

THE

UNITER

FREE.WEEKLY.
VOLUME 73 // ISSUE 08 // NOV. 1

AN (INCOMPLETE)

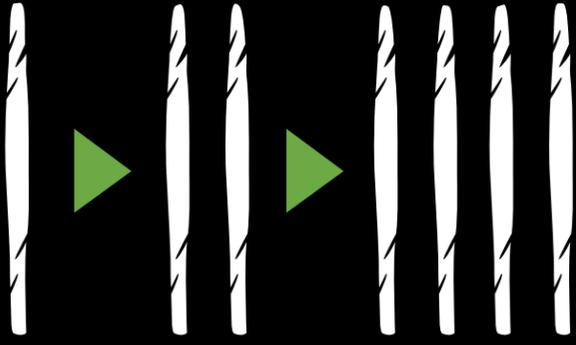
QUEER HISTORY

**CREATING AND OCCUPYING SPACE IN WINNIPEG,
PAST AND PRESENT**

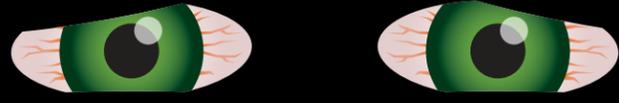
DANCING WITH THE DEAD P7 PUBLIC LECTURE LINEUP P15 LEGAL WEED AND SOBRIETY P17

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

**CANNABIS CAN
BE ADDICTIVE.**



**CANNABIS CAN
LEAD TO
DEPRESSION
AND ANXIETY.**



**CANNABIS CAN
HARM YOUR BABY.**



**CANNABIS WILL
AFFECT BRAIN
DEVELOPMENT.**



**CANNABIS WILL
IMPAIR YOUR
ABILITY TO DRIVE.**



**STREET CANNABIS
ISN'T WORTH
THE RISK.**



KNOW THE RISKS.

* ON THE COVER

A collage made for the two-year anniversary of the Like That program at Sunshine House. Read more on page 9.



Bryan Young (left) is a member of the Health and Wellness Peer Educator Group at the University of Winnipeg. They're working on events for Thrive Week. Read more on page 17

SUPPLIED PHOTO

HISTORY ISN'T OVER

This week's cover story asks important questions about who records and collects history, and who can access it. History itself is more than a book and more than an official record. It's built and rebuilt in conversation, in posts across social media, in the act of remembering and sharing the lives and contributions of those who've lived and acted before us.

And history isn't always even that old. Sure, we can learn a lot from past centuries. But generations that came of age in the '70s, '80s, and '90s have also already collected wisdom and experience to pass along. They've lived in spaces that no longer exist, and that many may long to build up again.

In a lot of cases, the stories exist, but is anyone collecting them? Are we reading or listening or seeking them out?

What we write in these pages becomes a part of the stories being written about the space we share and how we all live in it. Here, we prioritize telling the stories that aren't being told elsewhere. We don't often have room to dive deeply into every story. But we try, at the very least, to amass a collection of arrows that can point to those who know more than we do.

An incomplete history is an invitation to learn more, and also to question why certain histories are less complete than others. Whose perspectives are ensconced in museums and in bound volumes? Who is being published? Which research is being funded?

When we name the disparities in collecting history, we name the power structures at play in our society. From there, we can dig deeper and dream bigger. Historical information is far from neutral. The act of remembering can create radical shifts and can give us the fuel we need to imagine new futures.

—Anastasia Chipelski

U

VOTE YOUR FAVOURITES

THE UNITER YEAR END READERS' POLL 2018

uniter.ca/vote



@THEUNITER



@THEUNITER



FACEBOOK.COM/
THEUNITER

UNITER STAFF

MANAGING EDITOR
Anastasia Chipelski » editor@uniter.ca

BUSINESS MANAGER
Charmagne de Veer » businessmgr@uniter.ca

CREATIVE DIRECTOR
Talia Steele » creative@uniter.ca

ARTS & CULTURE EDITOR
Thomas Pashko » culture@uniter.ca

CITY EDITOR
Danelle Granger » city@uniter.ca

COMMENTS EDITOR
Dunja Kovacevic » comments@uniter.ca

COPY & STYLE EDITOR
Danielle Doiron » style@uniter.ca

PHOTO EDITOR
Daniel Crump » photoeditor@uniter.ca

STAFF PHOTOGRAPHER
AND ONLINE CONTENT CO-ORDINATOR
Callie Lugosi » callie@uniter.ca

STAFF PHOTOGRAPHER
Keeley Braunstein-Black » keeley@uniter.ca

STAFF ILLUSTRATOR
Gabrielle Funk » gabrielle@uniter.ca

FEATURES REPORTER
Sarah Jo Kirsch » features@uniter.ca

ARTS REPORTER
Davis Plett » artsreporter@uniter.ca

CITY REPORTER
Alexandra Neufeldt » cityreporter@uniter.ca

CAMPUS REPORTER
Ryan Haughey » campus@uniter.ca

VOLUNTEER CO-ORDINATOR
Tamika Reid » volunteer@uniter.ca

CONTRIBUTORS

WRITER
Christina Hajjar

ILLUSTRATOR
Eric Hetherington

PHOTOGRAPHER
Tony Nardella

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF DIRECTORS:
Kristin Annable (chair), Dylan Chyz-Lund, Anna Louise Evans-Boudreau, Anifat Olawoyin, Larissa Peck, Joëlle Preston, Nikki Riffel and Jack Walker
» For inquiries email: board@uniter.ca

CONTACT US

GENERAL INQUIRIES
204.988.7579
editor@uniter.ca
www.uniter.ca

ADVERTISING
204.786.9790
» For inquiries email:
businessmgr@uniter.ca

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

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 DANIEL CRUMP

Heather Thomas in her South Osborne home

SARAH JO KIRSCH

FEATURES REPORTER



"I recently found out that Heather has the greatest rise and fall of popularity in history of any woman's name. In the late '80s, it got extremely popular, and now nobody's named Heather ever."

Singer/songwriter Heather Thomas' popularity, however, is only on the rise. The linchpin of local electro-R&B act Atlaas was born and raised in Winnipeg. With bandmates Charlotte Friesen and Luke Janzen, Thomas officially released a self-titled EP in April.

A couple of months ago, the tightly knit trio took their new album up to Churchill. Thomas says, "it was life-changing."

She found her home in South Osborne on her way back from visiting her parents' new home-base in Alberta a year and a half ago. An acquaintance's Instagram post made its way into her feed at the perfect moment.

"She gave me a video tour with her phone, we Skyped, and I was like, 'Yep, I want it.'"

Although that acquaintance, Winnipeg-rooted visual artist Jeanine Saurette, is no longer in the city, Thomas still lives with a healthy collection of Saurette's artwork and furniture in addition to two aesthetically minded roommates.

1) DEPTH PERCEPTION

"I relate to it on a weird level. I really identify with being shallow in a way. Not in a *shallow* way; but I really appreciate the lighter things in life ... I feel like this is me. It's shallow but deep. It's like a pool. I'm a pool."

2) INDISPENSABLE APPLIANCE

"I use the kettle, but it's not very pretty. It's just an ugly, black kettle."

3) CHURCHILL CHRONICLES

"We did a six- or seven-hour buggy ride around the tundra looking at different parts of the landscape ... there's this one place ... I can't really remember the story fully, but some guy got trapped, and another guy had to take off his pants to go save him for some reason ... so it's called No Pants Lake. I love it."

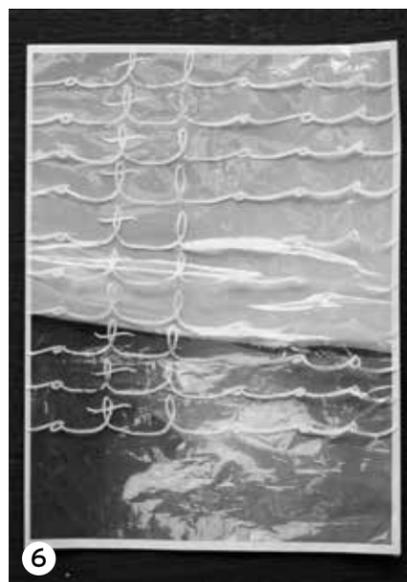


4) HARMONIOUS ALLIANCES

"I just got it for my birthday from some old friends, my friend Charles and his wife, Danielle. I kind of quit music for a couple of years and then, when I was trying to get back into it, met Charles, and we started this band (**DRTYWRDS**). It was super creative and lovely to come back to enjoying what you love to do - loving what you love again. It's such a pleasure to be friends."

5) ALLIUM SATIVUM

"My mom's a *huge* garlic lover. My dad hates garlic, so it's really funny. I will say that I have come to the realization that there can be too much garlic. I mean it's good, but a little goes a long way. Sometimes, you *need* 17 cloves. Sometimes you just need one or two. Probably two."



6) ALBUM ARTWORK

"This is the original piece of art I used to make my EP cover. It's a photograph of plastic, taped together, wrapped in plastic and written on. It's very shiny and reflective. I think it's kinda smudged off."

7) MATERIAL WORDS

"There's some really good cookbooks in here. The bookshelves are full of very intellectual and artistically good books. Very fashionable."



AFTER CANLIT

TOK Symposium helps writers navigate the changing landscape of Canadian literature

DAVIS PLETT

 @UNKNOWNING_CLOUD

ARTS AND CULTURE REPORTER

Diaspora Dialogues is a Toronto-based organization that runs professional development events for emerging writers and publishes *TOK Magazine*, a platform for new Canadian writing.

They believe it's time for a conversation about what counts as literature in Canada, and they are hoping that the TOK symposium, a two-day event for emerging writers they are hosting in Winnipeg on Nov. 9 and 10, is a place that conversation can happen.

Zalika Reid-Benta is the program manager of Diaspora Dialogues and is organizing the symposium.

"We are dedicated to facilitating the creation and presentation of new fiction, poetry and drama that reflect the complexity of Canada through the eyes and voices of its richly diverse communities," she says.

The TOK Symposium is a free event. The first day is professional development workshops focused on publishing and self-promotion, and the second day features a panel discussion called *Blowing Up CanLit*. Along the way, participants will have the opportunity to network with publishing

professionals and authors.

Reid-Benta says what Canadian audiences and writers want to be reading and writing is shifting.

