

THE

UNITER

FREE.WEEKLY.
VOLUME 71 // ISSUE 20 // FEB 16

off the mats

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AND THE RESOURCES THAT HELP**

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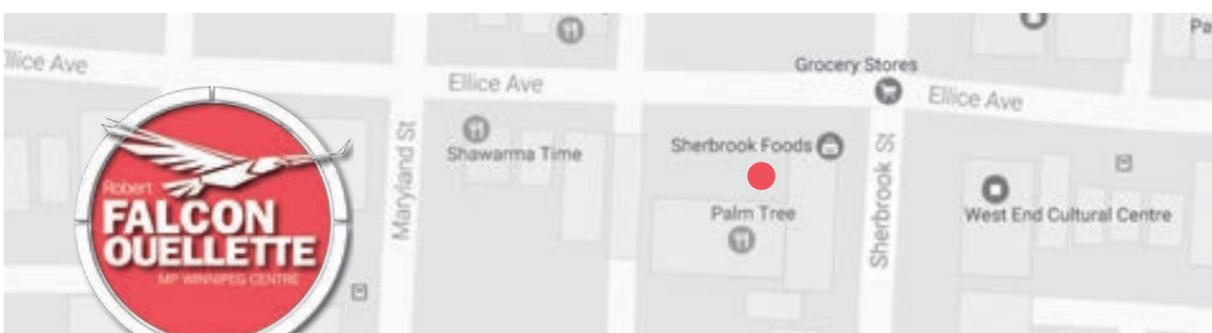
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* ON THE COVER

Nelson Gzebowski ended up living on the streets after losing a job he had for 30 years - read more of his story on page 9.

.....



James Brown, manager at The Cavern, has livened up the Monday jam night. Read more on page 7.

PHOTO BY KEELEY BRAUNSTEIN-BLACK

ONLINE AND OFF

You might see a little more of this issue than usual. We won't be putting another fresh paper on stands on Feb. 23 - it's reading week at the University of Winnipeg, and we're doing another online-only issue instead.

These days, the line between our online and "real" lives can get more and more blurry. So many of our interactions bounce back and forth between the two. We get a lot of news and information online too, and sometimes it seems like the world is speeding up, and we may wonder, is this moving too fast?

There are some perks to our online content. We can publish special articles outside of our weekly news cycle. We're not bound by space on a page, and can put up photo galleries or extend beautiful illustrations to share their full glory.

And we've got a lot of fun giveaways on social media too - with less hassle than clipping out a little entry form and mailing it in (if anyone even still remembers doing that). We can respond to feedback in real time and have conversations with our readers.

But we're also always happy to see people out in the world with a physical copy of *The Uniter*. There's a certain pleasure in reading a tactile object. Its batteries won't run out in the cold (though your fingertips may still freeze a little). You will know that the order of articles and the placement of images is carefully curated by our design team, not by an algorithm.

While an endless stream of information can seem liberating, at times, it's also overwhelming. With a physical paper, you will see everything, you can read anything, and when you get to the end, you're done. You'll be as caught up as we are, at least until the next week.

Luckily, we don't have to choose between the two. We're going to keep doing both, except for next week, when we'll have a fresh, brand-new (but still finite) issue online for you at uniter.ca. We'll see you there.

- 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 » jluschinski@gmail.com

VOLUNTEER COORDINATOR
Stephanie Berrington » volunteer@uniter.ca

CONTRIBUTORS

Sonya Ballantyne
Kathleen Bergen
Sari Habiluk
Doug Kretchmer
Emily Leedham
Valerie Nyamori

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF DIRECTORS:

Kent Davies (interim chair), Anifat Olawoyin, Erin Yaremko, Jack Walker, Dylan Chyz-Lund, Victoria King and Nikki Riffel

For inquiries email: board@uniter.ca

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
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SUBMISSIONS OF ARTICLES, LETTERS, GRAPHICS AND PHOTOS are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45-minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email volunteer@uniter.ca for more details. Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print material submitted by volunteers. *The Uniter* will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length/style.



PHOTOS BY CALLIE MORRIS

THOMAS PASHKO

@THOMASPASHKO

FEATURES REPORTER

For *Winnipeg Free Press* reporter Melissa Martin and freelance photographer Greg Gallinger, home ownership has been a slow process of rolling back the 1980s.

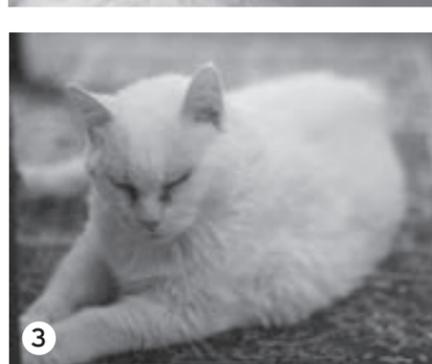
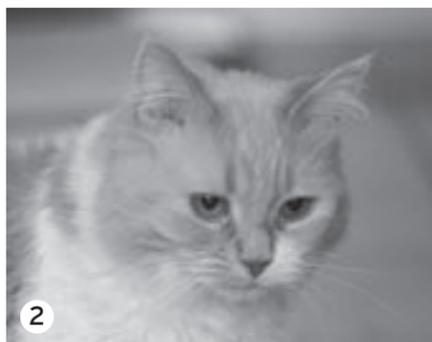
"This building was built in the late '80s," Gallinger says. "When we first moved in here, the décor really showed it. There were mirrors everywhere. There are mirrors above the kitchen cabinets for some reason. Every closet door is a mirror. The bathroom is just an obscene amount of mirrors."

However, the couple fell in love with the Osborne Village home's open and spacious design, a sharp contrast from other homes in the area. The layout is particularly beneficial for their family of four cats.

"Our cats are pretty central to our existence," Martin says. "When Greg and I met, he had Sully, I had Pete and Abeline, and we combined our cats. Then we adopted Princess."

The neighbourhood is of particular personal importance to Gallinger, who cites it as a crucial step in igniting his passion for photography.

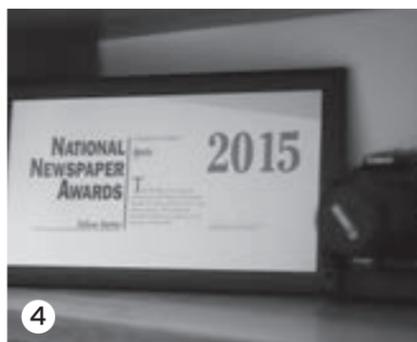
"I moved to Winnipeg initially to get into the film industry," he says. "It didn't pan out, but I got really into still photography, which is how I discovered the city. I didn't have many friends or contacts here, so I'd walk around with a camera, exploring Osborne, downtown, the Exchange and the West End. It's how I learned to really love this city."

**1) PRINCESS THE CAT (LEFT)**

MM: "We got her from the Humane Society in 2015. She's going to be 17 this summer. She is the nicest, friendliest cat ever. Greg's tried to take some photos of her, but she's so dark that we've had to set up light boxes and stuff."

1) SULLY THE CAT (RIGHT)

GG: "On Sunday nights, I have friends over to play Dungeons & Dragons. The first time I had them over, we had our playing mat out. Our Dungeon Master was setting up the scene, and Sully just jumped up and plopped himself right in the middle of the board. Then, suddenly, the scene became, 'A giant cat appears!' He's always trying to insert himself into it."

**2) ABELINE THE CAT**

MM: "I found her as a stray in November 2004, the day after the American election. She was a kitten on the street, super messed up and skinny and dirty. She came up to me looking for help, and I took her in."

3) PETE THE CAT

MM: "I don't know for sure how old she is. I got her 13 years ago from someone who found her as a stray. Our best guess is she's about 20. Her arthritis is really bad, but she's surprising. Five years ago I said, 'This'll probably be Pete's last summer.' But she's still here."

**4) NATIONAL NEWSPAPER AWARD NOMINATIONS**

MM: "I'm really, really proud of these. They're not awards. They're just nominations. But getting two in the same year was a pretty big deal to me."

5) ROBOT RESTAURANT PLUSHIE

MM: "We went to the Robot Restaurant the second time we were in Tokyo. It was our last night there. We were like, 'It's going to be so touristy and stupid and expensive.' But it ended up being the greatest thing I've ever seen."

6) LIVE MUSIC PHOTOS

GG: "These are some of my favourite music photos I've taken. There's Against Me!, Propagandhi and Savages."

THE BLOODSHOTS ARE LEARNING FROM SUCCESS

Local rock band discovers thrills and challenges of levelling up

MEG CRANE



ARTS AND CULTURE EDITOR

Creating music is a whole new game when you start getting big. At least, that's what Manitoba's modern grunge-rock band The Bloodshots have experienced.

"When you get in with a real, acclaimed producer, it's a different process, eh? Where he might offer up ideas like, 'Let's cut this part of the song out, and let's try doing this part instead and maybe try this note,'" CJ Loane, member of The Bloodshots, says. "You've got to be able to roll with that and not take offence to somebody kind of Frankenstein-ing one of your songs."

He says The Bloodshots were open to producer Dale Penner's feedback and have now released their first single with him, called "Liability."

"Having that super professionally recorded and produced single out for people

right now is great, and we're getting lots of positive feedback about it," Loane says.

The track became Song of the Week on the Manitoba Music website and is being played on FM radio stations in Regina and Saskatoon, Loane says.

The band formed in 2013 and started to get more recognition after winning a contest to open for Finger Eleven in October of 2015.

"It was cool. We got to the venue early, and we got to see them do their sound-check, and then they watched us do ours, and then we talked about music with them," Loane says.

He says that opened doors for them, including being asked to go on tour with Australian rock band The Lazys, which they did.



PHOTO BY KAITLYN ROTH

The Bloodshots became more well known after opening for Finger Eleven.

Loane says when they opened for the band in Regina, a promoter came up to them and said, "You know what you guys sound like: if somehow Rise Against, Billy Talent and Nirvana had a baby, and then that baby really liked Guns and Roses."

With increasing success has also come a lot of lessons, Loane says.

"We had a higher-profile manager for about a year, and we were getting on some shows that he was doing the work for."

