

UNIVERSITY OF WINNIPEG'S WEEKLY URBAN JOURNAL

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FESTIVAL SEASON IS HERE!

**5 PAGES OF FOLK, FRINGE
AND MORE
ARTS ➔ PAGE 5**

THE CULT OF CROSSFIT

CULTURE ➔ PAGE 3

WHAT WINNIPEG CAN LEARN FROM DETROIT

COMMENTS ➔ PAGE 4

FERRO DANGERCAT MELVINS LITE FEDERAL LIGHTS JENN MIERAU

ARTS ➔ PAGES 10-11

Six movies to see this summer

ARTS ↻ page 12

Monsters take over the Winnipeg Art Gallery

ARTS ↻ page 13

LOOKING FOR LISTINGS?

CAMPUS & COMMUNITY LISTINGS AND VOLUNTEER OPPORTUNITIES ↻ PAGE 2
MUSIC ↻ PAGE 10
FILM & LIT ↻ PAGE 12
GALLERIES & MUSEUMS ↻ PAGE 12
THEATRE, DANCE & COMEDY ↻ PAGE 12

COVER IMAGE

Brooklyn-based singer-songwriter Natalia Zukerman is one of more than 60 musical acts scheduled to perform at the 2012 Winnipeg Folk Festival.

Read our five pages of summer festival coverage starting on page 5.

Photo by Asia Kepka

News

University of Winnipeg budget maintains faculty cuts

Provincial Bill 2 makes no move to address funding disparity, says faculty association

ETHAN CABEL
VOLUNTEER STAFF

Over a month after protests exploded at the University of Winnipeg around projected cuts to tenure track faculty positions, the university's board of regents approved the 2012-2013 operating budget; a spending blueprint that retains all the controversial cuts.

"It seems to me that the university is balancing two rather noble causes," said Gabriel Hurley, president of the U of W History Society.

"We are spending a lot of money bringing people into university that couldn't afford to do it otherwise ... However, if you spend that money and aren't able to offer them the quality of education you promised, they start to wonder whether you're actually benefiting them."

The history department is one of several arts departments facing cuts to tenure track faculty positions, with the retirement of professors Garin Burbank and David Topper.

Hurley, who sat on the hiring committee to select a replacement for professor Burbank, said the committee poured over the applications of 100 individuals, anticipating a tenure track hire to teach United States history.

"The day before the history department was set to approve the recommendations of the committee, we got an e-mail from the dean of arts saying the position was cancelled," he said.

The history department is not alone in facing cuts. Other affected departments in the \$110 million operating budget include sociology, modern languages, classics and criminal justice.

Overall, the university is adding 11 tenure track positions, five of which are going to the faculty of arts. The operating budget has also added 11 term instructors, nine of which are going to the arts. These figures do not include positions that were cancelled or not renewed

entirely.

Gazel Manuel, president of the Sociology Society, said that many introductory sociology courses have been moved online as a result of department cuts.

"That online intro course, I just think it's so wrong," she said, adding that the quality of education has taken a major hit.

Pauline Pearson, president of the University of Winnipeg Faculty Association (UWFA), argues long-term budget planning, with rigorous faculty consultations, is necessary in order to avoid the sudden departmental cuts seen in the operating budget.

"When they knew how much money was coming in, and when they knew what their expenses were ... I don't understand the justification that was given for the cancellation of the faculty hires," she said, adding that the administration had essentially confirmed which positions would be filled before news of the cuts started rolling in in March.

According to Bill Balan, vice president of finance and administration at the U of W, the budget process works on a schedule conducive to proper hiring practices.

"When those positions are posted, they are posted subject to budgetary approval," he said, adding that most hires are made in the fall and winter.

Faculty cuts for 2012-2013 were made largely in departments faced with shrinking or stagnant enrolment, Balan added, citing the dissipating class sizes in German studies as one example.

FUNDING WOES AND BILL 2

Pearson and Balan agree there is a severe funding disparity between the University of Winnipeg, Brandon University and the University of Manitoba.

Balan argues that this disparity has in part precipitated the cuts seen in the 2012-2013 budget.

Since receiving its charter in 1967, the University of Winnipeg has been given a comparatively low rate of funding among Manitoba post-secondary institutions. While

BU and the U of M receive \$12,000 per student, the U of W receives just \$6,500 per student from the provincial government. This funding is not based on enrolment.

Over the past 10 years, the U of W's student body has grown by 55 per cent, outpacing the U of M, which saw only 29 per cent growth.

As enrolment goes up, the funding gap widens, according to Balan.

"We've been growing at a much faster rate ... and part of it has to do with the great emphasis we've placed on accessibility, so it's not an easy issue for us to say we're going to change feet and now we're going to shrink, although financially it does make sense for us to consider shrinking," he said.

"They (the provincial government) should be looking at some sort of enrolment-based granting system, like other provinces have."

The recent passage of Bill 2, also known as the Protecting Afford-



KAITLYN EMSLIE FARRELL/UNITER ARCHIVES

Gazel Manuel, president of the U of W Sociology Society, is concerned about what the university's latest budget means for the quality of education it offers.

ability for University Students Act, by the province makes no move toward such a system.

Instead, the Council on Post-secondary Education (COPSE), is required to let university's know how much funding they will receive in operating grants over three-year periods.

It also gives COPSE the authority to approve or cancel a course-fee increase based on the university's costs. Additionally, the bill mandates that universities can only increase tuition by the rate of inflation.

"It should be noted that the problem Bill 2 proposes to fix by limiting tuition increases does not exist. University tuition in Manitoba is among the lowest in Canada," Pearson wrote in a UWFA press release in May.

"It makes sense to leave the authority to set tuition fees with those who actually deliver the goods."

from diverse backgrounds and reside in the Maples, with the supports and encouragement needed to graduate high school, and make a successful transition to post secondary training or education. Wayfinders is looking for individuals who would like to use their educational and/or professional training to tutor high school students in social studies, history, math, physics, geography and other high school subjects. If interested, please contact Awit Marcelino at 801-7136 or awit.marcelino@7oaks.org

The Plug In Institute of Contemporary Art is looking for enthusiastic and reliable volunteers to help in a number of areas of our operations. Volunteers gain valuable experience and meet artists and other interesting people. If you are interested or for more info email michelle@plugin.org.

The 2012 Biomedical Youth Summer Camp is looking for volunteers for an inner-city science camp from July 23 until July 27. If you're interested contact byp.coordinator@gmail.com.

The University of Winnipeg Students' Association Bike Lab is on campus. Email bikelab@theuwsa.ca for information, or join the Facebook group at <http://www.facebook.com/uwsabikelab>.

To volunteer for University of Winnipeg Students' Association Foodbank email foodbank@theuwsa.ca, or grab an application from the UWSA.

CKUW 95.9 FM is seeking volunteers for the music and news departments and fill in hosts over the summer.

The West Broadway Youth Outreach Centre is always looking for more volunteers to help with a variety of programs including sports, tutoring and other programs to benefit inner city youth. Call 774-0451 or stop by 222 Furby Street to offer your skills.

The Spence Neighbourhood Association is looking for volunteers to help with their programming. Interested volunteers can download a volunteer application form at www.spence-neighbourhood.org or call 783-5000 for more information.

Rupert's Land Caregiver Services Ring A Ride program needs drivers to take clients residing in South West Winnipeg to appointments, shopping and social outings. Compensation for gasoline and parking is provided. For more information please call 452-9491 or email rlcs_vol@mts.net.

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LISTINGS

COMMUNITY EVENTS

THE WOLSELEY FARMER'S MARKET is open to the public every Tuesday and Thursday at the R.A. Steen Community Centre until September. The market offers the fresh produce, artisan food and homespun local crafts.

The MAIN STREET FARMERS MARKET will run from June 2 until September 14, every Friday from 2 p.m. to 7 p.m. in the Neechi Commons parking lot on Euclid and Main. The market highlights produce, crafts, baked goods and buskers from around Winnipeg and the North End. If you are interested in becoming a vendor, contact Jasmine at 927-2342.

The WEST END MURAL TOURS are held Monday to Saturday with flexible start times between 10 a.m. and 7 p.m. and last approximately two hours. The cost is \$5.00 for adults and \$2.00 for children, with a refreshment stop included. Tours start June 2 and continue through the end of August. Visit www.westendbiz.ca or call 954-7900 to book your tour.

The CHILDREN'S MUSEUM offers fun-filled day camps that get kids' minds and bodies moving from July 3 until July 19. Call 924.4000 or visit www.childrensmuseum.com for info.

The 3rd annual TIE DYE IN THE PARK PARTY is on Satur-

day, July 28 at 2 p.m. in Omand's Creek Park. Tie die your t-shirts, paint your face and listen to music all day.

CHALK 4 PEACE will be on Saturday, August 25 at Vimy Ridge Park from noon until 4 p.m. Live bands, speakers and, of course, chalk messages for peace.

VOLUNTEER OPPORTUNITIES

Do you want to meet a new friend and learn about a new culture? Do you have an hour to spare each week? If so, why not become a Language Partner? This program currently needs volunteers for the students who have signed up for the program now until mid-August. Contact Julie McKirdy at 982-1151 if you are interested.

Bike mechanics and all round bike enthusiasts WANTED! No experience required. Come out to a volunteer orientation and learn how you can get involved. Contact The W.R.E.N.C.H at programs@thewrench.ca or 296-3389.

The Winnipeg Fringe Theatre Festival is currently seeking over 800 volunteers to help celebrate 25 years of Fringe, July 18-29. Volunteer at volunteers@winnipegfringe.com or phone 956-1340 ext. 285.

Wayfinders is an in-school and after-school mentorship program that provides high school students, who come

Culture

CrossFit: The controversial training method and the Winnipeg community that swears by it

AARON EPP
MANAGING EDITOR

It's not uncommon for friends who haven't seen Rob Koske in a few months to walk right past him. He's lost so much weight, they don't even recognize him.

"They ask me, you're not sick, are you?" says the 47-year-old aircraft mechanic, who has lost 50 pounds over the past seven months. "I am the opposite of sick. I'm feeling better now than I have in a long time."

Koske and his wife went on a vacation to the Dominican Republic last October. Unhappy with how he looked in the pictures they took on the trip, Koske could barely bring himself to look at them.

"I was looking at some of the photos thinking, wow, I really need to do something with myself," Koske says. He signed up for a CrossFit class, changed his diet and hasn't looked back.

"I'll never be a super-athlete, but I'm able to be fitter and stronger," he says. "CrossFit has really been able to help me achieve some of these successes."

GROWING POPULARITY

Koske is one of hundreds of Winnipeggers who flock to CrossFit gyms - or "boxes," as CrossFit enthusiasts refer to them - multiple times each week for a strength and conditioning program that combines weightlifting, gymnastics and cardiovascular exercise. It's a training method, sport and company created in 2000 by Greg Glassman, a former gymnast from Santa Cruz, California.

CrossFit has grown enormously in recent years, as evidenced by the success of the CrossFit Games - an annual competition where athletes from around the world gather to compete and the winning man and woman are dubbed the fittest people on Earth.

The CrossFit Games were held on a farm in California when they started in 2007. Jump ahead five years and in 2012, the CrossFit Games are being sponsored by Reebok with the male and female individual winners each taking home \$250,000. The Games will be held in the Home Depot Center in Carson, California, and although they don't happen until July 13-15, the 8,000 tickets available to spectators have been sold out since the end of May.

In Winnipeg, there are five CrossFit affiliates.

"It makes fitness fun again," says Mike Warkentin, 35, owner of CrossFit 204 and managing editor of the *CrossFit Journal*, a digital publication dedicated to the training method. "Sitting on a treadmill is boring - nobody likes it. People do it because they think they have to, but they don't enjoy it."



DYLAN HEWLETT

Above: CrossFit gym owner Mike Warkentin says the training method is growing in popularity because it makes exercise fun. Below: Rob Koske performs a series of box jumps. The 47-year-old aircraft mechanic has lost 50 pounds since starting CrossFit seven months ago.

CrossFit, on the other hand, is popular because it's a constantly varied program where every workout is different.