"In the past year, *Diaspora Dialogues* has seen an increase in speculative fiction and young adult fiction submissions to our mentorship programs," she says.

"Applicants stated the desire to explore issues, such as anti-Blackness, intergenerational trauma, anxiety and mental health through the lens of fantasy and sci-fi or from the perspective of teens representative of their cultural and/or racial background.

"The desire to write and the desire to read a diversity of genres is very present in Canada. Yet we have also found that a stigma surrounding writing and genres that don't conform to 'literary fiction' still exists."

These are the sorts of conversations that students like Megan Linton, who studies at the University of Winnipeg, want to have. She grew up as an enthusiastic reader of *CanLit*, but the spate of *CanLit* controversies over the last couple years – the UBC Steven Galloway harassment case, the list of literary luminaries, including Margaret Atwood, who signed a letter in his defence, and the Joseph Boyden cultural appropriation scandal – have complicated her feelings for the authors she once loved.

Linton says that Canadian literature has



Zalika Reid-Benta is organizing the TOK Symposium as part of *Diaspora Dialogues*.

become trapped in an academic discourse that doesn't want to acknowledge the ways that privilege and power influence who and what gets published. She wishes *CanLit* would embrace a more diverse group of readers and writers.

"What actually is *CanLit*, and who makes up the bodies of it? ... Where can we find our voices within there? It's so limited and narrow."

She says she wants "a different form of *CanLit*, more grassroots, celebrating those authors in our community."

Reid-Benta says the TOK Symposium is a place where this can start to happen, an

attempt to "facilitate conversations about the state of *CanLit*, what *CanLit* actually means, what the writers encounter and what the agents, publishers and booksellers experience ... Our goal is to challenge archaic characterizations of *CanLit* and foster a diversity of thought and expression."

The TOK Symposium is free to attend, but advance registration is required. For further information, contact helen@diasporadialogues.com.

ARTS AND CULTURE BRIEFS

THOMAS PASHKO // ARTS AND CULTURE EDITOR

 @THOMASPASHKO

Free First Fridays film screening

The Indigenous Filmmakers Association will present a free night of short films and discussions in conjunction with First Fridays. Nine shorts from local Indigenous filmmakers will be shown, including works by Jesse Spence, J.J. Neepin and Rachel Beaulieu. The event will be held Nov. 2 in the fourth-floor classroom at Creative Manitoba (300-245 McDermot Ave.) from 6 to 9 p.m., with films beginning at 7 p.m. and the directors' panel and discussion at 8 p.m.

Pamela Mala Sinha's *Happy Place* at PTE

Winnipeg-born, Toronto-based award-winning playwright and actor Pamela Mala Sinha's play *Happy Place* is making its way to the Prairie Theatre Exchange stage. A story about seven women in an in-patient care facility, the play blends drama and comedy to explore issues of mental illness, trauma and treatment. The show runs from Nov. 7 to 25. Current students can see five PTE plays for \$30 with the Student Flex Pass.

Becoming Dr. Ruth

Winnipeg Jewish Theatre presents *Becoming Dr. Ruth*, playwright Mark St. Germain's play about Dr. Ruth Westheimer. Born in Germany in 1928, Westheimer was sent to Switzerland at age 11, narrowly escaping the Holocaust which claimed her parents' lives. After a stint as a paramilitary sniper, she moved to the US and became a sex therapist, earning fame through her radio show and late-night TV appearances. Starring Mariam Bernstein, the show runs until Nov. 4 at the Berney Theatre (123 Doncaster St.). Tickets start at \$15.

Jesse Matas album release show

Winnipeg music fans may recognize Jesse Matas as a member of Crooked Brothers. But the Winnipeg musician is venturing out on his own with his debut solo album, *Tamarock*. Recorded live off-the-floor and co-produced by Matas and veteran producer John Paul Peters (Comeback Kid, Royal Canoe), the album release show will occur Nov. 9 at the West End Cultural Centre. Tickets are \$20. Doors are at 7:15 p.m., with the show at 8.

Hempfest Cannabis Expo

Weed is legal now, and the RBC Convention Centre is already in on the action. The Hempfest Cannabis Expo will run Nov. 3 and 4, starting at noon. In addition to various sellers and exhibitors, the expo will also include food demos, soil and growing workshops, talks about pet wellness and the legalities of cannabis and live bong-making by professional glassblowers. Tickets start at \$17.

The Legacy Project: Evolutions

Winnipeg's Contemporary Dancers will kick off their 2018/19 season on campus at the Asper Centre for Theatre and Film with *The Legacy Project: Evolutions*. A selection of works from the repertoire of choreographer Margie Gillis, *Evolutions* includes a solo performance by Gillis and other performances by eight WCD dancers. Performances are Nov. 3 at 8 p.m. and Nov. 4 at 1 and 5 p.m. Student tickets are \$20.

CAMERATA nova
Andrew Balfour, Artistic Director/directeur artistique

FALLEN

Curator/Conception: Andrew Balfour
Conductor/Direction: Mel Braun

Pre-concert talk: Saturday at 6:45 pm/Sunday at 2:15 pm
Causerie avant-concert: samedi à 18 h 45 et dimanche à 14 h 15

Saturday, November 3, 2018 at 7:30 pm & Sunday, November 4, 2018 at 3:00 pm

Le samedi 3 novembre 2018 à 19 h 30 et le dimanche 4 novembre 2018 à 15 h

Crescent Fort Rouge United Church
(525 Wardlaw at the corner of Nassau/à l'angle de la rue Nassau)

Wheelchair accessible/Accessible aux fauteuils roulants

CKUW TOP 30

October 22–28, 2018



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

| TW | LW | C | ARTIST | ALBUM | LABEL |
|----|----|---|--------------------------------|--|--------------------------|
| 1 | 1 | ! | Bartley Knives | Lone Goose | New Wild |
| 2 | 6 | * | Jerusalem In My Heart | Daqa'iq Tuda'iq | Constellation |
| 3 | 9 | * | Fucked Up | Dose Your Dreams | Arts & Crafts |
| 4 | 8 | * | Jesse Matas | Tamarock | Self-Released |
| 5 | 13 | * | Hard Rubber Orchestra | Kenny Wheeler: Suite For Hard Rubber Orchestra | Justin Time |
| 6 | 4 | ! | Ken Mode | Loved | New Damage |
| 7 | 7 | | Sarazino | Mama Funny Day | Cumbancha |
| 8 | 16 | * | Basement Revolver | Heavy Eyes | Sonic Unyon |
| 9 | RE | | Cecile McLorin Salvant | The Window | Mack Avenue |
| 10 | 19 | * | The Dirty Nil | Master Volume | Dine Alone |
| 11 | 20 | * | Dilly Dally | Heaven | Dine Alone |
| 12 | 22 | | Alice Coltrane | Lord Of Lords | Impulse/Superior Viaduct |
| 13 | 11 | ! | Boniface | Phantom Limbs | Self-Released |
| 14 | NE | * | Les Stroud | Bittern Lake | Monster Earth |
| 15 | 5 | ! | ADiethylamide | This Is A Secret | Self-Released |
| 16 | NE | * | Dusted | Blackout Summer | Royal Mountain/Polyvinyl |
| 17 | 17 | * | Cowboy Junkies | All That Reckoning | Latent |
| 18 | 28 | ! | Dan Frechette & Laurel Thomsen | Driving By Candlelight | Self-Released |
| 19 | RE | * | Colin James | Miles To Go | True North |
| 20 | 27 | | Various Artists | Teen Expo: The Cleopatra Label | Número Group |
| 21 | 24 | | Various Artists | Bingo French Punk Exploitation 1978-1981 | Born Bad |
| 22 | 26 | | Various Artists | Basement Beehive: The Girl Group Underground | Número Group |
| 23 | RE | * | Cub | Brave New Waves Sessions | Artobject |
| 24 | NE | | Chris Butler & Ralph Carney | Songs For Unsung Holidays | Smog Veil |
| 25 | 18 | * | Rae Spoon | Bodiesofwater | Coax |
| 26 | NE | | The Sueses | R.I.P. Clearance Event Lp | HoZac |
| 27 | NE | | Miles Davis & John Coltrane | The Final Tour: The Bootleg Series, Vol. 6 | Sony/Legacy |
| 28 | 29 | | Forever Pavot | La Pantoufle | Born Bad |
| 29 | 30 | * | Tommy And The Commies | Here Come | Slovenly |
| 30 | 3 | ! | The Lytics | Float On | LHM |



KEN Mode

Loved

NEW DAMAGE RECORDS

Relentless, gut-punching, haunting. These are the terms that came to mind while listen to KEN Mode's newest record, *Loved*.

The Winnipeg noise-rock outlet's newest offering somehow finds a way to bite even harder than its predecessors - 2015's Steve Albini-produced *Blessed* and 2013's *Entrench*, which was longlisted for that year's Polaris Music Prize.

Everything is cranked to 11 on *Loved*. Amplifiers are louder and crunchier as strings and drums are hit harder. Vocalist Jesse Matthewson is angrier and more maniacal than ever before.

The vitriolic anger can be heard in Matthewson's voice during his bone-chilling speech that introduces the track "Feathers & Lips:" "...I'm filled with this overwhelming instinct that I can break you: shredded ligaments, bone by bone."

The lyricism on *Loved* will make anyone feel uneasy and nervous. An intentional feeling, considering the album cover - a



portrait of an almost fully blacked-out figure outside of its wide, glaring eyes and an unsettling grin displaying its crooked white teeth.

