we can be stressed out at school, hate the group projects, get exhausted from late-night writing sessions and still



ILLUSTRATION BY KATHLEEN BERGEN

look back on it as one of the best times in our lives.

It’s how you can be so frustrated with your partner or family member and still love them to bits.

Or how you’ll likely have to do some problem solving, project or presentation at work that is gruelling and takes months to finish. But it uses your best skills, and it’s where you want to be.

You may not be smiling perpetually, or cooing with love all day. But you’re happy.

As far as I can tell, it’s because you’re participating in something you deem worthwhile. Whatever that is to you, no comparison to anyone else.

Am I saying life is pain, shut up and put up with whatever you get? No. Challenge and adversity are very different from misery and mistreatment.

But I’ll take a little hardship if I don’t have to chase Disney’s non-existent pig anymore.



View of Albert Street from the roof of the Argyle Building.

WELCOME TO THE ARGYLE

WORDS AND PHOTOS BY CALLIE MORRIS

 @CALLIELUGOSI

The shared ethos of musicians and artists is that you need to make the most of what you’ve got. Being able to afford a studio space alone is often impossible, which drives artists to share space and work alongside each other.

The spaces artists usually find themselves in are often old and semi-derelict, if they haven’t been pounced on by a property developer with cash to spend. By nothing short of a miracle, the Argyle Building on Garry Street has managed to hold on to its character.

Continued from previous page.

Built in 1908, the building has seen a long list of tenants, as the third and fourth stories functioned as a rooming house for many years. It has been partially destroyed twice by fire, and was home to Meyers Studio, a reputable photographic lab from 1923 until the mid 1960s.

The building's ownership has changed many times. From 1986 until 2011, it was owned by Alan Shafer. Shafer still operates his store, Concourse Aboriginal Gallery, on the Notre Dame Avenue side of the building.

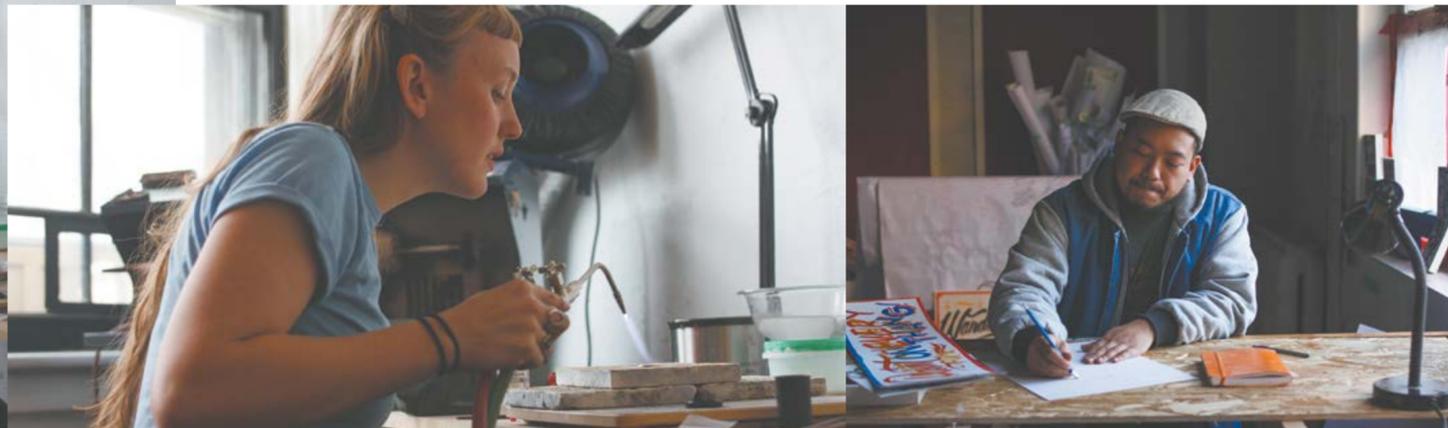
Over the last decade, it's been somewhat of a creative hub. Artists that have produced work in the building include Rob Crooks, Tim Hoover/DJ Co-Op, The Lyrics, Claire Morrison, Malcolm-Jay of the Happy Unfortunate and Joseph Pilapil of The Travelling Sign Painters.



Goldsmithing equipment in Beth Gage's studio space in the Argyle Building.

"There's no other building like the Argyle in Winnipeg. At any given time, there would be someone on your floor that would be down to hang out or make some art."

- JOSEPH PILAPIL



(Left) Beth Gage of Aesoterica melts metal in her studio. (Right) Joseph Pilapil of Travelling Sign Painters shared studio space in the building with several friends from 2014 until 2015.

The subjects of this photo essay are current tenants of the Argyle Building, as well as a few folks who have previously spent time there.

Rapper Pip Skid has memories of crashing at Tim Hoover's studio circa 2012.

"It was a place where I could be loud and obnoxious, make music, and no one seemed to mind," Skid says. It had a wild west vibe to it, before there was any sense of management in the building.

"The building reminded me that I liked taking baths. Filling up that clawfoot tub was scary. I didn't think that the floor could support that much weight."

Like many other buildings pushing 100 years in age, the Argyle Building is steeped in its own mythology. Stories passed down from tenant to tenant change their shape over the years, depending on the person telling it.

There are rumours of a lonely tenant named Lawrence Duffy who committed suicide by poison in 1912, his ghost still roaming the halls (though according to an article published in the *Manitoba Free Press* on May 7th 1912, Lawrence died in his home on Carlton Street).