However, because they weren't a big enough band, Loane says they didn't feel like they were getting enough attention from their manager. After an amicable breakup, Loane has taken over the job.

"It's been like a full-time thing, trying to contact venues and contact promoters

and everything, but it's gone really well," Loane says.

He's secured some high-profile gigs for 2017, but nothing's been announced yet, so he can't divulge the details.

What Loane says The Bloodshots have been struggling with most is getting into Manitoba festivals and onto mainstream radio.

"We would love to get into the active rock charts of Canada, but it's all a process. That's tough," Loane says.

Despite not having widespread play on mainstream Canadian radio stations, Loane says their music is accessible. It's available on iTunes, Google Play and Spotify.

ARTS AND CULTURE BRIEFS

MEG CRANE // ARTS AND CULTURE EDITOR



Architecture film competition

The Architecture and Design Film Festival announced its 2017 film competition. The competition is free and open to filmmakers of all ages. Films - which can be shot on anything, including a smartphone - are meant to tell the story of a place or space in two minutes. Deadline to submit films is April 10. Go to adff.ca for more details.

Discothèque on Ice

Alliance Française du Manitoba is hosting a dance party in the slipperiest of locations: right on the junction of the Red and Assiniboine Rivers. Starting at 4:30 p.m. on Feb. 19, emerging artists from Winnipeg's pop and electronic scenes will get attendees dancing with French music, including Gainsbourg and Daft Punk. The last performer, Cédrik le Fantastik, starts at 8 p.m.

Northern Manitoba artists

From Feb. 20 to April 13, the annual Frontier School Division Juried Art Show will be on display at Graffiti Gallery. The show includes artwork from 44 students in Manitoba's northern school division. The project is meant to encourage students to communicate through self-expression and to develop dialogue between students and their communities. Tour groups will be able to participate in a collaborative workshop.

2017 Juno Awards

Some Manitoba artists made the list of Juno Award nominees. William Prince, A Tribe Called Red, Steve Bell, Jaylene Johnson and the Royal Winnipeg Ballet have all been directly nominated for their work. Balanced Records and Leonard Podolak worked with artists who are on the nomination list. Many of these artists have taken part in Manitoba Music's professional and market development programs.

PTE revisits history

To mark Canada's 150th anniversary, Prairie Theatre Exchange is looking back on the country's history with *Elle*. The play runs from Feb. 22 to March 12. It tells the true story of Marguerite de La Rocque de Roberval who challenged social norms and, as a result of that, was left off the coast of Newfoundland to die. Learn more at pte.mb.ca.

Pop up theatre

One Trunk Theatre has a tiny pop-up theatre at The Forks. The company will perform free shows in a 20-square-foot space designed by 5468796 Architecture. Between scheduled performances, the public will be free to explore the space, which will be available as a warming hut until March 5, when the company packs up. For the full schedule, go to onetrunktreatre.com.

SEARCHING FOR THE SOUND OF THE UNDERGROUND RAILROAD

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| ! | The Zorgs | Chew On It | Transistor66 |
| ! | Autumn Still | When It Was | Self-Released |
| ! | Holy Void | For Everything Else | Self-Released |
| ! | Mohair Sweets | Dream Filled Nights | Self-Released |
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| ! | Surprise Party | Sh-Shake Your Booty | Transistor66 |
| ! | Paul Ong | Broadway Classics | Self-Released |
| ! | Shotgun Jimmie | Field Of Trampolines | You've Changed |
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| ! | Various Artists | Beach Station Blues 5 | Real Love Winnipeg |



SUPPLIED PHOTO



The Shuvs

S/t
Independent

The Shuvs are all about the soft touch. On their self-titled debut, this mellow and soulful Toronto crew finds a mellow spot and stays there.

These songs lilt and coo. They pulse and they glide, never in a rush. Opener "Hustle and the Tussle" sets the tone - gorgeous guy/girl vocal melodies drip like honey over a snappy guitar and gentle, jazzy drums.

It's not so much about where these songs go, as it is about setting a vibe and exploring the ways to stay there. Without a doubt there's a soulful R&B flavour across the whole record, particularly in the smooth-out vocal inflections, but there's also touches of spacey folk guitar and outsider country.

I guess the Shuvs are a kind of stoner-soul band, like J. J. Cale and Curtis Mayfield jamming after the room's cleared out. The danger of a record like this would be the risk of sending the listener off into a narcotized haze, but that's not the case.

"Slow Learner" is a moody midnight burner. "Loner" picks up the pace to a trot, and "Rich Cousins" gets me lost in the circular riff and riches-to-rags story of winning the lottery but losing it all.

Breezy and mellow but with real intent, this record creeps up on you. Hear more at theshuvs.bandcamp.com/releases.

-Dan Colussi

I AM NOT YOUR NEGRO

THOMAS PASHKO

@THOMASPASHKO

FEATURES REPORTER

★★★★★

Plays at Cinematheque Feb. 28,
6 and 9 p.m.

When the novelist, playwright and essayist James Baldwin died in 1987, he left behind an unfinished manuscript titled *Remember This House*. Baldwin's premise for the book was to tell the story of America through his memories of his three murdered friends: Medgar Evers, Martin Luther King, Jr. and Malcolm X.

Those unfinished pages are the basis for the Oscar-nominated documentary *I Am Not Your Negro*. Directed by Raoul Peck and brilliantly narrated by Samuel L. Jackson, the film uses Baldwin's words to examine race relations in America, both in Baldwin's time and the current day. Peck provides that modern commentary, not by altering Baldwin's words, but by using images that place the crises of 2017 in historical context.

Other documentaries that use dramatic readings of a book as their basis (*The Kid Stays in the Picture*, for example) usually feel less like movies than illustrated audiobooks. Peck never falls into that trap. His images don't merely accompany Baldwin's words. They elevate them by treating them with the appropriate respect and dignity, so as to make it difficult to imagine the words without the images, or vice versa.

Still, Baldwin always remains the star of the picture. His words manage to strike multiple notes at once. The film is both memoir and political essay.

Even when describing historical events matter-of-factly, his writing is poetry.

He discusses scenes from a number of Hollywood films in terms of race relations, but these passages also function as brilliant film criticism. It illustrates that Baldwin's literary legacy is vastly underserved and he deserves to be named alongside Mark Twain as one of the all-time great American geniuses.

The film also illuminates the ways in which Baldwin's legacy has been tailored for white audiences. The popular image of Baldwin as a mid-20th century New York intellectual in the vein of Mailer or Capote, or an American expat in France à la Hemingway or Stein, has in some sense minimized his deeply passionate commitment to fighting for black rights.

The Baldwin onscreen here isn't a piece in the larger puzzle of white literature. He's on the frontlines with King, X and Evers.

One aspect the film doesn't touch on much is Baldwin's role as a gay rights pioneer. This is likely because Baldwin himself doesn't touch on it in what survives of *Remember This House*. Peck finds other ways to explore this, including FBI memos detailing the Bureau's surveillance of Baldwin and their plots to out him as a gay man. Baldwin does, however, examine Hollywood's attempts to desexualize black men, pointing to the often chaste characters portrayed by Sidney Poitier. It's a reminder why a film like last year's *Moonlight* still feels so revolutionary.

I Am Not Your Negro, too, feels revolutionary. Its questions about race relations are as relevant today as they were half a century ago. Baldwin discusses his friends X and King, ideologues on opposite poles of their movement, arriving at the same place at the times of their deaths. His humanism always informs his message of empowerment. His nuance never negates his passion.



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JAMMING AT THE CAVERN

A collaborative space for local musicians

MELANIE DAHLING  @SUGARDAHLING

ARTS AND CULTURE REPORTER

After a long hiatus, jam nights are back on Mondays at The Cavern, with a few updates.

"This time, we do it with a different house band each week, so it keeps it fresh and new each time. Last time, we just had the same house band every week," James Brown, The Cavern's manager, says.

The original jam night ran for about six years but was eventually phased out as people seemed less interested.

"It died out last time, because nobody wanted to go see the same thing over and over, right? This way, it's a new toy every day," he says.

Each band starts out by playing their own set as people file in, then anyone who wants to jam can make themselves known and put something together for the next set.

Brennan Hakes, vocalist and guitarist for Those Liabilities, says when they hosted the night, they made it a hybrid between an open mic and a jam, allowing some people to play their own music solo.

"Some people don't play well with others," he says. "But then some people come up and want to jam out whatever they can."

Brown was impressed by the turnout.

"I saw like, eight different acts in one night for free," he says.

Although Those Liabilities played a set of their own progressive rock songs, they used simpler melodies for the jam portion of the night.

"It's kind of a cool thing, because everyone plays differently and has different ideas about the same thing," he says.

Joe Curtis, who hosted the night on Feb. 13 with The Joe Curtis Band, says he and his group improvise a lot on stage and have become adept at going with the flow.

While he gets some inspiration for future songs from jams, he says it's more about enjoying the spontaneity of it all.

"There's certain things that you hit on and you go Whoa! Gotta remember that. That was a lot of fun," he says. "But it's really more about just in that moment being able to create something that we think is kinda cool."

Curtis says jam night is a good fit for The Cavern, because the venue has a reputation for giving artists the freedom to express themselves without limitation.

"That's the philosophy that wins out for me in the end. You develop an audience that comes there, because they know



PHOTO BY KEELEY BRAUNSTEIN-BLACK

James Brown, manager at The Cavern, invites musicians to come to bar for Monday jam nights.

whatever it is, it's gonna be good," he says. "You're hiring people that are passionate about what they do, and they're letting that out on stage. They're not censoring themselves in any manner, and they're just sort of letting it flow."

Brown keeps that easygoing attitude when he explains how musicians can take part in the jams.

"If you wanna be the house band, contact me. But if you just want to come down and jam, show up," he says. "Maybe bring your guitar."

He says all skill levels are welcome.



Jam Nights are every Monday at The Cavern. Doors open at 9 p.m., and the show starts at 10 p.m.