And it works, Warkentin says.

"People can literally look at their times on the board or look at their weights and realize they're getting better," he says. "If you do a workout in five minutes and then three months later you do the same workout again in three minutes, I can tell you you're fitter. It's clear. And you know you're fitter."

But while many people are emerging from CrossFit boxes with stories like Koske's - stories of weight loss, improved athletic ability and better health - some people in the fitness community are critical of how easy it is to become a certified CrossFit trainer and open an affiliate.

To receive the Level 1 CrossFit certification, all you need to do is attend a two-day seminar and then pass a 50-question multiple-choice test. You do not need any previous

CrossFit experience.

To open an affiliate, all you have to do is pay a \$3,000 annual fee. CrossFit HQ does not monitor affiliates and does not retest CrossFit trainers at regular intervals.

On top of that, some in the fitness community are critical of the training methods used in CrossFit. There are also boxes where overexerting one's self to an unsafe degree is championed. Some boxes award stickers and/or t-shirts to clients who throw up during a training session.

There is also a mascot called "Uncle Rhabdo" who appears in the CrossFit community. Uncle Rhabdo is CrossFit's term for Rhabdomyolysis, which is caused by strenuous overexertion during exercise. Rhabdomyolysis is the breakdown of muscle fibers that leads to the release of muscle fiber contents (myoglobin) into the bloodstream. Myoglobin is harmful to the kidney and often causes kidney damage.

If the stakes are so high, why is CrossFit becoming so popular?

A POWERFUL EXPERIENCE

Brendan Sonnichsen recalls a time when no one else in Winnipeg was doing CrossFit. The 29-year-old paramedic first heard of the sport in 2004 while researching different training programs online. There were no Canadian CrossFit affiliates at that point, let alone any Winnipeg boxes, so he began doing WODs - the CrossFit acronym for Workout Of the Day - in his parents' backyard that he learned about from the CrossFit website.

Sonnichsen says he was "skinny fat" before starting CrossFit. While being active in high school sports had given him a decent base of fitness, chronic wrist and neck problems from sitting and working at a computer all day were beginning to wear on him.

Since discovering CrossFit, he's become "a fitness enthusiast, through and through." He enjoys the challenge and he likes to test his limits.

"CrossFit competition has every single time proven to me that I can do more than I thought I could. It's broken my limits every single time in terms of my perceptions of what I could handle," says Sonnichsen, who used to own an affiliate called River City CrossFit. "Particularly the first competition that I ever did. It was really a very spiritual and very powerful experience for me."

For Jason Therrien, the community he's found at CrossFit Winnipeg, the city's larg-

est affiliate with 275 members, is what keeps him going back.

"There are a lot of people there I like, and the coaches definitely make it a good environment," says the 28-year-old, who's lost 50 pounds since starting CrossFit seven months ago. "There's a definite contrast between that and (my) bad high school experience. Just being a geeky, overweight kid in high school gym is unpleasant."

Karolya Vargscarr, a 27-year-old Master's student, says CrossFit has been nothing short of life changing.

"The thing that I appreciate about CrossFit most is that it trains you to be mentally tough," says Vargscarr, who started CrossFit to supplement her training as an amateur Muay Thai fighter. "In CrossFit you don't get to work on what you're good at, or practice the same routine every day that you like and are used to, you do something different that is guaranteed to be physically uncomfortable and mentally stressful - that's why people get such impressive physical results."

When you get used to being uncomfortable, after awhile you see it "bleed into the rest of your life," Vargscarr adds.

"When you embrace the idea of bettering yourself and can accept being uncomfortable with a greater goal in mind, I think it makes you a stronger person," she says. "I know the mental toughness aspect of CrossFit will help me when I return to Muay Thai, but also in other areas (like finishing) my thesis and moving on to other challenges in life."

SOME CONCERNS

But for all the good CrossFit is doing, criticisms still remain. For one, there's the ease with which people can get their Level 1 CrossFit certification.

CONTINUED ON PAGE 14



MIKE WARKENTIN



Comments

What we can learn from Detroit

Greater infusion of ideas and capital needed at the ground level to reverse decline in Winnipeg



ROBERT GALSTON
VOLUNTEER STAFF

After more than half a century of decline, Detroit - the symbol of urban America's dramatic rise and fall - is making a modest comeback.

It is not all good news for the Motor City.

Abandonment continues to dominate much of the landscape, and recent census figures show that Detroit's overall population shrank by a staggering 25 per cent over the past decade.

However, in that same period, the number of university-educated people under 35 living in downtown Detroit grew by almost 60 per cent.

The improvements in Detroit are not from an influx of big development projects, or major funding initiatives - the city has had no shortage of these over the years. Rather, the improvements are from countless smaller initiatives, from urban gardens started by penniless activists, to art deco office towers redeveloped by deep-pocketed risk-takers.

As Phillip Cooley, one of Detroit's prominent entrepreneurs and boosters says, turning Detroit around should be thought of as many small solutions to many small problems, rather than as one or two solutions to one big problem.

Small solutions abound.

In Corktown, a neighbourhood a kilometre or so west of downtown, a boutique hipster coffee shop - the bellwether of any emerging neighbourhood - sits among a row of old commercial buildings on Michigan Avenue.

Elsewhere in Corktown, and in places like downtown and midtown, new commercial establishments are opening. Artists and entrepreneurs work in forgotten warehouse spaces, house-buyers fix up houses and urban agrarians transform vacant lots



STEFAN TKACZ

into market gardens.

Perhaps part of the appeal of doing things in Detroit is the ability to feel like one is on the ground floor of something.

In a city that has nowhere to go but up, every new coat of paint on a house, every new coffee shop in an abandoned storefront, is an exciting improvement.

While Winnipeg's level of decline cannot be compared to Detroit's, there is a similar feeling here as North Point Douglas becomes West Broadway's cooler and grittier older cousin, and as a residential population and creative sector slowly emerge in and around the Exchange District.

Slow as it may be, things are finally happening.

For cities like Detroit and Winnipeg, the old neighbourhoods with a dense collection of readily available storefronts, lofts and houses are the low-hanging fruit that can be reused without great sums of money.

The challenge is the spaces in between: the long-abandoned buildings, large parking lots, rail yards, and freeways and freeway-like roadways that separate the city's neighbour-

hoods from each other.

It is relatively easy to start a design firm in an old garment factory loft on McDermot, but to build new mixed-use buildings on former industrial land on Higgins Avenue is something else altogether.

Physical disconnection prevents Winnipeg from being concentrated and practically walkable, and from being more than just a few tiny, isolated islands of street life.

This limits the ability of a city to attract talent from other places.

Talented young people put up with crushingly high rents in New York, San Francisco and Toronto because the concentration and connectivity improves both their quality of life and their professional opportunities.

Winnipeg can make good redevelopment easier through continuing to reform zoning regulations, and by pre-approving certain types of development - or at least expediting and de-politicizing the approval process.

Too often, civic authorities are more permissive of landowners sitting on a vacant and derelict building than of them rehabilitating one. Without a planning board, the

most modest of infill developments are at the mercy of the local city councillor.

Attracting higher levels of investment capital is tricky in a city that has been psychologically hostile to enterprise for decades, but creating more predictable rezoning approval processes - ones that actively support doing the right kinds of development - can go a long way in changing Winnipeg's risk-averse development culture.

While innovative urban gardening cooperatives and collaborative work spaces make excellent copy on the Atlantic Cities blog, they alone are not enough to reverse deep-seated decline in cities like Detroit and Winnipeg.

It will take an entirely new and concerted approach to planning and zoning at the government level, and a greater infusion of ideas and capital at the ground level.

Robert Galston is a University of Winnipeg student who writes about urban issues. Visit his blog at <http://riseandsprawl.tumblr.com>.

Quebec student movement, Occupy Wall Street replete with flaws

Protesters, policymakers need to find common ground, respect



ETHAN CABEL
VOLUNTEER STAFF

As thousands of Quebecers continue to defiantly take to the streets of Montreal against Premier Jean Charest's Liberal government, their indignation has been compared to the Occupy Wall Street movement that stole headlines across North America and much of the developed world last fall.

Although vastly different, both movements have made an important contribution to the global dialogue around austerity, inequality and the role of government.

Both, however, are replete with flaws, including an entrenched mindset that assumes the street, rather than the ballot box, is the primary venue for political change.

But while Quebec students remain fixated on modest tuition increases, Occupy Wall Street continues to bring arguably the most important issue of the 21st century to the fore - mounting inequality.

Ultimately, in the case of the Quebec student movement, the protesters harbour a problem of substance. In the case of Occupy Wall Street, it remains a problem of style.

On the 100th day of student protests, many Canadians (myself included) were moved as hundreds of thousands of Quebecers flooded the streets of Montreal to assert their civil rights in defiance of Bill 78, emergency legislation to clamp down on protests.

The Quebec Bar Association has decried many of the bill's measures as violating the rights of peaceful assembly and freedom of association. Some have compared the bill to the 1970 War Measures Act and the Public

Works Protection Act, which led to severe abuses of power by police in Toronto during the 2010 G20 summit.

It was Bill 78, which shifted the emphasis of the movement from tuition to the violation of civil liberties, that galvanized popular support outside Quebec (and even within the province).

Suddenly it became meaningful, even "revolutionary," to don the emblematic red square.

Student protest leader Gabrielle Nadeau-Dubois became an overnight celebrity.

I'm just as outraged by Bill 78 as well as the rampant corruption between the Charest Liberals and the provincial construction industry as Nadeau-Dubois and his supporters appear to be.

I believe an unconstitutional law should be flouted and that protests against corruption are warranted.

However, I remain convinced that protests in this regard, though initially powerful and important, have used up their potential.

Bill 78 is currently being challenged before the courts as unconstitutional and the corruption scandal is being investigated by Superior Court Justice France Charbonneau through a public inquiry.

At its core, though, the movement is about tuition fees and using protest disruption as leverage to force the hand of the Charest government.

The movement's core message, then, is its biggest problem.

Ultimately, average Quebecers and those in the rest of Canada realize that Quebec students already pay the lowest tuition fees in the country.

As part of a package of early concessions

to student groups, we know low-income students (ie. with families earning \$45,000 a year or less) will be unaffected by the \$325 annual increase. We know that Quebec faces significant fiscal challenges and freezing tuition fees blindly (ie. without corresponding economic goals) is foolish.

While many argue the real issue is student debt, surely reversing a modest tuition increase for higher income students won't put much of a dent in what protesters decry as a profuse, systemic problem.

Additionally, there are other ways of addressing the debt burden beyond a tuition freeze.

In short, the student movement should be lauded for sparking a debate around post-secondary education.

Yet it is astounding how little of value they have contributed to that debate.

But even if tuition is paramount, Premier Jean Charest must call an election before December, 2013 and both social democratic parties in the National Assembly - the Parti Quebecois and Quebec Solidaire - have vocally supported the striking students and have vowed to reverse the planned fee increases.

Why aren't more students demanding an immediate election call rather than holding out for a tuition freeze?

Perhaps because the Charest Liberals could win yet again. But that's the give-and-take of democracy.

So why is Occupy Wall Street ultimately more substantial, but less stylish?

Regardless of the trumped-up media attention given to the tents in Zuccoti Park and the communitarian general assemblies, the movement was really about America's inadequate response to the greatest eco-

nomie crisis since the Great Depression.

The one per cent versus 99 per cent dichotomy irrevocably changed the way we talk about economic issues. It inserted inequality into a public policy debate that had, up until that point, focused almost exclusively on bank bailouts and corporate confidence, to the exclusion of abating real human misery.

As we face staggering levels of unemployment and a eurozone preparing for collapse, nothing could be more important.

Occupy Wall Street's problem was one of style.

As police began forcefully evicting campers from public parks and meeting places across North America, and as Occupiers forcefully fought for their "right" to sleep outside, the real message of the movement was lost.

Contrast this with the intense outpouring of emotion accompanied by police crackdown of Quebec student protests, where the movement was strengthened by being off message.

Whether it's about student debt or macroeconomic policy, what these youth-led movements ultimately seek is a future not plagued by struggle or despair.