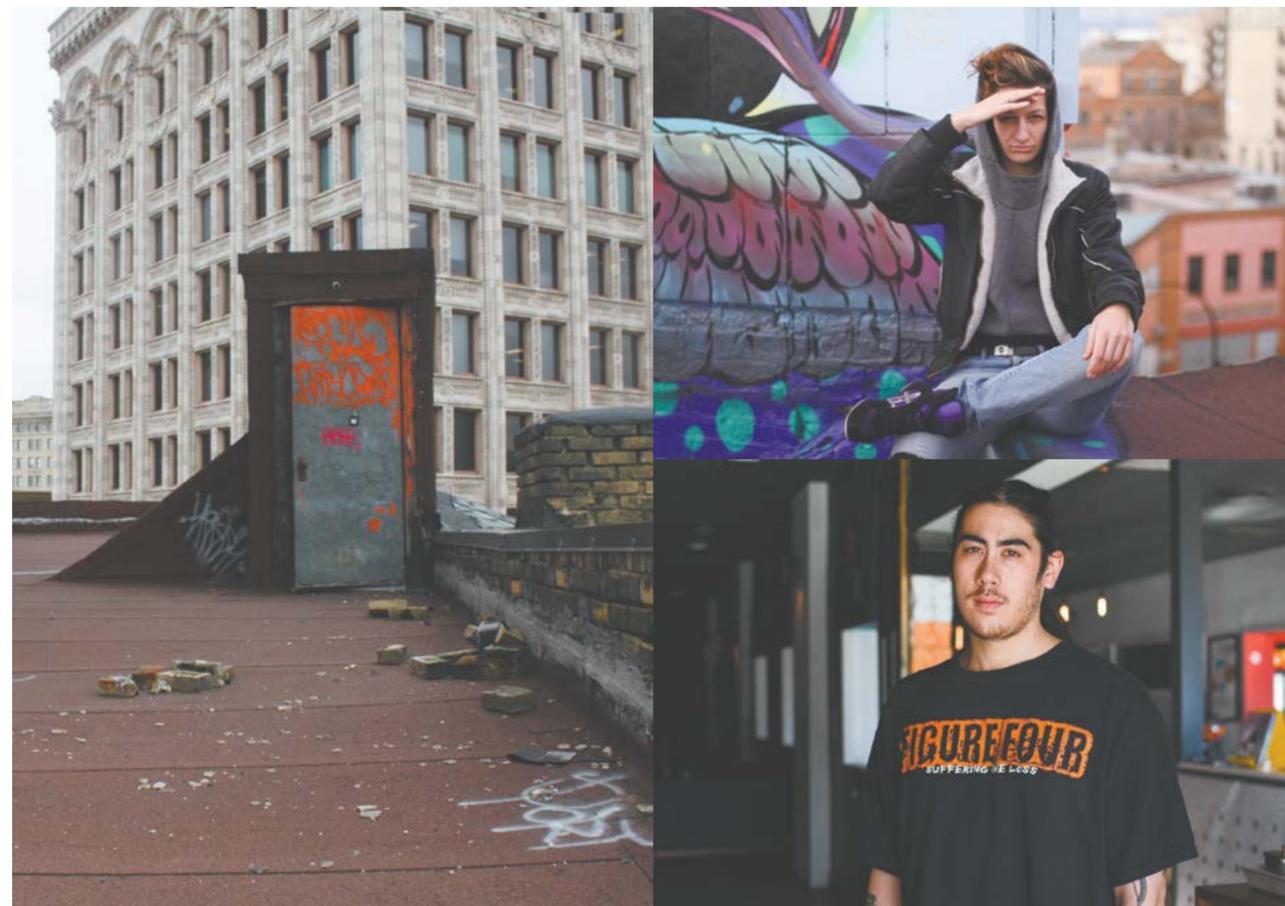
Another tale tells of a secret passageway that led from the second floor of the Argyle to the strip club next door. Once upon a time, a jazz band would play while you used the bathroom, if you listened closely.

These stories contribute to the greater local folklore, keeping Winnipeg a little weird.

Musician Rob Crooks said it best: "Overall, it was a positive experience. I liked the location a lot, and more than anything it was a great place to get weird. And I got very weird there."



(Top) Allan Shafer owned the Argyle from 1986 until 2012, and was responsible for much of the building's restoration. (Bottom left) Abi Torquato uses his space in the Argyle to store mid-century modern furniture, operating under the name superdistracted. Abi welcomes musicians to use his space for small live shows and has hosted pop-up shops for several of Winnipeg's vintage sellers. (Bottom right) Young Zaire of Prestigious Deviants shares space in the Argyle with friends, including hip-hop trio 3Peat.



(Left) The roof of the building. (Top) Carlen Jupiter, building manager, sitting on the roof of the Argyle. (Bottom) Tommy Illfiger, of videography and graphic design duo Innervision, has studio space in the Argyle Building. He uses his space to collaborate with artists including 3Peat. Innervision is responsible for producing visual documentation for Synonym Art Consultation's Wall to Wall Mural Festival.



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CITY



Sous chef Kyle Loewen and owner/chef Leighton Fontaine inside at the Village Diner at 510 Sargent Ave.

RESTAURANT RESURGENCE

Village Diner opens in the West End

TALULA SCHLEGEL

NEWS REPORTER @TALULACORA

The West End has seen growth on the business front in the past few years, with the introduction of new bars and coffee shops. But for the past few years, the neighbourhood has been missing a breakfast joint. That gap is now filled with The Village Diner at 510 Sargent Ave.

"The West End is a natural fit (for The Village Diner) – vibrant, raw and central," Leighton Fontaine, owner of The Village Diner, says. "I saw a niche and took a chance. I needed to find a new home for myself and staff."

Fontaine was owner of the previous Osborne Village Cafe, which made its transition to St. Boniface and adopted the new title, The Nicolett.

"I love the Nicolett, and always will, but I think that this is one of those situations where all the eggs should go in one bas-

ket, and that basket is the new diner on Sargent," Fontaine says. "This is a brand new space – there are obviously going to be some changes, but the vibe at all of our restaurants, I think, remains the same."

