

THE

UNITER

FREE.WEEKLY.
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LISTEN

HARDER

ACTIVE LISTENING AS A PATH TO UNDERSTANDING

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DATES WITH A DOG P11

THE BIAS OF "BOTH SIDES" P14

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

* ON THE COVER

Robert Plese is a counselling therapist at Aulneau Renewal Centre. Read about his thoughts on listening on page 7.



Winger Tyler Johnson played her final game in a Wesmen uniform against the University of Saskatchewan Huskies on Saturday, Oct. 20. Here, she faces off against the University of Manitoba Bisons on Oct. 6.

PHOTO BY DANIEL CRUMP

YOUR 30 FAVES

While there has been a lot of talk of voting on campus and throughout the city, we're hoping you still have a bit of steam left for one more round. Don't worry - this one's mostly for fun.

Over the next two weeks, we're collecting your nominations for the annual Uniter 30. This is a special issue of the paper where we highlight Winnipeg's favourite people, places and things - as chosen by you.

Overall, at *The Uniter*, we try to keep a somewhat positive tone while also making space for the important conversations that can come from critical views. For the Uniter 30, we lean over a little bit more to the celebratory side. This issue, and the voting process, is a moment to stop and think about all of the people who are doing exceptional work to make our communities better and stronger.

For some - like the Favourite Local Activist and Favourite Local Grassroots Community Group - that may mean that we're celebrating people challenging the status quo. And others - like Favourite Political Moment - could also trend toward the disheartening or the absurd.

But I hope that, overall, these 30 categories can act as prompts to stop and think about all the phenomenal work being done in this city - art being made, cakes being baked, words being written, podcasts landing in your pockets, performances pushing the boundaries of their genre.

Ballots for the 30 can be found at uniter.ca/vote. If there's a category you're unsure of, or you don't have anyone to nominate, it's okay to write "idk" or "n/a" and keep going. Thirty selections can be a lot, but we want to be sure we're hearing about at least some of your favourites!

For those who'd like to vote with a pen or pencil rather than a keyboard or mouse, we'll be printing out a paper version of the ballot in next week's paper. Happy voting!

-Anastasia Chipelski

U

VOTE YOUR FAVOURITES

THE UNITER YEAR END READERS' POLL 2018

uniter.ca/vote



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PHOTOS BY CALLIE LUGOSI

Kelly Amaujaq Fraser in her home

THOMAS PASHKO

THOMASPASHKO

ARTS AND CULTURE EDITOR

Kelly Amaujaq Fraser just moved to Winnipeg in September to start a new position with the Aboriginal School of Dance. But the Sanikiluaq, Nunavut-born singer/songwriter is no stranger to the Heart of the Continent.

"I moved to Winnipeg for six months (in 2014) to become a famous singer," Fraser says. "That didn't exactly work out."

Fraser might be selling herself short. In those four years, she's released two albums of music in both English and Inuktitut, as well as covers of pop songs translated into Inuktitut through YouTube (her cover of Rihanna's "Diamonds" garnered 322,000 views).

Her second album, *Sedna* (named for the Inuit goddess of the sea), was nominated for Indigenous Album of the Year at the 2018 Junos, and she was a winner of a 2019 Indspire Award.

"I'll be using the prize money to fund my next album, *Decolonize*," she says.

The last four years away from Winnipeg were important ones for Fraser, who took Native Studies at Nicola Valley Institute of Technology in Merritt, B.C. and Inuit Studies at Nunavut Sivuniksavut in Ottawa.

"I learned about how the rest of the country sees (Indigenous Canadians)," she says. "I didn't like what I saw."

She's channelled that dislike into popular action, frequently travelling to northern communities to hold days-long songwriting workshops.

"We show people, 'Here's how to write songs in Inuktitut,'" she says. "We show them, 'Here's how to use the software to record your songs. Here's how to access funding to release them.'"



1



2



3



4



5



6

1) SAGE

"My First Nations friends have been so generous teaching me. They always say, 'It's not just ours. It's yours, too.'"

2) REAWAKENING OUR ANCESTORS' LINES

"I'm going to be getting my first face tattoo soon."

3) BELOVED DOLL

"I always sleep with this doll. I love her because she's an Inuit doll made by an Inuit artist, and I grew up with dolls that didn't look like me."

4) GREENLAND SNOWGLOBE

"I performed in Greenland. Everyone there was warm and welcoming. They all have very nice accents and live in brightly coloured houses."

5) BOW AND ARROWS

"This is my bow. It's a 55-pounder, but it doesn't have a string on it right now."

6) A QUICK SNACK

"This is reindeer. I brought it down from my community. You can't really get reindeer or caribou (in Winnipeg). This is still pretty frozen."

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

@THOMASPASHKO

The Mariachi Ghost and Zrada at WECC

To celebrate the Oct. 31 release of their new single, local polka-punk act Zrada will take the stage with another Winnipeg band with international flair, The Mariachi Ghost. The show takes place on Nov. 2 at 8 p.m. at the West End Cultural Centre. Tickets are \$20 in advance and \$25 at the door.

Central Canada Comic Con

The annual celebration of all things nerdy will commence once again at the RBC Convention Centre. Guests this year include Michael Dorn (Worf from *Star Trek: The Next Generation*), Paul Blake (Greedo from *Star Wars*) and David Barclay (chief puppeteer of Jabba the Hutt in *Return of the Jedi*). C4 Winnipeg runs from Oct. 26 to 28. Ticket prices vary.

WOKE Comedy Hour

The WOKE Comedy Hour, which showcases comedians of Colour, with an emphasis on womxn and non-binary comics, returns to Wee Johnny's (177 McDermot Ave.). Headlined by May Kalah and hosted by WOKE Comedy Hour organizer Elissa Kixen, the show will also feature sets by comedians Rowan Ebb, Dawn Lavand and Dione C. Haynes. The show starts at 9 p.m. on Oct. 28. Cover is \$5.

Casablanca live at WSO

Casablanca, Michael Curtiz and Hal B. Wallis' 1942 film about anti-Nazi resistance in Morocco, is considered an all-time classic. It's also a film whose score is as much a star as Humphrey Bogart or Ingrid Bergman. From Max Steiner's original score to Sam wistfully singing *As Time Goes By*, the Winnipeg Symphony Orchestra will perform it all live alongside a screening of the film. It runs from Oct. 26 to 28 at Centennial Concert Hall. Tickets start at \$25.

Faces in the Mirror

Winnipeg artist Reymond Pagé brings his extreme realist brand of facial portraiture to Cre8ery with his exhibition *Faces in the Mirror*. In this exhibit, Pagé uses drawing and painting to explore the microscopic details of human faces, which are "continuously changing, not only due to the physical effects of aging, but also the emotional impact of each and every moment of life." *Faces in the Mirror* runs from Oct. 27 to Nov. 6 at Cre8ery (125 Adelaide St.).

Black on Black fundraiser

Black Space Winnipeg is hosting the Black on Black community fundraiser and fashion show to raise money for the 2019 Afro Prairie Film Festival. The inaugural fest, which showcases contemporary Black cinema, was held in February. The Black on Black fundraiser will showcase designs by local designers of Colour. There will also be a Halloween costume party with performances by Amisha Dance Experience and DJ Sallyboo. The Oct. 26 fundraiser runs from 6 to 10 p.m. at Spade's Lounge and Nightclub (575 Portage Ave.). Tickets are \$10 and are available at the door or eventbrite.com.