Protests are an important venue for voicing this kind of discontent.

But so long as protesters and policymakers refuse to understand their mutual importance and distinct roles, our democratic institutions will not respond or operate as they should.

Ethan Cabel is a politics student at the University of Winnipeg and The Uniter's news assignment editor.

Twenty-five years on the Fringe

Winnipeg Fringe Fest returns with more shows and more fun than ever before

CARSON HAMMOND
VOLUNTEER STAFF

Glancing over the 25th annual Winnipeg Fringe Theatre Festival's extensive lineup of shows, it's immediately apparent there will be no shortage of intriguing entertainment, what with titles such as *The Complete History of the Moustache*, *Surf Chimps* and *Pretending Things are a Cock* finding their way onto the recently finalized list.

North America's second-largest fringe theatre festival returns to town from Wednesday, July 18 to Sunday, July 29 for a landmark year.

With a whopping 173 shows - up from last year's 150 - Chuck McEwen, the festival's executive director, promises that there will be something for everyone.

"Even if you think it's not quite for you, if you come out, out of 173 shows, you can always find something that will speak to you, (something) that you're really going to like," McEwen says.

Although for the last decade-and-a-half festivals have been assigned unique themes, such as last year's "Big Top Fringe" or 2010's "Fringe and Beyond!," the event's silver anniversary will be going theme-less, instead opting for the more general tagline of "Get your fringe on."

According to McEwen, the phrase is meant to highlight the unique experience of "fringing" itself, which includes the quirky atmosphere of the overarching event along with its theatrical core.

Among new additions to this year's festival - many of which, true to its aforementioned non-theme, build upon the event's community and social aspects - are featured musical performances from the Old Market Square stage every night at 9 p.m., which will include local favourites such as Romi Mayes, Cannon Bros., The Liptonians and SitDownTracy, as well as something known as the "25-Hour Fringe Event."

Smiling, McEwen describes what he refers to as "a special event for those extra-crazy Fringers," during which - from 11 a.m. on Saturday, July 21 until noon the following day - theatre junkies will embark upon a non-stop Fringe-a-thon that will usher them through what up until now has only taken place within the whims of zany thespian-insomniacs the world over.

According to McEwen, the event will be the first-ever of its kind.

Attendees of this year's festival will also be able to purchase tickets for shows at their respective venues (of which there will be a staggering 31) instead of having to pick them up from the Exchange District hub as in pre-



This year's Fringe Festival includes (clockwise from top left) *Unadulterated Love*, *Redheaded Stepchild*, *Fresher* and *The Good, the Bad and the Stupid*.

vious years - a change which McEwen hopes will increase the event's accessibility for newcomers.

However, the Fringe Festival - aside from its array of globe-hopping street entertainers, lively atmosphere, outdoor snacking and shopping, and all-important beer tent - remains, above all else, about theatre.

Colin Peterson, director of Winnipeg Studio Theatre's Fringe Festival production of *Fresher: The Musical*, attests to the festival's importance in terms of the city's broader theatrical scene.

"People that don't normally go to see regular (Royal Manitoba Theatre Centre) shows will go see Fringe shows, so you get a much wider variety of people out," says Peterson, citing the festival's comparatively budget-priced admission fees as a probable explanation.

Although not all of the festival's titles could be described as avant-garde, perhaps the quarter-century-old institution's greatest appeal stems from its principled commitment to the unrestrained artistic freedom of its participants.

"You can do much more boundary-push-

ing theatre at the Fringe," Peterson says. "(During production of *Fresher*) we would often find ourselves saying, 'Oh, wouldn't it be cool if we could do *that*,' about things we normally wouldn't do."

"But then," he adds with a laugh, "we just decided, 'Hey, let's do it anyways!'"

The Winnipeg Fringe Theatre Festival takes place Wednesday, July 18 to Sunday, July 29. Visit www.winnipegfringe.com for full listings of shows, show times and venue locations.



N.C.S.I.S.N.Y.P.D.



LITTLE ORANGE MAN



BODY LANGUAGE

FIVE TO SEE

A quintet of shows you shouldn't miss at this year's Winnipeg Fringe Theatre Festival

1. N.C.S.I.S.N.Y.P.D. (aka *The Procedural*)

Presented by Monkey Centurion Productions
Plays at the WAG's Muriel Richardson Auditorium (Venue #12, 300 Memorial Blvd.)
July 19 at 1:45 p.m., July 20 at 7:15 p.m., July 21 at 12:00 p.m., July 22 at 1:30 p.m., July 24 at 7:15 p.m., July 26 at 5:15 p.m. and July 29 at 8:30 p.m.

According to MonkeyCenturion.com, this comedy is "a crime drama that's even more similar to other crime dramas than any other crime drama before it." Prepare for an endearing and hilarious satire of one of television's most oversaturated and thoroughly cliché-ridden genres. Whether you genuinely love stories full of badass detective/forensic scientist/sharpshooter protagonists or just enjoy trolling all over them, *N.C.S.I.S.N.Y.P.D.* is a solid pick.

2. *The Agony and Ecstasy of Steve Jobs*

Presented by The District Theatre Collective
Plays at the Folk Exchange Crocus Building (Venue #26, 211 Bannatyne Ave.)

July 18-21 at 7 p.m., July 22 at 2 p.m., July 24-28 at 7 p.m. and July 29 at 2 p.m.

Adapted from Mike Daisey's critically-acclaimed monologue of the same name, *The Agony and Ecstasy of Steve Jobs* presents a critical examination of its namesake and the profound influence upon global culture of his company's products. You've been warned, though: you may never look at your iPhone the same way again.

3. *Body Language*

Presented by Hot Thespian Action
Plays at the Gas Station Theatre (Venue #18, 445 River Ave. at Osborne)
July 18 at 7:30 p.m., July 21-22 at 5 p.m., July 24-25 at 7 p.m., July 28 at 5 p.m. and July 29 at 4 p.m.

This local five-piece laugh factory is perhaps the ultimate sure-thing pick for Fringe Fest comedy-seekers out for a good time. The group's various on-stage antics have earned them praise and yuks from audiences across Canada. Hell, they were even nominated for Canadian Comedy Awards in 2011 and 2012 in the "Best Sketch Comedy Troupe" category.

4. *Little Orange Man*

Presented by SNAFU Dance Theatre
Plays at the School of Contemporary Dancers (Venue #31, 221 Bannatyne Ave.)
July 18 at 9:30 p.m., July 19 at 7 p.m., July 20

at 10:45 p.m., July 21 at 9:15 p.m., July 23 at 7 p.m., July 25-26 at 7:30 p.m., July 27-28 at 9 p.m. and July 29 at 7:45 p.m.

A unique, genre-bending production that promises live songs and "edible puppets" (among other things), *Little Orange Man* follows Kitt, a "high-octane Danish girl whose greatest delight," according to the show's description on WinnipegFringe.com, "comes from re-enacting her grandfather's grisly folk tales to young neighbourhood children." An ideal mixture of structural experimentation and fine storytelling, *LOM* looks like a winning bet for just about any type of Fringer.

5. *Lulu: A Monster Tragedy*

Presented by Echo Theatre
Plays at Absurd Machine Studios (Venue #25, 72 Princess Street)
July 18-19 at 6:30 p.m., July 20 at 8:30 p.m., July 21 at 6:30 p.m., July 22 at 1:30 p.m., July 24-25 at 6:30 p.m., July 26 at 8:30 p.m., July 27 at 6:30 p.m., July 28 at 8:30 p.m. and July 29 at 1:30 p.m.

Not in the mood for the festival's many light-hearted theatrical offerings? This local production of Frank Wedekind's haunting 1895 drama features hearty doses of greed, morally-corrosive lust and at least a handful of murders. Oh, and Jack the Ripper makes an appearance (so, extra murder, presumably).

- CARSON HAMMOND

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There's a lot of music to be seen and heard in Manitoba this summer. Whether you like folk, rock, country, blues or metal, there's a music festival happening in or near this province that's just for you.

We've got the information you need to plan your summer festival attendance right here.



Dauphin's Countryfest

June 28 - July 1

More than 14,000 people will head to Dauphin, Manitoba for the 23rd annual Countryfest, the longest-running country music festival in Canada. Countryfest is also one of the largest camping festivals in the country, with 4,300 camping spots.

Headliners include hit country acts Reba, Zac Brown Band, Ronnie Dunn (pictured), Jimmy Rankin and Jerrod Niemann, as well as veteran Winnipeg rock act Bachman & Turner.

If you're looking for more local content at the festival, take in performances by Big Dave McLean, Romi Mayes, Keith & Renee and Still Standing.

And if you're tired of tunes and want to try something different for a while, hit up the beach, go for a helicopter ride, enter the Texas Hold 'Em tournament or get dressed up for July 1's "Craziest Canadian" contest.

Ticket price ranges from \$75 to \$535. Visit www.countryfest.ca.

Brandon Folk, Music and Art Festival

July 19 - 22

The Brandon Folk, Music and Art Festival takes place in the wooded area at the Keystone Centre, which is right on one of Brandon, Manitoba's main drags, 18th Street.

The 28th annual festival boasts a line-up that includes Judy Collins, Jane Siberry, Kinnie Starr, Geoff Berner and Wax Mannequin, alongside Manitoba acts like Nathan, The Crooked Brothers, Michael Peters, Demetra, Federal Lights and Mama Cutsworth.

There is a campsite located a 15-foot walk from the main gate, and for the first time ever, the festival is offering a "quieter campground."

More than just music, the festival will feature the premiere show of the Community Portrait Project, which is a photography exhibition and community-based project. Photographs from Brandon's downtown core were curated from an open call, as well as distribution of 25 disposable cameras to people who live and work in the downtown. The exhibition will be a celebration of Brandon's oldest, most vibrant neighbourhoods and communities.

Ticket price ranges from \$28 to \$80 for the entire weekend. Visit www.brandon-folkfestival.ca.

The Icelandic Festival of Manitoba

Aug. 3 - 6

Cannon Bros., The Noble Thieves, Mise En Scene and Del Barber are just a few of the acts set to appear at the Icelandic Festival of Manitoba, which is believed to be the second-oldest continuous ethnic festival in North America.

The first Icelandic festival in Manitoba was held in Winnipeg in 1890. It was held there annually until 1931, and since 1932 has been held in Gimli.

Little House, The Happy Unfortunate, Christopher Cool, Hey Pilgrim, Dry Bones, Lindy Vopnfjord, Sweet Alibi, Reverend Rampage and The Vopnfjords will also be at this year's festival.

There's a lot more to it than just music, though. There are pancake breakfasts, pole vault competitions, beach volleyball tournaments, a fine art show, a parade, family sports and, as if all that wasn't enough, there's also a viking warfare tactics demonstration.

Visit www.icelandicfestival.com.

Arsonfest

Aug. 10 - 11

Inspired by the More Than Music Festival in Dayton, Ohio - a benefit festival that combined music and social activism - Arsonfest was started in 2000 by local metal musician and promoter Mike Alexander.

The festival returns this year for two days of total brutality at Negative Space (253 Princess Ave.).

Bands performing at the festival include Enabler, Archagathus, The Great Sabatini, Bridgeburner, Burning Ghats, Violent Gorge, Honor and Devour, Northless, Misanthropic Noise, Violent Retribution, Putrescence, Gowl, Cetascean, Scab Smoker, Flash Out and Plague.

Admission is \$15 per night (tickets available at the door) and proceeds go to Sisters in Spirit, a campaign that raises awareness of the alarmingly high rates of violence against Aboriginal women in Canada.

Visit the event's Facebook page at www.tinyurl.com/Arsonfest2012 for details.

Trout Forest Music Festival

Aug. 10 - 12

Started in 1996, just 106 people attended the first Trout Forest Music Festival. Since then, it's grown into a great party whose list of artistic directors has included Devin Latimer of Winnipeg roots act Nathan.

Although this festival doesn't happen in Manitoba, it's only 400 km. away and has become a favourite among many Winnipeggers over the past 16 years.