The diner opened on Oct. 19. Fontaine considers this opening a new endeavour but one that is intertwined with old roots.

"It's an everything-made-from-scratch and house-grown diner, like the other two restaurants were. Our goal is to serve home-cooked and grown food at a reasonable price and have a positive impact on this community. The West End has a plethora of great restaurants, and I hope that, in a small way, I can add to that," Fontaine says.

"I see Winnipeg as one city, but up until the '70s, it was many smaller ones, and in some ways, it still is. Diners and meeting places like our little restaurant can aid in bridging the gap between communities."

The Village Diner is also stepping up to fill a gap in breakfast service.

"We're seeing a breakfast renaissance in the West End," Joseph Kornelsen, promotion and development coordinator for the West End BIZ says. "After the Black Sheep Diner closed, we didn't see a new breakfast diner for a couple of years. (Now) we have seen a number of new breakfast places ... open."

Kornelsen says there are over 1,000 diverse businesses and organizations in the West End. He also says the low lease rates

and close proximity to downtown have attracted young entrepreneurs to develop in the West End, drawing in Winnipeggers from across the city.

"In the last couple decades, organizations like the Spence Neighbourhood Association, the Daniel McIntyre-St. Matthews Community Association and the Central Neighbourhoods Development Corporation have done a lot to really build strong communities in the West End," Kornelsen says.

"These organizations have engaged community members of all ages by hosting picnics, craft nights and street parties. Events facilitated by local bars and pubs allow folks to enjoy the West End's nightlife, while ensuring they are providing a space that is welcome and inclusive."

"Our community is known for its diversity, and we often hear about how welcoming our businesses are. It's great to see that trend continue with our newest establishments," Kornelsen says.



The Village Diner is part of a "breakfast renaissance" in the West End.



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NOMINATE YOUR BAND FOR THE FOURTH ANNUAL

Uniter Fiver

Since 2009, The Uniter has compiled a list of the five local musical acts it believes to be the most intriguing to watch in the forthcoming year.

For the fourth year in a row, The Uniter is taking it a step further, providing new local acts a chance at some coverage, recording opportunities, a showcase and industry contacts, with music fans doing the voting. This year, the showcase will happen on January 19, 2017 at The Good Will Social Club.

Do you think you are one of the five local acts to watch in 2017? Send your application to info@uniter.ca before November 30 at noon with "Uniter Fiver" as the subject line. You will need to send:

YOUR BAND'S BIO

NAMES OF ALL BAND MEMBERS (FIRST AND LAST)

A PHOTO OF YOUR BAND

THE DATE OF YOUR FIRST SHOW / PERFORMANCE AS A BAND

AN MP3 OF THE SONG YOU'D LIKE TO SHOWCASE

A LINK TO THAT SONG ON SOUNDCLOUD

Acts that meet the criteria will be added to uniter.ca/uniterfiver when online voting opens. Voting runs December 2 until December 20 at noon. See the full list of eligibility criteria to the right - also available at uniter.ca/uniterfiver.

THE TAKE HOME

The top five acts (voted by you right here) will all receive prize packages and other perks. An industry panel will choose the winner from the top five highest votes videos at uniter.ca/uniterfiver.

The top five will receive a one-year membership to Manitoba Music, a chance to record at UMF, and a spot on an industry showcase - headlined by the winner - at The Good Will Social Club on January 19. The top five acts will be profiled in the January 19 issue of The Uniter, and the winner will be featured on the cover.

The winner will also get the chance to record a three-song EP at Collector Studio. There are more goodies TBA for the top five and the winner.

CRITERIA TO SUBMIT

Acts must be new (within the last two years). You cannot have performed under the current name as a solo artist or band before January 1, 2015. Solo artists/bands must not feature current employees of The Uniter or any members that have been in bands with current employees of The Uniter (to avoid a conflict of interest).

Artists must be available to play the January 19, 2017 showcase to enter.

Artists must not have been featured in previous Five Bands to Watch/Uniter Fiver features.

Artists must be Manitoba residents.

The Uniter reserves the right to use any materials from Uniter Fiver submissions (MP3s, photos, etc.) to help promote the Uniter Fiver.

BIG THANKS TO OUR SPONSORS

Give some love to our Uniter Fiver sponsors: Collector Studio, Manitoba Music, The Good Will Social Club, UMF and Quest Musique.

uniter.ca/uniterfiver

BIKE LAB RETURNS

Campus hub reopens, giving cyclists a chance to fix their rides

JUSTIN LUSCHINSKI

CAMPUS REPORTER @SCHOLARJ

After a long wait, the Bike Lab is now open for business again. The campus hub for cyclists is open to students as well as community members. Anyone can bring their bike down to the University of Winnipeg (U of W) shop for repairs or just a tune up, and it's free to use.

Robin Bryan, the general coordinator for the Bike Lab says a lot of things needed to be done before the space was ready.

"The move took a lot of coordination and careful planning ... We've had a growing intention to make accessibility a priority for our facility," Bryan says. "Some of the upgrades we're showcasing (include) a new wheelchair ramp ... as well as a raising and lowering work-

bench table, which can allow wheelchair people to participate more than they ever could before."

Bryan says making the space wheelchair accessible was one of the most requested improvements.

One of the other big upgrades to the Bike Lab was the inclusion of security cameras and data streams, so cyclists can connect to the internet and look up tutorials on bike repair.

Daniel Smith, a downtown cyclist, is glad there's a spot on campus where urban commuters can repair their bikes.

"If their bike is broken down, they won't be able to ride it down to The Wrench to get it repaired ... It's nice to have this place right on campus, where I can pump up my tires or if I need to do something significant," Smith says.

The Bike Lab originally opened in 2011 as a project between several organizations within the U of W. It's meant to not only be a place to perform bike maintenance but also a cycling education and advocacy programming space.