CKUW TOP 30

October 15-21, 2018

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



TW	LW	C	ARTIST	ALBUM	LABEL
1	2	!	Bartley Knives	Lone Goose	New Wild
2	1	!	Madeline Roger	Cottonwood	Self-Released
3	3	!	The Lytics	Float On	LHM
4	4	!	Ken Mode	Loved	New Damage
5	5	!	Adiethylamide	This Is A Secret	Self-Released
6	6	*	Jerusalem In My Heart	Daqa'iq Tuda'iq	Constellation
7	10		Sarazino	Mama Funny Day	Cumbancha
8	9	*	Jesse Matas	Tamarock	Self-Released
9	7	*	Fucked Up	Dose Your Dreams	Arts & Crafts
10	8	*	Myriad3	Vera	ALMA
11	17	!	Boniface	Phantom Limbs	Self-Released
12	13	*	Dumb	Seeing Green	Mint
13	11	*	Hard Rubber Orchestra	Kenny Wheeler: Suite For Hard Rubber Orchestra	Justin Time
14	18		Gurrumul	Djarimirri	Skinnyfish
15	RE		Red Baraat	Sound The People	Rhyme & Reason
16	22	*	Basement Revolver	Heavy Eyes	Sonic Unyon
17	15	*	Cowboy Junkies	All That Reckoning	Latent
18	12	*	Rae Spoon	Bodies Of Water	Coax
19	20	*	The Dirty Nil	Master Volume	Dine Alone
20	NE	*	Dilly Dally	Heaven	Dine Alone
21	RE		Orquesta Akokan	Orquesta Akokan	Daptone
22	NE		Alice Coltrane	Lord Of Lords	Impulse/Superior Viaduct
23	RE	*	Jeremy Dutcher	Wolastoqiyik Lintuwakonawa	Self-Released
24	NE		Various Artists	Bingo French Punk Exploitation 1978-1981	Born Bad
25	NE		Baby Grande	1975-77 Studio Recordings	HoZac
26	NE		Various Artists	Basement Beehive: The Girl Group Underground	Número Group
27	27		Various Artists	Teen Expo: The Cleopatra Label	Número Group
28	NE	!	Dan Frechette & Laurel Thomsen	Driving By Candlelight	Self-Released
29	NE		Forever Pavot	La Pantoufle	Born Bad
30	29	*	Tommy And The Commies	Here Come	Slovenly

Mitten Claps
Can't Not

With their third album, Mitten Claps prove that it takes two with *Can't Not*. The sibling duo explore the possibilities of their instruments of choice including drums, vocals and guitar.

The album opens with "Moderns," an earwormy lament with increasingly intricate composition. The themes of the songs pick up where you left the angsty music of your teen years, "your favourite things are waning."

The stand out track on the album, "First and Last," is about the comfort of a seemingly lackadaisical relationship. Unlike the relationships in the movies, this one is

perfect without all the fireworks because "we always needed less than we wanted and still we had enough."

The name of the band became much more meaningful listening to this song. The relationship was a muffled celebration, but it does the trick.

The album is beautiful in so many ways, namely the inconsistent rhyming patterns describing the poetic woes of a "30-something." The album is peppered with words such as "enumeration," "ephemera" and "antiquated," proving the album says exactly what it wants without holding back.

This unbridled lyricism is also evident in the sorrowful songs that can evoke intense emotion of hopelessness or hopefulness. Inversely, you could just



SUPPLIED PHOTO

dance or head bob along to the polished, labyrinthine tunes.

This album is for the matured gloomy teen and, much like wine and cheese, the maturity adds depth and complexity to those feelings we never really got over but rather just learned not to talk about.

-Olivia Michalzchuk

CRIT PEG



UNITED SKATES

Plays Nov. 4 at Cinematheque as part of Gimme Some Truth documentary festival

★★★★☆

THOMAS PASHKO

@THOMASPASHKO

ARTS AND CULTURE EDITOR

United Skates is a documentary exploring the subculture of roller skating rinks. That might sound quaint to Winnipegeers whose experience with roller rinks begins and ends with childhood birthday parties at Wheelies. But co-directors Tina Brown and Dyana Winkler's film positions roller rinks as a stark illustration of systemic racism and unfettered capitalism.

While the middle-class, suburban model of the roller rink has long been declining, skating culture has never stopped thriving in poor, predominantly Black communities in America.

But despite their continued success, rinks are being forced into closure by landlords and city councils who subscribe to the idea "roller rinks aren't profitable." Why waste so much square footage on a rink when this space would earn more as condos or a Home Depot?

Brown and Winkler follow three individuals (in Los Angeles, Chicago and North Carolina, respectively) as entry points into regional skating cultures. These vibrant communities range from young children to folks well into their 80s.

Many of those older skaters were civil rights activists who fought to desegregate rinks in the '50s and '60s. When segregation was abolished, white rink owners invented arbitrary rules (banning certain types of dancing, genres of music or styles of clothing) to keep Black patrons out. Hence, white and Black rink cultures remained *de facto* segregated, taking two different cultural paths.

United Skates shows the damage done when community gathering spaces are swept away in the name of profit.

Phelicia, the film's LA ambassador, is a single mom. While she's living paycheque

to paycheque, skating is an affordable weekly event for her and her five kids. It's a positive form of community engagement in a neighbourhood where the allure of gangs is ever-present, particularly for her vulnerable teenage son who struggles with mental illness.

When their local rink is shuttered (and a white-owned rink in another neighborhood pushes them out), he turns to crime. When Phelicia learns he's broken into a home, she turns him into police herself. He serves jail time.

The historical impact of rinks as Black community hubs goes beyond positive outlets for kids. Through interviews with musicians like Salt-N-Pepa and Coolio, the film explores how roller rinks served as venues for rappers and R&B artists like N.W.A. and Queen Latifah in the early days of hip hop.

Roller rink DJing is an art of its own, with styles varying from city to city, catering to local skate and dance moves. Chicago DJs spin "JB Style" (named for its heavy sampling of James Brown), for instance.

United Skates stands in the great documentary tradition of films like *Hoop Dreams* or last year's *Unarmed Verses*, which used seemingly-innocuous topics like basketball or after-school programs to show how income inequality and anti-Black racism permeate every aspect of our society.

While Brown and Winkler are often more didactic than *Hoop Dreams*' Steve James or *Unarmed Verses*' Charles Officer, they still use a light enough touch to ensure their film never feels heavy-handed. It remains, ultimately, a celebration of skate culture. It's not eulogizing a culture under threat, but propping it up in a time of struggle.

United Skates plays as part of the 10th annual Gimme Some Truth documentary festival, which runs Oct. 31 to Nov. 4 at Cinematheque.

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“A LOT OF PEOPLE WONDER WHAT GOES ON IN A MOSQUE”

Prairie Mosque documentary explores history of Winnipeg’s Muslim community

DAVIS PLETT

 @UNKNOWING_CLOUD

ARTS AND CULTURE REPORTER



Saira Rahman in front of Pioneer Mosque at 247 Hazelwood Ave.

As kids, sisters and documentary filmmakers Saira and Nilufer Rahman attended Pioneer Mosque, Winnipeg’s first official gathering place for the Islamic community. When the mosque had its 40th anniversary in 2016, the sisters decided this would be a perfect opportunity to explore the mosque’s – and their own – history.

“Up until (the anniversary), we never really asked, ‘Who built this mosque for us? When did they build it? Are the people who built it still around?’” Saira Rahman says.

“We thought, ‘this is a great opportunity to do a film about this mosque and about the genesis of our community, of the Muslim community, in Winnipeg.’”