A THEATRICAL HISTORY OF THE UNDERGROUND RAILWAY

Freedom Singer comes to Winnipeg

MEG CRANE  @MEGCRANE

ARTS AND CULTURE EDITOR

Singer/songwriter Khari Wendell McClelland co-created a show featuring the songs his great-great-great grandmother Kizzy likely sang on her escape to Canada through the Underground Railway.

Freedom Singer is a theatrical journey, performed by McClelland, through the history of the escape route many black slaves took from the U.S. to Canada.

"It's been a way of me connecting more strongly to different aspects of my creativity. It has been a way of kind of returning home, connecting with family, reconnecting with the places that I come from," McClelland says.

The show uses aspects of documentary theatre to bring the story together. Basically, actual documentary footage and interviews are being incorporated into portions of the play, McClelland says.

"As well, there will be live music performances that are contained within the course of the play that, I think, will help to illuminate the story and, I think, the story helps to illuminate the songs as well," McClelland says.

Because the format uses multiple methods to communicate the story, McClelland says it's an engaging and beautiful show.

"They're triggering all sorts of emotions, from excitement and joy to sadness and (a) deep sort of introspection. It's funny, too. I think it's got all of the pieces that will keep people really interested and engaged as a participant."

Helping keep the music alive throughout the performance is Noah Walker.

"He's playing sort of percussion and drums at the same time that he's playing guitar, and he's singing, and he's running loopers simultaneously and all sorts of pedals," McClelland says.

He says he could not have had a better team to put Freedom Singer together.

Under Project: Humanity, he co-created the show with Andrew Kushnir, who is also the director. The two used work by journalist Jodie Martinson to put the Freedom Singer together.

Polaris Prize-nominated Tanika Charles also lends her voice to the show.

McClelland gave a modern twist to the songs. He says he wanted them to be authentic to his own expression and experiences.

"I felt as though attempting to do them as maybe a folklore, like, attempting to do them in their exact replicated form of



PHOTO BY DAHLIA KATZ

Khari Wendell McClelland performs Freedom Singer.

what they might have done in 1850, didn't feel authentic to me."

The songs in Freedom Singer include hip-hop, soul, gospel, folk, funk and even a bit of country, McClelland says.

Response to the show has been good. McClelland says all Toronto shows have been sold out, thanks to word of mouth.

He says audiences were deeply moved by the show. It made them want to learn more about their own family history and Canadian history and develop a more nuanced understanding of what it means to be Canadian.



Freedom Singer is playing at the West End Cultural Centre on Feb. 22. Tickets are \$25 through ticketfly.com.



WINNIPEG CELEBRATES BLACK HISTORY MONTH

Black Space Winnipeg and ÉZÈ Studio talk culture and youth involvement

VALERIE NYAMORI

VOLUNTEER  @VALERIECHELA

Across the country, the month of February is packed with events celebrating black history. In Winnipeg, this includes a visual art show with music and weekly movie nights.

Alexa Potashnik is the founder of Black Space Winnipeg, a grassroots community organization that fosters organic dialogue about the everyday experiences of people who are black.

"I think Black History is receiving higher regard throughout Canada due to social movements and mobilization of black communities," Potashnik says.

She mentions Black Lives Matter Toronto as a great example of Canadian activist movements that have pushed for justice and accountability.

Black Space Winnipeg held the first and only public Black Lives Matter vigil in Winnipeg.

"Social movements like Black Lives Matter create a stronger rhetoric for black people," she says.

Black Space Winnipeg is approaching Black History Month from a pro-black perspective that not only enlightens but also educates Winnipeggers on both Afro-Canadian and black history, locally and abroad.

Throughout February, Black Space Winnipeg is hosting a series of film screenings every Wednesday at 7 p.m. at Forth (171 McDermot Ave).

Niasha Mckoy, the creative director and co-founder of ÉZÈ Studio – a Canadian design, culture and media group created by people of colour for people of colour – says Black History Month has been around for more than 30 years.

The contributions of black people in Canada have not always been highlighted



Kelechi Asagwara and Niasha Mckoy of ÉZÈ Studio.

in Canadian history. Black History Month was established to rectify this failing through educational entertainment, workshops and other events that take place across the country.

For Black History Month, ÉZÈ Studio is hosting a visual arts show on Feb. 23 at Fleet Galleries (65 Albert St.), starting at 7 p.m.

Mckoy says she believes the reason Black History Month seems to be celebrated more now is because the younger generation is involved in organizing events, which helps draw in more people from that generation.

She adds that social media also plays a big part in publicizing black history events.

"The younger generation has been able to push the issue of race to be more top of mind," Kelechi P. Asagwara, the visual director and co-founder of ÉZÈ Studio, says.

He says social media as a platform has been instrumental in getting the word out. Asagwara says ÉZÈ Studio celebrates black history by not only speaking to historical black figures but also by highlighting the works and accomplishments of current black leaders in society.

Asagwara encourages black youth and the entire black community to get more involved and touch base with different platforms that are active right now.

"There's so many ways to get connected and get involved," he says.

BUILDING A BRAND ONLINE

Navigating social media decorum

MELANIE DAHLING

 @SUGARDAHLING

ARTS AND CULTURE REPORTER

Through trial and error, local brands learn how to engage an online audience without being annoying.

Lauren Kroeker-Lee, co-owner of Fools & Horses, has done social media for the coffee shop since it first opened two years ago.

Though she wasn't as into social media in her personal life, she says it is a free and valuable marketing tool, and it seemed silly not to take advantage.

In the beginning, Kroeker-Lee would scroll through other brands on Instagram and Facebook, then examine her reactions.

"Part of the process of figuring out how to do this was looking at how other people post, and being like 'Okay, why do I like this? Why do I not like this? Why is this not annoying but actually something I'm gravitating toward?'"

She appreciates when brands have a clear sense of aesthetic and prioritized that.

"Amy (Bortoluzzi, co-owner) and I did a lot of design work and planning inside the interior of the shop," she says.

She wanted their social media presence to reflect their vision.

For visual artist Matea Radic, her personal and professional aesthetic reflect each other.

Radic began posting art on her own Instagram account and, though her brand has grown since then, she has not separated the two.

"I've thought about it as in like, 'Should I?' But I always came to the conclusion that I shouldn't, because my life is my artwork," she says.

Though Fools & Horses and Radic use their accounts differently, they both value authenticity. Kroeker-Lee is wary of accounts that repost or like a lot of the shop's photos on Instagram without making their intentions clear.

"I was a little bit caught off guard when there were clearly people trying to start accounts, and I almost felt like they were courting us a little bit," she says. "It can really easily slip into this weird grey area. Not like it's ethically unsound, but it just feels a little swarm-y. Like we're all just trying to ride each other's coattails."

Radic says it's best for accounts to show off what sets them apart rather than excessive reposting.

"I would rather follow their link to the original post and engage with it," she says. "I really like honesty in the social media space ... just talking about real life stuff and the things we face every day."

When Kroeker-Lee makes a more personalized post on Fools & Horses, she is careful to do it with the best of intentions.

"There are some instances where I think something we're doing does relate directly to our mandate, and I want people to be aware that this is a priority for us," she says.

While she wants to make their charity and community work visible, she does it

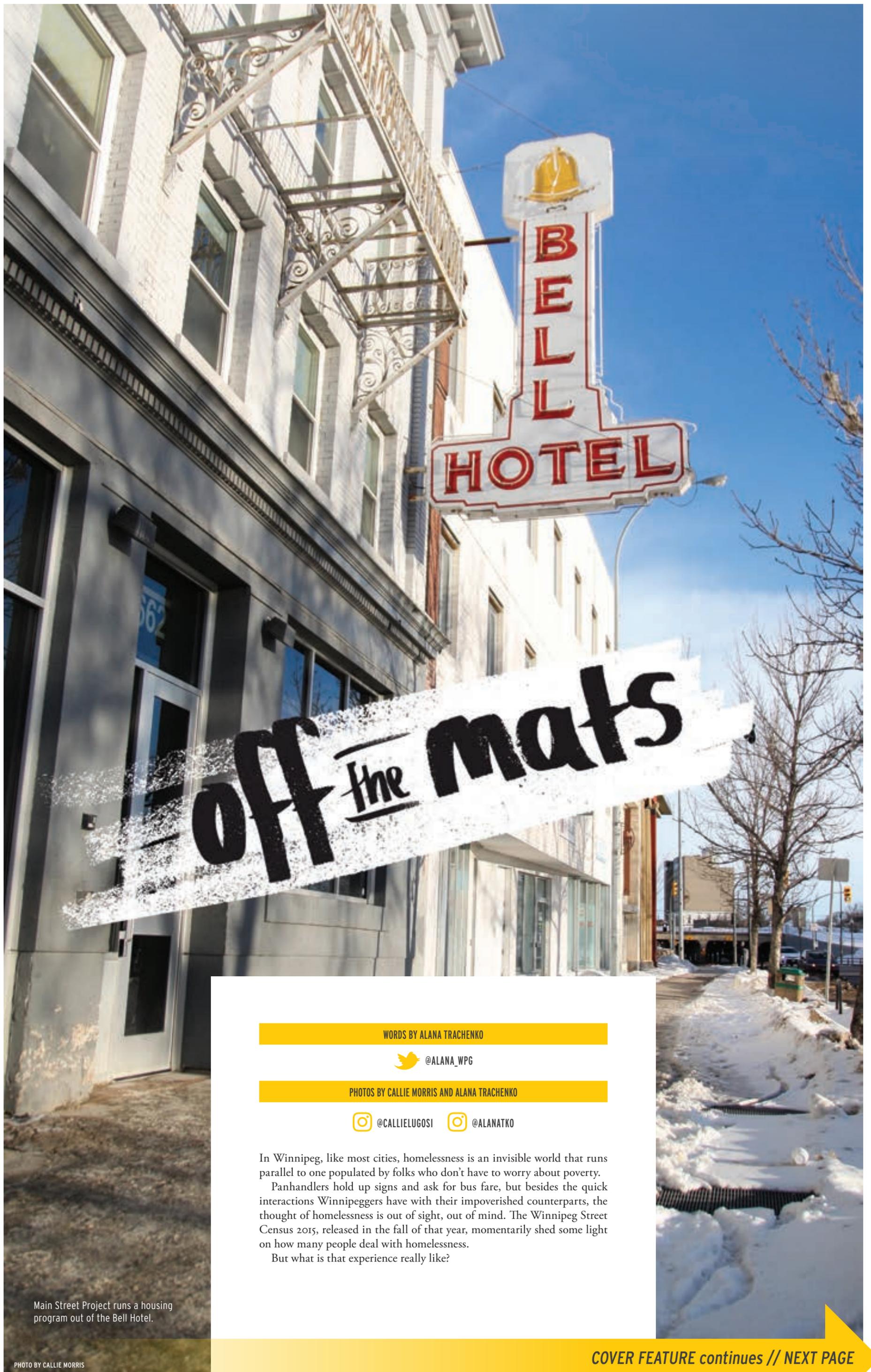


ILLUSTRATION BY TALULA SCHLEGEL

minimally to avoid seeming self-congratulatory.