Ted Turner, the manager of special projects and strategic initiatives for the University of Winnipeg Students' Association (UWSA), says the space is an example of the passion of students.

"To me this is an example of what students can accomplish when they're really passionate and really fuelled by their imagination around an idea. It's just been a real honour to just be around this thing, and to have a small part on its work," Turner says.



(Left to right) Dave Dorning (Bike Lab program coordinator), Sam Dyck (program coordinator), Ted Turner (manager of special projects and strategic initiatives for UWSA), Robin Bryan (Bike Lab general coordinator) and Tifani Sawatzky (health plan coordinator for UWSA).

Turner says the support for the Bike Lab "comes from the top down," and that the combined support of students and faculty made this facility possible.

Bryan hopes the multiple changes and upgrades to the space will attract more people to cycling.

"That's one of the great things about cycling, is that it kind of reaches across so many socioeconomic differences between people ... It's all something that people share in common," Bryan says.

"We feel that our student focus is enriched by our acceptance of people from all walks of life ... We're very confident that this has been worth the wait to have these improvements and to just make the space not only better for accessibility but more optimized for storage and functioning."

Bike Lab hours can be found on the UWSA website, theuwsa.ca.

NEWS BRIEFS

ALANA TRACHENKO // CITY EDITOR

@ALANA_WPG

National conference on homelessness

Winnipeg has been chosen to host the next annual National Conference to End Homelessness from Oct. 25 to 27, 2017. The event sees over 900 delegates from across Canada in attendance, with a focus on ways to eradicate homelessness worldwide. Louis Sorin, president and CEO of End Homelessness Winnipeg, stated Winnipeg was chosen for its involvement in working with homelessness locally.

City hall building named after U of W alum

Mayor Brian Bowman has recommended that the administration building at City Hall (510 Main St.) be renamed in honour of Susan A. Thompson, Winnipeg's 40th mayor and an alum of the University of Winnipeg. She was the founding president and CEO of the University of Winnipeg Foundation and recently received the Order of Manitoba.

Power of PJs

Willow Place and the Manitoba Association of Women's Shelters (MAWS) is hosting a fundraiser during the month of November, Domestic Violence Awareness Month. According to a release, each year approximately 3,000 individuals arrive to shelters with only the clothes they are wearing. If you would like to donate your gently used pajamas to a shelter, check out maws.mb.ca/where_can_i_go.htm for the shelter nearest you.

U of W heads to sexual violence conference

On Nov. 10 and 11, representatives from the University of Winnipeg (U of W) travelled to Toronto to take part in the second annual National Conference on Campus Sexual Assault for Higher Education Administrators. Jan Byrd, executive director for wellness and student life at the U of W, will give a keynote address accompanied by Emily Epp, former vice president for internal affairs at the UWSA.

Half the Sky dinner

West Central Women's Resource Centre is hosting a fundraising dinner at Elements (599 Portage Ave.) on Saturday, Nov. 26 with 100 per cent of proceeds going towards the community organization. Chef Jess King will be serving a four-course meal using locally sourced and organic food. Tickets are \$85 with a \$40 tax receipt and are available online at wcwrc.ca.

Looking at happiness

The University of Winnipeg Psychology Students Association will host a screening of *Project Happiness*, a documentary that looks at the lives of three youth who travel to India to learn about how to live a happier and more meaningful life. The screening takes place on Thursday, Nov. 24 in 3C01 at the U of W from 5 to 7:30 p.m., followed by a panel discussion.

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Faculty of
Graduate Studies

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Eckhardt-Gramatté Hall
Everyone Welcome!

Fewer than half of those who earn a PhD ever become professors. The Faculty of Graduate Studies invites you to a discussion with a panel of UW alumni who chose to engage in alternative academic careers after receiving doctoral degrees. There are options outside the academy! Featured panelists include:

Dr. Annette Trimbee, President and Vice-Chancellor of The University of Winnipeg
Dr. Jennifer Frain, CEO for New Directions for Children, Youth, Adults and Families
Dr. Barbara Doran, Administrative Officer for the Provost & VPA at UW
Dr. Zbigniew Gryz, Sunlife Financial Advisor
Dr. Stephen Borys, Director and CEO of the Winnipeg Art Gallery (WAG)
Dr. Mavis Reimer, Dean of Graduate Studies, will facilitate the discussion.

Please join us to discuss the diverse career options available to those who hold graduate degrees, and the important contributions they make to society.

We encourage you to **RSVP to d.England@uwinnipeg.ca** if you plan to attend, but drop-ins are welcome!



HOW ANIMALS CAN HEAL YOU

Professor to give lecture on how animals can help us live better

JUSTIN LUSCHINSKI @SCHOLARJ
CAMPUS REPORTER

Kelly Russell suffers from post-traumatic stress disorder (PTSD) from her time with the Canadian Armed Forces. She has nightmares and flashbacks so vivid that she often loses touch with reality and thinks she's back on the battlefield. But when the trauma starts to affect her, her therapy dog Spot will run up, lick her face and make Russell feel better.

Russell describes one instance when Spot helped her. "I'd had a bad night that night, a lot of bad dreams, a lot of flashbacks. I was in the bathroom, hunkered down, (Spot was) leaning against me, and I'm like, 'what the hell is this?'" she says.

"But I knew where I was, which was a good thing. I knew I was at my sister-in-law's, which was remarkable, and I knew

who (Spot) was. So we went back to bed, and that was it."

Ever since then, Russell has grown to love and appreciate Spot, who now helps her leave the house. Russell says she has benefitted from an animal-assisted intervention, a technique where animals are used to help people overcome anything from addictions to mental health issues.

Dr. Colleen Anne Dell, a professor at the University of Saskatchewan, is hosting a presentation at the University of Winnipeg (U of W) on how animals can be used to treat a wide variety of disorders. Dell says one of the main goals of her lecture is changing how we see our pets.