The film, *Prairie Mosque*, will premiere at Centre Culturel Franco-Manitobain on Oct. 26. Making the film held some surprises for the sisters.

“People who we grew up with, that we hung out with, that we lovingly called auntie and uncle, we didn’t know that some of these guys were pioneers,” Rahman says.

“They were here in the early ’70s, some in the ’60s, and they were working hard to create not only an organization for the Muslim community ... a place where they could gather and pray, yes, but also socialize, learn, also invite the greater community to come and to host them and to talk to them about who they are.”

Rahman says building the mosque was not without challenges.

“The Muslim community is very diverse. We share the same faith, but even (with) that, there’s different perspectives on practice,” she says.

“When they were first building the mosque, there were Sunni Muslims and Shia

Muslims all working together to build this place of worship ... We kind of functioned like a typical family. You love each other because you share the same values, but you will have disagreements.”

Former Manitoba Islamic Association president Idris Elbakri says he enjoys worshipping at Pioneer Mosque because of the sense of collective memory he feels there.

“Its ambience speaks to (our) history,” he says. “I remember a while back there was some suggestion in the community that we should sell it because we had a bigger centre, but those suggestions were quickly quashed because you don’t sell your history.”

For Saira Rahman, the film is about celebrating local Islamic history, but it’s a chance to dispel some of the destructive myths about Islam and say something about the nature of community itself.

“It’s a window into the Muslim community,” she says. “A lot of people wonder what goes on in a mosque. There’s a lot of hesitation, I would say even fear, about what goes on in a mosque. Are we all being brainwashed? Are we all being groomed to be terrorists?”

“This film is really helpful, because it tells you ... that we are human beings just like everybody else. We gather, as other communities do, we break bread together like other communities, we fight, we make up, we want the best for our children, we love each other ... There’s universal themes here. It’s a film for everyone.”

Prairie Mosque will premiere on Oct. 26 at 7 p.m. General admission is \$10, and tickets are available through brownpapertickets.com.

CERCLE MOLIÈRE PREMIERES L'ARMOIRE

Francophone theatre’s new work and accessibility measures reflect their community

DAVIS PLETT

 @UNKNOWING_CLOUD

ARTS AND CULTURE REPORTER



A scene from Cercle Molière’s *L'Armoire*

Cercle Molière is the oldest continuously running theatre company in Canada, and it shows no sign of breaking its stride. Fresh programming and accessibility initiatives are making the company look anything but old.

“The theatre for a long time was very much community-based, and it was created at a time when French was not allowed at school. It was very Franco-Manitoban,” communications and marketing manager Erwan Bouchard says.

“But now our society has evolved. More and more francophones are coming from different countries, from different continents. And so (Cercle Molière) is just following the train.”

The first production of Cercle Molière’s 2018-19 season, *L'Armoire*, features an international cast from Morocco, France and Canada performing a science fiction-influenced exploration of cultural identity, precarity and immigration.

Local musician Andrina Turenne, of Chic Gamine fame, says much of the play revolves around a huge cabinet that can be pushed around the stage.

“It is the story of five very different characters that are displaced and travelling together in a large dresser that is getting pushed by one character. ... She’s hiding people inside of the dresser, and they’re living in there kind of on the run. All are seeking a different thing, whether it be a homeland or peace of mind.”

Turenne says that multicultural and multi-talented cast (the performance features circus, music and theatre) learned to live with and through their difference along with the characters.

“The play is a coming together of all these different experiences and specialties. The exploration of getting to know each other did help in doing this play, because it’s almost like a real-life context where we didn’t know each other, and we had to be

in very close quarters for a long time to get to know each other.”

Moroccan performer Amal Ayouch says that as the actors became more familiar with their characters, their own cultural backgrounds began to appear in their performances.

“At the beginning, we just played the story, and afterward each (actor) found his own character with his own culture. ... At one point, I speak in Arabic, for example, and in my behaviour, I sometimes have the gestures I have in my own country.”

Although the play is mostly in French, Cercle Molière has adopted an innovative approach to subtitling over the last several years. During select performances, audience members can book tablets that display English text.

“People who don’t speak French, or people who speak French but don’t feel they’re good enough or comfortable enough to go to the theatre without the subtitles,

we offer them the possibility to read the play as it’s performed thanks to tablets, Bouchard says.

“Because (they are) tablets, you can move them and adapt them and put them exactly where you want them to be.”

The theatre is also wheelchair-accessible and has matinee performances with babysitting services.

For Bouchard, employing these changes and programming shows like *L'Armoire* are ways to honour the theatre’s legacy of serving community.

“We are not trying to get a new public here,” he says. “We keep this idea of being very community-based. It’s just that our community is now larger and has evolved.”

L'Armoire runs until Nov. 3. Regular tickets are \$40, and matinee and student tickets are \$20. English subtitles are available on Oct. 27 and 31 and Nov. 1.

THE COLUMN



CRYSTAL CLEAR

Halloween fun for all

CRYSTAL RONDEAU

COLUMNIST

Halloween is upon us, and it's a time for costumes, pumpkin carving, pumpkin-flavoured everything, Halloween parties and trick-or-treating.

It's a wonderfully festive time, especially if you're a kid, but what if you're a kid with a disability or chronic illness? It can make enjoying this season a bit more challenging. So what can people do to help make it easier?

The Teal Pumpkin Project was launched in 2014 by Food Allergy Research & Education. The goal is to put a teal-painted pumpkin on your doorstep to indicate that you have non-allergen or non-food items to hand out.

The purpose has become bigger than just allergies. Kids with certain conditions that can prevent oral feeding, like severe cerebral palsy, benefit from this by getting small trinkets, such as Halloween rings, stickers, bouncy balls or fun pencils.

Another way to make this holiday easier is to have patience and be understanding. Kids with disabilities or chronic illnesses may walk slower than healthy kids who are running amok. They may even be slower at climbing the stairs or holding out their bucket for treats.

So just be patient. If you're handing out candy and see a child struggling to climb the mountainous stairs for the prize of candy or a trinket, move closer. Or go to them, or even better, set up an area on your front lawn or garage and avoid the stairs all together. This really benefits any child who's in a wheelchair or uses a walker.

If you're a parent, teach your little ones that there are others who can't move quickly and to not push them out of the way. As a kid, I got pushed a lot during trick-or-treating. It's understandable – kids are excited – but explaining how other children may have mobility issues can help everyone be safe and have fun.

Kids with certain disabilities or conditions may not be verbal. So they may not say "trick-or-treat," "please" or "thank you" simply because they can't. Furthermore, some kids with cognitive disabilities may not understand social boundaries and might just walk right into the house (which may embarrass their parent), so being understanding can make this scenario less awkward.

Another amazing way to easily include disabled or ill children in Halloween is to dress them up! Dressing up is so much



ILLUSTRATION BY TALIA STEELE

fun, and if your child uses a mobility aid like a wheelchair or walker, incorporate it into their costume. Doing this makes some really awesome costume ideas.

Other than these simple tips, just enjoy Halloween and include everyone when possible. Happy Halloween!

Crystal Rondeau is a rock music and tattoo-loving young woman who lives with a physical disability and chronic illness. Her main goal in life is to break barriers and destroy the stigmas that come with being disabled and ill. She does this by speaking in schools, volunteering and being very open and uncensored about her life.

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WORDS BY SARAH JO KIRSCH
FEATURES REPORTER

 @CACOPHONWPG

Society at large places a greater value on knowing rather than on asking, on speaking rather than listening. The world rewards performance, not observation. Without the grout of critical understanding, however, the foundations of personal and societal wisdom begin to crumble. Stable growth is impossible.