Radic doesn't have a set plan when it comes to when, what or how often she

posts. She does not like when her feed becomes saturated by one person's posts, though, and gives her audience space to avoid that.



WORDS BY ALANA TRACHENKO

 @ALANA_WPG

PHOTOS BY CALLIE MORRIS AND ALANA TRACHENKO

 @CALLIELUGOSI  @ALANATKO

In Winnipeg, like most cities, homelessness is an invisible world that runs parallel to one populated by folks who don't have to worry about poverty.

Panhandlers hold up signs and ask for bus fare, but besides the quick interactions Winnipeggers have with their impoverished counterparts, the thought of homelessness is out of sight, out of mind. The Winnipeg Street Census 2015, released in the fall of that year, momentarily shed some light on how many people deal with homelessness.

But what is that experience really like?

Main Street Project runs a housing program out of the Bell Hotel.

PHOTO BY CALLIE MORRIS

COVER FEATURE continues // NEXT PAGE

Continued from previous page.

For Arthur Szymkow, it's been a long two decades of struggling with mental health issues that have kept him unemployed and in and out of housing.

Today, Szymkow lives at Mainstay, a transitional residence and one of Main Street Project's (MSP) many services. He's frustrated that despite an extensive resume, at 63, he is encouraged to take part in work placements that have never resulted in stable employment.

"I used to conduct \$20 million worth of business in the electrical industry," Szymkow says. "If you want to keep people occupied, because there are no jobs, what's the best thing to do? Give them a training program.

"I asked one director ... 'How many people do you go through a month?' He said 1,200. How many end up with employment? About 30. How many keep that employment after three months? About five.

"It's not effective at all."

Szymkow was assigned to several mental health workers after his mental state deteriorated. But like many others in his position – unexpectedly homeless or reliant on social services – he was hit with barrier after barrier.

"It's called horizontal. There's no change. I'm still in transition," Szymkow says. "I can be transitioned a little up or a little down. What's my next step? What, in 35 years, has happened to me? Nothing ... The people who are supposed to be gate openers, seven times out of 10, are gate closers."

Nelson Gzebowski didn't expect to find himself on the streets, either. Gzebowski lives at the Bell Hotel, another arm of MSP's housing programs. He lived in North Kildonan for 27 years and spent 30 years working for a company that went out of business.

"After I used up all my savings, which didn't turn out to be as much as I thought it was, I ended up on the street, and then at the (Salvation Army) Booth Centre," Gzebowski says. "I would rather be on the street than go back to a rooming house."

Now, he lives in housing that allows its residents to use drugs and alcohol onsite while they deal with addiction, but he's never felt more secure or at home.

MSP's volunteer and community engagement coordinator Carla Chornoby says Winnipeg would greatly benefit from more housing that allowed intoxicated folks to stay. It's a system that works, and one that tackles the sticky issue of homelessness and addiction.

"The Bell is one of the best concepts," Chornoby says. "If we had more of those, we wouldn't have a homeless population."



PHOTO BY ALANA TRACHENKO

Arthur Szymkow says that current support systems don't work well for folks (like himself) who also have mental health issues.



PHOTO BY CALLIE MORRIS

Nelson Gzebowski became homeless when his savings ran out, and he's seen the challenges of securing steady housing and a job after living on the streets.

HOUSING FIRST

“Ultimately we’d like them to (be sober), but the reality is that some may never stop,” Chornoby says. “We need housing 24 hours a day, that’s not just for mental health ... but what if they have mental health and addiction? And there’s none for addiction.”

Homelessness and addiction are often associated with each other, and the statistics back it up. Patti Nixon, manager for the detox and stabilization centre at MSP, says that out of all the clients they see for addiction issues, half of them report absolute homelessness.

“There’s the stress of being homeless, more anxiety, fear, depression, which can lead to substance abuse,” Nixon says.

And because issues of addiction and trauma are often passed down through families and throughout communities, environments become a key factor in why someone with addiction will likely stay addicted.

Andy Meekis, 46, is known as a leader and friend throughout his community. Meekis lives at Mainstay, and although he’s been to treatment programs, he continues to struggle with alcoholism.

“I’ve been homeless most of my life,” he says. “I couldn’t stay at my dad’s, and I couldn’t stay at my mom’s.”

He says his friends struggle with addiction too, which has made it difficult for him to maintain a sober lifestyle.

“I have friends who have passed away from addiction,” he says. “I’m always there for them. I try to tell them, quit it, but they can’t ... they call me a leader. They call me a boss. But I’m not the boss.”

Meekis spent two months at the Peguis Al-Care Treatment Centre, but it wasn’t long enough.

“When I got out, I had money and I tried to quit,” he says. “But I was walking around and everybody is drinking. I just quit for two days and got out and couldn’t handle it. They were my friends.”

Chornoby says that it goes even further than friends and community for some of their clients, and that removing someone from their network can have damaging effects as well.

“If you move someone outside the community, they’re lonely. They start that whole thing again,” she says. “They’ve had trauma. The Indigenous community, we’ve had that long history of trauma, some have started sniffing at four years old. What they need is people to care about them.”

With that in mind, MSP works under a housing-first philosophy.

MSP director of transitional and supportive housing Adrienne Dudek says that while some facilities operate under an abstinence philosophy, both models are important and necessary to support vulnerable people.

“By allowing people to use, it’s a harm-reduction model,” she says. “For different people, it’s different paths ... but with us, we’re low-barrier, so quite often, people who are not able to access services other places can still access them here.”

She says they also work with other organizations and try to refer folks to where they need to go. When she first got into her line of work, Dudek says that one thing surprised her above all – anyone can have issues with addiction, but it’s the homeless that are most stigmatized for it.



PHOTO BY ALANA TRACHENKO

Andy Meekis, 46, is known as a community leader and lives at Mainstay.

BURDENED WITH BLAME

Gzebowski says that he’s seen it many times – homeless folks are asked, why not just get a job? Why not just stop drinking or using drugs? It should be easy enough, right?

“Yeah, but are you willing to hire that person or take that person as a tenant in an apartment, with all the baggage they have? Straight off the street?”

He says that won’t solve any problems.

“If there was some way to take a first-time homeless person and get them straight into housing and a job within months, that’d be great. But once they’re homeless and once they can’t find a job or a place to live, the longer it takes, the more of a trap it is.”

It’s a systemic issue, Dudek says, and until it’s resolved at the core nothing will change.

“Until we fix things systematically, and provincially and federally, we’re not going to see change at our level. Homelessness is not going to go away.”

A housing-first philosophy is the best frontline strategy, according to Dudek. But where governments allocate money and which programs they support also impacts homelessness on a larger scale.

Hearing Szymkow and Gzebowski’s stories, it’s no wonder that the options that do exist don’t appeal to many people. Rooming houses run by landlords who have little interest in maintaining a property are not a safe or healthy place to live, they say. And when given the option, many choose to stay on the street.

“They’ll say, ‘No, I’m good where I am. I feel safer sleeping with my friend under the cardboard here and being safe rather than being on the mats (sleeping in shelters) and being in a cot,’ so there are a lot of people who, pride-wise, maybe don’t know what’s out there,” Dudek says.

Accessing resources for addiction can be challenging too, and although the government is beginning to treat drug use as a health problem, homeless folks are still met with blame more often than not.

“You’ll have a different demographic of people who are housed and make a lot of money and drink a bottle of wine every night, and that’s not seen as an issue,” Dudek says. “But someone lives down here on the street and drinks a bottle of wine a night, and the whole perception of their life is so entirely different ... Addiction does not discriminate.”

“People think that people who experience homelessness are lazy, but they are survivalists. I challenge anyone to walk in somebody’s shoes, who has no place to go all night when it’s Winnipeg and it’s -45.”

It’s an uphill battle, but MSP staff say it’s the little things that keep them going – it’s seeing their clients make it up off the mats.

To donate, volunteer, or learn more about MSP, visit mainstreetproject.ca.



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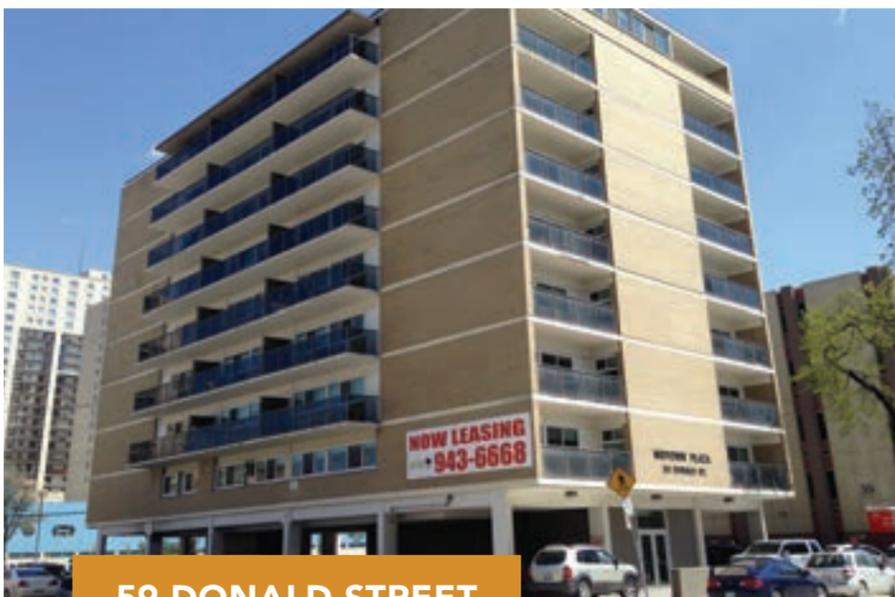
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STAYING SOBER WHEN YOUR HEART IS BREAKING

It's one thing to stay sober when life is going well. But how do you stay present in harder times?