"Around 65 per cent of people have a pet in North America. Out of those, 75 per cent consider that pet a member of their family. But if we do any addictions counselling, or even (during) intake assessment, nobody asks about pets," Dell says.

"Having a companion animal could be a really important point of support for somebody, but (mental health support systems) ignore it."

Dell says the most common type of animal-assisted intervention people know about are therapy dogs, like Spot. Therapy dogs are trained to respond to certain stimuli and comfort their owner whenever they feel troubled.

In Spot's case, he is trained to respond to his owner's ticks and unease with affection. Other people are not supposed to pet a therapy dog while it's "working," while it's out taking care of it's owner.



Dr. Colleen Anne Dell and her dog Subbie.

Other animals can be used to help people mentally, such as horses and cats, though the way they provide affection is different. And not every dog is suited to be a therapy dog. Certain breeds such as Labrador retrievers, golden retrievers and German shepherds tend to be better suited for the job.

For Russell, Spot has given her a chance to live life again. Her PTSD stopped her from doing a lot of things, but now with Spot, she has the confidence to get out and experience the world.

"My spouse is like, 'I've never seen you (like this),' she says. "I'll go to Walmart, I'll do the grocery shopping, you know? I go out, which is a huge difference from last April, where you couldn't ask me to

stop and pick up milk ... Because I can't wait to take him out ... I'm not afraid because I've got him."



Dr. Colleen Dell's presentation, titled PAWSitive Support: Animal Assisted Interventions in the Treatment of Addictions, is being held on Nov. 18 from 12:30-1:30 p.m. in room 3L08 at the University of Winnipeg. The talk is free and open to members of the public.

COMMENTS

WHAT'S A LIBRARY FOR?

The changing institution is a public space worth holding on to

TIM RUNTZ @TIMRUNTZ
COMMENTS EDITOR

It's not hard to see why critics might write off a library as a relic of the pre-digital era, as a monolithic, tax-dollar-hoarding warehouse that could simply be replaced by a few servers and accessed, if at all, by the hyper-mobile masses on their iPhone 7s.

But this sort of assessment misses the point of what public institutions can do in the 21st century. It fails to recognize that not only are libraries changing to be more than just collections of books, they're also one of the last bastions of public space in a time of ever-increasing corporate ownership.

Progressive initiatives over the last several years have made the Winnipeg Public Library a worthy recipient of ongoing funding and public support.

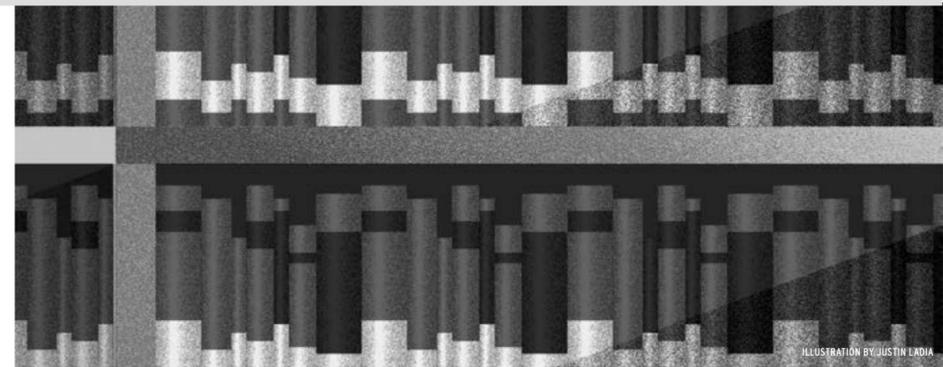


ILLUSTRATION BY JUSTIN LADIA

They've recently made headlines by eliminating late fees on kids' books, providing therapy lamps for people with Seasonal Affective Disorder, installing interactive and educational play structures, stocking video games, requesting funding to install phone-charging stations and taking to the streets in a mobile book bike.

In the last month they've hosted events, such as a support day for families of people who are incarcerated, a zine festival for local creatives to show off their wares, a public forum about the possibility of a downtown cycling grid and dozens of classes, lectures and drop-in programs.

Behind the scenes, the Millennium Library also has a social worker on staff who provides free support for people struggling with housing, employment, mental health and other issues.

This is all to say that the notion of a library as a simple depository of information is outdated at best.

Many of the non-traditional services offered by libraries can disproportionately benefit people in lower income brackets. For example, while at-home or mobile internet access is far from universal, more and more job openings are only posted online. Similarly, purchasing or renting a personal therapy lamp would likely be an unrealistic option for many users.

In this sense, libraries are democratizing institutions, providing broader access to resources and information that many people take for granted.

Aside from libraries, the majority of Winnipeg's indoor public spaces are for-profit ventures. From independent coffee shops to the MTS Centre, the places where Winnipeggers gather are often predicated on cash transactions.

It's a system in which access to public spaces is based on one's level of disposable income and, in many cases, fills the coffers of local and multinational business owners alike.

To meet in a truly public space, whether to take a language class, participate in a public forum, study for classes or simply read a book, is to rebut against the ongoing privatization of public space.

As it continues to negotiate the post-digital era, the Winnipeg Public Library deserves recognition as a central institution in Winnipeg's social sphere and should be funded accordingly.

Tim Runtz is the comments editor at The Uniter. He once avoided Winnipeg libraries for several years to avoid the shame of paying a two-dollar fine.



PHOTO BY ALANA TRACHENKO

PROFILE - DR. ALLEN MILLS

PROFESSOR IN POLITICAL SCIENCE DEPARTMENT

ALANA TRACHENKO

CITY EDITOR @ALANA_WPG

While the American presidential election has most of us thinking politics, professor Dr. Allen Mills does that year-round. Mills teaches in the political science department at the University of Winnipeg (U of W), where he has worked since 1971.