What can be done when the din of soundbites and buzzwords drowns life's nuance out of earshot? Listen harder.

COVER FEATURE continues // NEXT PAGE

PHOTO BY DANIEL CRUMP

Robert Plese is a counselling therapist at Aulneau Renewal Centre.



SUPPLIED PHOTO

Julian Pellicano is the resident conductor with the Winnipeg Symphony Orchestra.

COMBATting INTERNAL CHAOS

Understanding one's own experience – let alone that which lies outside of it – can be challenging. So many factors influence how a person listens and reacts to the world around them. One's environment, cultural climate, learned behaviours and traumatic experiences can calcify internalized and performative response patterns, which can, at times, prove toxic to the self and its surroundings.

Robert Plese, a therapist at Aulneau Renewal Centre, offers that there is hope for inner peace or, at least, some semblance of balance.

“Our best work is done when we are completely in the moment, being completely present, just listening to the actual sound being produced by the other musicians, not being influenced by our inner musical monologue.” -Julian Pellicano

“We all have the potential to grow, learn and adapt. The brain can only do this if it can openly hear and communicate what is happening to itself, with others and also comfortably make space for the feedback,” Plese says.

Without the skill of listening, messages that don't match a person's perspective can't get through. “Clients (who) cannot listen to themselves, because of how their memory is seeking to construct itself, will struggle to let you communicate with them in a way that is different from what they want to hear.”

In his four years practising at Aulneau, Plese has worked with individuals, couples and families seeking solutions to the challenges they

face in everyday life. He sees bottling up emotions as the source of a great deal of destructive behaviour.

“Consider that your emotions are often a response to internal conflict over multiple thoughts or concerns. Be patient with yourself and try not to rush out of the feelings. See if you can do something kind for yourself and do your best to identify the root of this feeling,” Plese says.

“Buy yourself space and time to be with the feeling, and with kindness start to connect those feelings to the thoughts or body feelings that produced them.”

The level of vulnerability this process demands can be intimidating, but Plese says the potential for personal growth is worth the risk. When an individual can objectively assess their own actions and decipher behavioural patterns, their external empathetic barometer can also be calibrated.

“Learning to be self-compassionate with regards to your thoughts and the interpretation of thoughts will help you be compassionate to others. These building blocks to self-compassion will help you actively listen to others. Once you can give yourself that permission, you will let others express themselves, too.”

Plese says that developing an openness to the experiences and perspective of the outside world will only encourage the ever-evolving journey toward self-awareness.

“Listen to the shared and collected wisdom of others, promote collaboration, inform corrections, elicit support and create the conditions for safety and rest. Active listening is a challenge to us and one that expands past our inner and outer barriers into being wholly a therapeutic person and therapeutic society.”

CREATIVE LISTENING

Tapping into creative languages can reveal the nuance of how humans have attempted to digest and express their experiences. Historical events, geographical places, legends, fairytales and personal truths are painted in sonic landscapes.

Julian Pellicano, resident conductor of the Winnipeg Symphony Orchestra (WSO), explains the challenge of symphonically sculpting representative gestures.

“When the Christmas tree grows in Act I of *The Nutcracker*, you have to shape the music so that the motion and direction of the sound culminates with the action on stage. It can't be flat, and it must grow exactly like the tree.”

“During the murder that occurs at the very end of Leoncavallo's opera *Pagliacci*, how do we manipulate our instruments to create a sound that is a perfect musical reflection of this gruesome and horrifying scene – a sound that goes beyond the black dots on the page?”

Pellicano's interpretive decisions are informed by “drawing upon a kind of cultural memory that I like to imagine has been passed on us by our ancestors.”

“Our best work is done when we are completely in the moment, being completely present, just listening to the actual sound being produced by the other musicians, not being influenced by our inner musical monologue,” he adds.

As a listener, Pellicano savours the moments when he can be so immersed in a listening experience that his reality can be suspended.

“Listening to professionals like my colleagues in the Winnipeg Symphony, but also bands in clubs, or even an amateur church choir with not quite enough tenors – it's all about the experience and what you are perceiving,” Pellicano says.

Not every listening experience can be so transcendent. Pellicano admits that it's not always the fault of the sound-makers.

“Sometimes, maybe I'm just not in a good mood or there's something disturbing or distracting me, and it just doesn't work. I always try to remember that for someone else in the room, it could be the complete opposite.”

An alumnus of the Royal College of Music in Stockholm, Sweden and the Yale School of Music in New Haven, Conn., Pellicano was largely self-taught before entering the world of academic



PHOTO BY SARAH JO KIRSCH

Elder Albert McLeod's ancestry is from the Nisichawayasihk Cree Nation and the Métis community of Norway House.

music. In addition to his work with the WSO, his aural instincts lead the hungry minds of the University of Manitoba Symphony Orchestra to collaborative unity as their director and professor.

“Active listening is humbling. It forces us to be quiet, and take something in. We receive something from another human being when we actively listen, whether it be to music or someone talking. If you just go to a forest, sit down and listen, you will receive something from plants and animals, the earth and the atmosphere through your ears. How amazing is that?”

Pellicano is still enchanted by the world of sound, but he acknowledges how difficult it can be to completely resign to it.

“We spend so much of our time taking and using and consuming. Listening requires us to surrender these necessary parts of our human nature and just allow ourselves to not be in control, which is, once again, not easy.”

LISTENING TO SURVIVE

This month, the Supreme Court of Canada ruled that lawmakers were not legally obligated to consult with First Nations when shaping new legislation that could affect environmental protections and treaty rights. The argument made was that parliamentary supremacy would be compromised by listening to Indigenous leaders and their communities before passing new laws, even as the climate crisis continues to worsen.

The Canadian government has struggled to hear the wisdom of the ancient culture that lived in symbiosis with this landscape for centuries before the colonists' arrival.

The 1969 White Paper, an attempt at plans for reconciliation penned by then-Prime Minister Pierre Trudeau and then-Minister of Indian Affairs and Northern Development Jean Chrétien, states “As all partnerships do, this will require consultation, negotiation, give and take, and co-operation if it is to succeed.”

This partnership, however, has been gravely imbalanced.

Trudeau and Chrétien's perspective was focused

through the lens of their own experience. The White Paper's intention was rooted in cultural assimilation. The Canadian government's priority was not in listening to and empathizing with the experience of the Indigenous population or finding a way to comprehensively reconcile its systemic marginalization.

Elder Albert McLeod recounts how the su-

"As society draws closer to Indigenous cultures, it will be that teaching of humility that will open their eyes and ears." -Albert McLeod

perimposition of western European cultural and religious systems began subverting the existing embedded ecological consciousness of Indigenous peoples of Canada in the late 19th century.

“Land was opened up, Indigenous people were moved onto reserves, the bison were exterminated. That's only 150 years ago. We now live in this environment we've constructed that has alienated us from nature,” McLeod says.

McLeod's ancestral history lies in the Nisichawayasihk Cree Nation and the Métis community of Norway House. He was recently awarded an honorary doctor of laws from the University of Winnipeg for his extensive research and activism in local and continental Indigenous 2LGBTQ+ community building.

According to McLeod, a historical lack of empathy towards the environment and the life within it is what has led humanity down a self-destructive path.

“When you deconstruct that past, it really gets us to reflect (upon) our idea about progress. Technology ... has potential, but if it's not connected to the land or the continuation of land, it's not helpful, because there's no control.”