More than 1,800 people are expected at this year's festival, which features music from acclaimed Canadian folk singer-songwriter Jon Brooks, "the yodeling farmer" Stew Clayton and Juno Award-winning Cuban/Canadian singer-songwriter Alex Cuba.

Manitoba acts on the bill include Rambling Dan Frechette, The Magnificent 7s, Scott Nolan, Red Moon Road and Fred Penner.

Festival camping is on the shores of the English River, which is part of the historic Red Lake Gold Rush trail.

Ticket price ranges from \$11 to \$70. Visit www.troutfest.com.

Rainbow Trout Music Festival

Aug. 17 - 19

Operated with revenue generated at fundraising events, grants from local and national arts organizations and by the generously-donated efforts of the organizing committee and its volunteers, the Rainbow Trout Music Festival - that delightfully DIY festival and fishing derby that does its darndest to promote local talent - is back for its fifth year.

This year, the festival takes place on

a piece of private land just south of St. Malo, roughly 45 minutes outside of Winnipeg.

Rob Crooks, The Empty Standards, Feed the Birds, Ultra Mega, Heartbeat City, Smoky Tiger, Jenny Berkel, The Bokononists, The Blisters, Pop Crimes and The Hoots are just some of the diverse acts already confirmed.

There may also be a massive water fight.

As if all that wasn't enough, there's also a viking warfare tactics demonstration

"Bring water guns," organizer Ben Jones wrote in a post in the festival's Facebook group in June. "Just imagine 400 water guns blazing all at once (and) it makes sense. Participation = the best time ever."

Tickets go on sale Saturday, July 7. Join the festival's Facebook group at www.tinyurl.com/RTMF2012 for details.

Winnipeg BBQ & Blues Festival

Aug. 17 - 19

This brand new event takes place at the Red River Exhibition Park and will feature the best in local, national and international blues performers along with a "Pit Masters" BBQ competition.

Beginning at noon each day, blues musicians will perform on three different stages. Confirmed acts include Jimmie Vaughan and the Tilt-a-Whirl Band, Little Miss Higgins, The Sojourners, Jim Byrnes, Romi Mayes, Steve Dawson, The Perpetrators and Big Dave McLean.

There are \$10,000 in prizes at stake in the BBQ competition, which is comprised of four meat categories: pork butt, pork back or St. Louis ribs, chicken, and beef brisket. According to the event's website, "This event is sanctioned by the Kansas City Barbecue Society and their official rules and regulations will apply. All judging will be double blind by KCBS trained judges."

We're not sure what that means, but it sounds impressive.

Ticket price ranges from \$22.50 to \$37.50.

Visit www.winnipegbbqandblues.ca.

- AARON EPP

Manitoba summer music festival guide 2012

Following their hearts

Amid growing popularity, the members of The Head and the Heart are staying true to their craft

EVA WASNEY
VOLUNTEER STAFF

Dropping grad school or a steady day job to start a band is not usually regarded as the smart thing to do, but for indie folk darlings The Head and the Heart, that's exactly what needed to happen to make the band a success.

Hailing from Seattle, the band is made up of singer-guitarists Josiah Johnson and Johnathan Russel, keyboardist Kenny Hensley, violinist Charity Rose Thielen, bassist Chris Zasche and drummer Tyler Williams.

"We're definitely coming to terms with the idea of being known on a larger scale."

- TYLER WILLIAMS, DRUMMER, THE HEAD AND THE HEART

Speaking by phone with *The Uniter*, Williams reveals during a recent interview why he left the band he was in, Prabir and the Substitutes, to join The Head and the Heart. "John sent me a demo of *Down in the Valley* in May of 2009 and I just fell in love with it," Williams explains. "I had been playing in the same band and touring the same route on the east coast for two-and-a-half years at that point, and I was ready to give it one more shot at music."

The grassroots beginnings of the band led them to sell 10,000 copies of their self-produced, self-titled debut album by word of mouth alone. In 2010, they were picked up by SubPop Records, which subsequently remastered and re-released the disc.

The band's sound is a mix of harmonious vocals and uplifting acoustic guitars, and can be described as dance-folk.

Williams is quick to point out that the band isn't coming from a folk purist place, but rather is trying to do an experimental, feel-good take on playing honest music.



SHAWN BRACKBILL

Harmonious indie folk: Seattle's The Head and the Heart sold 10,000 copies of their debut album before SubPop Records signed the band.

"I think we tapped into something that we all felt in our hearts, a communal kind of familial thing," he says. "You can see that people want to have fun and people want to have a reason to smile or to just get involved in the show."

Over the course of touring across the U.S. and Europe, The Head and the Heart has become renowned for their energetic and engaging live shows. They have opened for acts such as Vampire Weekend, the Dave Matthews Band and My Morning Jacket, and have performed on the television show *Austin City Limits*.

Yet with such recent successes, Williams

insists that it hasn't gone to their heads.

"We're definitely coming to terms with the idea of being known on a larger scale. I think mostly what's changed is our inspiration towards music," he says. "We're getting into new territory with the new songs that we're writing."

This songwriting inspiration comes mostly from the experiences of traveling and the ever-persistent tug-of-war between logic and emotions that the band's name alludes to.

Williams has a pretty good idea of where he'd like to go with the band in the next year.

"Probably to the moon - that'd be cool,"

he jokes. "No, I think we're mostly looking forward to recording in January. We have a bunch of songs written and we're working on a bunch more, and basically picking producers and the studio where we want to work."

⇒ See The Head and the Heart perform on the Winnipeg Folk Festival Mainstage on Saturday, July 7 at 9:30 p.m.

⇒ The band will also perform earlier that day (4:15 p.m.) at the Green Ash stage and at 4:30 p.m. on Sunday, July 8 at the Big Blue Stem stage

⇒ Advance tickets available at the Winnipeg Folk Festival Music Store and Ticketmaster

⇒ Visit www.theheadandtheheart.com

Three to see at this year's Winnipeg Folk Festival

A trifecta of acts you shouldn't miss



Tedeschi-Trucks Band

Friday, July 6
10:40 p.m. at the Main Stage

The nephew of a founding member of the Allman Brothers, Derek Trucks formed the Derek Trucks Band and performed with Bob Dylan before he even turned 20. He has released nine albums and twice appeared on *Rolling Stone's* list of 100 Greatest Guitarists of All Time.

His wife, Susan Tedeschi, is no slouch either, having released five acclaimed studio albums, opened for B.B. King and the Rolling Stones, and recorded with Double Trouble.

In 2010, the duo joined forces to create an 11-piece blues rock band and release the Grammy-winning album, *Revelator*.

The band is currently touring in support of a live album, titled *Everybody's Talkin'*. Download a free song from the double-disc set when you visit www.derekandsusan.net.



Charles Bradley & His Extraordinaires

Saturday, July 7
7:10 p.m. at the Main Stage

Charles Bradley only released his debut album last year, but the 64-year-old has been making music for most of his life.

The acclaimed musician, whose voice has drawn comparisons to Otis Redding, was discovered by record label executives while performing a James Brown tribute act under the name Black Soul.

Having left his James Brown impersonations behind, Bradley's debut album *No Time for Dreaming* was named one of *Rolling Stone's* top 50 albums of 2011 and he performed on *The Tonight Show with Jay Leno* and *Last Call with Carson Daly* in support of it.

A new documentary that premiered at SXSW earlier this year, *Charles Bradley: Soul of America*, chronicles the singer's incredible journey out of poverty.

Don't miss the Screaming Eagle of Soul.
Visit www.thecharlesbradley.com.



Bahamas

Sunday, July 8
8:45 p.m. at Big Blue @ Night

This critically-acclaimed sideman-turned-solo artist returns to the Winnipeg Folk Festival for a performance on the alternative stage.

Known for his work with Feist, Jason Collett and Great Lake Swimmers, the artist born Afie Jurvanen released *Barchords* earlier this year, his second collection of quiet, stripped-down folk songs that showcase his acoustic guitar playing and compelling voice.

The *Los Angeles Times* called *Barchords* "that delightfully rare kind of record that commands an instant replay," while the *Globe and Mail* called Jurvanen "a sublime, incomparable leading man, one with a soulful, sweet and stylish touch in his song-writing."

If seeing him perform Sunday evening isn't enough, you can also see Jurvanen participate in a number of workshops throughout the weekend, including Sunday afternoon's Levon Helm tribute.

Visit www.bahamasmusic.net.

'The festival is about discovery'

Winnipeg Folk Festival offers big-name acts alongside lesser-known bands you're bound to fall in love with



Belle Starr (above), Orchestre Poly Rythmo (top right), Emmanuel Jal (bottom right) and Blitzen Trapper (below) are four of the diverse acts performing at this year's Winnipeg Folk Festival.

SUPPLIED

EVA WASNEY
VOLUNTEER STAFF

Simply calling the Winnipeg Folk Festival an outdoor music festival is an understatement.

While excellent folk music remains at the core of the festival, it also provides attendees with an eclectic artisan village, burgeoning visual artists, local food vendors and a five-day tenting community that makes campers reluctant to leave Birds Hill Provincial Park come Monday morning.

"It involves a pretty comprehensive experience," artistic director Chris Frayer says of the festival's many attractions. "The fact that summers are so short in Winnipeg (means) people really enjoy the whole event. They come for the music then they get turned on to other things."

The 38th annual Winnipeg Folk Festival begins on Wednesday, July 4 with a main stage performance featuring Feist and James Vincent McMorrow, and comes to a close on Sunday, July 8 with Iron & Wine and a

Woody Guthrie tribute act.

While these larger acts, including K'naan and Billy Bragg, are sure to boost attendance, they make up only a handful of the almost 70 different bands performing over five days.

Some smaller but noteworthy bands performing at this year's festival are folk-rockers Blitzen Trapper, world-indie band Devotchka and Latin-inspired group Ozomatli.

"I'm not always thinking about how many tickets a band will sell. It's more about how much people will love it when they see it," Frayer says. "The festival is about discovery - trying to get people out for one band that they like and then checking out a whole bunch. That's typically the experience we want people to have."

It's also important to take note of the many up-and-coming artists featured in the Galaxie Young Performers Program, as well as the established local artists performing throughout the weekend, such as Black Sea Station and Fish & Bird.

Another local act performing at the festival is folk trio Dry Bones.

Band member Nathan Rodgers is looking forward to it.

"I'm always delighted to see that there are local musicians booked into the Winnipeg Folk Festival," Rodgers says. "I hope that the people in charge of that continue to draw on the great talent here in Winnipeg."

"I'm not always thinking about how many tickets a band will sell. It's more about how much people will love it when they see it."

- CHRIS FRAYER, ARTISTIC DIRECTOR, WINNIPEG FOLK FESTIVAL

If you're a first time folkie, getting the most out of the festival is important, but it can easily become overwhelming.

Frayer maintains that open-mindedness will go a long way.

For day-trippers, he recommends coming

out for a full day of programming on Friday, Saturday or Sunday from 11 a.m. until midnight. During this time, the six daytime stages will feature artist workshops and concerts in full swing, and the alternative evening stage, Big Blue at Night, will also be bumping.

With so much to see and do, the Folk Festival is a testament to Winnipeggers' appreciation of good grassroots music and getting in touch with our community.

The festival is a rich part of the music culture in Winnipeg, says Alexa Dirks of local vocal ensemble Chic Gamine, who will also be appearing at this year's festival.

"It's not just something that is about the summer," Dirks says. "It perpetuates throughout the year and I think it's great what it does for the city."

The 38th annual Winnipeg Folk Festival happens Wednesday, July 4 to Sunday, July 8. Tickets are available for a variety of different prices at Ticketmaster. For more information, visit www.winnipegfolkfestival.ca.



DO YOU KNOW HOW TO FOLK?

For many long-time and returning folkies, the positive atmosphere of the Winnipeg Folk Festival is just as important as the music. This year, the festival is promoting an initiative called "How to Folk" in an attempt to stay true to its roots.

"It's about reinforcing that sense of community and neighbourliness that our audience has always had but that maybe some of our younger audience needs to learn more about from our older patrons," Chris Frayer, the festival's artistic director, says of the initiative.