Mills received his undergrad in Dublin, Ireland, before completing a masters and PhD in Ontario. When faced with the decision to teach in either Winnipeg or Halifax, Mills says he picked the more politically interesting one.

"At that time, Ed Schreyer's NDP government was in power, and I was not wrong. I think it was a much more interesting place," Mills says.

While working at the U of W, Mills has had the chance to teach intro to political science, a course he says he always enjoys. As much as possible, Mills tries to bring in examples from outside the classroom for students to look at.

"I want to pull in pressing, immediate issues like Indigenous issues, what's going on in Syria, climate change," Mills says.

AREA OF RESEARCH: Canadian political ideas and theory. Canadians don't realize they have a handful of major political thinkers in their midst ... I've developed courses around the ideas of George Grant, Charles Taylor.

NUMBER OF PEER-REVIEWED ARTICLES PUBLISHED: Roughly 20, and (I) authored two books: *Citizen Trudeau* and *Fool for Christ: The Political Thought of J. S. Woodsworth*, as well as co-edited *The Encyclopedia of Manitoba* and *The Return of Mitteleuropa*.

LOWEST GRADE IN UNIVERSITY: A pass in economics (we didn't have the same grades in Ireland), it was an outlier course that I had to take.

WHAT'S YOUR SUPERPOWER: I'm deeply curious about ideas and human creativity, and I think they're the distinguishing features of human beings and what make us more than animals.

WHAT'S THE BEST THING ABOUT YOUR WORK: It is to try and make what I think are often very complicated ideas accessible to students ... that's both a task but also a joy when it's achieved.

WHAT'S THE LATEST BOOK YOU READ: *Albert Camus: A Life* by Olivier Todd.

WHAT HAS BEEN THE MOST SHOCKING THING ABOUT THE AMERICAN PRESIDENTIAL ELECTION: That Donald Trump is still standing on his feet ... if any other individual told us blatant lies, he would have been exposed and rejected long ago.

ANTI-SEX WORK SPENDING

'Buying Sex Is Not a Sport' campaign misses the mark

OZTEN PAUL

VOLUNTEER

The Heritage Classic returned to the NHL this year, and so did an anti-sex work campaign that has angered Winnipeg sex workers and advocates – again.

The "Buying Sex is Not a Sport" campaign, which last appeared before the 2015 Grey Cup, attempted to dissuade tourists from participating in the sex trade. It was motivated by the widely held belief that the demand for sex work increases during sporting events.

Yet the Global Alliance Against Traffic in Women examined the rates of human trafficking during two World Cups, three Super Bowls and two Olympic games and found "no evidence that large sporting events increase trafficking for prostitution."

Despite this report, the provincial NDP government spent \$23,000 promoting the "Buying Sex is Not a Sport" campaign around last year's Grey Cup, and the newly elected Progressive Conservatives opted to recycle it for this year's Heritage Classic.

There is no evidence these ads had any impact the first time around, and some Winnipeg sex workers are fed up.

In a press release, the Winnipeg Working Group for Sex Workers' Rights

(Working Group) opposed the campaign, saying it "addresses a problem that does not exist."

The Working Group, which uses the slogan, "fight exploitation, not sex workers," is a partnership between the city's sex workers who stand "firmly against exploitation and violence in the sex trade," and their allies. They advocate for sex workers' rights and educate the public about the problems from which human trafficking stems.

The group formed in 2014 as a response to Bill C-36, which, while written with the intent of making sex work safer, was heavily criticized by Canada's sex workers. The bill prosecutes those who buy sex or "obtain for consideration... the sexual services of a person."

Winnipeg's Working Group felt, if passed, the law would make working conditions even more dangerous for sex workers, because it targeted their clientele. The bill was passed into law earlier this year.

Since then, the Working Group has continued to push for sex workers' rights, challenging campaigns like "Buying Sex is Not a Sport," which they say reinforce "harmful stereotypes about sex workers and their clients."

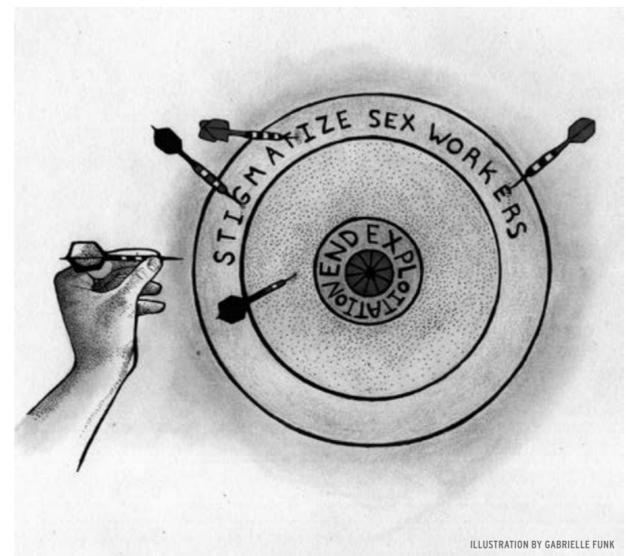


ILLUSTRATION BY GABRIELLE FUNK

The provincial government has insisted its top priority is to cut spending. Why then did they waste taxpayers' money on a campaign whose basis has been discredited time and time again?

This recycled campaign takes no effective action in the fight against sexual exploitation. Instead, campaigns like these serve as façades for governments who want to show they're addressing an issue. Of course, actually working toward ending human trafficking would cost much more than \$23,000.

The province could have instead put that money towards starting to address the real issues that lead to human trafficking, such as gender discrimination, poverty and the ongoing abuse of Indigenous people.