Last January, my paternal grandma was diagnosed with terminal cancer. In her pragmatic style, my grandma responded to the news by exclaiming, "I KNEW I shouldn't have signed that two-year lease!"

Her no-nonsense wit and gallows humour set the pace for the rest of my family. Together, we joked. But we also each had to come to terms with the reality that we would soon lose one of the most dynamic, vital and energetic 81-year-olds we'd ever had the privilege of knowing.

When I heard of my grandma's diagnosis, I broke down completely. Once the initial crush of the news faded, I followed my grandma's habit of pragmatism. "Oh shit," I thought. "I'm going to have to deal with this death *sober*."

When my maternal grandma died, I started smoking again and reached for

whiskey as soon as we left the hospital. When my aunt committed suicide, I was drunk for a full week.

There was some wisdom I'd be able to draw from other hard times, but I knew I'd have to chart a new path for how to cope.

At first, I tried to keep my job as a place where I could live as "normal" for most of the week. All the small details I had to manage seemed completely absurd in the face of grief and loss. Cancer has a way of making commas seem irrelevant. But there's also a kind of serenity in considering proper hyphenation instead of constantly struggling to accept the inevitability of death.

I realized that I would have to make room for all of these facets of life to co-exist – the everyday and the surreal, the pedestrian and the heart-wrenching, the mundane and the morbid.

My grandma's cancer progressed quickly. My dad and uncle, who took care of a lot of logistics, kept introducing each stage as "the new normal," but it was a moving target, and the only part of that phrase that felt true was "the new."

When each of these weekly, daily and hourly changes would hit, I tried to stop for a minute to get centred again. The grief came in waves, and it would leave a dull ache, but it wouldn't always be totally overwhelming.

Drinking seemed like it could offer reprieve, but that was a false promise. I had my non-alcoholic Grolsch, and the rest of my family had sidecars and wine and real beer. But we all hurt. I was



ILLUSTRATION BY KATHLEEN BERGEN

grateful that I was only dehydrated from crying and not from hangovers too.

There were a lot of things I couldn't make better. I couldn't fix dying or grief or loss.

But I could hold fun conversations with my family at grandma's bedside so she'd have something nice to listen to after she could no longer speak. I could rejoice in the small moments of joy that – remarkably – still managed to show up, even in the shadow of death.

I could try to eat enough food and sleep at night and move around a bit. I could ask for help when I was overwhelmed. I could do little things to make it suck less.

I could stay sober, and practice staying present. While that doesn't seem like much, in hard times, it was the best thing I could do.

Anastasia Chipelski is the managing editor of The Uniter. If she grows up to be half as funny, feisty and smart as her grandma, she'll probably be okay.

NEWS BRIEFS

ALANA TRACHENKO // CITY EDITOR

@ALANA_WPG

Corny beer

University of Winnipeg (U of W) staff and students have been busy brewing up a new gluten-free beer. The mix is made with Manitoba-grown corn and hops. Dr. Paul Holloway, associate professor of biology, says that although many brands make gluten-free beer, they thought they could "do better." He says the beer will be available commercially in a year or two.

Pink Day is Feb. 22

The annual anti-bullying event is back in town on Feb. 22. Pink Day will connect schools from Manitoba and Nunavut to open the floor on bullying, cyber-bullying and ways to deal with and confront harassment. More than 200 schools have already registered to take part in the day, which connects schools via video chats.

Downtown Winnipeg Farmers Market

The market kicks off its 2017 season on Feb. 16 at Cityplace (333 St. Mary Ave.) from 10 a.m. to 3 p.m. Dozens of vendors will offer up items with the requirement that they "make it, bake it or grow it." Local food and crafts will be available for purchase, and admission is free. The following market happens at Cityplace on Feb. 23.

Reproductive health week

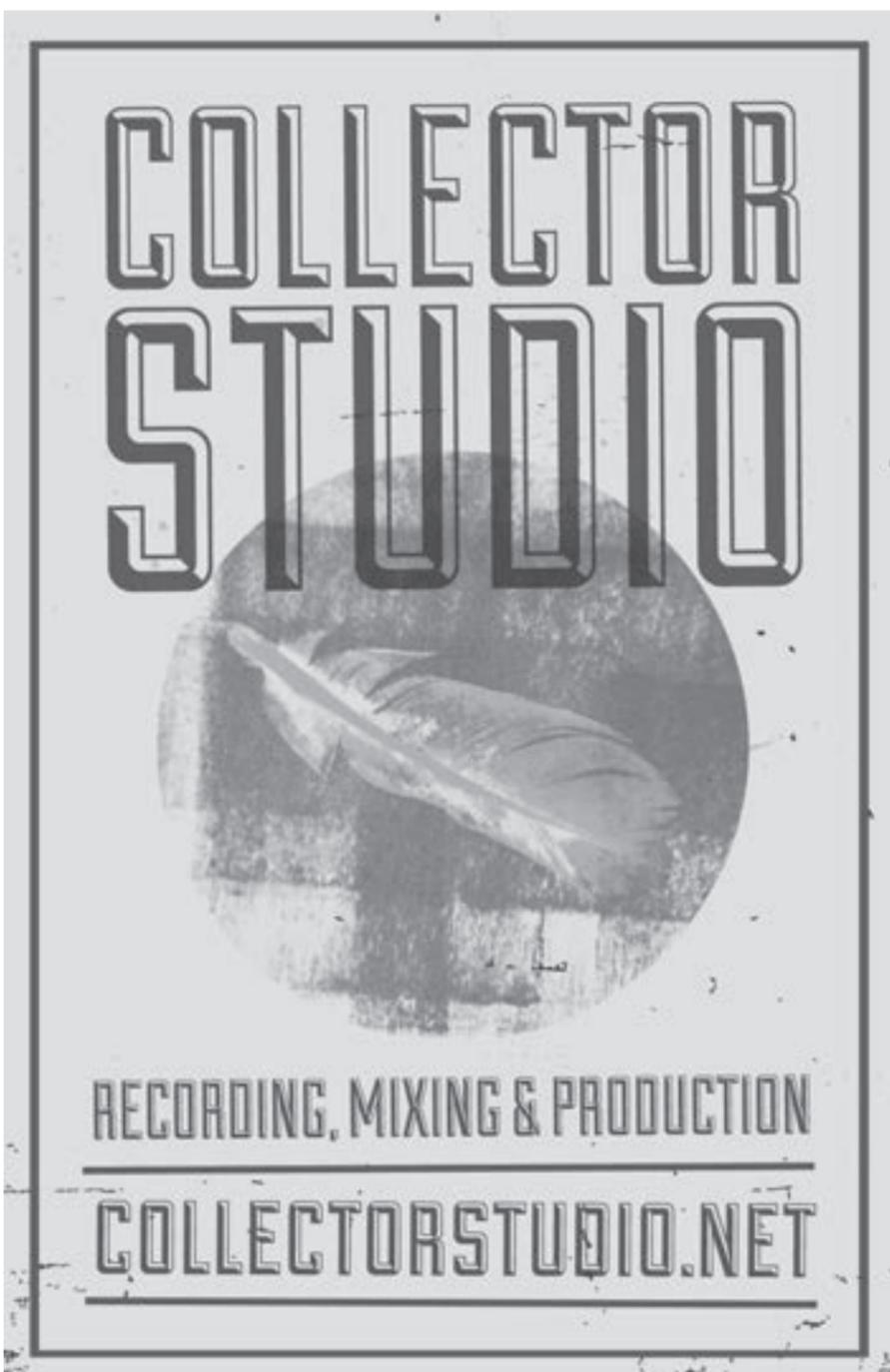
Feb. 12 to 18 is National Sexual and Reproductive Health Awareness Week. The Rainbow Resource Centre is hosting an event for gay, bi, trans and other men who have sex with men on porn and masculinity. The free event is on Feb. 19. To attend please call 204-474-0212 ext. 203. As well, tune into CKUW 95.9 Feb. 23 for a consent-themed episode.

Never Again screening

Head to the Berney Theatre (123 Doncaster St.) for a showing of *Never Again: A Broken Promise*, a documentary that looks at the experience of genocide victims. Professor Adam Mueller will give an introduction on genocide and human behaviour. Following the screening will be a discussion with movie participants. The event is free, and organizers are asking for non-perishable food donations. Feb. 22 at 7 p.m.

Metis student success

For the 2016-17 school year, 74 Metis students received Louis Riel bursaries to aid them in reaching their educational goals. On Feb. 20, the U of W is celebrating the success of its Metis students, such as Jacob Woodbeck, who will graduate this spring with an honours in psychology and major in criminal justice. He maintains a 4.1 GPA.





East Exchange Corridor



PHOTO BY CALLIE MORRIS

Tiffany Skomro is the project coordinator for Winter Bike to Work Day, which was held on Feb. 10.

GIVE YOUR INPUT ON CITY TRANSPORTATION PATHS

City hosts pop-up events for walk and bike projects

TALULA SCHLEGEL

NEWS REPORTER  @TALULACORA

The City of Winnipeg is hosting pop-up events to engage members of the public as stakeholders for the planning of their pedestrian and cyclist corridors.

On Friday, Feb. 10, three Exchange District businesses and Red River College opened their doors to discuss one of the projects – the West Alexander to East Exchange corridor.

This corridor's preliminary plans hope to establish a connecting bike route down Bannatyne Avenue and McDermott Avenue from Waterfront Drive to Sherbrook Street through the east part of the Exchange District.