With 70 per cent of the audience camping, much of the initiative's focus is on personal safety and general preparedness in the campgrounds.

While researching interesting bands and procuring a djembe for the Pope's Hill drum circle are all part of the fun, looking out for your friends, being wary of over-consumption, bringing enough food and having proper rain gear can go a long way in improving your camping experience.

Another aspect of the campaign revolves around the festival's goals of environmental responsibility and reminding people to leave no trace when the weekend comes to a close.

Every one of the thousands of people camping is hoping to have the best time possible. Remembering that the laws of the land do in fact apply during the festival can help ensure that this happens, Frayer says.

- EVA WASNEY



MUSIC LISTINGS

THURSDAY, JUNE 28 TO WEDNESDAY, JULY 4

Superstarr KINNIE STARR plays the West End Cultural Centre on Thursday, June 28 with local folkster KERI LATIMER opening.

THE BOKONONISTS, SPIRIT CHILDREN, THEE AHS, and EACH OTHER perform at the Frame-Arts Warehouse on June 28.

THE VILLAGE MARKET PATIO SERIES continues at the Gas Station Arts Centre with TRIO BEMBE performing on June 28.

Alt-roots act THE BEAUTIES play the Times Change(d) High & Lonesome Club on June 28.

BURNT WITCH SURVIVORS GROUP, CROSS and MT. NOLAN play the Lo Pub on June 28.

JAMES STRUTHERS plays his welcome home show at the Park Theatre on June 28.

DAUPHIN COUNTRYFEST takes care of business with BACHMAN & TURNER, REBA, RONNIE DUNN, ZAC BROWN BAND, JIMMY RANKIN, KENNY SHOW, JJ ROSS, MELANINE MORGAN BAND, AARON PRITCHETT, ALEX RUNIONS, DALLAS SMITH, JACK MARKS & THE LOST WAGES from Friday, June 29 until Sunday, July 1.

The newly re-formed experimental act SUTURE perform alongside BEARDED BROTHERS and FLAT CITY FOLK at the Winnipeg Free Press News Cafe on June 29.

DON AMERO plays the Cube in Old Market Square at noon on June 29.

DAVID ST. GERMAIN plays the Ranch Saloon, 1931 Pembina HWY on June 29 and June 30.

It's GARY BUSEY VS. CANADA with EX MODERN TEEN, THE HOOTS, and LLOYD & SELLECK losing their minds Busey-style at the Standard June 29.

SPLIT CROOKED plays Shannon's June 29.

CITY STREETS play the Lo on June 29.

FUR EEL and C.LADD are at the Cavern on June 29

The Manitoba House Fundraiser features JAYLENE JOHNSON, KERRI WOELKE and the POINT DOUGLAS GOSPEL CHOIR at the WECC on June 29.

DAYGLO ABORTIONS! Holy (expletive)! are playing Ozzy's with THE PINKSLIPS, SEAL THE DEAL, NOB GOBBLERS and MUNG on Saturday, June 30.

Another blast from the past THE CHOCOLATE BUNNIES FROM HELL return to the stage at the Cavern with THE BOTTLE ROCKETS on June 30.

JACK MARKS AND THE LOST WAGES plays the Times on June 30.

The Red Thread Movement Benefit Concert hits the West End Cultural Centre with FRESH I.E., SEAN QUIGLEY and KARLI GERBRANDT on June 30.

Head down to the Osborne Village Canada Day weekend as the Music Trader stage hosts the best of local music with FOREIGN EXCHANGE, POP CRIMES, 77 GUNS, MYSTICS, HAUNTER, MISE EN SCENE and the RIPPERZ on June 30.

Osborne Village Inn's CANADA DAY PARTY 2012 starts on June 30 with SONS OF YORK, THEY SAY, MAD YOUNG DARLINGS, THIS HISSES, THE MANIC SHAKES, ONE BLUE DOOR, ELECTRIC SOUL AND TIM BUTLER.

The Canada Day celebration continues on Sunday, July 1 at Music Trader with ULTRA MEGA, ROYAL CANOE, VIRIDIANS, VIBRATING BEDS, THE THRASHERS, THIS HISSES and THE NOBLE THIEFS.

Osborne Village Inn's CANADA DAY PARTY continues on Canada Day with EL DIABLO, THE TREBLE, JAILBREAK, CHEERING FOR THE BAD GUY, JASON MASS & THE LOWER COMPANIONS, THE INH'ALIENS and LEGS.

Canada Day at the Forks features SOL JAMES, SONS OF YORK, DON AMERO, FLYING FOX and THE HUNTER GATHERERS, JODI KING, THE LYRICS and of course the WINNIPEG SYMPHONY ORCHESTRA accompanying the FIREWORKS display.

Celebrate Canada Day with bands ROCKIN' HORSE and THE ARNIE BAND at the ANAF Club 60 also in Osborne.

THE ENGLISH MOCCASINS are doing their annual Canada Day gig at the Cavern on July 1.

THIS HISSES, FERAL CHILDREN, and ZOMBIFYUS play the Lo pub on Tuesday, July 3.

WINNIPEG FOLK FESTIVAL kicks off at Bird's Hill Park with FEIST, JAMES VINCENT MCMORROW and SNOWBLINK performing opening night Wednesday, July 4.

MANITOBA MUSIC NIGHT at NEW MUSIC WEDNESDAY'S continues on July 4 with COTTONMOUTH, DAVID ST. GERMAIN, and KAYLA LUKY at Ozzy's.

FRED EAGLESMITH returns to the Park Theatre on July 4.

THURSDAY, JULY 5 TO WEDNESDAY, JULY 11

THE WINNIPEG FOLK FESTIVAL continues at Bird's Hill Park from Thursday, July 5 until Sunday July 8 with performers ABIGAIL WASHBURN, BETH ORTON, BILLY BRAGG, DEVOTCHKA, IRON & WINE, CHALRES BRADLEY, MATT ANDERSEN, K'NAAN, SIDI TOURE, THE HEAD AND THE HEART and much, much, much more.

It's a battle of the Edmonton Rockers on July 7 with SLATES playing the Lo Pub while NN are at the Kings Hotel with KATO DESTROY and 77 GUNS.

The latest incarnation of sludge-psych-alt-rock legends THE MELVINS destroys the WECC with RETOX on Monday, July 9.

WHITE LUNG and POP CRIMES plays NGTV Space on July 9.

THURSDAY, JULY 12 TO WEDNESDAY, JULY 18

The SOCO-REGGAE FESTIVAL featuring EVERTON BLENDER, HUNTER and much more is at the Cube in Old Market Square From Friday, July 13 until Sunday, July 15. Irel!

One-man sound art genius act PETER QUISTGARD from Amsterdam will blow your mind with PSYCHIC TUBERCULOSIS, SLATTERN and NOT HALF at Negative Space on Thursday, July 12.

The rescheduled BUCK 65 show with ROB CROOKS is at the Pyramid Cabaret on Friday, July 13.

Hoodies, neon glasses and v neck shirts will descend upon Shaw Park as SKRILLEX, GRIMES, DIPLO, PRETTY LIGHTS, KOAN SOUND, TOKIMONSTA and other party monsters perform all day

Wednesday, July 18.

Saskatchewan acts ZOMBIFYUS and FERAL CHILDREN play Frame Arts Warehouse on July 18 with DUST ADAM DUST and ATOMIC DON AND THE BLACK SUNRISE.

THURSDAY, JULY 19 TO WEDNESDAY, JULY 25

PROJECT MARS and RIDING SHOTGUN are at the Zoo on Thursday, July 19.

THE SCARLET UNION and THE ELECTRICS play the Frame on Friday, July 20.

Rockstar SLASH performs at the Burton Cummings Theatre on Saturday, July 21.

Folk-rock legend STEVE EARLE & THE DUKES play the McPhillips Station Casino on Sunday, July 22.

Country-Folk songstress GILLIAN WELCH performs at the Garrick Centre on Monday, July 23.

MAIDEN! IRON MAIDEN! TUESDAY! JULY 24! MTS CENTRE!

Shoe-gaze rock act HAUNTER tour kick off gig is at the Lo Pub July 25.

THURSDAY, JULY 26 TO WEDNESDAY, AUGUST 1

Country punk act SLIM CESSNA'S AUTO CLUB are going to open up the gates of hell as they unleash a sermon of epic proportions at the WECC on Sunday, July 29 with the VIBRATING BEDS opening.

THURSDAY, AUGUST 2 TO WEDNESDAY, AUGUST 8

POP CRIMES tour kick off is at the Lo Pub on Saturday, Aug. 4.

Metalocalypse fans rejoice! DETHKLOK, the greatest metal band of all time, plays the Winnipeg Convention Centre with LAMB OF GOD on Tuesday, Aug. 7.

THURSDAY, AUGUST 9 TO WEDNESDAY, AUGUST 15

After appearing at the Winnipeg Folk Festival, JAMES VINCENT MCMORROW returns to our city for a show at the West End Cultural Centre on

Thursday, Aug. 9.

GORDIE TENTREE and SCOTT NOLAN are at the Park Theatre on Aug. 9.

A WASTE ODYSSEY releases a CD at the Park Theatre on Friday, Aug. 10.

ARSONFEST the loudest festival of the year returns with two days of total brutality featuring ENABLER, ARCHAGATHUS, THE GREAT SABATINI, BRIDGEBURNER, BURNING GHATS, VIOLENT GORGE, HONOUR AND DEVOUR, NORTHLESS, MISANTHROPIC NOISE, VIOLENT RESTITUTION, PUTRESCENCE, GOWL, CETASCEAN, SCAB SMOKER, FLASH OUT and PLAGUE at Negative Space on Friday, Aug. 10 and Saturday, Aug. 11.

GRAND MASTER, ANNEX THEORY and VIRIDIANS are at the Park Theatre on Aug. 11.

THURSDAY, AUGUST 16 TO WEDNESDAY, AUGUST 22

Winnipeg expat JENN MIERAU returns to Winnipeg for a show at the Lo Pub with OLDFOLKS HOME on Thursday, Aug. 16.

It's the battle of the V bands with VEENERS and VIRIDIANS facing off at the Lo Pub on Saturday, Aug. 18.

SPUTNIK and ENJOY THE COMPANY hold a double CD release party at the Park Theatre on Tuesday, Aug. 21.

The MASON RACK BAND is at the Park Theatre on Wednesday, Aug. 22.

THURSDAY, AUGUST 23 TO WEDNESDAY, AUGUST 29

The West End Cultural Centre presents ARCHITECTS UK with STRUCTURES and A SIGHT FOR SEWN EYES on Friday, Aug. 24.

"The Iron Will Tour 2012" takes over the Park Theatre on Aug. 24 with performances by KAT- AKLYSM, ORIGIN, FLESHGOD APOCALYPSE, ROSE FUNERAL and DIABOLICO.

WARSAW, a band featuring members of Electro Quarterstaff, Projektor, Meatrack, Burnthe8-track and Hide Your Daughters, makes its debut at the Lo Pub on Saturday, Aug. 25. POP CRIMES and STILL LIGHTS are also on the bill.

MORE MUSIC THIS SUMMER**MELVINS LITE**

Buzz Osborne (above) is excited to return to Canada with his band, legendary sludge-metal weirdos the Melvins.

"We don't come up (to Canada) very often. Most of that has to do with the hassle at the border," the 48-year-old says by phone from Los Angeles. "I apologize to our Canadian fans. If we didn't have that to worry, we'd add at least 10 (Canadian) shows to every tour we do."

Osborne will be performing at Winnipeg's West End Cultural Centre on Monday, July 9 with the latest incarnation of the ever-evolving Melvins.

This version of the group, dubbed Melvins Lite, consists of Osborne and long-time drummer Dale Crover partnering with upright bass player Trevor Dunn of Mr. Bungle fame. The trio released an album, *Freak Puke*, at the beginning of June.

"We're a weird, eclectic band. There's no two ways around that," Osborne says. "I understand that. I'm not trying to write bright and breezy pop tunes - never have"

Melvins fans are sure to enjoy *Freak Puke*, and people who have never given the Melvins a chance before ought to do so. They are truly one of a kind.