Totalitarian agricultural has devastated the diversity of natural plant and animal species while industrial runoff and chemical spills continue to compromise clean water sources. As the global temperature rises, Elder McLeod suggests these devastating natural repercussions could have been avoided by listening.

“The legacy of colonization is so blind that you create this one agricultural plant that takes up so much space, and there are no squirrels, snakes, birds. It's just a vacuum of sterilized land ... You can't just keep extracting natural resources without ... expecting any consequences.”

Of the many highly stylized rituals in Indigenous culture focused on actively listening to the spirits of the earth, McLeod describes the significance of a traditional pipe ceremony. Seven forces are invoked: the four directions, the earth, the sky, and finally, humanity – this hierarchy illuminating humankind's role as a ward of the earth, not its dominator.

“We are part of this experience, but we're not the experience. We're highly dependent on nature, not the other way around. Nature doesn't need us.”

McLeod urges that collective consciousness reject colonial hubris and return to compassionate humanitarian values.

“A lot of these social structures we have are about superiority of knowledge, science, technology, but not humility. As society draws closer to Indigenous cultures, it will be that teaching of humility that will open their eyes and ears.”

ACTIVE LISTENING

There is great humility in listening beyond the need to communicate. It takes patience and compassion to understand one's own inner monologue or the filtered narrative of others. To hear past words spoken and into the source of their genesis demands conscious engagement.

Pellicano remarks “Everyone needs a voice in a conversation, but a voice is only relevant if there are ears listening, actively listening.”

Listen. The world is saying something.

INTERNATIONAL CULTURAL DAY



THURSDAY, NOVEMBER 8TH @ 5:00PM
THE BULMAN CENTRE



The International Cultural Day is a signature annual event hosted by International Student Services. The evening celebration includes colourful performances by students from a wide variety of countries, displays of different cultures and a buffet of food samples from all over the world!

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PUPPY LOVE FOR SHELTER ANIMALS

Doggie Dates program offers weekend-long pet matchups

ALEXANDRA NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

The City's Animal Services Agency's (ASA) new Doggie Dates program is starting off strong.

Doggie Dates is "a way for people to take out a dog for a day, a weekend or just a week and really just interact with the dog and give the dog a break from animal services and help give that dog some exposure in the community, hopefully leading to an adoption," Leland Gordon, ASA's chief operating officer says.

Gordon says the program is designed for people who do not have a specific dog and adoption plan in mind, who might not be sure if they want to adopt or who cannot have dogs in their home due to allergies or rules against pets.

"But (if) you want to help give our animals a break and maybe you want some doggy loving, then this is the program for you," Gordon says.

Participants need to plan the length of the date with ASA, and they will screen participants and match them with a dog

suitable to their experience level. First-time participants must make a deposit roughly equivalent to the adoption fee, which is returned when the dogs is back with the ASA.

The program is based on the Dog Staycation program operated by the Winnipeg Humane Society (WHS), which began in May this year.

Lenore Hume, a WHS spokesperson, says the program lets six potential owners take a medium- or large-size dog into their home for the weekend. It also has a screening process for participants to ensure that they are responsible and get a dog that is suited to their circumstances.

Hume says the program has a number of benefits, such as showing the WHS how individual dogs behave in homes, giving dogs a more stimulating and relaxing environment, allowing potential owners to get a better sense of a dog they may be considering adopting and providing mental and physical health benefits to the people participating.

"Studies show the health benefits of being around the companionship of animals and the good that that does to your well-being, so it really is an opportunity and



PHOTO BY CALLIE LUGOSI

Callie the dog is available for Doggie Dates through the Winnipeg Animal Services program.

an innovative program for people to get that benefit but also to see what it's like to own a pet," Hume says.

Hume says the program works with large and medium dogs, because smaller dogs tend to be more easily adopted, because they require less space.

So far, both programs have been successful in giving dogs long term homes and a healthier experience in the shelter.

Since the program began, Gordon says there have been 30 doggy dates and eight adoptions, some from doggy daters, and some by friends or through getting exposure.

"What we've seen in the past month is a bunch of really good members of the community who really just want to help out animal services and get some of these dogs out there, and it's been very nice working with these people who just want to help and want to spend time with dogs," Gordon says.

Doggie Dates can be set up by dialing 311 or going to the ASA building at 1057 Logan Ave.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

Beginner fitness training for women and non-binary individuals

A free fitness training program for beginners is available to UWinnipeg students and Bill Wedlake Fitness Centre members who identify as female or non-binary. This program covers a variety of activities, including instruction on stretching, how to use free weights, weight resistance machines and more. The program takes place from Oct. 24 to Dec. 5 from 6 to 7 p.m. Register online or at the customer service desk in the Duckworth Centre.

Halloween with the Bat Prof

The Richardson College for the Environment and the Campus Sustainability Office are hosting an evening of learning and spooky Halloween fun featuring the work of Dr. Craig Willis - the Bat Prof - on Oct. 29 at 7 p.m. in the RCFE Atrium. Learn about the amazing flying mammals and the science being done to protect bats from white-nose syndrome. For more information, contact sustainability@uwinnipeg.ca.

Bear Clan Patrol gets its own den

The Bear Clan Patrol is getting a permanent home on Selkirk Avenue four years after the group started. Since 2015, the Bear Clan's base of operations has been Ndinawe Youth Resource Centre, but leader James Favel says it has grown too big for the space. In their new space at 584 Selkirk Ave., dubbed the Bear Clan Den, the group can be there 24 hours a day, as long as they have the volunteers, Favel says.

Grand opening of RaY Level UP Gift & Thrift

RaY Level UP Gift & Thrift is a social enterprise with a program that provides employment and training opportunities for marginalized youth in Winnipeg, helping them overcome barriers to success. The open house is at the new location on 415 Graham Ave. on Oct. 26 from 6 to 9 p.m. You can shop their selection of locally-sourced artisan wares and the unique thrift collection.

Socktober

Mains Street Project's Socktober is trying to reach their goal this year of collecting 10,000 pairs of socks. They are currently at 3,290 pairs. They hope to reach their goal by Oct. 31. To donate, people can drop off socks at 71 Martha St., or people can visit their website - mainstreetproject.ca - to find a list of businesses that are collecting socks on their behalf.

Ethics of politics

Ethics Café presents: The Ethics of Politics on Thursday, Nov. 1 at Le Garage Café from 7 to 9 p.m. Open to everybody, the Ethics Café is an event highlighting inclusive community dialogue, asking people to join the discussion on today's most difficult questions. No answer prep is necessary, and how people choose to participate in the discussion is up to them.



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THE STONEDWARE SITUATION

Legalization from the hardware side

ALEXANDRA NEUFELDT

CITY REPORTER @ALEXEJNEUFELDT

Many facets of cannabis legalization have been thoroughly explored, but less attention has been paid to the businesses that are integral to the industry and existed long before even medical cannabis was legal: smoke and head shops.

Smoke shops sell accessories for smoking, like pipes, rolling paper and grinders, which are explicitly for processing tobacco, but certain products would have been usable for cannabis as well.

Head shops tend to sell paraphernalia more directly related to drug consumption and culture, though both of these definitions are somewhat malleable depending on jurisdiction and store.

Ariel Gliner is the director of business development and regulatory compliance for The Joint Head Shop and Vape Shop. He says when the Cannabis Act came into effect, it had strict regulations for cannabis accessories and introduced provincial and federal inspectors. This meant smoke and head shops like The Joint really needed to stay on top of their compliance.