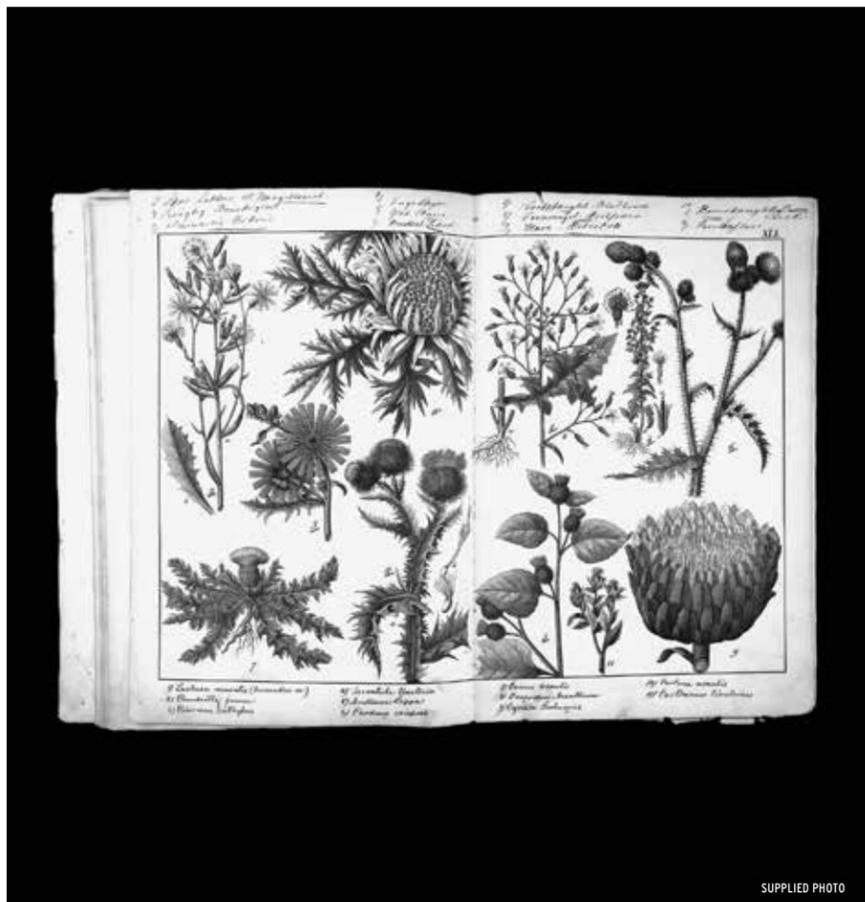
On top of that, the addition of a saxophone (performed by Kathryn Kerr of Tansy) on tracks "The Illusion of Dignity," "This is a Love Test" and "No Gentle Art" help make these songs sound fully unhinged, maniacal and downright spooky. It's as if the inclusion of this

instrument is reflective of the presence of the figure on the cover.

KEN Mode are as relentless and unforgiving as they've ever been. *Loved* isn't just a punch to the gut. It bites deep and screams loud enough to leave you frozen in fear, just to make sure you remember its haunting face.

by Daniel Kussy

CRIT PEG



SUPPLIED PHOTO

DRY MEDIA IV:
A HERBARIUM
ART EXHIBIT

Runs Nov. 2 to 9 at Forth

SARAH JO KIRSCH

FEATURES REPORTER



For the fourth time, the century-old WIN Herbarium at the University of Manitoba presents a kaleidoscope of organically inspired artworks from a roster of local creative contributors. For the first time, however, the roster is all women.

Co-curators botanist Diana Sawatzky and artist Helga Jakobson invited this group to immerse themselves in a collection of 80,000 specimens of regionally indigenous plants back in September. *Dry Media IV* is the product of that experience.

Dried specimens of purple prairie clover, coneflower and giant hyssop hang from fragments of found bones. Fastened and ornamented with spots of sterling silver, gold and brass, this trio of brooches from jewelry artist Tricia Wasney embodies a morbid prairie elegance.

In a swarm of delicately fluffy milkweed seeds trapped inside an acrylic case sits a dried milkweed pod atop a sterling silver leaf curled into a ring. This composite piece may be less wearable than its pinned companions, but its message may be more poignant. Wasney illustrates the plant's resilience in subverting the seeds' natural proclivity for floating away.

Among the more directly representative works in the show is Connie Chappel's pixie cup studded log. Though the log is real, its adornments are artificial. The popcorn ceiling texture and subdued seafoam colour wrap the log's split ends and strategically placed clusters of golf tees in a frothy costume of lichen. Beard moss, built with lengths of embroidery thread,

drape in variegated greens.

A triptych of moss-centred works from installation artist Tracy Peters explores the contrast of death and resuscitation. Specimens of sphagnum moss indigenous to Manitoba's bogs are contained in a pair of glass mason jars—one pale and shrivelled, the other plump and translucent.

A suspended sheet of sculpted vellum printed with a dense blanket of dried moss mimics the three-dimensional topographic contour of a peaty bed. Lit from above, living moss covers the vellum's underside and glows golden green. A pillow, filled with the dried peat and printed with an image of ground from which it may have been harvested, invites the viewer to lie beneath Peters' lushly illuminated canopy.

Visual artist and *Dry Media* mentor Bev Pike's contribution was composed using the WIN Herbarium's in-house camera lucida. This micro-focused pencil drawing of a Manitoban wild cucumber plant is a personal study made for close inspection. In a rustic and weathered frame draped with a dried specimen, the work is suspended on natural cork behind the glass with an air of a nature enthusiast's sketch.

An illustrated catalogue of unknown authorship mysteriously found its way into the WIN Herbarium's collection. Dated back to the 18th century, multi-disciplinary visual artist Willow Rector was compelled to document it.

She offers a set of four rag paper prints of the disintegrating covers and a sample of the brightly coloured technical illustrations of plants they hold. Pressed between the book's blank pages, dried Manitoban specimens huddle in the seams seeming to have fallen from their once meticulous arrangements over years of use. With an architectural reverence, Rector's eye reveals only enough to whet the palate for another page.

Dry Media IV: A Herbarium Art Exhibit also includes works by Charlene Brown, Corinne Kennedy, Roewan Crowe, Carla Zelmer, Heidi Eigenkind and Diana Sawatzky. Co-curator Helga Jakobson's plant-centric solo exhibition *Sympoietic Sounds* also runs from Nov. 2 to Dec. 7 at *aceartinc*.

“THE STYLE OF DANCE THAT WE DO IS NAFRO.”

Return of the Dead shows off unique take on African contemporary dance

DAVIS PLETT

@ UNKNOWING_CLOUD

ARTS AND CULTURE REPORTER

When NAFro Dance Productions founder and artistic director Casimiro Nhussi first came to Winnipeg, he couldn't find anyone producing the sort of work he wanted to make. So he started making it himself.

"I'm originally from Mozambique. Before coming here, I used to be the director of (the) Mozambique national dance company (which is) kind of the equivalent to the National Ballet. It's a government-run company," Nhussi says.

"I looked around, and I didn't find a professional dance company of my style of dancing. So I ... put on a show as an independent choreographer, and it was quite successful. The audience kept asking for more, and we built from there."

Over the last 15 years NAFro has toured across Canada, in Africa, worked with choreographers from around the world, and produced its own Moving Inspirations Dance Festival. The group now creates and presents two new shows a year.

Faye Thomson, co-director of the professional program at Winnipeg's School of Contemporary Dance, says Nhussi's work blends African traditions with the technical rigour of contemporary dance.

"He's steeped in the African traditions ... and that is certainly a rich part of the tapestry of NAFro, but it's also very focused on contemporary dance," she says.

"The dancers ... are highly trained as professional contemporary dancers and also (in) the melding of the two, of contemporary dance and African. The company is very technical and very strong and very physical and vibrant."

Nhussi says the work produced by NAFro ultimately defies categorization.

"It's African contemporary, kind of dance style. But you won't find it anywhere but in Winnipeg," he says.

"The style of dance that we have is NAFro ... It's unique. It has its own vocabulary, has its own persona."

Key to his choreography are the elements of risk and using dance to explore social and cultural issues.

"It's a style of dancing that would take chances when we do choreography," Nhussi says.

"We're not just limited by a vocabulary that we're doing every day. Every time we

come up with a different choreographic style ... Within that choreographic style we raise social issues ... we are a catalyst for social change."

NAfro's current production, *Return of the Dead*, investigates the afterlife.

"In so many cultures, we believe that the spirits of our ancestors come and live with us," Nhussi says.

"In so many cultures around the world, we have those concept(s) of the dead people

coming to life. Is that true? We're questioning that ... If they come to talk to us, what exactly have they come to do? ... They come and want to fix ... the damage that we did? ... Or they want to, as we say, want to dance one more time?"

Whatever their source materials, Nhussi says that NAFro productions are known for their unpredictability and excitement.

"When you come to see our shows, you've got to be ready, because we'll bring

the audience on stage for curtain calls, for big-time party," he says.

"You cannot predict what we are going to be doing next."

NAfro's Dance Production's *Return of the Dead* runs from Nov. 2 to 4 at the Gas Station Art Centre. Tickets are \$25 for adults, \$20 for students and seniors and are available through the NAFro website.



PHOTO BY LEIF NORMAN

NAfro's *Return of the Dead* investigates how cultures around the world relate to the dead and the afterlife.

Accepting UWSA Dental Plan

ALWAYS
Welcoming
New Patients Walk-Ins
& Emergencies

NOW OPEN

Greenwoods™ 246 Portage Ave
Dental & Surgical Centre (204) 779-7779

- SLEEP DENTISTRY
- Cleanings & Fillings
- Root Canals
- Wisdom Teeth Removal
- Crowns & Bridges
- Dentures
- Teeth Whitening

TRADE IN YOUR STUFF

WE:

BUY SELL TRADE
BOOKS MUSIC VIDEOS

RED RIVER BOOK STORE
92 ARTHUR STREET





FEEDING DIASPORA

Eating the other

CHRISTINA HAJJAR

COLUMNIST @GARBAGEBAGPRINCESS

Eating food from another culture has become a common example of cultural appreciation. Unsurprisingly, however, when we consider bell hooks' writing on "Eating the Other," it isn't so simple.

Marie Cambe takes us through hooks' theoretical concept in one of her YouTube blogs.

"Can desire for the other ever be innocent without the insinuation of race?" she asks. "Nevertheless, the looming fear will always be a commodification of the Other. That the Other is viewed as a meal, to be eaten, consumed and forgotten."

In other words, because we live in a white supremacist colonial context, power dynamics have a role to play in everything. Desire – whether for food, romance or sex – has racial implications.

Mizna, a journal of Arab-American literature, published a special issue with the theme of "Eating the Other" in summer 2014. In the foreword, guest co-editor Khaldoun Samman explains how eating

"exotic foods" or "ethnic foods" exists within systemic oppression.