Witness their touring schedule, for example. Beginning with a Sept. 5 show in Anchorage, Alaska, the trio will attempt to play 51 shows in 51 days, with each show taking place in a different U.S. state and one in Washington, D.C.

"I think at our age, it's a good idea to do things as weird and stupid as you can," Osborne says of the plan. "I think there's something healthy about a massive amount of stupidity."

See the Melvins Lite perform at the WECC on July 9 with Retox. Visit www.themelvins.net and read more from this interview at www.uniter.ca.

- AARON EPP

**FEDERAL LIGHTS**

Local music scene veteran Jean-Guy Roy (The Morning After) doesn't have any earth-shattering ambitions for his new project, Federal Lights.

"We just want to write good music that we like to listen to and play it for people," the 33-year-old says. "That's pretty much it."

Federal Lights started out as a solo project, with Roy recording most of the band's debut EP, *Carbon*, by himself at home. He didn't want to do the singer-songwriter, one-guy-with-a-guitar live thing though, so he enlisted the help of bassist Rob Mitchell (The Attics), drummer David Pankratz (Quinzy) and his wife, keyboardist/vocalist Jodi Roy.

Federal Lights released *Carbon* with a show at the Lo Pub last month. It's a stark collection of melancholic rockers that you can download for free from the band's Bandcamp page.

"I think I was kind of just coming out of a remorseful time in my life I suppose," Roy says when asked where he was at mentally when he began writing the material on the EP. "The Morning After had disbanded and basically I went through a two-year drought of no music or anything. It took me quite awhile to get over that failed relationship of a band, and it took me a long time to get back into writing and come to the place where I just wanted to write songs on my own."

It's a good thing he did, because *Carbon* is a great EP. See Federal Lights perform live this summer at the Brandon Folk, Music and Art Festival, as well as at the Trout Forest Music Festival.

Visit www.federallights.org and read more from this interview at www.uniter.ca.

- AARON EPP

**JENN MIERAU**

Talk about doing it yourself. For her latest album, *Hush*, Winnipeg expat and current Montreal resident Jenn Mierau not only wrote and recorded all the music herself, she also created the album artwork by rug-hooking a 14,400-stitch self-portrait.

"That was a moment of sheer and utter insanity, of course!" Mierau says with a laugh, recalling the moment she decided to create the self-portrait. "It literally took me three months of doing it almost every day, almost like a full-time job. By the end, I'm sitting on my couch and I've got braces on both my wrists and I can't tell you how many times I was thinking, 'I make really horrible life choices. This is ridiculous.'"

The musician laughs about it now, especially since the hard work paid off. It's a great looking cover and you can witness its creation on YouTube via a stop-motion video Mierau made during the rug-hooking process.

But beyond the homemade cover art, *Hush* contains some great, dark pop songs with Mierau's alluring voice singing over programmed beats and the warmth of a vintage Wurlitzer electronic organ.

She says that since she released the album last fall, she's been working on perfecting her live show.

"I'm constantly tweaking the live show because, for the most part, I'm always playing by myself," she says. "I'm doing the live looping, I'm making live beats on my MPC2000 sampler, and then playing the keyboard and singing. It's such a coordination between all limbs that after each show I go, 'OK, now that I feel more comfortable doing this, let's add (more) to it.'"

See Mierau perform at the Lo Pub on Thursday, Aug. 16 with Oldfolks Home and guests. Visit www.jennmierau.com and read more from this interview at www.uniter.ca.

- AARON EPP

MUSIC PREVIEWS

Ferro Montanino: Hanging with Skrillex and drawing inspiration from boy bands

AARON EPP
MANAGING EDITOR

What's it like to spend an evening with one of the world's most popular electronic musicians? Ferro Montanino knows.

When Skrillex performed in Winnipeg in February 2011, he invited Montanino to the show after seeing Montanino's piano cover of the hit Skrillex song, *Scary Monsters and Nice Sprites*, on YouTube.

Recorded at the Palm Lounge in the Fort Garry Hotel, where Montanino performs four times a month, the video has been viewed more than 600,000 times thanks in part to Skrillex promoting it on his Facebook and Twitter pages back in December 2010.

Montanino heard the song for the first time the day before making the video.

"I didn't know who the hell (Skrillex) was, but I heard the song and thought, 'This would make a wicked piano cover,'" says the 30-year-old, who studied music and computer science at the University of Manitoba. "I just listened to it a bunch of times and the next day at the Fort Garry, I tried it for the first time."

It's a beautiful rendition of what was originally an aggressive, glitchy dubstep track.

Turning pop hits into beautiful ballads is par for the course for Montanino, though. When performing at the Fort Garry, he likes to play classical piano versions of '90s R&B and pop hits, plus songs by Lady Gaga and Nirvana.

But as he notes online, when he's not "fooling snooty old people into tipping me money for playing 'such pretty songs' (which probably happened to be by Slipknot)," he's producing his own brand of heavy pop music in his home studio.

"My philosophy is simple," says Montanino, who plays all the instruments and sings all the vocals himself. "Catchy and musical is good."

The classically-trained pianist says Bach inspires his chord progressions, the Backstreet Boys inspire his melodies, Kurt Cobain inspires his visceral vocals, Nine Inch Nails inspires the grittiness and modern pop music provides the production aesthetic tying it all



DYLAN HEWLETT

Dirty pop: Winnipeg musician Ferro Montanino began writing songs at the age of four and took classical piano lessons for seven years. In his music, he combines his classical training with his love for '90s pop.

together.

"It sounds hilarious, but there's something beautiful about the songwriting that happens in boy bands," he says. "To me, boy band songs are like these very perfectly-sculpted gemstones, and it's not easy to do."

"Most people trash-talk boy bands as just being a superfluous type of pop music, but I think there's some genius in guys like Max Martin, who wrote (many) of the Spice Girls and Backstreet Boys songs."

Montanino has recorded and released four originals so far, all of which can be found online.

Recording is a time-consuming process because he does everything himself, but he says it's worth it.

"I love having complete control over every single aspect," Montanino says. "It comes back to the classical training where composers didn't necessarily know how to play the tuba and the violin and all these different instruments in the orchestra, but they knew how to write for all of them."

"I'm taking that approach. I enjoy learning the ins and outs of all the instruments and exploiting them to the best of my ability."

He hopes to release an album before the

end of the year and plans to assemble a band to start playing the songs live.

"I just want to build interest in this music. I'm trying to do something a little different," Montanino says. "I hope the weird mash-up of genres doesn't scare anybody away. I hope it's actually a little intriguing."

- ⇒ See Ferro Montanino play piano at the Fort Garry Hotel's Palm Lounge on Wednesday, July 18 and Tuesday, July 24
- ⇒ Check out his Skrillex cover at www.tinyurl.com/FerroSkrill
- ⇒ Visit www.ferropop.com

Playing to a room full of puppets

Local pop-punk band Dangercat gets down with some inanimate objects in their new music video

MARK MCAVOY
VOLUNTEER

Masters of puppets.

In the video for the title track of their new album, *Where I'll Be*, local pop-punk power trio Dangercat plays live to a roomful of puppets.

Singer-guitarist Keith Dueck had access to over 100 puppets his parents used when they put on puppet shows in churches.

"Filming it was the funnest thing; (it was) super laid back," Dueck says over coffee at the Fyxx with Dangercat bassist Ryan Roemer. "It took a few hours, we just did it. We drank a lot of beer."

"We'd shoot, break, shoot, break," Roemer adds. "Played a lot of dice in between."

"Until people have had enough of Dangercat, we're gonna keep givin' 'er."

- RYAN ROEMER, BASSIST, DANGERCAT

The song is fast, fun and a good introduction to the album, which the band - rounded out by drummer Dylan James - released in May as a follow-up to their four-song demo EP, 2010's *Head in the Clouds*.

Where I'll Be has a working-class theme that Dueck says is more honest than anything the band has previously recorded.

"It's just every day stuff. It's who we are," says Dueck, who formed the band in 2007 under the name Making Waves. "This album sounds real. It sounds more like what we



COURTESY KEITH DUECK

Bringing back '90s-style melodic punk: Local pop-punk trio Dangercat (from left: Dylan James, Keith Dueck and Ryan Roemer) released their first full-length in May.

sound live than the last recordings, for sure. It represents us a lot better. It's just from the heart, I think.

"A lot of people are saying we're bringing back the '90s melodic punk vibe and I think that's pretty cool. That's what I grew

up on and that's what I love. It's very nice to hear."

It may just be simple, three-chord punk, but Roemer says Dangercat's sound is different from any other band - at least, he hopes it is.

"We wanted to put our jam space sound on an album," he says. "We want to sound the same at the Lo Pub as the way we sound on our album."

The band recorded the disc at two different studios in January, and although the process took longer than anticipated, they're looking forward to recording more in the future.

"We want to just hit the road and keep givin' 'er," Roemer says. "Just record, tour, record, tour, until nobody wants us to play at their bar anymore."

"Until they've had enough of Dangercat, we're gonna keep givin' 'er."

- ⇒ See Dangercat perform at the Park Theatre on Tuesday, July 3
- ⇒ Everyone Everywhere, A Waste Odyssey and Distances will also perform
- ⇒ Doors open at 6:30 p.m. Show starts at 7 p.m.
- ⇒ Tickets \$10 advance at the Park Theatre, or \$12 at the door
- ⇒ Visit www.dangercatband.com

THIS IS THE LAST ISSUE OF
THE UNITER FOR THE SUMMER.

Be sure to pick up our first issue
of the 2012/2013 school year when
we get back to our weekly
publishing schedule starting
Thursday, Sept. 6.

WWW.UNITER.CA

FILM

JIRO DREAMS OF SUSHI shows at the Cinematheque from Wednesday, July 4 until Thursday, July 12 at 7 p.m. The film centres on 85-year-old Jiro Ono, who is considered by many to be the world's greatest sushi chef. Visit www.winnipeg-filmgroup.com/cinematheque for showtimes.

The Park Theatre presents HIP HOP EH, a documentary on Canadian Hip Hop, on July 22 at 7:30 p.m. The everyday Canadian doesn't know much about the trials and tribulations of the hip hop scene in Canada. This documentary asks the question, "What is the identity of Canadian hip hop?"

The Park Theatre presents HELL NIGHT AT THE PARK with NIGHT OF THE DEMON AND THE EXORCIST showing on July 25 at 8 p.m.

LITERATURE

Times Change(d) High & Lonesome Club hosts a launch party for DOWN IN THE FLOOD, a novel by local writer and musician Sheldon Birnie on Saturday, July 28. Opening the night will be music by the Reverend Rambler, followed by two sets from Cheering for the Bad Guy.

There will be a book signing for AMERICAS by Jason Lee Norman at McNally Robinson on Saturday, July 28 at 2 p.m. Jason's first short story collection Americas was released in April of this year and the stories focus on each of the 22 countries in the Americas.

GALLERIES & MUSEUMS

Gallery 1C03 at the University of Winnipeg presents CONTEMPORARY FIRST NATIONS AND INUIT ART FROM THE UNIVERSITY'S COLLECTIONS in until August 30. The works are drawn from the U of W's permanent art collection and from the collection of the Anthropology Museum at U of W.

Graffiti Art Programming Inc. presents BINHI an exhibit of artwork featuring the work of nine Winnipeg artists in their twenties and thirties on growing up and living as Filipino-Canadians on display until June 30.

Urban Shaman's Main Gallery presents OMIM-JIMENDAAN TO REMEMBER CHARLENE VICKERS from Friday, June 29 until Aug. 2. The opening reception will be on Friday, June 29 at 8 p.m.

Urban Shaman's Marvin Frances Media Gallery presents DISPARITY by Tania Willard from Friday, June 29 to Aug. 2. Opening reception and artist talk is on Friday, June 29 at 8 p.m. In Disparity, Willard investigates Interior Salish basketry as a way of knowing and seeing, a skill linked to the worldview and the territory of Secwepemc culture.