Gliner says when medicinal cannabis was legalized, people were "beginning to

take an interest in various consumption methods, and over the last decade, parallel to the increased medical regime, the number and type of different cannabis accessories has virtually exploded.

"We really saw a giant shift towards different demographics across all ages that were using it medicinally," Gliner says.

While Gliner says The Joint has "tried to make (itself) welcome to everybody and anybody, (and) haven't tried to put (them) selves into a niche market so much in terms of high-end or low-end," smoke and head shops aiming at more specific demographics have also been opening up.

Mackenzie Mroz, co-founder of The Cannabis Jar, says the one-year-old store carries "aesthetically inclined smoke wares and accessories" and provides cannabis education.

Mroz says with the growing cannabis-curious customer base, shops providing more niche products will find their client base.

"I think craft cannabis and micro-cultivators will play a big part in the industry in the next couple of years, almost like craft breweries," Mroz says. "It seems people like to support small and local companies, so I think smaller cannabis companies who come out to and are able to supply products will definitely see an increase in (customers looking for) niche aesthetics, as well as hand-



ILLUSTRATION BY GABRIELLE FUNK

made products in smokewares."

A significant amount of cannabis production has been bought out by mega-corps Aurora and Canopy, and both Gliner and Mroz see the potential for that to be replicated on the accessories side of the industry.

"It is a worry to see this behemoth of an industry come up from nowhere," Gliner says. Mroz says this is dependant on the "exit strategy" of small businesses, which may lead to niche brands being bought out. However, she ultimately believes small businesses will continue to be important.

As the consistent cannabis consumer base grows, Mroz says, "their ability to decipher between the niche market and local prod-

ucts (relative to those of larger companies) will grow as well."

Gliner expects specialized products, particularly non-combustion accessories, which allow people to produce their own edibles, to become popular in the next year. Currently, the sale of edibles is illegal.

Mroz says not legalizing edibles was a wasted opportunity.

"Taking the time to educate people, especially beginners, would have been a great step to legalization," she says, especially because legalization would have allowed for regulation of the products, which might have been a good way to prevent people from incorrectly dosing homemade edibles.

WESMEN SOCCER VS. SASKATCHEWAN HUSKIES

DANIELLE DOIRON @DMDOIRON

COPY AND STYLE EDITOR

The University of Winnipeg Wesmen women's soccer team closed out their 2018 campaign with a narrow loss to the University of Saskatchewan Huskies on Oct. 20. The Huskies took the Saturday match 1-0 after an own goal in the 54th minute.

That's it for the Wesmen this year, as they finished out of the post-season with a 0-10-4 record.

Before Saturday's game, the Wesmen honoured fourth-year

forward Tyler Johnson, who is moving on from the program and graduating.

"As far as her character, I don't think I've ever coached anyone so grounded, and she's such a team player," head coach Amy Anderson told wesmen.ca. "She's such a grounded young woman, and she was such a pleasure to coach, and I'll really miss her, for sure."



Wesmen goalkeeper Maddie Fordyce makes a save off a Huskies corner kick.



Wesmen midfielder Katia Occhino successfully plays the ball off an oncoming Huskies player.



Huskies Hannah Gannitsos-Clark fights to keep the ball in play.



Huskies midfielder Payton Izsak argues as she is shown a yellow card.



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LET'S TALK RADIO

Exploring the relationship between students and campus radio

RYAN HAUGHEY @RYANSHARES

CAMPUS REPORTER

Campus community radio stations remain a staple in local broadcasting in Winnipeg.

Jarrett Cole, the news director at CKUW radio, gives credit for the station's continuous success to the unique community in and around the University of Winnipeg (U of W).

"Somehow, CKUW has this tractor beam-like gravitational pull to unique and creative individuals," he says. "Somehow, it has that inertia to attract and keep in its orbit that creative energy."

"We have a pretty close relationship with anyone who's working in music in Winnipeg," Cole says.

In addition to listener support, Cole credits volunteer support as well.

"Obviously, we do have some students that are volunteers and that host radio shows on CKUW, but especially with the news program at CKUW, we'd love to have more students volunteering," he says. "It's a good opportunity outside of academia to balance that work-life relationship of the student."

Cole says CKUW is proud to have

no paid advertising, which means listeners won't have to hear commercials while tuned in to the station. However, it also means the station does not get paid advertising.

"A major part of our funding comes from the UWSA, however, that doesn't cover all of our costs," Cole says.

The rest of the funds needed to keep the station operating come from Fundrive, a fundraising endeavour where community members make donations to help bring in that extra 25 to 30 per cent of funding needed to keep the station operational, he says.

The U of W's station isn't the only campus radio in Winnipeg that has a close relationship with its community.

Gabrielle O'Hara, a fifth-year student at the University of Manitoba, is the host of a new radio show aired on UMFH, called *Can We Hang?* The show focuses on contemporary Canadian music and plays on a different theme each week.

"My relationship with the station was always positive, even before I had a show," O'Hara says. "I listened to the station and was impressed by the wide variety of content. It seemed like there was a space for everyone."

"Now that I have a show and spend more time at the station, I've quickly realized how it can become a home for many students, including myself," she says.

O'Hara says UMFH stays in touch with the student body by featuring segments on campus news, university sports and local events.

Cole says the relationship between CKUW and UMFH is still growing.

"We're looking at facilitating an exchange program in the future, where radio hosts from each institu-



Jarrett Cole in the CKUW studio

tion will visit and do shows at each other's station," he says.

One problem Cole mentions despite CKUW's wide listenership is the station's visibility on campus. Currently, the station is located in room 4CM11, which is up the stairs from the cafeteria in Centennial Hall.

"CKUW and UWSA are considering moving the radio station and on-air studios downstairs to the first floor of Centennial Hall, so that we are more visible to the

community and the student body," he says.

Cole says this change wouldn't be made immediately, though CKUW is making slow but sure progress to make it happen.

CKUW can be found on the FM dial at 95.9. O'Hara's show Can We Hang? plays on 101.5 UMFH on Sundays from 4 to 5 p.m.

TAKE TWO AND CALL IN THE MORNING

Cough, cold and flu are rampant on campus. Here's what you can do.

RYAN HAUGHEY @RYANSHARES

CAMPUS REPORTER

During the switch from fall to winter, germs and illnesses are easily spread.

Ashley Markowsky, a nurse practitioner, explains that with colder weather comes closer proximity between people indoors, and therefore, more opportunity to transmit viruses or bacteria.

"Generally, certain viruses peak at certain times of year, so for cold and flu, it just happens to peak in the winter at our climate," she says.

Markowsky says hand washing is the best method of protecting against germs and bacteria, as viruses are usually picked up from surfaces. Markowsky also recommends coughing into the elbow, so as not to put germs into the hands for spreading.

"If you're sick with the flu, symptoms would be fever and muscle aches and pains," she says. "If you have these, you shouldn't be coming to school. You should

be staying home."

Xavierie Versoza, a first-year student at the University of Winnipeg, says it's unfortunate that some students think they need to come to class anyway if they're sick.

Due to stress and classroom culture, some students are under the impression that their grades will be affected if they don't come to class, Versoza says.

"But most professors should be understanding of illnesses," she adds.

"There's a lot of people that can help you when you're sick. You have a bunch of classmates that you can ask to help you catch up on notes, for example," Versoza says.

"We're very technological at U of W, so you can communicate with your professor easily over email to let them know. If you're really sick, don't bother coming to class and making other people sick."