It is not enough for a white person to indulge in the food of the Other and see that as racial acceptance, he says. Racism is perpetuated through imperialism and colonization, so taking this kind of individualistic approach wrongly focuses on the attitudes of a person rather than the barriers within systems.

Often when white people access ethnic food, this act is associated with gained sophistication and social capital, Samman adds. However, this class distinction is also something that Arab people fall into when they judge poor white people – labeled "rednecks" or "white trash" – for being uncultured.

"Arab immigrants themselves often use their hybridity as social capital against working-class folks and other minorities. Their liberal identity politics permit them to forego any sense of the politics of class, so trashing the white poor is seen as 'progressive,'" Samman says.

Eating the foods of the Other is to be expected, but often it is done so with little regard for the origins or politics of the food itself and its peoples. This slippage of meaning then can easily shift into commodification and appropriation – two manifestations of settler-colonialism.

In the context of Israel and Palestine, Samman explains how food is stolen from Palestine and labelled as "Israeli," thereby contributing to the disenfranchisement of Palestinians. Samman likens this to hooks's concept of – literally – "Eating



PHOTO BY CHRISTINA HAJJAR

the Other" by appropriating and renaming both food and land. The goal of this, Samman explains, is for the colonizer "to remove any trace of its original cultures."

While being aware of the framework of "Eating the Other," how do chefs and artists use food and social engagement to autonomously tell their stories, affirm their communities and work towards liberation?

Randa Jarrar, a contributor to *Mizna's* "Eating the Other" writes about how Arab Americans "need to be human, not palatable." This highlights the need for People of Colour to represent themselves wholly.

On the next iteration of *Feeding Dias-*

pora, I will draw upon recent examples of strategies for resistance. Through intentional place-making, diasporic chefs and artists construct an opportunity to be seen, to raise consciousness and to disrupt the status quo.

Christina Hajjar is a first-generation Lebanese-Canadian pisces dyke ghanouj with a splash of tender-loving rose water and a spritz of existential lemon, served on ice, baby. Catch her art, writing and organizing at christinahajjar.com or @garbagebagprincess.



IT'S GETTING SCARY OUTSIDE

Prepare yourself and your bike for winter.

Warm stuff for hands & head.
Bike alterations.
Studded tires.
Bike storage.

Natural Cycleworks
204-957-5762
91 Albert st



fill a gap
in your program

Athabasca University has over 850 courses for you to choose from to meet your needs. Monthly start dates of undergraduate courses fit into your schedule so that you can work at your own pace.

Fill the gap and save a semester.

| | | | |
|---------------------|-------------------------|---------------------|-----------------------|
| ARCHITECTURE | CRIMINAL JUSTICE | INDIGENOUS STUDIES | ECONOMY |
| BIOLOGICAL SCIENCES | EDUCATION | INDEPENDENT STUDIES | PSYCHOLOGY |
| BUSINESS | ENGLISH AND LITERATURE | INFORMATION SYSTEMS | PUBLIC ADMINISTRATION |
| CANADIAN STUDIES | ENVIRONMENTAL STUDIES | LEADERSHIP | SCIENCE |
| COMMERCE | EQUITY & GENDER STUDIES | LITERATURE | SOCIOLOGY |
| COMMUNICATIONS | GENERAL STUDIES | MANAGEMENT | SUSTAINABILITY |
| COMPUTER SCIENCE | HEALTH | MARKETING | |
| COUNSELLING | HISTORY | NURSING | |
| | HUMAN RESOURCES | POLITICAL | |

Athabasca University
open. online. everywhere.
www.athabascau.ca/course

AN (INCOMPLETE) QUEER HISTORY

WORDS AND PHOTOS
BY CALLIE LUGOSI

 @CALLIELUGOSI

Queer history is everywhere, scattered throughout all kinds of archival records. However, finding that history presented in a neatly condensed way, all in the same place without a thing forgotten is impossible. People pass away with their histories, or are written out of it.

For some, the academic language often used to historicize queerness is difficult to glean information from in an immediate way, making the knowledge contained inaccessible.

Winnipeg doesn't have a designated gaybourhood with a storied history in the same way that Toronto, Vancouver or Montreal do, and accessing information on local history means digging through intimidat-

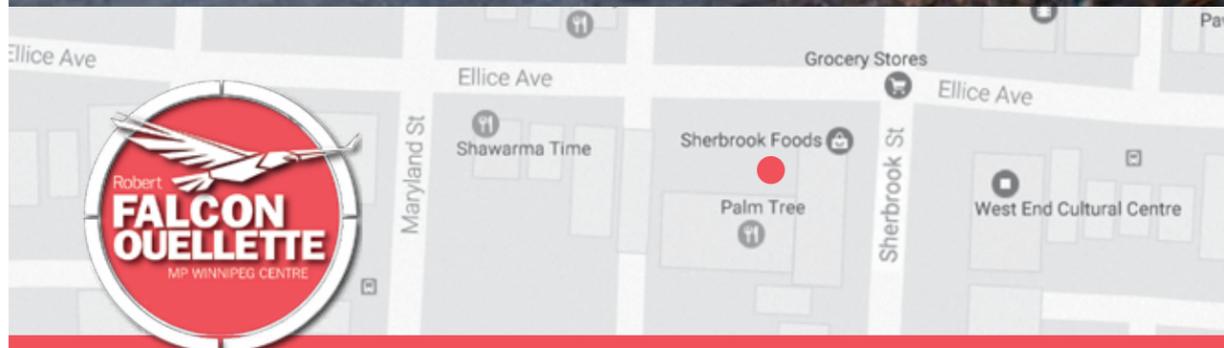
ing archives or reading one of the few academic texts that articulates what it means to be queer in this geography.

It's nearly impossible to report on history in an objective way, and I feel that it's important, as a queer reporter, to acknowledge that my own lived experience informs the way I interpret and represent my findings.

I can't give you a *complete* history of local queer activism and culture, but instead, a crash course: how the opening, closing and reimagining of queer spaces, physical and abstract, have served as timestamps in our collective local memory and the ways that people are currently carving out space for queerness in the local historical canon.

COVER FEATURE continues // NEXT PAGE 

THE NORTHERN RIVERBANK OF THE ASSINIBOINE RIVER BEHIND THE LEGISLATURE GROUNDS, KNOWN FOR MANY DECADES AS THE HILL

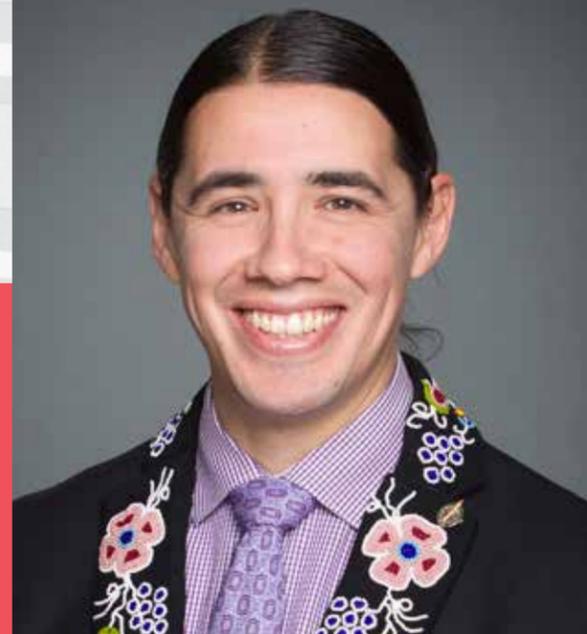


Robert-Falcon Ouellette

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

CONSTITUENCY OFFICE 594 Ellice Avenue | PHONE 204-984-1675

EMAIL robert.falcon@parl.gc.ca | FACEBOOK [RFalconOuellette](https://www.facebook.com/RFalconOuellette) | TWITTER [@DrRobbieO](https://twitter.com/DrRobbieO)



As Valerie Korinek writes in her book, *Prairie Fairies: A History of Queer Communities and People in Western Canada, 1930 - 1985*, "Recapturing and analysing Winnipeg's queer past complicates and enriches the city's history. It reminds us that the experiences and contributions of queer, gay, lesbian, bisexual, transgender and two-spirited people deserve to be featured in prairie histories."

As far back as the 1930s, the Alexander docks as well as the northern bank of the Assiniboine River behind the Legislature grounds (referred to as The Hill), were places populated, usually after dark, by gay men for many decades.

Queer men would frequent the area to socialize and to meet other men – including but not limited to meeting up for sex, an activity popularly known as cruising.

One of the implications of occupying public space as gay men in this way was that it left people open to the threat of violence, known then as gay-bashings.

"I remember hearing stories from a friend of mine (about) being approached by bashers at The Hill and a group of native drag queens coming to his rescue. If you're a native drag queen in Winnipeg, you're tough," Joey Ritchie, an antique enthusiast and gay man, says.

A series of violent assaults near The Hill in the late 1970s caused a response from local law enforcement to surveil the area; not to protect cruisers from homophobic violence but to remove them from the area upon discovery.

The 1970s saw the birth of many local queer activist organizations and advocacy groups.

Gays for Equality (GFE), founded by Chris Vogel and Richard North, was among the first of these such groups. GFE was responsible for a large amount of local queer advocacy and ran its own counselling unit.

The GFE phone lines consistently took calls from religious rural queers who were struggling with the intersection of their faith and identity, which inspired the creation of several organizations dedicated to supporting queers of faith.

There were so many queer advocacy groups and publications in Winnipeg at this time that a conference was held at the University of Winnipeg in 1977.

The Manitoba Gay Coalition (MGC) was formed shortly after the conference. The coalition focused their energy on political engagement by polling provincial candidates during the 1978 election regarding their stances on gay rights.

MGC later created Project Lambda (PL), a fundraising project for purchasing a queer community centre. In 1982, Project Lambda secured a space at 275 Sherbrook St. and opened Giovanni's Room, a gay community centre.

Winnipeg Gay Media Collective (WGMC), assembled in 1977, was dedicated to creating local and publically accessible queer media.

WGMC created a show titled *Coming Out TV!*, which made its debut on Manitoba Television Network in 1980.

Coming Out! ran until 1994 and produced over 700, half-hour-long episodes.

WGMC also worked with the Nichiwakan Native Gay Society to create *Nipoo Aspin-iwin: A Cree Language AIDS Video*. The host of the special episode of *Coming Out!* spoke entirely in Swampy-Cree, and explained safer sex practices and local resources.