“Our consulting team (has been) really looking for face-to-face dialogue to really engage the public,” Scott Suderman, transportation facilities planning engineer for the City of Winnipeg, says. “We’re starting to build a relationship, bring awareness to the project.”

The events included a partial mock-up of a protected bike lane, which will be situated on Bannatyne Avenue between King Street and Princess Street, and facilitators who answered questions about the project both within the businesses and outside to explain the mock- bike lane set up.

“What’s important to (community

members) is important for us to feed into the design as we get off to commence the study,” Suderman says. “The public input is how we weight making various decisions in weighing the options of a project ... that feeds into development of options and comparing the options.”

Suderman says they hope to gain input on retrofitting and upgrading the bike lanes in the East Exchange, engaging on issues such as loading zones, parking issues and garbage and recycling collection as well as bike routes and connectivity.

Brothers Michael and Matthew Veith made it out to the pop-up event. Both are all-season cyclists.

“They did well to engage people who showed up and had a great system which people could register feedback and ideas,” Matthew says. “I was glad to find that it wasn’t just ‘message received.’ They were jumping in and prompting us to elaborate further on our ideas or questions.”

“It was cool to see something physical and tangible, from the mock-up map to the section of Bannatyne being divided to show how big a bike lane would be,” Michael says. “It was really cool how

we were able to post little stickers onto the mock-up map, giving me a tangible reminder that I was part of the larger conversation regarding active transportation in Winnipeg.”

Bret Zahari is part owner of Bronuts, a business that hosted the first pop-up event.

“The priority to look at how much infrastructure cost is spent on cycling is something that (us) as business owners and our business as well aligns well with ... so when the opportunity came up, it kind of aligned with what we were hoping for,” Zahari says.

Zahari believes that tapping into the niche of patrons connects those individuals to larger city projects.

“Whether that’s walking, cycling, carpooling or using the bus we’d like for people to know that we value alternative transportation,” Zahari says. “I’m glad that (the City) is finally looking at stakeholders and the user’s perspective for the services that they’re providing. I think that’s long overdue but I think that is a good step.”



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BE A PART OF YOUR POOL

Local pools engage to create programming for community

TALULA SCHLEGEL

NEWS REPORTER

 @TALULACORA

The Kinsmen Sherbrook Pool and Rady JCC Fitness Centre's pool are taking a look at the importance of community pools and how to make them a more accessible resource for community members.

"We want to make sure that the pool is open and viable and a welcoming place for people to play and work on their health and fitness," Marianne Cerilli, current board member and previous chair of the board of directors for Friends of Sherbrook Pool (FOSP), says.

"I think the City of Winnipeg is realizing that they are in the business of recreation and that's just not the bricks and mortar part."

FOSP is a community group that works on community outreach and engagement. They have acted as a liaison between the city-owned Sherbrook Pool and the community since 1992. Over the past two years, they've worked on reshaping the way they collaborate with the public.

"We've been working to create a terms of reference for this collaborative programming, this partnership that we want to have, and it includes ... like a matrix that will guide the city," Cerilli says.

A survey that FOSP conducted found that the biggest barrier to public engagement was accessibility barriers such as cost to use the pool and transportation. But the survey also yielded an unexpected result.

"When we asked people about what are the barriers to using the pool ... one of the biggest things people said was that they didn't have a friend to go with," Cerilli says. "That's the kind of thing where we can create programming where people have kind of a buddy to go with to get some exercise and participate in recreation."

Both the Kinsmen Sherbrook Pool and the Rady JCC pool are working with these values of community input and meaningful engagement.



ILLUSTRATION BY GABRIELLE FUNK

"Recreation is sometimes one of the most undervalued social services that are available in the community," Gale Waxman, executive director of the Rady JCC fitness centre, says. "It provides an opportunity ... for people to connect socially, (be) active, but they are also feeling like they're a part of the community."

Cerilli explains the disconnect between the city and the community visible in its approach in assessing what a functioning community resource looks like.

"If the pool isn't being used at a level to generate revenue ... it's kind of seen as a money pit," Cerilli says. "(Before FOSP) it's been two solitudes, where the city

does its own thing, and the community does its own thing.

Currently, the Rady JCC provides what they call scholarships, or financial aid, through the city to community members who face financial difficulties. The pool and related programs the Rady JCC provides are not member-exclusive and are open to the general public.

"If you come to the pool, it is such a wonderful example of all the great things about Winnipeg," Waxman says. "You see all ages, all backgrounds, all abilities (and) all economic situations in the pool together."

COALITION OPPOSES CHANGES TO NOMINEE PROGRAM

Save the MPNP says new measures will harm immigrants

JUSTIN LUSCHINSKI

CAMPUS REPORTER

 @SCHOLARJ

Liza Fontillas came to Winnipeg in 2012 from the Philippines. The single mother holds down three jobs, and she thinks the recent changes to the Manitoba Provincial Nominee Program will harm the economy and prevent immigrants from settling here.

"My family sponsored me. I was able to stay here, even though it's cold, minus 15,"

Fontillas says. "If you don't have family, (why) would you want to stay here? You need to feel the closeness to your community, your family."

Fontillas founded the Save the MPNP coalition along with Anthony Huynh. They are opposing the changes being made by the current Progressive Conservative government. First, the program will focus on skills-based labour placement, instead of family and community ties to Winnipeg. Second, every successful applicant will have to pay \$500 to the province.

Huynh says the program puts an unnecessary strain on immigrants and has negative implications for the province's view of immigrants.

"Immigrants and other racially oppressed groups have and continue to make up a majority of the Canadian economy," Huynh says. "Pallister is implementing changes reminiscent of the Chinese head tax of the 1900s ... The \$500 fee is a measure for creating a more difficult opportunity for people to immigrate."

According to a press release from the province, the profits from the \$500 fee will be re-invested into improving the



PHOTO BY DANIEL CRUMP

Anthony Huynh and Liza Fontillas are both members of the Save the MPNP Coalition.

program's standards and providing language programs to help immigrants better integrate with the Winnipeg economy.

But Fontillas says the requirements for immigrating to Canada are already strict, and the province is being vague about why they need the money.

"They're charging immigrants \$500 for language training, solving the backlog, but immigrants already have to pass the international test for English language," Fontillas says.

"This is them saying 'Hey, you immigrants, we need \$500 from you. We need \$200 from you to invest in English training.' We are not (an) ATM machine, we are not a bank, where, if they want to charge us money, they can."

"They're not very clear on where the money is going," Huynh says.

To immigrate to Canada, successful applicants must pay a visa fee, a landing fee and are required to have around \$10,000 for a settlement fund.

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Save the MPNP is holding a demonstration on Feb. 28 at 6:30 p.m. at Broadway United Church. They will also hold their next meeting on Feb. 22 from 6 to 8 p.m. in room 1L04 at the University of Winnipeg.



STREETER

ALANA TRACHENKO

CITY EDITOR  ALANA_WPG

QUESTION

What do you do to get through the last few months of winter?



Dave Birrell

A "I don't really mind. I walk to campus each day, and it's about 25 minutes. I usually listen to podcasts. Lately it's been *On Being*. I'd recommend it."



Kiana Bergman

A "Nothing useful."



Jagear Muhamed

A "Coffee is No. 1."



Ally Klassen

A "I go to the gym more to keep up my energy."



Grace Ugah

A "Work. It's something to look forward to."

LEARN FROM EXPERIENCE

University celebrates experiential learning program

JUSTIN LUSCHINSKI

CAMPUS REPORTER  @SCHOLARJ

The University of Winnipeg (U of W) celebrates its experiential learning program with an event on Friday, Feb. 17.

Daniel Leonard is a coordinator for the Experiential Learning Network (ELN), a collection of professors working from a teaching theory that encourages learning and sharing through experiences instead of a traditional lecture. He says the program is based on the idea that students can bring a lot to the teaching process.

"Students are bringing something into the classroom ... If you're lecturing, it's this sort of one-way engagement. There are times when lecturing is good, but you're missing out on a whole range of learning experiences," Leonard says.

"Personally, I think you can learn just as much from a single mother working at Safeway down the street as you can from a professor. You just learn something different."

Experiential learning courses are funded by an experiential learning grant through the U of W, which was first issued in 2013. Since then, there have been four rounds of

funding, ranging from \$15,000 to \$30,000. This year, \$30,000 total was allowed to be claimed for projects ranging from building a ceremonial drum (\$700) to learning from Indigenous residents of Shoal Lake 40.

Jobb Arnold is an assistant professor in conflict resolution studies. He helped organize a land-based learning course where the students had a chance to visit Shoal Lake 40. He says the course opened the students up to new ideas.

"It was a different experience for everyone ... People come from different backgrounds, so they come with different perceptions," Arnold says. "I think people were very open to hearing other people's perspectives and sharing ... Students get a sense of ownership about it. In some ways, they get what they put in."

According to a report released in 2015, there were 21 applications for the experiential learning grant fund. Twelve of those applications were funded, and many courses received less money than they asked for. According to Leonard, more and more professors are becoming interested in organizing an experiential learning course.

Leonard says that if students want a hands-on learning experience, there are a variety of ways to make that happen.

"Students can apply and access funding for experiential learning. We have had students apply and receive funding," Leonard says. "Make it known in your departments if you're interested in this. If you're looking for some volunteer opportunities, (students) can get in contact with me, and we can find something for them."

To learn how to apply for the experiential learning grant, email Daniel Leonard at ELN@uwinnipeg.ca.