Students can also find support at Student Services with the academic advisors, Versoza says. Students are able to file appeals to withdraw grades or retake exams that were missed because of illnesses.

Markowsky agrees professors will most



ILLUSTRATION BY GABRIELLE FUNK

likely be understanding if a student is ill.

"Really, you're not going to do your best learning in that state of sickness," she says. "On top of that, you're going to be spreading your infection."

Markowsky says one of the best ways to get over a cough, cold or flu is to rest.

"If you actually take the time to rest, you may find that you improve quicker rather than if you're pushing and exhausting yourself," she says.

The tentative date for the flu clinic to be offered on campus is Nov. 15, although it's not yet confirmed, Markowsky says.

"If for some reason a student couldn't attend the flu clinic, we can give flu shots (at the Wellness Centre on campus), for

which they'd have to book an appointment," she says. "Of course, students can make an appointment here for any other general illness as well."

"We want to encourage as many people as possible to get the flu shot," Markowsky says. "It's not only about protecting yourself. It's about protecting the people around you, too."

i Students can contact the campus Wellness Centre at 204-786-9496 or klinik@uwinnipeg.ca to enquire about flu shots and for more information.

READING BETWEEN THE LINES

Examining the biases behind journalistic objectivity

DANIELLE DOIRON

 @DMDOIRON

COPY AND STYLE EDITOR



SUPPLIED PHOTO

Simple turns of phrase or even the order in which a reporter introduces sources can hint at their inherent biases. Every word in an article or image displayed on-screen reflects a choice about which information, perspective or worldview a journalist or newsroom wanted to prioritize.

The old adage “It’s not what you say but how you say it” rings especially true when it comes to journalism. While the words a reporter writes matter, the way they’re introduced and organized can sometimes speak volumes about what seems, at first glance, like a fairly neutral piece.

Even seemingly innocuous attempts at objectivity can reveal a news outlet’s political influences. When *The Associated Press* (AP) reported on Aretha Franklin’s funeral this past August, much of their coverage surrounded Ariana Grande and her performance of “(You

Make Me Feel Like) A Natural Woman.”

During the funeral, officiant Bishop Charles H. Ellis III visibly touched Grande’s breast and joked about mistaking her name for a new item on the Taco Bell menu.

Ellis later apologized during an interview with *AP*. But while the news agency covered his regret in detail, they failed to apologize for their own micro-aggressions. Not only did they publish an article about Ellis’ apology without waiting for comment from Grande or her team, but they also mentioned what she wore to the funeral (and ran a separate piece critiquing her “tiny dress”).

In doing so, *AP* quoted Ellis and prioritized his viewpoint while barely giving Grande a chance to respond to what happened. And although they briefly mentioned the #RespectAriana hashtag that popped up on Twitter during the funeral, *AP* also included a

full tweet criticizing her dress. By attempting to give equal weight to different sides of the same story, the outlet indicates they believe what Ellis said and did to Grande are just as important as what she wore when these things happened.

Their coverage served to reinforce two myths about sexual assault. To clarify, I use the term “sexual assault” here deliberately to describe this instance of unsolicited, sexual touching.

First, publishing this article with next to no follow-up helps normalize assault as something for which a person can just apologize with few repercussions. And second, mentioning Grande’s outfit only underscores the harmful delusion that clothing determines or is in any way related to consent.

In cases like these, attempts at neutrality only serve to reinforce dominant narratives.

Instead of calling out the abusers, the discriminatory and the powerful, these articles equally weigh their perspectives with those of the people who are victimized.

In this era of so-called fake news, it’s important to take a closer look at the media we consume and examine any potential underlying motives – even if it means critiquing the reporters and outlets you consider to be on your side. As consumers, we need to pay attention to what journalists say *and* how they say it.

Danielle Doiron is a writer and editor who thinks the world could use a little more journalistic transparency and a lot more respect. Her opinions are her own and do not necessarily represent the editorial views of The Uniter.



THE UNIVERSITY OF
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Student Services

AWARDS & FINANCIAL AID

Wednesday Drop-Ins at ISS

Find us in the International Student Services lounge on Oct. 31 and Nov. 14 from 12:30-1:30 p.m.

Drop in to ask us questions about award opportunities, government student aid and budgeting.

Budgeting for Student Life

Wed., Nov. 7
1:30 - 2:30 p.m.
Riddell Cafeteria

This presentation will cover how to create a monthly and annual budget, and how to look for and apply for awards and other sources of financial assistance.

Work-Study Program - Campus Jobs

The Awards and Financial Aid Office continues to accept applications for the Fall/Winter 2018-19 Work-Study Program.

Work 5-10 hours a week and gain valuable experience!

For more information, deadlines and applications: Go to uwinnipeg.ca/awards and click on “Work-Study Program.”

CAREER SERVICES

Career Workshops

All sessions will be held 12:30-1:20 p.m. in Room 4C60.

Mon., Oct. 29: Resume Critiques drop-in session

Wed., Oct. 31: Job Searching/Networking workshop
Wed., Nov. 14: Interviews workshop

For more information, visit:
uwinnipeg.ca/career-services

EXCHANGE OPPORTUNITIES

Information Session on UW Exchange

Wed., Nov. 14
12:30 - 2:10 p.m.
Room 2M70

Learn more about studying abroad on UW Exchange at an information session.

Please also see our website:
uwinnipeg.ca/study-abroad

And drop by the Resource Area:
Rice building, 2nd floor, Room 2Ri55
Monday-Friday, 9:00 a.m.-4:00 p.m.

INTERNATIONAL STUDENT SERVICES

International Cultural Day

Thurs., Nov. 8
5:00-8:30 p.m.
Bulman Center.

Hosted by International Student Services, this annual event celebrates the diversity of the international community at The University of Winnipeg.

The evening will feature a variety of performances by students from different countries as well as cuisine from around the world. Everyone is welcome. Admission is free.

LIBRARY

Library Research Workshops

Learn about the different information sources available in the collections and how to find and use this information to write academic research papers.

These practical workshops are designed to help both new and returning students with the research process.

The next workshop is on Wed., Oct. 31. For details, see the Library website: library.uwinnipeg.ca

STUDENT CENTRAL

February Convocation

Students completing their final courses this December may apply for the February 2019 convocation (no ceremony - in absentia only).

In February there is no ceremony but students graduate and receive their degree parchments in the mail. They are invited to attend the ceremony in June.

Deadline to apply for February Convocation: Thurs., Nov. 1

To apply, log in to WebAdvisor, go to the “Student Planning/Registration” link and click on the “Graduation” tab.

Convocations are also held in June (deadline to apply-Feb. 1) and October (deadline to apply-Aug. 1).

For more information, please go to uwinnipeg.ca/student-records and click on “Graduation

Dropping Courses

The last day to drop a U2018F class is Mon., Nov. 12. No refund is applicable.

The final day to withdraw from a U2018FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees is Wed., Nov. 28. No refund is applicable from November 29, 2018-February 15, 2019.

Changes to SC’s Hours

On Fri., Oct. 26, SC will be open 9:00 a.m.-4:15 p.m.

Regular hours:

Monday-Thursday, 8:30 a.m.-5:30 p.m.
Friday, 8:30 a.m.-4:15 p.m.

STUDENT WELLNESS

Thrive Week

Join us on campus from Nov. 5 - 9 for a week of wellness-themed activities designed to help the UWinnipeg community Thrive.