The combination of increasing visibility of queer identities and successful efforts of local groups to win protective rights for queer people led to the first Winnipeg pride parade.

The parade took place on Aug. 2, 1987, and 250 people marched in the inaugural parade.

"It was wild, really surreal. There were people with paper bags on their heads. They were scared, they didn't want their friends to know, or their families, or their workplaces to know. They didn't know if it was going to be safe," Ritchie says. "You're walking around seeing people with the bags on their heads, and seeing people looking on at the parade who you knew you'd seen around at bars. It was very surreal."



Peetanacoot Winnie Nenakawekapo (left) is a cultural support worker at Nine Circles Community Health Centre.

Nenakawekapo's interest in community healthcare stems from a desire to care for and comfort people during the AIDS crisis.

"I used to go the hospitals," Winnie says. "I wasn't educated enough to know people got infected by the virus. I was fearful, but I went anyway. I wanted to know more about how to get involved and how to service the community. How to help them, how to comfort them."

"When we go to ceremonies ... Albert mentioned that we don't tell people what to wear. We tell them to wear whatever they are comfortable wearing, as long as nothing is hanging out."

"I wear a skirt, not because I was told to wear one. I had a vision. In my vision, I'm in braids and makeup, but no makeup as in lipstick or eyeshadow, but in the sense of an Indigenous person, and I wore a skirt. The skirt was royal blue with rainbow colours. I had a shawl, dancing a younger person's dance, specifically a women's powwow dance. That was my vision. It was not someone telling me that I should wear a skirt or makeup.

It was me feeling comfortable."

Albert McLeod (right), co-director of the Two-Spirited People of Manitoba, joined the Manitoba Aboriginal AIDS Task Force (MAATF) in 1993. The organization led the response to HIV's impact on Indigenous people in Manitoba and introduced the use of Indigenous teachings into harm-reduction and social justice.

"In 1986, there was a US response of Two-Spirit people to HIV/AIDS, and we collaborated with them. That created a network, I guess you could say, centred around the liberation of Indigenous people and being queer."

"Growing up in the north in the early '70s, it was a very heteronormative society."

McLeod recalls hostile attitudes towards queer people during the early '70s.

"In my spirit, I knew that there was something more to life, so I left when I was 19. I moved to Winnipeg in 1977, seeking out a gay culture and people."

"Then in 1979, I went to Vancouver, finding it very difficult to live in Winnipeg, (because of) the poverty, (the) lack of opportunity. In Vancouver, it was a real eye-opener, in terms of how

diverse people were, how gay people were, just really that quality of life was so different there. I was there for three years and then came back to Winnipeg.

"This was all specifically around the AIDS crisis. I thought I could outrun HIV, but it was here (in Winnipeg) by 1985."

"By 1990, we had the name Two-Spirit. We adopted that term and used that term in our education, awareness and advocacy. This year, we hosted the 31st International Two Spirit gathering which really speaks to the longevity of our movement. It's one of the oldest continuous queer movements in North America."

"I think as Indigenous people decolonize and deconstruct history and look at identity issues, we're working alongside our siblings in doing that, but with an Indigenous queer lens. So we insert our voice into that heteronormative context that most Indigenous organizations work from and really say, 'Well, in an Indigenous world, there is an acknowledgement of diversity in regard to gender, sexuality and tradition.'" McLeod says.



"Those of us who came out in the late '90s and the early 2000s, before the internet really became the internet that it is today, came out in this odd time. It was like we were born, like after the apocalypse and then into this new age," Levi Foy, program co-ordinator for the Like That program at Sunshine House says.

Foy remembers a conversation around naming the program Like That. "It resonated with me, because in the shelter, when people would come up to me, they'd be like, 'I'm like that.' Or 'so and so is like that.' And then also, because it was nondescript, then people knew that there was something else to that person."

"And then I also remember that that's how we had talked about other queer people in my community, like, 'oh so and so is like that.' ... And so I was like, okay, that's actually a thing that we've historically used to describe people who don't have, or who can't or won't or just, even around the subtleties of having to say the words gay and lesbian in the '90s. People weren't even allowed to say those things out loud, right?"

Foy shares how the vision for Like That came to be.

"It had to be modelled after an auntie's home. So there had to be a very loose structure, but there had to be a set of guidelines, and there had to be food, all the time. And there had to be people who

had no authority, but people who you could ask questions to. And so that would be the staff ... and then from there, we just opened the doors, and people just started coming.

"We need to be a little more than just always thinking about what social services can do for us. We need to have spaces ... where are people going to generate ideas, and where are people going to get together and have these really fun and fruitful conversations about what queerness is in Winnipeg in the 21st century. And (a space that) isn't dictated by government funding; it can't be tied to any kind of people who have any kind of say over what happens in that. It has to be (community-run) and unabashedly queer all the time," Levi Foy says.

NEVER APOLOGIZE FOR WHO YOU LOVE

Bernadette Smith
MLA for Point Douglas
204-414-1477
BernadetteSmith.ca

Nahanni Fontaine
MLA for St. Johns
204-582-1550
NahanniFontaine.ca





Uzoma Chioma, founder of Queer People of Colour Winnipeg (QPOC) says that the aspirations of their organization are to create space, share resources and to create community in a self-determined way.

“The hope would be that younger folks who are coming up, who would’ve never otherwise been able to see themselves represented, see themselves. That they know, here in the prairies, QTBIPOC folks not only exist, but we do really dope things. We show up for each other, we’re creative, we’re expressive, we are exactly who we wanna be. They can look to us and say ‘whatever it is I’m going through, I can get through that, and I can become whatever I want or go in the direction I want my life to take me.’

“Wherever QPOC goes, it goes. It’s not up to me to decide that. It’s meant to hopefully inspire folks to create their own initiatives. A large part of our job is to sit down with folks who have ideas and provide whatever support they need in order to get those things off the ground and

to be successful.

“People have been doing this work for a long time. On some level, I might’ve gotten a little bit lucky with timing, with social media and all of that, and I’ve been really #blessed to have some pretty amazing people show up for me, and call me out and hold me accountable and help me be better, and allowing me to have the space and time and energy to feel like I can keep doing it. It’s not just me, and it’s not just going to be me. There are going to be people, and there are already people who are doing incredible things that are going to have me fade off into the distance, as it should be.

“When I was in university, the language around identity and queerness and sexuality and gender ... maybe it existed, but it wasn’t at all accessible yet. To think of how quickly things are moving, it’s pretty incredible. It makes me feel very humble to think of the people who were doing that before it was ever a hashtag or cool or trendy or whatever ... before it got likes.”

When Renu Shonek surveyed the current landscape of local queer entertainment, they took note of people who wanted to introduce non-binary identities and gender fluidity to the drag scene.

Their idea to create a space for these kind of performances was encouraged by one of the original organizers of Genderplay Cabaret, Reece Malone.

“We had lunch one day, and he was like, why don’t you take this? And as long as you acknowledge the roots of why it exists, and basically told me to treat it well.”

Genderplay Cabaret was a community and series of performances that ran from 2001 until 2007 and served as a platform for people to explore gender diversity through drag performance, no matter how subversive.

“Genderplay Cabaret is just that – it’s gender play.”

Shonek performed and toured in the original iteration of the show in the earlier 2000s. The troupe made their way to Minneapolis, Chicago and Columbus for The International Drag King Extravaganza.

“I was somebody who was entered into this realm as a performer, and my eyes were being opened. Now my eyes are open and wanting to pass that along to other people.”

Other than creating space for people to perform, Shonek has plans on the horizon to open a QT2SBIPOC library.

Shonek feels that it’s important that the library’s content reflects literature and resources from many diverse authors, in order to illustrate that each queer Person of Colour’s experience is different and nuanced in its own way.

“It’s about not being an academic but still wanting to have the ability to have those resources available to me. And unfortunately it’s only academic institutions that (have access to information), or one book at the public library that people are having access to.

“And it’s not really concentrated, it’s hidden everywhere, right? And so having a place (for) QT2SBIPOC, having a space that you know that there’s authors that are going to reflect pieces of you or maybe have some sort of similar experiences as you. We might both be QT2BIPOC, but we don’t have the same experiences.”

dione c haynes, co-organizer of WOKE Comedy, explores the challenges of building queer spaces in Winnipeg.

“I came out somewhere around 2004, and I was going through some pretty severe stuff at my place of employment at the time. I wanted to have a place for other People of Colour who were thinking of coming out, or who were already out to meet. I was hearing a lot of stories for people about bullshit they were dealing with at their workplaces, too. I was just like, I’m gonna do this thing at the Rainbow Resource Centre. And so I had my queer People of Colour discussion group around 2006.

“I was really excited about writing a sex column with Dr. Reece Malone, who at the time was Reece Lagartera. We had a column called *Sexpressionism* in the local queer rag *Swerve* and also in *Outwords*. That was definitely a lot more lighthearted. It was a lot more joyful; answering questions and to some extent be vis-

ible in the community as a Black woman, as a Black queer woman. (It was) something I didn’t see as a child growing up, something I didn’t see in this city for sure.

“I really look forward to the day where we have spaces; we have our own restaurants, delis, chicken joints, weed shops, churches, what have you. Whatever it is, people need it. Increasing our autonomy, you know. I would love to own a place where we could put up visiting artists, and not have to worry about paying for a hotel. Actual places that we can be in charge of.

“The situation with buying land and recognizing that we are guests of Treaty 1 ... I don’t have all the answers to that navigation, but we definitely have to figure out that if we are staying on this land, what the optimal situation is for figuring out how to work with the original caretakers of this land.”



To learn more, check out *Prairie Fairies: A History of Queer Communities and People in Western Canada, 1930 - 1985* by Valerie J. Korinek, the University of Manitoba Gay and Lesbian Archives and the Albert McLeod Fonds, previously known as the Two-Spirited Collection.

Callie Lugosi is non-binary and gay as hell. They take photos and manage online content for *The Uiter*. They look forward to bringing you more accessible queer history.

ASK ABOUT OUR EVENING CLASSES!

CDI am a dental assistant

CLINICAL PLACEMENTS INCLUDED!