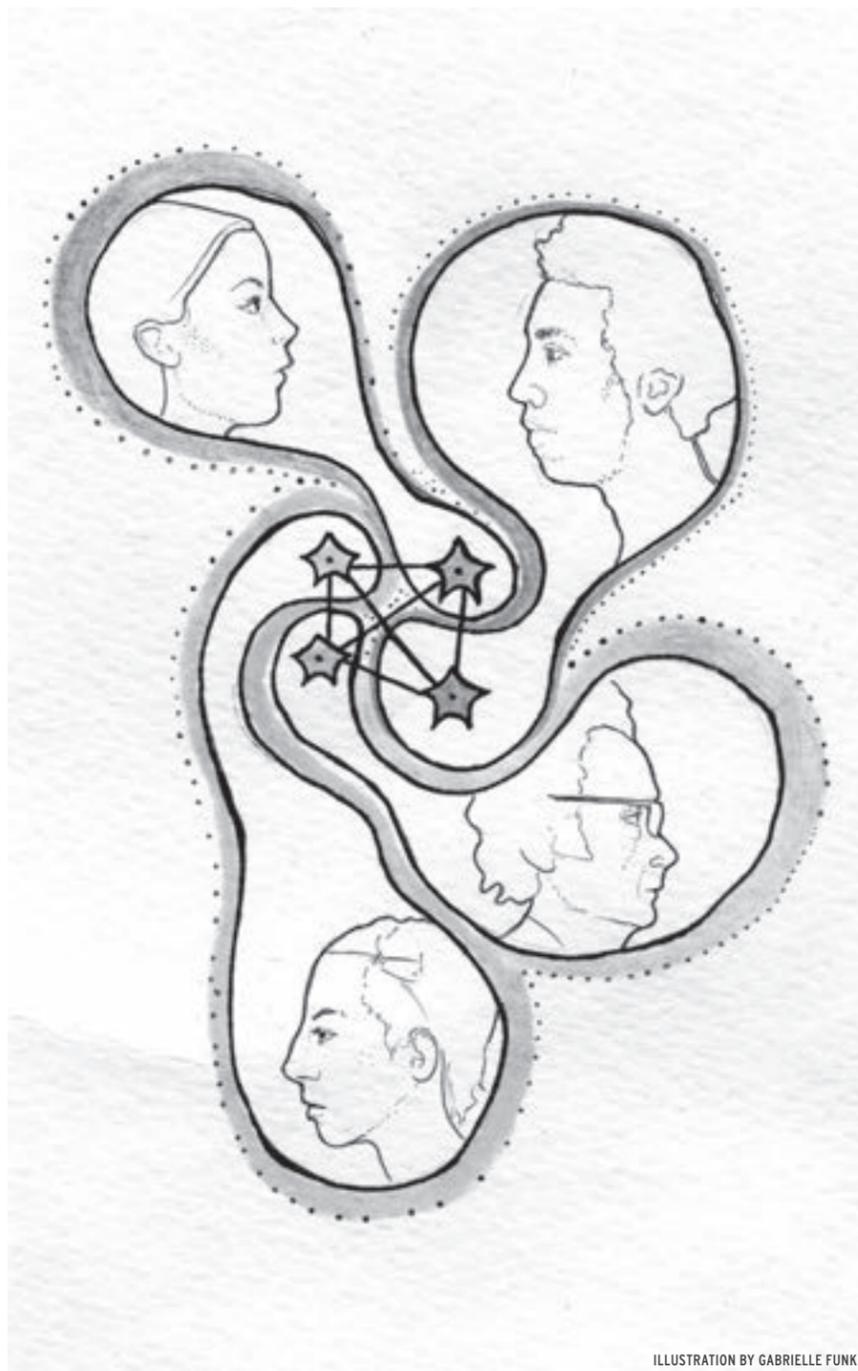


ILLUSTRATION BY GABRIELLE FUNK

NECESSARY NOISE

Divest UWinnipeg protest a punctuation point on a broader movement

EMILY LEEDHAM

VOLUNTEER  @EMILY_LEEDHAM

“People gonna rise like the water, gotta slow this crisis down, hear the voice of my great granddaughter singing climate justice now!”

The chants rang out as over a hundred protesters crammed into a hallway at the University of Winnipeg (U of W) on Monday, Jan. 30.

They were outside of the university’s board of regents meeting, where Divest UWinnipeg members Sadie-Phoenix Lavoie and Kevin Settee presented reasons why the university should withdraw investments from the oil and gas industry.

This student group has rallied for divestment over the past two years. According to an info sheet published on the Divest UWinnipeg Facebook page, they argue

divestment is not only economically viable but a moral imperative for a university that claims to be a Canadian frontrunner in sustainability and Indigenous rights.

Divest UWinnipeg’s disruptive protests are necessary tools to counter power imbalances between students and administrations and their powerful donors, but these tools can be either effective or ineffective depending on goals and strategy.

While Divest UWinnipeg’s noisy actions may be the most visible of their activities on campus, it’s important to recognize that these actions serve as punctuation points within their larger campaign.

Divest has already worked through more “respectable” channels, including a year-long consultation process with administration. That process, as reported by CBC News last June, resulted in the university proposing a new policy for ethical and responsible investment and a “fossil-free fund” that would allow donors to invest in green innovation.

Divest UWinnipeg, while acknowledging these proposals as “commendable” in their info sheet, still points out administration has sidestepped the issue of divestment.

The task of divestment, the group states in their info sheet, is foiled by the powerful sway of university donors connected to the oil and gas industry. Most notably, James A. Richardson – one of the sons in James Richardson & Sons, Limited, a company with a net worth of over \$5 billion – who sits on boards for



ILLUSTRATION BY BRYCE CREASY

both the University of Winnipeg Foundation and Tundra Oil & Gas.

For a student group that wishes to offer a counter-perspective on the actions of one of the wealthiest families in Canada, a creative approach is simply a necessity. In this context, direct action can function as a media arm to get the message out.

Behind the protest was a significant amount of unseen labour spent on research, education, correspondence, outreach and networking. Not only were Lavoie and Settee inside the meeting, but Wayne Wachell from Genus Capital flew in from Vancouver to bring the financial feasibility of divestment to the table.

The strength of direct action is how it provides a forum for a wide variety of people to participate in an issue they care about, and form a broad base of support.

Faculty members who organized a divestment teach-in weeks prior were also present in the hallway, in addition to Wolseley MLA Rob Altemeyer, who was chanting alongside students.

The board of regents will reconvene in March, when they may revisit divesting from fossil fuels. Unfortunately, it is entirely possible that the fervent and creative Divest UWinnipeg campaign will meet another brick wall of suits voting “no.”

Those quick to dismiss the disruptiveness of direct action only need to look a little closer at the unequal power dynamics to understand this kind of organizing as a valuable and necessary tactic.

Emily Leedham is a Winnipegger who is fond of her home, the Earth, and wants to keep it around.

BEHIND THE CAP

Yes, there are Native kids like Clark Kent

SONYA BALLANTYNE

VOLUNTEER  @HONEY_CHILD

A few years back, there was a fan campaign to get Donald Glover as Peter Parker in the rebooted Spider-Man. When Glover posted about it on Twitter, he received various tweets and emails from angry fanboys threatening him for daring to take Peter Parker away from them. The worst message Glover received, he said, was this: “There are no black kids like Peter Parker.”

In the early days of comic books, the majority of the characters created were frail, white, male nerds who through some spider bite or super serum became buff heroes with a desire to do good.

Clark Kent, Peter Parker, and pre-serum Steve Rogers had their hearts in the right place but were often seen as weak men and mocked for it. The readers saw themselves in their heroes. They were the outsiders, at least, for this time.

Cue the modern era, where the majority of comic readers are women of non-Caucasian descent; and these women are hungry for heroes that look like them. Popular comics recently have included Kamala Khan, a Pakistani-American, as Ms Marvel;

Riri Williams, a black MIT student, as Iron Heart; and America Chavez, a Latin American, as Miss America.

These women, due to their religion, intelligence, skin colour or sexual orientation, are seen as outsiders both within and outside of comics.

As a Native nerd growing up in Northern Manitoba, my heroes were Superman and Batman. I strived to be like Superman: hopeful, strong and steadfast in doing the right thing. But I was more like Batman: traumatized and with an anger that fuelled a need for justice to be done.

Sure, I wasn’t a white Kansas farm boy or a psychologically damaged rich white man, but I connected with these two. I saw Batman as a person who wanted to create the change his home needed to get better and used his hurt to fuel his journey.

I saw Superman as a person, like me, who walked in two worlds where he had to balance both identities and try to be true to both. I would look to these two and would try to find their strength, their intelligence and their compassion within myself.

However, I would have lost my mind if Superman was a man that looked like my father or, heck, even a woman that looked like my mother. I wanted to see the people I loved portrayed as kind, brave, hopeful and as determined as my movie heroes, not just like our normal lives as seen on North of 60.

Superhero stories are about loss, and who knows loss better than a Native person? Why aren’t we saving the world?

Representation is important, as it humanizes the other. The majority of my storytelling focuses on that as I attempt to get under the skin of racists by telling them a cool story that just happens to have a Native girl as a superhero. Representation combats stereotypes by letting people know yes, there are black kids



ILLUSTRATION BY GABRIELLE FUNK

like Peter Parker. Yes, there are Asian kids like Steve Rogers. And yes, there are Native kids like Clark Kent.

Sonya Ballantyne is a filmmaker and super nerd from Northern Manitoba.

DIVERSIONS



SOLUTION TO LAST ISSUE'S PUZZLES

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| 7 | 6 | 8 | 2 | 3 | 9 | 4 | 5 | 1 |
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| 2 | 8 | 3 | 7 | 9 | 4 | 6 | 5 | 1 |
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1sudoku.com

The Department of Recreation Services at the UW would like to invite you to check out our Women's Only Workout!

WOMEN'S ONLY WORKOUT SCHEDULE

Monday 7:00 am - 8:00 am
Thursday 4:30 pm - 5:30 pm

FITNESS STUDIO, DC

This class is a high-energy, total body workout! Improve your cardiovascular strength and endurance!

Sign up for W.O.W. and gain access to all Yoga Classes! Registration for W.O.W. is **\$80.00** PLUS GST.

Classes run till March 30th

YOGA CLASS SCHEDULE

Monday and Wednesday 4:30-5:30 pm

FITNESS STUDIO, DC

Tuesday and Thursday 12:00-1:00 pm

MPR, RP

Signing up for yoga only is **\$65.00** PLUS GST.

Classes run till March 30th

Not sure if it's for you? Come try your first class for free!

For more details please email t.klassen@uwinnipeg.ca to register please visit the Customer Service Desk in the Duckworth Centre.