Here are a few of the many Thrive Week activities:

- “Take a Heart, Leave a Heart” messages at the Student Wellness Centre
- Drop-in sessions for yoga, soccer, pickleball and many other sports in the RecPlex
- “Colouring in the Library” on 5th floor atrium
- “Snacks on the go!” in the Buhler Centre
- “Writing for Wellness” in the Hive
- Bookstore Carnival - games and prizes
- Riddell Hall atrium - health, wellness and craft activity tables

For details on all events, please visit: uwinnipeg.ca/thrive



PURSUE YOUR PASSION



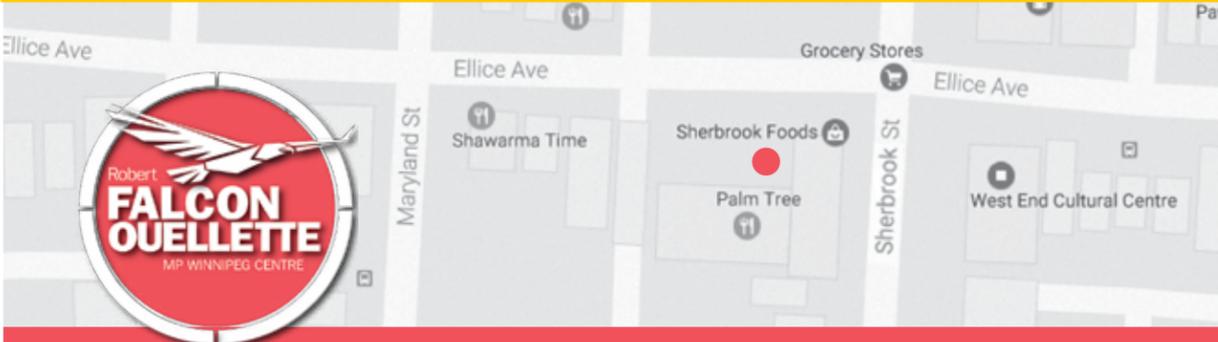

Northwestern Health Sciences University
Become a Doctor of Chiropractic
 Learn More at **Discovery Day**
 Saturday, Nov. 3 and receive up to
\$500 in travel reimbursement.
 Register today: nwhealth.edu/Canada



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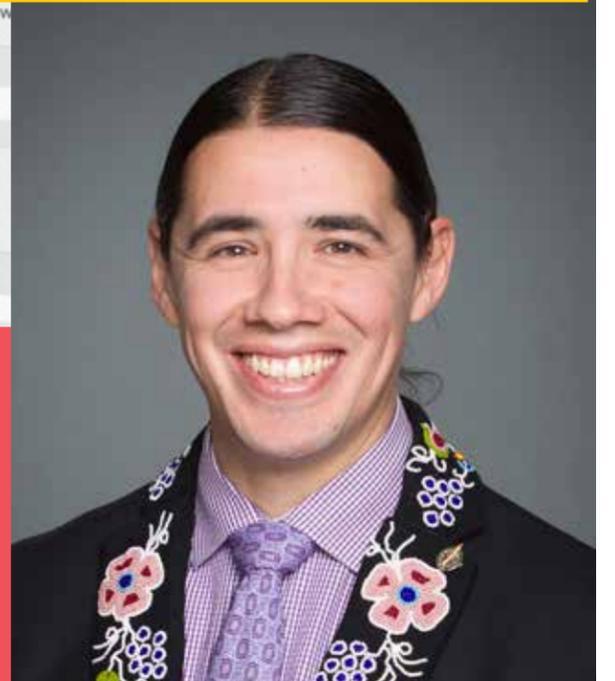
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Robert-Falcon Ouellette

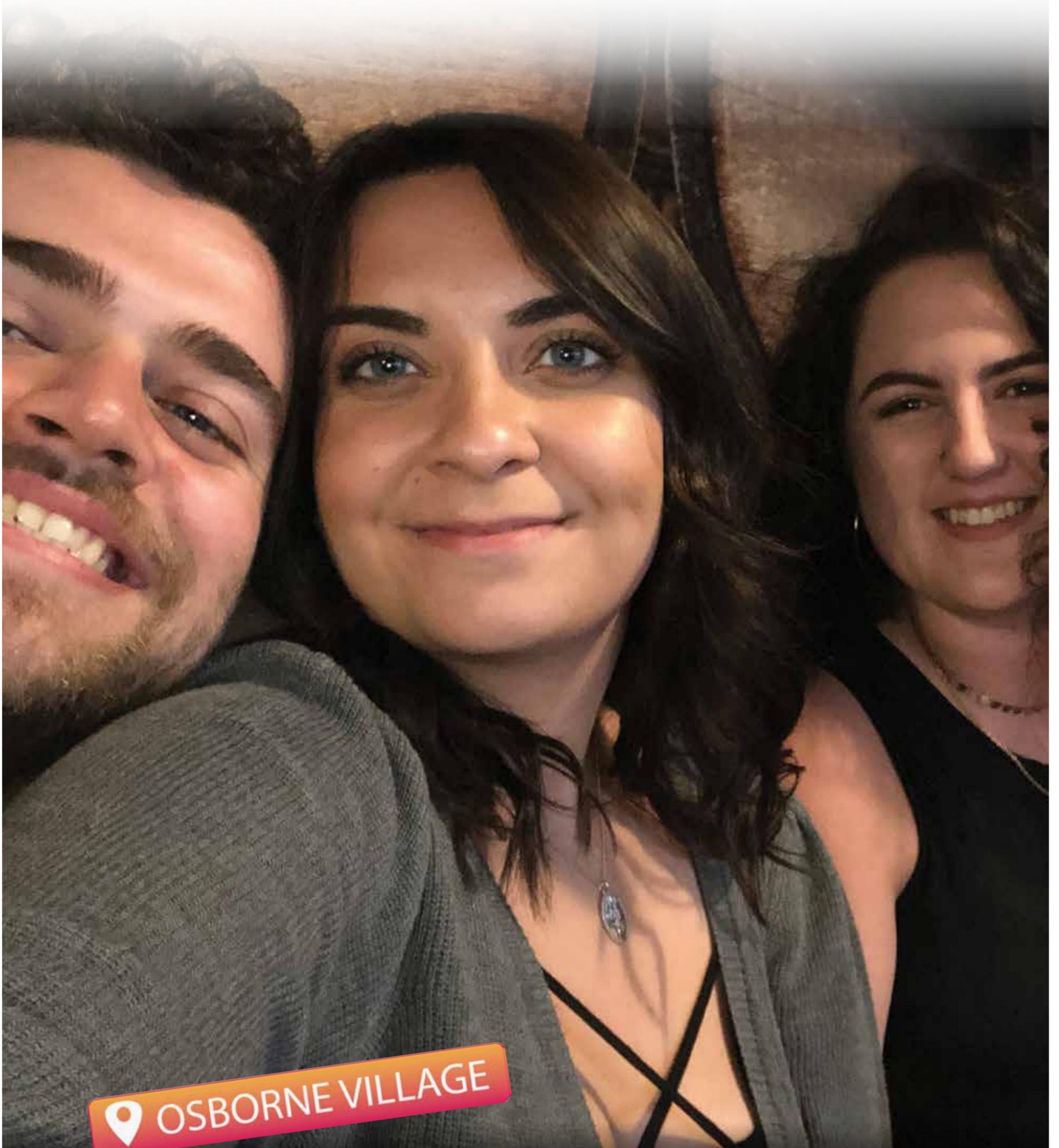
Otapapistamâkew / Member of Parliament / Député
 Winnipeg Centre - Heart of Canada

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