Build skills as you practice in a realistic work environment and use industry-standard tools. Apply today and **earn a diploma within a year!**



1.800.225.8036 / DENTALASSISTING.CDICOLLEGE.CA

GET RID OF ADULT ACNE

4 visits - \$372
hilltopstudy.com

204-480-7426





VOTE FOR YOUR FAVOURITES



The Uniter year end readers poll 2018 is here!

It's back! The Uniter readers poll aims to put the spotlight on your favourite local people, places and things of 2018 - and we do stress LOCAL. Anything non-local will not be counted. We want to make this list as inclusive as possible, just like the rest of the paper, so we ask that you please write an answer for each of the 30 categories - but if you don't have an answer, feel free to write "N/A" or "I dunno" to fill the spot. Ballots will be considered spoiled if they contain blank spaces, or if they contain any derogatory, homophobic, misogynistic, racist or libellous content. Let's keep it positive! Remember, you're voting for your favourites.

1. Favourite local writer (includes playwrights, poets, journalists etc.)

.....

2. Favourite local athlete

.....

3. Favourite local comedian

.....

4. Favourite local filmmaker

.....

5. Favourite local activist

.....

6. Favourite local photographer

.....

7. Favourite local visual artist

.....

8. Favourite local dancer

.....

9. Favourite local DJ

.....

10. Favourite local politician

.....

11. Favourite local baker

.....

12. Favourite local chef

.....

13. Favourite local achiever under 30

.....

14. Favourite local achiever over 60

.....

15. Favourite local social media presence / content creator

.....

16. Favourite local grassroots community group

.....

17. Favourite new local place to eat or drink (opened in 2017 or 2018)

.....

18. Favourite new independent business (opened in 2018)

.....

19. Favourite public gathering place

.....

20. Favourite local gallery or artist centre

.....

21. Favourite local establishment that no longer exists

.....

22. Favourite local performance of 2018 (includes music, theatre, performance art, etc.)

.....

23. Favourite local radio show or podcast

.....

24. Favourite local independent publication (that's not The Uniter)

.....

25. Favourite local public art piece

.....

26. Favourite local album of 2018

.....

27. Favourite University of Winnipeg Prof

.....

28. Favourite activity to do on a date

.....

29. Favourite Winnipeg winter activity

.....

30. Favourite political moment

.....

VOTING DEADLINE IS NOV. 8 AT NOON, 2018. TO SUBMIT YOUR VOTES FILL OUT THIS FORM AND DROP IT OFF IN THE UNITER MAILBOX, ROOM ORM14, AT THE UNIVERSITY OF WINNIPEG, OR CHECK OUT UNITER.CA/UNITER30 TO VOTE ONLINE.



CHARTER RIGHTS FOR THE RICH ONLY?

Fighting legislation that limits access to justice for the marginalized

ALEXANDRA NEUFELDT

CITY REPORTER

@ALEXEJNEUFELDT

Many bills go through the legislature every year without public notice, but members of Charter Rights for All, a coalition of advocacy organizations, say Bill 24 needs to be on Manitoba's radar.

Megan Linton, who has been working with Charter Rights for All since March, says Bill 24 removes "the most marginalized folks' ability to access justice."

According to Michael Barkman, the chair of Make Poverty History Manitoba, "Bill 24 is about prohibiting the Social Services Appeal Board (SSAB) from hearing and granting remedies based on the Canadian Charter of Rights and Freedoms."

"The (SSAB) is a really important board

that hears cases and appeals from people on unemployment and income assistance, on rent assist, on disability programs and a number of other really important social services for Manitobans," Barkman says. "We think that (Bill 24) could definitely limit charter rights for already marginalized Manitobans, especially those living in poverty."

Barkman says the bill is worrying in the context of the provincial government's plan to address poverty being a year and a half overdue, as well as an ever-decreasing amount of people able to access Rent Assist.

Linton and Barkman say the bill was brought forward with no consultation from the community or organizations that work with and advocate for marginalized Manitobans.

"We don't know why it's been introduced, and that's something we'd really like to work with the government on to try and address those key underlying issues that haven't been identified for community members," Barkman says.

He also says given that there are many administrative tribunals that weigh in on the Charter, restricting only the SSAB does not make sense.

"I think they knew that this wasn't a good thing, but through using inaccessible language and not doing consultations, they are trying to hide it from the public," Linton says.

Linton says while marginalized people can alternatively bring a charter complaint forward in the Manitoba Court of Appeal,



PHOTO BY MEELEY BRAUNSTEIN-BLACK

Charter Rights for All hosted a charter read-in at the Manitoba Legislative Building.

that route would be much more time consuming and require a lawyer, which even with legal aid, would be a significant financial burden.

Charter Rights for All hosted a 24-hour charter read-in from 11 a.m. on Oct. 31 to 11 a.m. on Nov. 1 at the Manitoba Legislative Building to draw attention to this proposed restriction on charter rights.

"We are doing a read-in, because I think it's important for us to recognize that the charter was created in order for us all to have access to freedoms and to be free from discrimination," Linton says. "We've seen this across the provinces

recently, the desire from provincial politicians to remove the charter, the ability for marginalized folks to use the charter."

"So reading this piece of the Constitution Act, one, shows that it's for everyone and, two, it's just a reminder for the provincial government that the Charter of Rights and Freedoms is for everyone, and that it's supposed to protect us as citizens from discrimination, and removing it or our ability to access it is violence," Linton says.

CITY BRIEFS

DANELLE GRANGER // CITY EDITOR

@DANELLEGRANGER

Public climate change dialogue with David Suzuki

Dr. David Suzuki will take part in a free public dialogue on Nov. 2 from 4:30 to 5:30 p.m. in the Power Corporation Atrium about climate change and our common future. The event will feature Drs. Suzuki and Ian Mauro in dialogue regarding their longtime collaborations to engage Canadians on climate change and the recent science and policy directions emerging from the Paris Accord.

Fall social fundraiser

ArtsJunktion mb will host a fall fundraiser on Nov. 8 from 5 to 8 p.m. at the King's Head Pub. There will be music featuring Mulvey Street Maniacs. There will also be raffle prizes, including the grand prize bicycle donated by Les Wiens and Associates, and more. Tickets are \$10 and can be purchased online or from any ArtsJunktion mb representative.

United Way campus campaign launch

The University of Winnipeg United Way Campus Campaign launch will take place on Nov. 5. The event will run from 12 to 1:30 p.m. in the Community Gymnasium in the Axworthy Health and RecPlex. Enjoy a poutine bar and watch faculty, staff and students face off at dodgeball. Tickets for the poutine bar are just \$5, with all proceeds going towards the UWinnipeg United Way Campus Campaign.

City of Winnipeg climate plan for buildings

Just before the civic election, the Winnipeg Climate Action Plan: Planning for Climate Change was adopted unanimously by city council. Lindsay Mireau and Brett Shenback's presentation on Nov. 6 from 12 to 1:30 p.m. at the Manitoba Hydro Building will focus on two opportunities: facilitating compact, complete development and increasing density; and low-carbon and energy-efficient buildings.

Research study participants needed

The Lingle Lab is seeking people who identify as female, age 20 to 50 years, to participate in research on the evolutionary continuity of emotional vocalizations using sounds made by human and animal infants. Mothers and non-mothers are included as participants in this study. Participants will be involved in three 45-minute sessions. To find out more, email Anthony Leong at LingleLabProject@gmail.com.

Beginner AcroYoga (7-class series)

AcroYoga is partnered acrobatics taught in a yoga-centered environment. People are encouraged to participate regardless of where they are at in their practice. Register for seven weeks starting on Nov. 4 at \$17 per 90-minute session (\$124.95 GST incl.) or drop in for \$25 + GST per 90-minute session. Contact Revolution Rehab to book this session at 204-223-7358 or revolution.rehab.therapy@gmail.com.

ADVERTISE WITH US!

Great reach, great rates!

For more info contact Charmagne de Veer at 204.786.9790 or businessmgr@uniter.ca

YouthUnited@Winnipeg is seeking students!

20 students can be part of a unique work/study opportunity from May to August of 2019

The work 15 weeks, 4 days (28 hours)/week, \$15 hr.

The study 1 day/week, 6 credit hours 3000 level

uwinnipeg.ca/urban-inner-city-studies/youthunited-winnipeg

or search for YouthUnited@Winnipeg on the UWinnipeg.ca website



THE UNIVERSITY OF WINNIPEG

Department of Urban and Inner City Studies



FUNDING LEAVES LARGE GAPS FOR TRANS HEALTH

Electrolysis coverage goes from patchy to non-existent

ALEXANDRA NEUFELDT

CITY REPORTER

 @ALEXEJNEUFELDT

Following their transition path just got even more expensive for many trans people in Manitoba.

Jocelyn Mallette, a non-binary member of TransManitoba, says “the Trans(gender) Health Clinic sent a letter to all of their patients that said that they couldn’t find a service provider (for electrolysis) in Winnipeg that met the requirement(s) for funding.”

Electrolysis is a kind of hair removal process “when laser isn’t efficient enough,” Mallette says. “Sometimes it’s people’s transition path that they choose to do, but if their transition path involves surgery at all, often it’s a requirement or else (it) causes a lot of complications.”

The Transgender Health Clinic is part of Klinik Community Care and is a primary provider of health services for

trans people in Winnipeg.

Allison Fenske, a lawyer with the Public Interest Law Centre who works on cases of barriers to medical services for trans people, says “the Province is prepared to fund as an insured health service electrolysis for trans folks where it’s medically necessary,” but that for services like electrolysis to be covered, they “need to be provided by a medical practitioner, in this case, a doctor.”

“That creates a barrier for folks, because, as we know, this is not a service that’s typically provided by doctors,” Fenske says. “This is something often provided by trained estheticians and individuals who are not licensed medical doctors but who are trained to provide electrolysis and laser therapy.”

“A lot of people see it as ‘why can’t any of the providers that exist right now be able to provide that service?’” Mallette says. “But there’s also only one laser hair-removal office in Winnipeg that does it, and they sort of have a monopoly on it, because they have the one doctor there.”

Mallette says for a while, “people were getting approved for it, and TransManitoba talked to Klinik about getting a diagnosis in-house, and so a few people saw a doctor in Klinik on Portage for electrolysis, but then (the Manitoba Government’s Department of Health, Seniors and Active Living) stopped funding them.”