ADVERTISE WITH
THE

UNITER.

The Uniter is the official newspaper of the University of Winnipeg and downtown's urban weekly. We publish every Thursday during the school year, distributing 4,000 copies around campus and to over 70 locations in Winnipeg's urban centre.

To book an ad, contact Charmagne de Veer
at **204-786-9790** or businessmgr@uniter.ca.



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

T4A Tax Forms

If you received an award through The University of Winnipeg in the 2016 calendar year, a T4A income tax form will be mailed to you in February. T4A's must be submitted to Canada Revenue Agency. However, the award money only needs to be reported as income if:

- You are not eligible for the full-time or part-time education amount, then any awards above \$500 must be claimed;
- You are full-time and can claim the full-time education amount, then awards are not taxable up to the total amount required to support you in the program.
- You can claim the part-time education amount the scholarship exemption is up to the tuition fees and costs incurred for program-related materials.

This information was obtained through CRA website: www.cra-arc.gc.ca. Please visit their website or speak with an accountant or tax professional for more information.

Award Applications Currently Available:

Graduate and Professional Studies Expenses Bursary

For students in their final year of an undergraduate degree program applying for Graduate or Professional Studies. Deadline: Once funds have been exhausted.

To obtain application forms, go to www.uwinnipeg.ca
-> Click "Student" -> Click "Awards and Financial Aid"
-> Click "In-Course Awards (current students)"

STUDENT CENTRAL

Reading Week

Reading Week is February 21-25. The University is closed Monday, February 20th for Louis Riel Day, but will be open for the remainder of the week.

Feb 16 Closed - Louis Riel Day

Feb 17 8:15am - 4:00pm

Feb 18 8:15am - 8:00pm

Tax Receipts

T2202a tuition tax receipts for 2016 will be posted on WebAdvisor on February 28th.

Rent a locker today!

To rent a locker:

- choose a locker location & type - see below - or specify a couple of locker numbers

- choose a rental time frame - see below
- go in-person to Student Central, OR fill out the form online: www.uwinnipeg.ca/lockers

Locker Locations & Types Available (Student Central rents various sizes and types of lockers including full or half size, single or two-person):

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

Locker Rental Time Frame: Winter Terms (now - April 21, 2017) - \$20.00/person

Locker Regulations:

- All locker assignments are FINAL and NON-REFUNDABLE. No switching permitted. Choose your preferred locker area(s) or number(s) before you request a locker.
- All full-sized lockers can be rented by up to two people. If you have a locker partner, they MUST pay the \$20.00 per student per term fee and register as your partner with Student Central. They will need to be able to tell us the locker number and location, as we cannot pair people up only by name.
- Locks are to be provided by students. We advise that you invest in a good-quality lock.

- Unauthorized use of a locker will result in the lock and contents being removed.

- Check your locker and contents as often as is practical.

- Lockers must be emptied at the end of each rental period.

Unauthorized use of a locker will result in the lock and contents being removed.

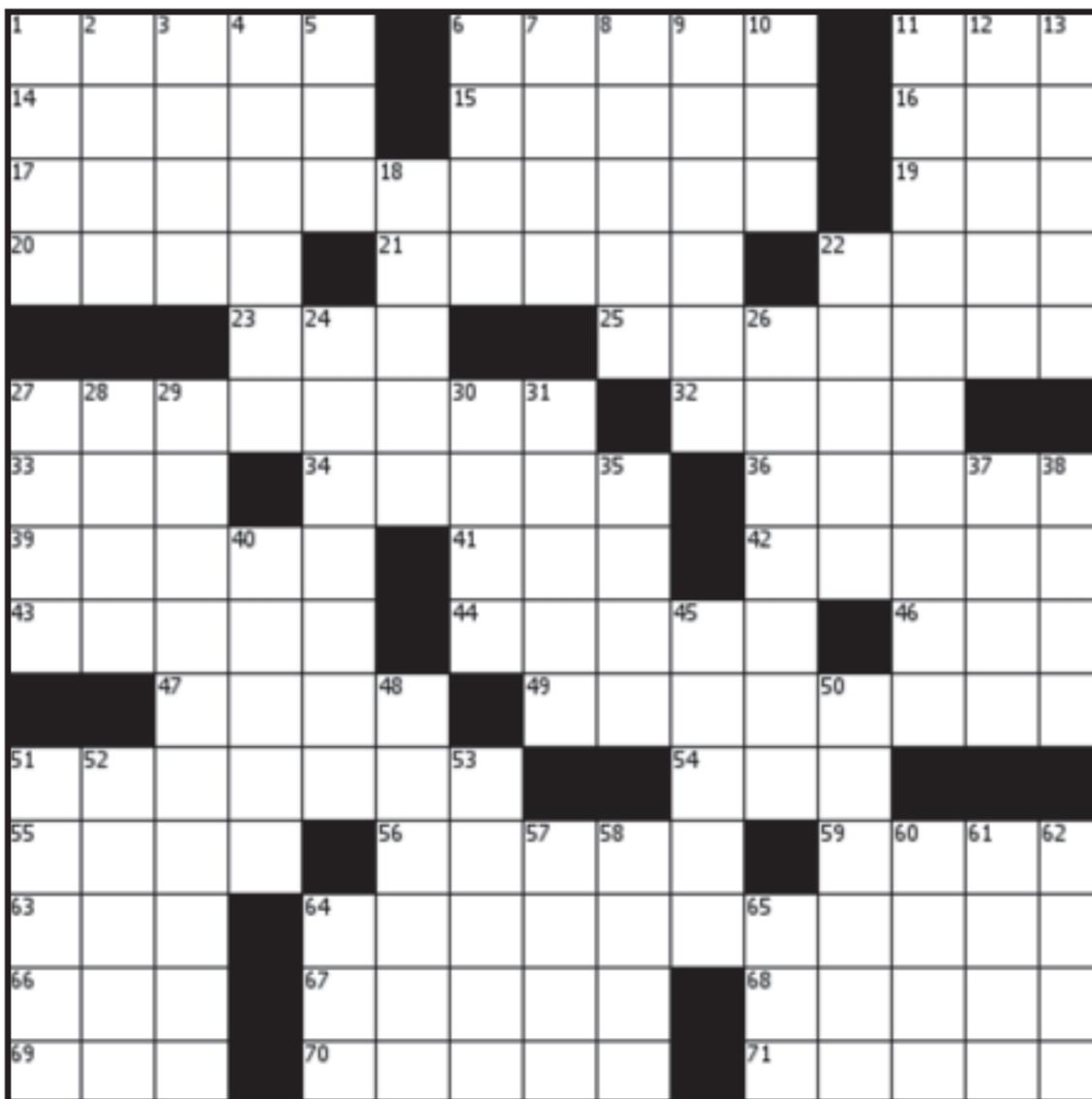
STUDENT RECORDS

2017 Spring Term Registration

Look for your registration start date and time at the end of February. Check your UW Webmail email account, or log into WebAdvisor and click "View My Registration Time."

Your registration start date and time is the earliest you can register. Registration times are assigned based upon credits earned and GPA as of December 2016.

For more information please visit: uwinnipeg.ca/registration



onlinecrosswords.net

ACROSS

1. Bungle badly
6. Famous fabler
11. "It's freezing!"
14. Rudimentary seed
15. Sri ---
16. Tolstoy's first
17. Fruity loaf
19. Actress Gardner
20. Criticize crudely
21. Chicago political name
22. Desert Storm missile
23. Vein pursuit
25. Second-chance exams
27. Ribbed cover
32. Drab's partner
33. Cigarette stat
34. Turns sharply
36. Keep --- to the ground
39. Worship
41. Command to a horse
42. Pisa's place
43. Axman
44. "Don't --- the small stuff!"
46. Born as
47. Untouchable lawman
49. Backs a candidate

51. Paper pads
54. Resentment
55. Pub brews
56. Uplift
59. No-see-um
63. Mass. school
64. Meaty wrap
66. Garfield, to Jon
67. Musical drama
68. Not on deck
69. Random choice
70. Financier John Jacob
71. Wishlist entries

DOWN

1. Short cuts
2. Somewhat round
3. Deli order
4. Racket
5. Old biddy
6. "Duchess of ---" (Goya painting)
7. Viscount's superior in rank
8. Scornful smile
9. Authorized
10. Toad's stool
11. Feijoada ingredients
12. Vaudeville production
13. Many have shoulders
18. Fred Astaire's sister
22. Peter or Paul's title
24. Motorist's option
26. Turncoat
27. Mormon State
28. Created
29. Baked apple dessert
30. Calf locales
31. "--- having fun yet?"
35. "I've --- the light!"
37. Away from the wind
38. Bread choices
40. Virginia square dances
45. Cheerio
48. Prepares in a teapot
50. Feel sorry about
51. Florida bay
52. Strange
53. Highway headache
57. Spheroid hairdo
58. Vail device
60. Khartoum river
61. Tiny particle
62. Clears from the no-parking zone
64. Feathery wrap
65. Box score stat



FASHION STREETER

Kidist

"My fashion is unique ... and comfortable"

PHOTO BY DOUG KRETCHMAR

Un-Supermarket

by Sari Habiluk



@habiluk_artstudios on Instagram

Habiluk Art Studios on Facebook.com

WHO DO YOU WANT TO REPRESENT YOU?

UWSA GENERAL ELECTION 2017 ALL CANDIDATES SPEECHES

Monday, Feb 27
12:30 - 1:30 | The Hive
1st Floor Lockhart Hall

Wednesday, March 1
12:30 - 1:30 | The Hive
1st Floor Lockhart Hall

Thursday, February 16: Nomination Forms Due by 6:00 p.m. in ORM03 or drop-off your form to the UWSA Health Plan box in the Riddell Hall atrium

February 27: UWSA General Election Campaigning Begins

March 6, 7, 8: Voting

CHECK OUT THEUWSA.CA/ELECTIONS

QUESTIONS? EMAIL CEC@THEUWSA.CA



UWSA
THE UNIVERSITY OF WINNIPEG
STUDENTS' ASSOCIATION