Let's not pretend there aren't problems with the sex trade. Exploitation is a legitimate concern, but campaigns such as this one serve no purpose. They also feed into the narrative of the helpless sex worker, when in fact, according to a national survey of the sex industry, the majority of workers in the sex trade do not feel exploited and have no wish to leave their jobs.

Now that Bill C-36 has become law, it is harder for sex workers to earn a living, because their customers are under the threat of prosecution. The government should engage with sex workers to create better working conditions instead of fighting them with nonsensical campaigns that help no one.

Ozten Paul is in her second year at the University of Winnipeg and studies English.



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.

AWARDS AND FINANCIAL AID

November is Financial Literacy Month! Financial Literacy Month is about taking time to improve your financial management skills and knowledge. Finances can be stressful, but they don't have to be. Take care of yourself and reduce stress by getting a better handle on your budget and financial situation.

If you are interested in learning how to prepare a budget or manage your finances better in a fun and informative group setting, attend the Income, Expenses and Budgeting session on Thursday November 24 from 6-9 pm in Room 2M70.

CAREER SERVICES

University of Manitoba College of Medicine Information Session

Date: Thursday, November 10, 2016
Time: 4:00pm-5:30pm
Location: 1L07

Northwestern Health Sciences University Information Booth

Date: Tuesday, November 15, 2016
Time: 1:00pm-3:00pm
Location: Riddell Atrium

Stop by the It All Adds Up booth November 14-18 from 11:30am-2:00pm.

November 14-17 (Riddell Atrium)
November 18 (1C03 Foyer)

For more information about It All Adds Up, visit italladdsups.ca

INTERNATIONAL STUDENT SERVICES

International Cultural Day: Event of the Year!

Thursday, November 10th, 2016 in the Bulman Centre at 5:00pm to 8:30pm

Come and join us as we celebrate the international community and diversity at the University of Winnipeg! There will be plenty of cultural performances as well as dancing, singing, and skits! Cultural food will also be served!

STUDENT CENTRAL

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.

Rent a locker

Need somewhere to store your coat and scarf! Rent a locker today!

Locker Locations & Types Available:

- Riddell Hall Tunnel - full-size
- Lower Level Manitoba Hall - full-size
- Third floor Richardson College for the Environment and Science - half-size

Go in-person to Student Central, OR fill out the form online at www.uwinnipeg.ca/lockers

Winter Term Tuition Fees

Pay tuition the easy way and you will be entered to win prizes!

Every student will be entered into a draw that pays for Winter Term (U2016W) courses by January 4, 2016 either

- 1) as a bill payment through their financial institution (online, telephone, in-person at a branch)
- 2) via Flywire, or
- 3) through WebAdvisor with a credit card.

Prize packages include gift cards, UWinnipeg bags, water bottles, and more!

Letter of Permission

Are you planning to take a course or courses at another accredited institution? If so, please complete a Letter of Permission Application Form on or before Tuesday, November 15th.

NOTE: If the course(s) is used towards your major, please see the Dept. Chairperson for their signature/approval. Please also provide a course syllabus if the host institution is outside Manitoba. Letter of Permission Application Forms can be picked up at Student Central.

For eligibility requirements and more information, please visit: uwinnipeg.ca/student-records/letter-of-permission.html

STUDENT WELLNESS

Thrive Week

November 14-18, 2016, join us for a week of wellness-themed activities on campus designed to help the UWinnipeg community thrive!

Check in at uwinnipeg.ca/thrive and stay tuned via Twitter, Facebook, and Instagram for details on all of the planned Thrive Week activities taking place on campus. Join us for fun activities, good information, and unique health and wellness promotion. Share the way you thrive by posting your best photos on Instagram!

Un-Supermarket by Sari Habiluk



@habiluk_artstudios on Instagram

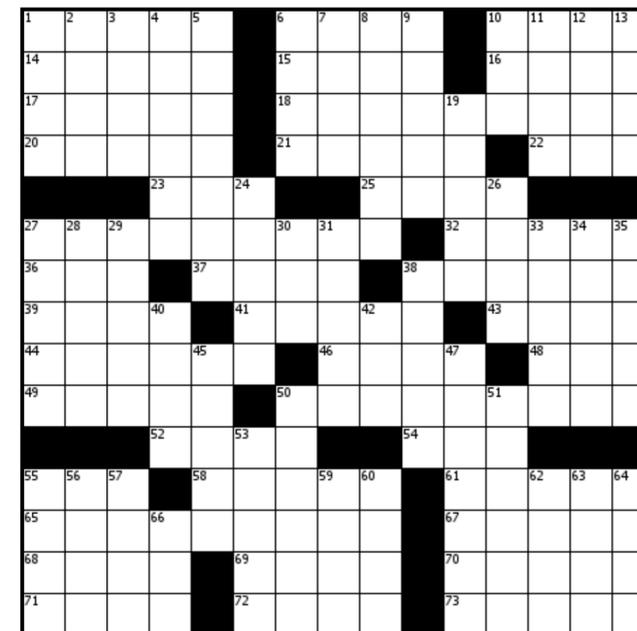
Habiluk Art Studios on Facebook.com

SLEEPHERD



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PHONE: 204.779.8946 | EMAIL: studentcentral@uwinnipeg.ca



onlinexwords.net

ACROSS

1. Mink wrap
6. Picnic crashers
10. Norse tale
14. Sophia ____
15. Cleansing bar
16. Shakespeare's river
17. Broker
18. Natural reduction in staff
20. Moistest while cooking
21. ____ Pan
22. HST's successor
23. Tax inits.
25. Slim
27. Deadlock
32. French ____
36. Provide weapons
37. Statistics
38. Sewing tool
39. Hawaiian garlands
41. Stallone role
43. Deceiver
44. Least daffy
46. Slips up
48. Certain dashes
49. Lagoon's boundary
50. Initiate a criminal trial
52. South American capital
54. Snakelike fish
55. Fin. fund
58. Jeans fabric
61. More painful
65. Administrative assistant
67. Apart
68. Dalai ____
69. Send forth
70. Pie slice
71. Genesis location
72. Impulsive
73. Stainless ____