“They met the requirements, but then it still wasn’t enough for funding to be approved,” Mallette says.

Fenske says many health services for trans people get covered in ways that are patchy and inconsistent and put an intense financial burden on trans people that other patients requiring medically



ILLUSTRATION BY GABRIELLE FUNK

necessary treatments do not face.

“And then there’s the issue that of the services that are covered aren’t available within the province, so it requires travel out of the province, typically to a specialized clinic in Montreal,” Fenske says.

“Manitoba Health has an out-of-province transportation subsidy (for these patients), but only covers your air or care travel back. It doesn’t cover other ancillary expenses like hotel accommodations if it’s an outpatient surgery or hotel accommodations if you have a support person travelling with you, meals, that sort of thing,” Fenske says.

She says even for covered services,

“they’re often required to pay out of pocket and seek reimbursement later.”

Mallette says aside from the cost of getting electrolysis privately, which can already be from thousands to hundreds of thousands of dollars, there are plenty of other unnecessary barriers, such as required psychological exams and finding the right doctors who are willing to help trans patients.

“I think they just need to allow the requirements to be more lenient so that funding for people who can provide the service in Winnipeg can make it more widely available.”

CAMPUS

WELCOMING GUEST LECTURERS ON CAMPUS

Lectures on wide variety of subjects to be given this week

RYAN HAUGHEY

CAMPUS REPORTER

 @RYANSHARES

The University of Winnipeg (U of W) will see the next iteration of the Axworthy Lecture Series on Nov. 16 with Anita Sarkeesian, the creator of Feminist Frequency, a gender equality advocacy organization.

Sarkeesian’s lecture shares a title with her upcoming book, *History vs. Women: The Defiant Lives that They Don’t Want You to Know*, which will discuss stories of impactful women from around the world.

U of W student Ty Walters plans on attending Sarkeesian’s lecture. “She’s trying to be a voice for everyone else who has been oppressed,” they say.

Walters references Gamergate, a controversy that saw Sarkeesian violently harassed for indicting sexualization of women in video games. “Women are super sexualized in media, but in games, it’s super intensified,” Walters says.

Walters hopes that the lecture will culminate in people continuing to advocate for safe spaces for women and other oppressed people.

“Know your privilege and try to speak up for certain people, but if those people are present and able to speak up for themselves, let them do so,” they say.

Another guest speaker coming to the U of W campus is Pauline Gerrard, the deputy director of the International Institute for Sustainable Development - Experimental Lakes Area (IISD-ELA).

Gerrard’s lecture on Nov. 6 will be about innovative Canadian freshwater science and its global impact. It will be given at a University of Winnipeg Retirees Association (UWRA) meeting.

Gerrard says she regularly gives guest lectures on IISD-ELA at universities and to other organizations like the Rotary Club of Canada and the Lake of the Woods District Property Association.

“I try to get my message heard through stories. I find people remember things better if there is a personal touch and you relate your stories back to the audience themselves,” Gerrard says.

“When speaking to university students, I often tell the story of my own career path,” she says. “If I’m speaking with a general public



Anita Sarkeesian is speaking at the University of Winnipeg on Nov. 16.

audience, I will tell the stories of some of the big IISD-ELA experiments as they relate to all of us and our own habits and practices.”

Gerrard gives the example of research that leads to restrictions of phosphorus in soaps.

Gerrard will speak to the UWRA about the unique research conducted in ELA, which has generated more cost-effective environmental policies, regulations and management to ensure the safety of freshwater supplies.

“My lecture (on Nov. 6) will give a few stories about the experiments themselves and the results that they have had,” Gerrard says.

On Nov. 7, Dr. Edward Doolittle from the First Nations University of Canada in Saskatchewan will speak on Indigenous mathematics.

Doolittle has spoken at events, such as the eighth Aboriginal Mathematics Symposium

on education in First Nations communities in Canada, and specifically about math, learning and land.

Doolittle will speak as part of the U of W’s Weweni Indigenous Speakers Series, presented by the Academic Lead of Indigenous Affairs. This lecture and all other Weweni lectures are open to the public and free of charge.

-  **Nov. 6, 10:30 a.m.** in the University Club: Pauline Gerrard on *Innovative Canadian Freshwater Science and Its Global Impact*
- Nov. 7, 12:30 p.m.** in Convocation Hall: Edward Doolittle on *‘What is Indigenous Mathematics?’*
- Nov. 16, 7p.m.** in Riddell Hall: Anita Sarkeesian on *‘History vs. Women: The Defiant Lives that They Don’t Want You to Know’*



WESMEN BASKETBALL HOST VICTORIA VIKES FOR WEEKEND SERIES

Men's team splits the weekend with Victoria while Wesmen women work on finding their footing with new players

ANASTASIA CHIPELSKI

MANAGING EDITOR



The Victoria Vikes visited Winnipeg on Oct. 26 and 27 for a series of games against the Wesmen. The men's squad split the weekend with the Vikes, taking the Friday game 93-84 but slipping behind slightly on Saturday for a 75-72 loss. Guard Adam Benrabah played one of his best games for the Wesmen on Friday, putting up a total of 23 points and seven rebounds.

The Wesmen women came close on Friday, but after barely missing a final layup in the last seconds of the game, they fell behind 77-76. On Saturday, the team was still working to "find their way," head coach Tanya McKay told wesmen.ca. They lost 79-67 to the Vikes, though their new point guard Farrah Castillo reached a team- and career-high 24 points in the game.



PHOTO BY DANIEL CRUMP

Vikes' Jason Scully takes a shot. Over the weekend, Scully netted a total of 26 points.



PHOTO BY DANIEL CRUMP

Wesmen guard William Sesay avoids the Vikes' defence.



PHOTO BY DANIEL CRUMP

Vikes Morgan Roskelly (L) and Wesmen Farrah Castillo (guard, R)



PHOTO BY TONY NARDELLA

Vikes guard Graeme Hyde-Lay tries to slow the Wesmen down.



PHOTO BY TONY NARDELLA

Guard Joseph Medrano has the ball.



Wesmen forward Jessica Dyck moves the ball down the court.



PHOTO BY DANIEL CRUMP

The Wesmen defeated the Victoria Vikes 93-84 on Oct 26.

A WEEK FOR WELLNESS

Thrive Week events to focus on many dimensions of health around campus

RYAN HAUGHEY

CAMPUS REPORTER



The University of Winnipeg (U of W) will see events all over campus from Nov. 5 to 9 to promote Thrive Week. These events are part of an effort to remind community members that their health is just as important as work and education.

Bryan Young is the team lead for the Health and Wellness Peer Educator Group, a student group which will educate and encourage people to think about their wellness all throughout Thrive Week, along with many other groups on campus.

“We’re very excited to have come together and been able to collaborate and communicate around different aspects of Thrive and how we want the week to turn out,” Young says.

“The main goal is to encourage the U of W community to, well, thrive,” Young says. He hopes the week of events will help the community members to take the time to take care of themselves.

Young says Thrive Week focuses on the seven dimensions of health and well-being, which are social, emotional, spiritual, environmental, occupational, intellectual and physical wellness.

“When we think of health, we immediately go to physical or mental health,”

Young says. “But there are so many other dimensions we’re trying to tackle.”

Thrive Week’s schedule has events that explore topics like budgeting, sexual health and study habits, as well as booths where students and staff can pick up a recipe or make a bookmark.

“The entire Thrive committee is planning a lot on the Wednesday (Nov. 7). We’re all doing larger events all day,” Young says. “We’ll be set up right by the security office on the first floor of Centennial Hall, which is a great location, because we can really engage students when they’re in between classes.”

Community members are also invited to take part in multiple exercise programs during Thrive Week.

Tricia Klassen, the fitness centre manager at U of W’s recreational services, says classes like yoga, muscle boot camp, Zumba and BOSU body will be open for drop ins.

Klassen says many beginner students can sometimes be hesitant to join classes and use the exercise facilities.

“This is why we offer beginner orientations and programs that are supervised and educational,” she says. “We also take the issue of creating safe spaces very seriously. We encourage all students to participate, try the programs and judge the experience



Bryan Young leads the Health and Wellness Peer Educator Group at U of W.

for themselves.”

The U of W’s recreation services offer a variety of opportunities for students to take care of their health outside of Thrive Week as well, Klassen says.

“These include ongoing access to the Fitness Centre, student intramurals and a variety of programs that vary from beginner level to more specific training and include options for women and non-binary individuals,” she says.

One of the returning events from last year’s Thrive Week is the Condom Bar, which will take place on Wednesday, Nov. 7 in the Riddell Atrium.

“We set up condoms, lube and STI

information packets like a candy bar,” Young says. “We encourage students to know that there’s no shame and to take what they need.”

“The main goal is to engage with students and have conversations with them about thriving and about student groups on campus that can help them to thrive,” Young says.

The schedule for Thrive Week can be found on the Health and Wellness page of the University of Winnipeg’s website at uwinnipeg.ca/student-wellness/docs/thrive-week-events.pdf.

COMMENTS

WHEN WILL WEED BE AS BORING AS SOUP?

A sober perspective on legalization and harm reduction

ANASTASIA CHIPLELSKI

MANAGING EDITOR



Working in media as a sober person during the time of cannabis legalization has been an incredibly strange experience. My inbox has been flooded daily with information about a substance with which I’ve never had a great relationship. I can sometimes process this as just information, with neutrality, and sometimes it fills me with dread.

It wasn’t until I got sober that I really saw how prevalent and far-reaching drinking culture was, how it seeped into nearly every aspect of our socio-cultural imagination. I’ve wondered what legalization would mean. Would this mean adding weed culture onto the ever-present psychic behemoth of drinking culture that sober people face at almost every turn?

Legalization is a slight change to how substances are framed in everyday life, and as a sober person, I’m most definitely not against it – I don’t think it goes far enough.

The allure and the pitfalls of any culture around using substances are fed by alternating streams of glamorization and stigma.

The stream of glamorization – that drinking, for example, is linked to celebration, stress reduction and having fun – is bolstered by an alcohol industry that made \$22 billion in 2017 (and \$6.1 billion was shuffled over to government coffers).

This industry’s intense advertising machine spews out a highlight reel of the confidence, joy and social connection that drinking supposedly offers, and in most every little pocket of our society, this myth is absorbed as truth.