Urban Shaman's AND Gallery presents I SHALL LISTEN FOR YOU A NDINAWA YOUTH EXHIBITION. Friday, June 29 to Aug. 2 at Urban Shaman Gallery 203-290 McDermot Ave. The Ndinawa Youth Resource Centre is proud to present an art and sound art exhibition entitled, I Shall Listen For You, created by the inner city youth of Winnipeg. A tactic approach inspired through the Spirit of Third Generation Artists artistic expressions about the affects of Canadian Aboriginal Historical Trauma and Intergenerational Impacts.

Wayne Arthur Gallery presents NEW WORKS by Peter Dumans and Zeljko (Jack) Dermek from July 1 until August 1 at 186 Provencher Blvd.

The Winnipeg Art Gallery presents SNAP-SHOT: SELECTIONS FROM THE WAG'S PHOTOGRAPHY COLLECTION. Over 1,300 works in its photography collection and a selection of them will be on view this summer. View exhibitions, four galleries featuring works from the collection that span 400 years from the Renaissance and Baroque through to the 20th century. The exhibit lasts until Sept. 2.

The Winnipeg Art Gallery presents FAIRY TALES, MONSTERS AND THE GENETIC IMAGINATION, works by 60 contemporary artists from around the world who have conceived human-like, animal or hybrid creatures to symbolize life's mysteries, desires and fears. On now until Sept. 2.

PLATFORM centre for photographic + digital arts presents RESET: POST CONSUMER GAMER CULTURE, curated by mrghosty. The exhibit will feature new media work in print, projection and hand-held interactive form by six well-known artists in the field machinima, game culture and video. The exhibit closes on July 28.

THEATER, DANCE & COMEDY

The 25th annual WINNIPEG FRINGE THEATRE FESTIVAL is on July 18 to 29. Two weeks of 170 companies from around the world showcasing amazing plays to Winnipeg audiences.

CIRQUE DU SOLEIL: QUIDAM shows nightly from July 19 until July 22 at 8 p.m. at the MTS Centre.

MAMMA MIA! The ABBA-inspired hit musical returns to the Centennial Concert Hall July 28 and 29.

COMEDY OPEN MIC NIGHTS in the Peg: Sundays at The Cavern with JOHN B. DUFF, Tuesdays at The King's Head Pub and at the Mondragon, Wednesdays at Pop Soda's and Thursdays at the Standard Tavern.

MOVIE REVIEWS

Local filmmakers' documentary reveals the reality of creating fantasy

TIMOTHY DYCK
VOLUNTEER STAFF

Indie Game: The Movie

Directed by Lisanne Pajot and James Swirsky, 2012

94 minutes

Plays at Cinematheque July 6-7 at 9 p.m., July 8 at 7 p.m. and July 12 at 9 p.m.

★★★★☆

Video games are challenging.

They're difficult to make because they are hard to finance, demanding of personal time and money, and once released, there is virtually no guarantee that anyone else will feel the same way about the game that the creator does.

This uncertainty is what faces designers Edmund McMillen and Tommy Refenes, who are creating *Super Meat Boy*. Three years of development and broken business relationships are plaguing Phil Fish (pictured), the designer of the game *Fez*. Offering his own insight from a place of acclaim and misconception of the gaming world is Jonathan Blow, designer of *Braid*.

Indie Game: The Movie, a documentary from local filmmakers Lisanne Pajot and James Swirsky, shows the viewer what life is like behind the pixels and mayhem on screen.

Indie Game does an excellent job with set-up. Each designer is shown intimately, with joys and anxieties all displayed. Designing is "the most effective way to express myself," says Tommy. Without having the money or control of an industry company, creative freedom is possible.

Phil, the perfectionist design-



ing *Fez*, has worked on his game since 2008. While fans can be vicious with their clamouring for the game, stamping impatiently, Phil is immersed in making the best possible product. He wants to make "a nice place to spend time in."

Besides immersing the audience in the lives of these people, Pajot and Swirsky give new life to the documentary format. The establishing and location shots are beautifully delivered. Effort has been put to draw the camera slowly across landscape and interview alike, leaving a dynamic and rich viewing experience.

Each designer has put their heart into their work, as well as the directors of this doc.

With such commitment to an experience, to an interactive environment, one can't help but admire the subjects' dedication to their art.

This is doc is certainly a nice place to spend time in.

Documentary chronicles director's experience under house arrest in Iran

**This is Not a Film**

Directed by Jafar Panahi, 2011

75 minutes

Plays at Cinematheque Aug. 3-4 at 9 p.m., Aug. 5 at 7 p.m. and Aug. 9 at 9 p.m.

★★★★☆

Censorship and art make strange bedfellows. *This is Not a Film* is the product of such a coupling. Chronicling a day in the life of director Jafar Panahi (pictured), under house arrest for propaganda against the Islamic government, the story that is captured is almost too bizarre to be non-fiction.

Panahi is stuck in his apartment while waiting for an appeal to a 20-year ban on filmmaking and a six-year prison sentence. The camera filming is left rolling. Panahi just picks it up and moves from room to room. Phone calls, meals and cigarette breaks are documented, as well as interactions with some strange guests.

Who would have believed that the comedic foil would be an iguana or that the sudden introduction of a substitute custodian

could be used in surprising ways?

Although Panahi doesn't outright explain his situation, the camera plays witness to it. As his friend and fellow filmmaker Mojtaba Mirtahmasb arrives to take the camera, the viewer slowly gets a larger picture of what is happening.

Panahi's politics do not sit well with the government, and the government has forced him to stop producing work. Whether through defiance or an inherent need to express himself, Panahi attempts to reenact the script to the film which he was banned from making.

A mere diatribe would only entrench ideas. Panahi's experience – with confinement, control brokered from afar and the impending chaos of the evening – all allude to a deeper anxiety of living in a country that can so callously turn on its own people.

Shot partially on an iPhone and smuggled into France in a cake for a last-minute submission to Cannes Film Festival, *The is Not a Film* is well worth seeing.

'Why remake the Mona Lisa?'

Four films you need to see if you haven't already

ROD BEILFUSS AND GEOFFREY BROWN
VOLUNTEER STAFF

All manner of dreck will infect your local multiplex this summer, and while some of it will be entertaining, and some of it may even be artistically challenging, you may find yourself wanting to stay in at home for an evening to watch a film on DVD or Blu-ray.

If that's the case, we recommend one of the following four classic films.

Dr. Strangelove or: How I learned to Stop Worrying and Love the Bomb

Depicting humanity's final minutes on Earth, Stanley Kubrick's 1964 masterpiece brilliantly captures both the horror and the absurdity of the Cold War arms race.

George C. Scott, Slim Pickens and Peter Sellers deliver stellar performances conveying the sheer madness and ignorance of the politicians and generals who compete childishly in a frantic race to undo humanity's destruction via several thousand hydrogen bombs.

Currently, we are witnessing the emergence of China as a military superpower and the United States will likely be unable to continue competing and spending to remain the sole global superpower.

The likelihood of any nation state to relinquish such power could very likely end catastrophically for all.

Dr. Strangelove remains as relevant today as it was when first released.

Blue Velvet

Many words have been used to describe David Lynch's 1986 classic: surreal, neo-noir and ultra-weird are among them. The film is often

described in strange ways since it delves into the sordid reality that exists beneath the pruned, mowed and sanitized world of suburban/small town mid-20th century North America, where many mainstream critics are comfortable.

Lynch brilliantly combines frightening symbolism, exceptional cinematography, a genuinely fascinating mystery, plus an authentically crazy and nitrous oxide-addled Dennis Hopper. Isabella Rossellini and Dean Stockwell also provide superb performances as a kidnapped lounge singer and a dandy debonair drug dealer, respectively.

Oh! And hipsters, you'll certainly enjoy the antagonist's fervent endorsement of PBR!

Withnail & I

Bruce Robinson's 1987 debut is a darkly comic bromance-political satire set in 1969 about friendship and disillusionment, but with lines such as "my dear boys ... we're shat on by Tories," the work screams contemporaneity.

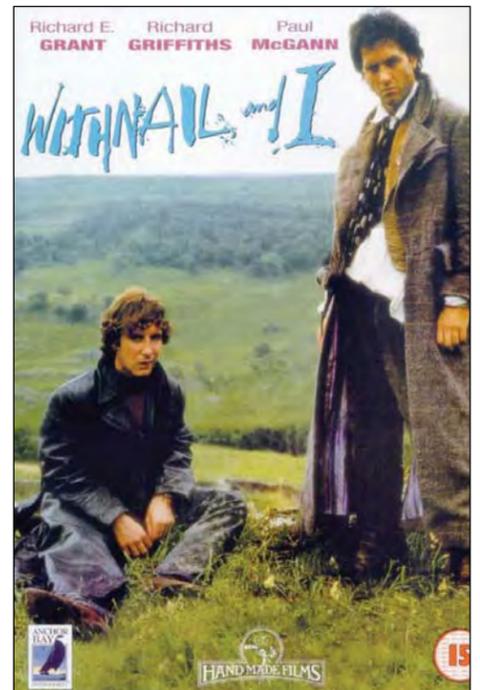
Withnail & I tells the story of two "resting" actors who set out to spend a weekend in the English countryside in order to "rejuvenate."

Unable to cope with an un-urban existence, Withnail and Marwood spend their time drinking ridiculous amounts of booze, running away from randy bulls and spewing some of the most beautifully written lines in film history, such as "I can never touch meat until it's cooked. As a youth, I used to weep in butcher shops!"

Watch it, and have booze with you whilst doing so.

RoboCop

Another 1987 film, Paul Verhoeven's sci-fi action work is set in a decadent Detroit of a dystopian future, and it tells the story of a man who's brought back to life as a robotic police officer.



A lot of people dismiss the film as "kids' stuff." What they fail to notice is its elements of parody - which, when analyzed, elevate the movie to the masterpiece level.

RoboCop successfully prophesied the collapse of Detroit's economy and the downfall of America's corporate structure. The film also paints a witty portrait of the greedy '80s Yuppie culture, with young men in suits snorting coke and fighting over profit as if comparing penis sizes, as evidenced by one of my favourite lines: "I had guaranteed military sale ... who cares if it works or not?"

In fact, the film is so multi-layered that, dare I say, *RoboCop's* tag-line "Dead or alive, you're coming with me" can be seen as a critique of Reaganomics.

There is an unnecessary remake in the works, by Brazilian director Jose Padilha, and starring Gary Oldman. I say, avoid it like the plague.

Why remake the Mona Lisa?!

VISUAL ARTS PREVIEW

Some kind of monster

New WAG exhibition aims to provoke enchantment, fear and curiosity



Art from *Fairy Tales, Monsters, and the Generic Imagination*. Clockwise from top right: "The Long Awaited" by Patricia Piccinini, "Watering Hole" by Amy Stein and "The Sleep of Reason Produces Monsters" by Yinka Shonibare.

LAUREN PARSONS
VOLUNTEER STAFF

Taking the first step around the corner of a bright green wall, you don't know what to expect. But all at once you're hit with fascination, fear and excitement.

A girl is singing to herself in a projected video, dark and colourful images hang on each wall and in the centre, a little boy sits peacefully, lovingly holding on to a grotesque creature.

It's all part of *Fairy Tales, Monsters, and the Generic Imagination*, an exhibition currently showing at the Winnipeg Art Gallery that includes over 60 works inspired by literature, science fiction and genetic experimentation.

"What seems to be ugly immediately is actually quite beautiful," says Mark Scala, chief curator at the Frist Center for the

Visual Arts in Nashville, Tennessee where the exhibition debuted in February.

Scala says it's the grotesque images that draw people in. They want to look away, but are fascinated by what is first interpreted as ugliness.

The exhibition caters to each of the senses through video, sound, paintings and sculptures.

"I really wanted it to be a very dynamic experience for people," Scala says. "I wanted the experience to be a media version of the hybridity. Each medium has a certain kind of impact - from enchantment, to fear, to curiosity."

A brightly coloured corner of the exhibit features costumes and sets made from recycled material. A video plays showing the costumed creatures in action. They are plant-human hybrids from No Place, a utopian world created by artist Saya Woolfalk.

"The choice of recycled materials is that

the people of No Place use our refuse," Woolfalk says. "The craft-based aesthetic is accessible - you know that it's all kind of imagined and child's play and fictional. Anyone can achieve it."