DOWN

1. Thick piece
2. Roman garb
3. Sources of metal
4. Soup legume
5. Went inside
6. Office acronym
7. Musical symbol
8. Tell secrets
9. Buying frenzy
10. Used a stool
11. Greedy
12. Fine
13. Novelist ____ Rice
19. Furious
24. Clever
26. Christmas word
27. Chip dip
28. Trick or ____!
29. ____ acid (protein component)
30. ____ loss for words (2 wds.)
31. More docile
33. Farewell, to Pierre
34. Bias
35. Succinct
38. From Oslo
40. Broker's advice
42. Sis's counterpart
45. Glide
47. Teeter-totters
50. Straw hat
51. Storage area
53. Measuring device
55. ____ of Man
56. Peruse
57. Top
59. Eye part
60. Legendary story
62. Go by taxi
63. Outer limit
64. Rod's companion
66. Moved swiftly

DRINKING ISN'T A CRIME

× × ×

SEXUAL ASSAULT IS

SEX. ASK FIRST. ASK ALWAYS.



CALL FOR VOLUNTEERS

WRITERS, ILLUSTRATORS AND PHOTOGRAPHERS

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

You can also stop by The Uniter office (Room ORM4 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!

WE'RE HERE TO HELP

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



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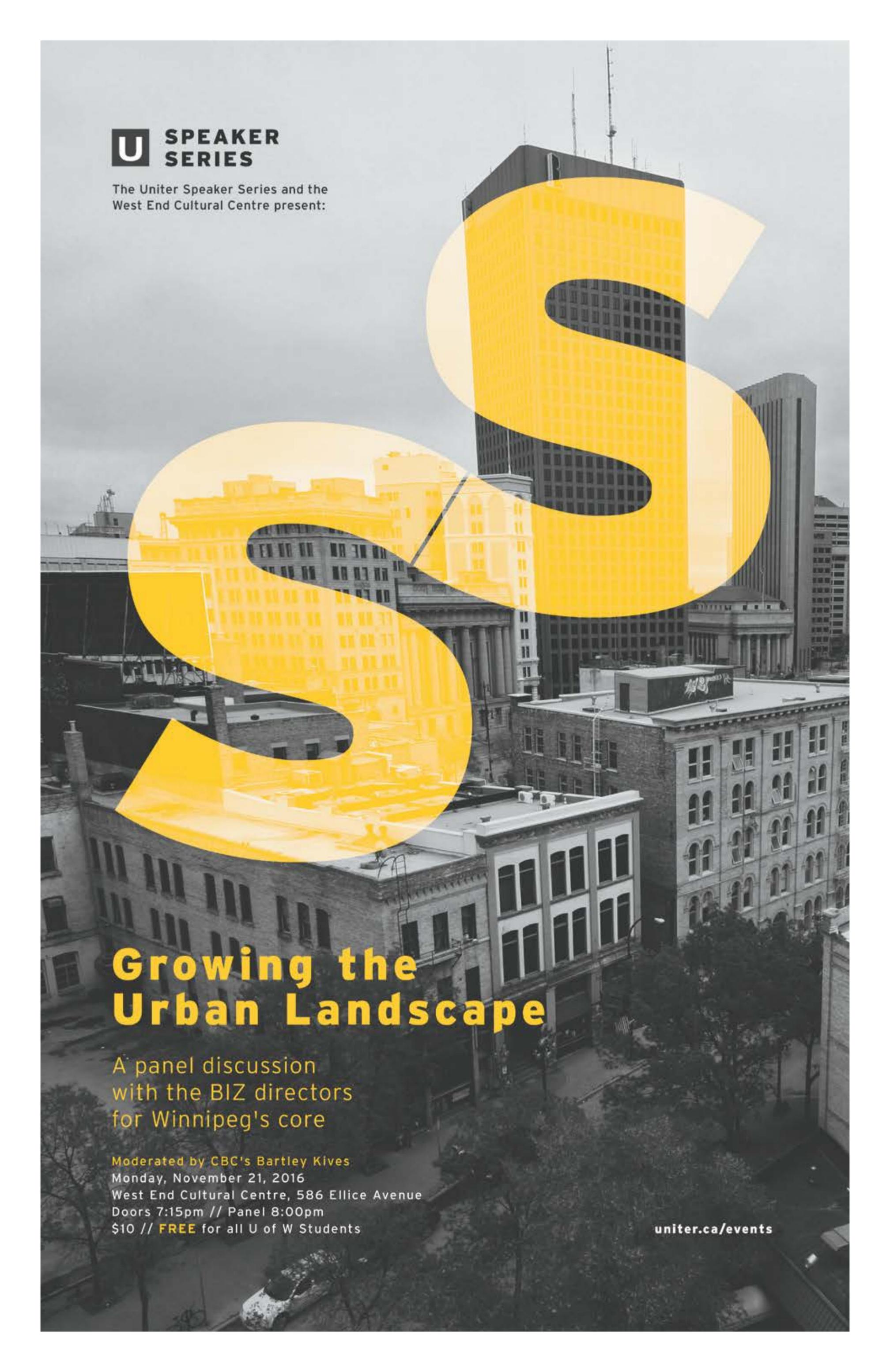
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U **SPEAKER
SERIES**

The Uniter Speaker Series and the
West End Cultural Centre present:

Growing the Urban Landscape

A panel discussion
with the BIZ directors
for Winnipeg's core

Moderated by CBC's Bartley Kives
Monday, November 21, 2016
West End Cultural Centre, 586 Ellice Avenue
Doors 7:15pm // Panel 8:00pm
\$10 // **FREE** for all U of W Students

uniter.ca/events