But when a person’s substance use harms themselves or others, the glamour falls away, and instead they’re faced with stigmatization. Addiction is framed as an individual moral failing, rather than a failing of societal supports or a less-than-ideal option for an individual to cope with overwhelming circumstances.

Sobriety and using substances and addiction are not opposite ends of a continuum, but they’re not a spectrum, either. They are a handful of possible options – a constellation, let’s say – for how people might relate to substances that can include everything from moderation to recovery to indifference to self-harm to bingeing to abstinence to seeking momentary relief to addiction to intermittent use to sobriety to all kinds of gradations between these.

The ways that a substance is framed might not change each person’s relationship to it but



SUPPLIED PHOTO

would change the supports they could access if they wanted to shift that relationship. It could offer more of a real choice around whether or not to use substances and how safely that could be done.

Beyond glamorization and stigmatization is the place I’d ideally like to see all substances hold in society: normalization. I don’t mean normal as in all-pervasive, as is somewhat the case now, because that presents its own challenge for those who are sober or in recovery.

Being repeatedly faced with a substance and social ritual a person can’t (or won’t) partake in while going about their daily life can be incredibly stressful.

I’d like to see substances become as boring as soup. It’s not a big deal if you like soup or don’t, or if you can’t have soup today (or ever) for your own reasons. I’ve never been offered a can of Campbell’s cream of mushroom as a congratulatory token.

I don’t worry about seeing soup at a buffet among all the other offerings. Minestrone ads don’t pop up constantly in my Instagram feed

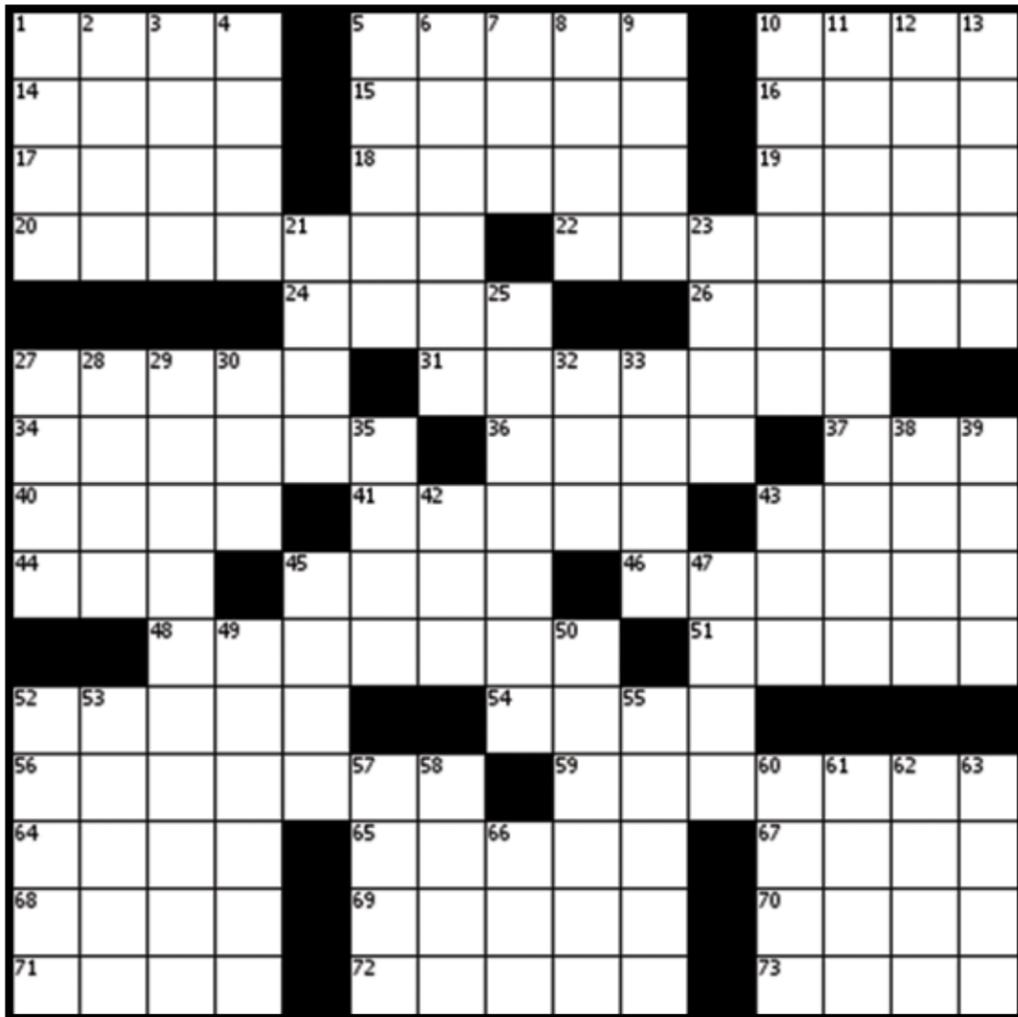
and disrupt my day. There shouldn’t be any moral value placed on soup.

And if having soup is not going well for someone, they should be offered compassionate care – without stigma, shame or added personal cost – to address whatever’s going on, in terms of soup or other life situations that make soup feel like the only option, so that they might not have to suffer so much.

Legalization is one small step. But in order to truly shift our societal relationship to substances, we need to adopt a harm-reduction lens and meet people where they’re at around substance use (not where we think they should be). In order to get there, we’ll need to remove all moral judgements – positive or negative – associated with substance use.

Anastasia Chipelski is the managing editor of The Uniter. She is quite fond of soup, tea and sobriety, even if they don’t seem very glamorous.

DIVERSIONS



ACROSS

1. SMACK
5. NATURE'S BANDAGES
10. POLISH FURNITURE
14. TWO OF A KIND
15. VENOMOUS SNAKE
16. ANCIENT PERUVIAN
17. TAKE APART
18. HOLLYWOOD AWARD
19. HISTORIC PERIODS
20. BEGIN AGAIN
22. DISAGREEMENT
24. LIMA OR KIDNEY
26. GROUCHY
27. SUFFICIENT
31. LIZARD OR SNAKE, E.G.
34. FRENCH CAPS
36. SIGN OF CRYING
37. BATTER'S STAT
40. SECONDHAND
41. SUM
43. ENGLISH RIVER
44. "SEX AND ____ CITY"
45. BEACH TOY
46. BEMOAN
48. CHILDHOOD DISEASE
51. MTV FEATURE
52. TWISTING SHAPE
54. TRACTOR-TRAILER
56. CARD GAME
59. MUTTON, E.G. (2 WDS.)
64. SEEDED BREADS

65. CONCUR

67. TEEN'S WOE

68. PRINCE CHARLES'S SISTER

69. SIGNIFIED

70. "OF ____ I SING"

71. CHERISHED ANIMALS

72. BORDERS

73. SMALL CITY

33. Towering

35. RR stops

38. Fido's treat

39. Get ____ trouble

42. Frying need

43. Pal (Fr.)

45. Buddies

47. Raring to go

49. Rubs out

50. Unruffled

52. Remnant

53. Actor John ____

55. Track events

57. Gentle

58. Ancient

60. Actor ____ Damon

61. Resound

62. Again

63. Juvenile

66. Tattered cloth

DOWN

1. Prod
2. Fade
3. Assists
4. Jog
5. Make points
6. Fellow leading actor
7. NBC's rival
8. Small nail
9. Delhi dress
10. Truck fuel
11. Available to anyone
12. Meager
13. Delicious
21. Egg on
23. Move slightly
25. Stinging plants
27. Border on
28. Netting
29. Outstanding
30. Directed
32. Pod vegetable



THE UNIVERSITY OF
WINNIPEG

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

Interviews Workshop

Wed., Nov. 14
12:30-1:20 p.m.
Room 4C60

This is the last session in the series of career-related workshops.

For more information on developing your job search skills, please visit:

uwinnipeg.ca/career-services

Medical Student Led Info Session

Mon., Nov. 5
6:00-7:30 p.m.
Room 1L12

If you want to learn more about medical school, attend this info session led by former UWinnipeg students currently studying medicine at UManitoba.

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 2R155 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.

STUDENT CENTRAL

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.

Letter of Permission

Are you planning to take a course at another accredited institution this upcoming Winter Term?

If you would like to receive credit for this course towards your degree program at UWinnipeg, you need to complete a Letter of Permission application form by **Thurs., Nov. 15**.

For details on eligibility, as well as an application form, visit: uwinnipeg.ca/student-records and go to "Letter of Permission"

Forms are also available at Student Central.

Waitlists for Winter Term

Check your UW webmail account every Monday and Thursday for important Waitlist notifications for Winter Term courses.

If a seat becomes available in a waitlisted class, an email notification will be sent to your UW webmail account. You will have 72 hours to claim your reserved seat.

For more information, please see:

uwinnipeg.ca/registration and go to "Wait Lists"

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.

Event highlights include:

- Toonie for a Massage by KATSA (Kinesiology and Athletic Therapy Student Association)
- University of Winnipeg Bookstore Carnival
- Free trials for the Lunch Fitness program in zumba, yoga, bosu body - just to name a few!
- "Colours of Wellness Craft Table"
- "Stress Management and Mindfulness Table"

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

PHONE: 204.779.8946

EMAIL: studentcentral@uwinnipeg.ca



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

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

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

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

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

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

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

You smile. I smile

- FAMILY DENTISTRY
- COSMETIC DENTISTRY
- ROOT CANAL THERAPY
- TEETH WHITENING
- INVISALIGN
- PROFESSIONAL HYGIENE

FREE Consult DR. ESAM BESHAY
DR. RUBY GILL

Why choose us?

- 1 Because we care!
- 2 Patients come first!
- 3 100% Satisfaction!

Emergency Dental Service
Monday - Friday 8:00 - 5:00
Special offers for university students

233 Kennedy St, Winnipeg, MB R3C 3J5
Medical Arts buildin - Clinics 420 - 606
204-982-2888 | 204-943-7271
www.myfamilydentist.ca

My Family Dentist - Canada / My Family Dentist Canada

DrinkSense.ca

Make it memorable.



 WHITESHELL, MB

#MemoriesWorthSharing



 Use your DrinkSense. Share your photos. You could win a \$50 gift card!