Part of her artwork is a video titled "Ethnography of No Place," which she collaborated on with anthropologist and filmmaker Rachel Lears. Each chapter of the video is about a different emotion, ritual, or change in life - something that is important to the people who are wearing the costumes for that scene.

"Everything is a part of the worldview of a world that I've been building and collaborating on for 10 years," she says.

The exhibition is split into three categories - "The Fairy Tale," "Monsters" and "The Genetic Imagination" - but Scala says each category adds to the others.

"The real point is, we've always felt the need or the desire to use hybrid bodies, part

human, part animal - be it in fairy tales, or in our imagination - to explore something conflicting or confusing that we may not want to face," he says.

Woolfalk adds that children will know the fairy tales, but they may not know the complexity behind them and the lessons they aim to teach.

Scala notes that it's interesting to watch a family go through the exhibition together, because each age group will experience the art differently.

"I hope that people come away really thinking about how much of their attitude or life was shaped by these stories, what they are in relation to their physical body, or what really makes a monster," Scala says.

Fairy Tales, Monsters, and the Generic Imagination is on display now at the Winnipeg Art Gallery until September 9. Visit www.tinyurl.com/WAGmonsters for details.

THE UNITER JOB POSTINGS

APPLICATION DEADLINE FOR ALL POSITIONS IS FRIDAY, JULY 20 AT 5 P.M.

The following positions are based on a 30-week term running mid-August 2012 to the beginning of December 2012, and the beginning of January 2013 to the beginning of April 2013. Successful applicants will be expected to spend volunteer hours during the summer familiarizing themselves with the position, attending a mini journalism conference organized by *The Uniter* and planning for the year ahead. Staff members are expected to attend weekly staff meetings and actively engage in the development of their position throughout the course of their employment.

For further information, call 786-9790 or email editor@uniter.ca. References and at least three writing samples must be attached to resumes.

Mail, or deliver resumes in person, to The Uniter, ORM14 Bulman centre, 515 Portage Avenue, Winnipeg, MB R3B 2E9, or email your application package to: editor@uniter.ca

Only those applicants selected for interviews will be contacted. Applications are encouraged from all interested parties.

CULTURE EDITOR
(\$100 per week)

Are you a pop culture junkie? Are you into analyzing trends in technology, food, fashion and more in Winnipeg and beyond? The culture editor co-ordinates a weekly two- to three-page section full of well-written and compelling content that examines cultural trends of relevance to readers of *The Uniter*. They work closely with volunteer writers to develop story ideas and provide support, and they edit all content and arrange for corresponding visuals. In addition, the culture editor regularly contributes to *The Uniter's* online blog.

LISTINGS CO-ORDINATOR
(\$95 per week)

The listings co-ordinator collects and compiles on and off campus event listings for *The Uniter's* comprehensive listings section. They are also responsible for writing brief descriptions of the events *The Uniter* chooses to highlight each week. The listings co-ordinator is also responsible for familiarizing faculty, student groups or other interested parties on and off campus with the procedures for submitting listings. In addition, they coordinate photos related to events to supplement the listings section. The successful candidate must be highly organized.

ONLINE EDITOR
(\$ TBA)

The Uniter is seeking a web-savvy individual to help monitor and expand its online presence. Visit www.uniter.ca/jobs starting the week of July 9 for more information about this position and how to apply.



CONTINUED FROM PAGE 3

"I would be concerned" if that's all the training a coach has, says Stephanie Jeffrey, executive director of the Manitoba Fitness Council, a non-profit that trains and accredits fitness leaders in Manitoba.

Warkentin from CrossFit 204 believes it's up to the client to research what sort of trainer they're working with before committing to a gym.

"Ultimately, what you're looking for in a trainer is good coaching," he says. "You should look at their certifications, but you should also evaluate that trainer. If you immediately walk in and (the trainer) has no idea know what he's doing, you shouldn't work out there. I've seen guys with five or 10 certifications that probably shouldn't be personal trainers, and on the other side of it, I've seen people with just a Level 1 CrossFit certification that they got over a weekend that are excellent trainers."

While injury is never the goal, it is inevitable, Sonnichsen says.

"CrossFit will injure everybody at some point in their practice of it, because it will exploit every single weakness, every single movement dysfunction (you) have," he says. "But, it's the most effective system for finding out what your movement ineptitudes are before you lose the ability to move that way (forever)."

Then there's the matter of people being rewarded for pushing themselves so hard they throw up.

"Some people think it's a badge of honour," Vargscarr says, adding that while there are puke pails in the box she trains at, it's never the goal of a workout.

"The culture is, 'Right on, way to puke,'" she says. "But it's more because people recognize ... you went all out. You put it all out on the table and you didn't hold back. I think that's where the admiration comes from."

Warkentin says he would never recommend anyone push themselves so hard that they get hurt, and how far clients want to



GAIL TOLENTINO

Tania Tétrault Vrga, founder and head trainer at CrossFit Winnipeg, likes CrossFit because it emphasizes increased performance ability over aesthetic benefits.

push themselves depends on their level of ability and their goals.

"Our goal is to push you to a point where you're going to get the right fitness benefit and the optimal gains from the program, but not into extreme discomfort," he says.

JUST A TREND?

Kyle Turcotte, a strength and conditioning specialist at Canadian Sport Centre Manitoba who teaches courses in fitness assessment and exercise prescription at the University of Manitoba says that whether or not CrossFit is for you depends on your goals.

"If your goal is to lose weight, you may see some benefits from it," he says. "If you're an athlete, you need to look at a variety of different training (methods)."

Turcotte says CrossFit comes up in one of the classes he teaches at the U of M when he's discussing fitness trends.

"It's a fitness trend, really," he says. "You're

just looking at different ways of applying exercise in the end. It's about how you go about applying it, and they're just applying it in a different way. It's no different from any other fitness trend that has come along."

But for those who do CrossFit, it's more than a trend - it's a lifestyle.

And it's a lifestyle that's spreading across the globe. Warkentin recently traveled to Kenya with Glassman to visit a variety of humanitarian initiatives CrossFit, Inc. supports.

"CrossFit, especially in the eyes of its founder, is not just a fitness program, it's kind of a lifestyle program," Warkentin says. "Anyone who has done a lot of research on fitness will tell you, if you just work out, that's only half the battle because you have to combine that with nutrition and (proper) lifestyle choices. If you combine an entire lifestyle, you can make some significant changes."

Tania Tétrault Vrga, the founder and head trainer of CrossFit Winnipeg, believes CrossFit is positive because the aesthetic results are secondary to the increase in one's physical abilities.

"People are interested in increasing their performance and along the road they realize they lost 20 pounds and they've become really bad-ass," the 35-year-old says. "That idea of doing something you never thought you could do, and now you're doing it - there's nothing more motivating than that."

Vargscarr adds that the world of CrossFit has given women positive female role models to look up to.

"It's nice to have strong women who are working hard in every area of their lives as role models, to admire their work ethic and skills," she says, "rather than the way they look in a bikini."

Barb Herda-Cajas, owner of CORE Training & Therapy and an instructor in the University of Winnipeg's kinesiology department says that whether it's a fad or not, if people find that CrossFit works for them, it's a good thing.

"If people are doing the programming and getting injured and turned off from fitness, I would see that as problematic," she says, noting that some of the clients that work out at CORE do CrossFit workouts.

"(But) we have a problem not just in Manitoba but across Canada of obesity and medical-related problems - people not taking care of their bodies. If people find CrossFit useful and something that they're capable of doing, and it motivates them to move their body on a regular basis and helps keep them out of the medical system, I think it's fabulous."

CrossFit 204 is hosting a CrossFit competition on Saturday, Aug. 18 that will feature some of western Canada's top CrossFit athletes. To read more about it, to see more CrossFit pictures and to read some things that didn't make it into this article, visit www.uniter.ca.



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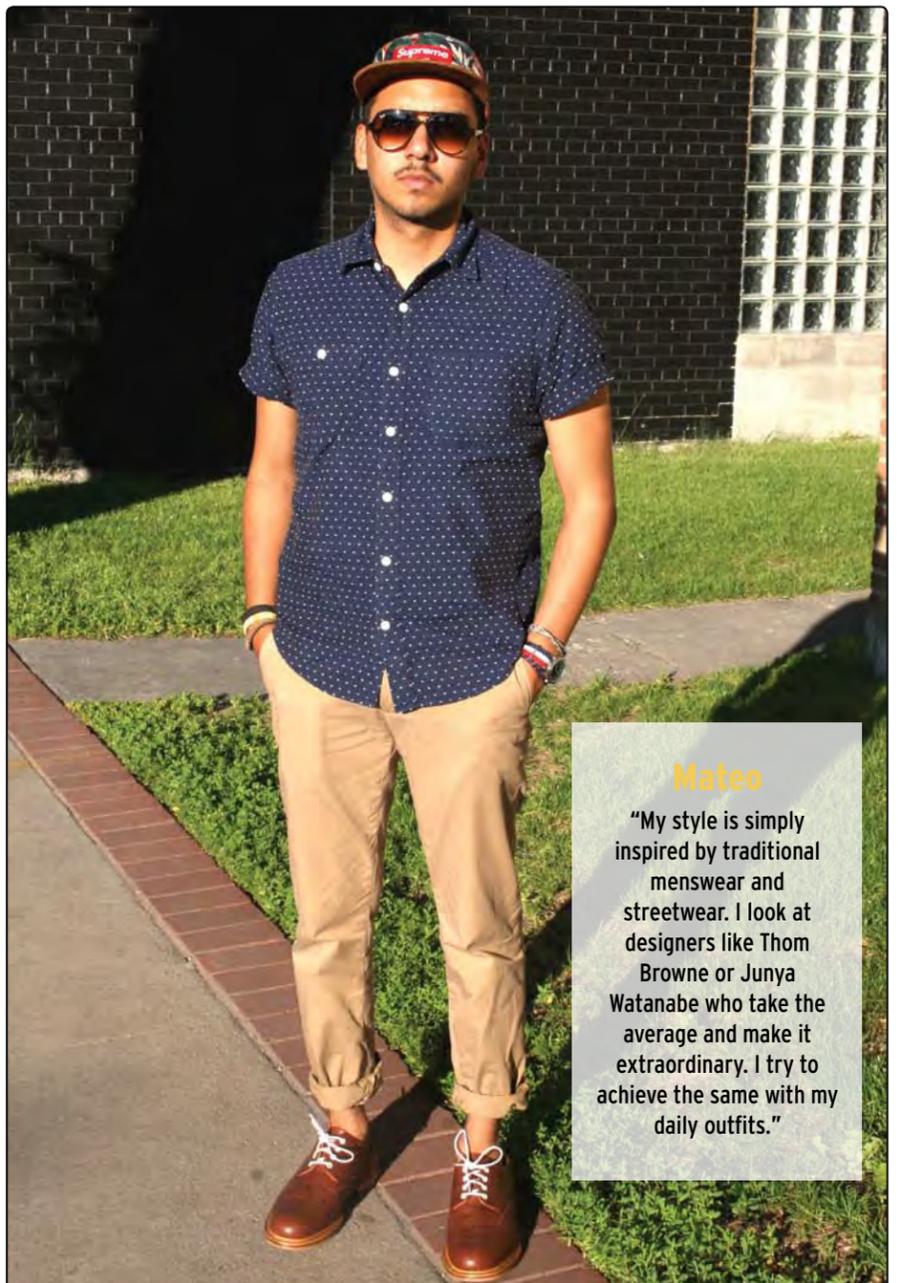
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Mateo

"My style is simply inspired by traditional menswear and streetwear. I look at designers like Thom Browne or Junya Watanabe who take the average and make it extraordinary. I try to achieve the same with my daily outfits."

FASHION STREETER

The Uniter Fashion Streeter is an ongoing documentation of creative fashion in Winnipeg inspired by the Helsinki fashion blog www.hel-looks.com. Each issue will feature a new look from our city's streets and bars in an attempt to encourage individual expression and celebrate that you are really, really good looking.

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