

UNIVERSITY OF WINNIPEG'S WEEKLY URBAN JOURNAL

THE

# UNITER

JUNE 2013 | VOLUME 67 ISSUE 26

JUNE FESTIVAL PREVIEW

**MAYLEE TODD**

**LEE FIELDS &  
THE EXPRESSIONS**

*& more*

**AT JAZZ FEST**

THE FIRST ANNUAL

**WINNIPEG**

**UNDERGROUND**

**FILM FESTIVAL**

**LOCAL KIDS  
HAUNTER**

FINALLY RELEASE  
THAT LP



THE BESNARD LAKES  
THE WONDER YEARS  
THE REVIVAL



**15**

**MANITOBA  
RECORDS  
REVIEWED**

**WINNIPEG'S CONTEMPORARY DANCERS CELEBRATE 40 YEARS**





# JULY SUMMER FESTIVAL GUIDE '13 AUGUST

PREVIEWS OF 18 SUMMER FESTIVALS  
THE OSBORNE STREET FESTIVAL WINNIPEG FOLK FEST  
SOCA GRATUS FEST WINNIPEG FRINGE GIMLI FILM FEST  
BRANDON FOLK FEST ROCKIN' THE FIELDS OF MINNEDOSA  
ICELANDIC FESTIVAL RIVER CITY RUMBLE FOLKLORAMA  
KLEEFELD HONEY FEST MEME RAINBOW TROUT & MORE

PLUS  
INTERVIEWS WITH LATKA OSHIMA VIKINGS AND MORE!

LOOK FOR THE JUNE ISSUE ONLINE & ON NEWSSTANDS STARTING JUNE 27<sup>TH</sup>

WWW.UNITER.CA

THE  
UNITER



## CH-CH-CH-CH-CHANGES...

This issue of the Uniter marks the beginning of a shift in a somewhat different direction.

Winnipeg is in need of an Arts Weekly - a place to get a fix for music, film, theatre, dance, visual art, fashion, photography, pop culture, food and literature; in addition to topical opinions and unique news coverage. The Uniter would like to be your one stop shop for all things arts-related in the city, so this fall our little mag is undergoing a bit of a makeover. As excited as we are to introduce you to our many new writers, photographers, cartoonists and multi-media gurus we can't just yet - you'll have to wait until September. We want to make things just right.

Until then, the first of our two summer issues is jam packed full of interviews with musicians (cover girl **Maylee Todd**, **Lee Fields**, **Besnard Lakes**, **Wonder Years**, **Haunter**), a few pages of local album reviews, an essay about meme culture by **Carson Hammond**, dining reviews (**Shawarma Khan**, **Peasant Cookery**), a look at the first annual **Winnipeg Underground Film Festival**, a column by **Rise and Sprawl's Robert Galston** and a special tribute to local musician **Alex "The Dee" Danyliuk**.

Watch for our Summer Festival Guide in late June (in which we will attempt to profile as many Manitoba fests as our page count will allow) and regular weekly issues, resuming in September.

Change can be good. Look what happened when David Caruso left NYPD Blue - we got 90 episodes of Jimmy Smits.

Oh - and just so there are no angry letters - the Fashion Streeter will return this fall.

## \* COVER IMAGE

Maylee Todd was photographed by Toronto's Reynard Li, who also shot the video for her *Baby's Got It* single and snapped the cover pic that adorns her *Escapology* album. His work has appeared in Esquire, Nylon and Spin.

### UNITER STAFF

MANAGING EDITOR  
**Nicholas Friesen** » editor@uniter.ca

BUSINESS MANAGER  
**Geoffrey Brown** » geoff@uniter.ca

CREATIVE DIRECTOR  
**Ayame Ulrich** » designer@uniter.ca

SENIOR EDITOR  
**Harrison Samphir** » harry@uniter.ca

### CONTRIBUTORS

Melanie Dahling, Matthew  
Dyck, Robert Galston, Carson  
Hammond, Brett Madill, Deborah  
Remus, Jared Story, Fabian  
Suárez-Amaya, Nigel Webber,  
Gareth Williams, Jen Zoratti

CONTACT US »  
General Inquiries: 204.786.9988  
Advertising: 204.786.9790  
Editors: 204.786.9497  
Fax: 204.783.7080  
E-mail: uniter@uniter.ca  
Web: www.uniter.ca

MOUSELAND PRESS

MOUSELAND PRESS BOARD OF DIRECTORS:  
Ben Wickstrom (interim chair), Peter Ives,  
Shannon Sampert, Kent Davies and Ksenia Prints.

For inquiries e-mail: board@uniter.ca

LOCATION »  
Room ORM14  
University of Winnipeg  
515 Portage Avenue  
Winnipeg, Manitoba R3B 2E9



*The Uniter* is the official student newspaper of the University of Winnipeg and is published by MouseLand Press Inc. MouseLand Press Inc. is a membership based organization in which students and community members are invited to participate. For more information on how to become a member go to [www.uniter.ca](http://www.uniter.ca), or call the office at 786-9790.

SUBMISSION OF ARTICLES, LETTERS, GRAPHICS AND PHOTOS ARE WELCOME. Articles must be submitted in text (.rtf) or Microsoft Word (.doc) format to editor@uniter.ca, or the relevant section editor. Deadline for submissions is 6:00 p.m. Thursday, one week before publication. Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print submitted material. *The Uniter* will not print submissions that are homophobic, misogynistic, racist, or libellous. We also reserve the right to edit for length and/or style.



JARED STORY  
ARTS & CULTURE EDITOR

Alex Danyliuk, drummer for Winnipeg band The Revival, passed away unexpectedly on April 12 at the age of 22.

A week earlier, the young musician had spent five days in a studio on Ross Street with Montreal producer Mike Nash, recording The Revival's debut LP, the follow up to last year's *Brady Bird* EP.

Born February 28, 1991, Alex started playing music - first the trombone, then the drums - while attending Henry G. Izatt Middle School.

Described by his father Boris as "a gem" and "the smartest, kindest and most talented" of the Danyliuk clan, Alex was a natural when it came to music.

"I remember we went to a parent-teacher at HGI and talked to Mr. Tsuchi, the band teacher," Danyliuk says.

"Alex wanted a set of drums and we asked Mr. Tsuchi 'Is the kid any good?' He said 'Alex is the only one that can read the music and play it the first time out.' He worked hard and was really talented."

From Grade 8 on, Alex was completely committed to the drums. In addition to the school band and obligatory jams with friends in his parent's basement, Alex played with his uncle's group at First Mennonite Church and took weekly private lessons with professional percussionist Kevin Radomsky, a mentorship that continued until Alex's passing.

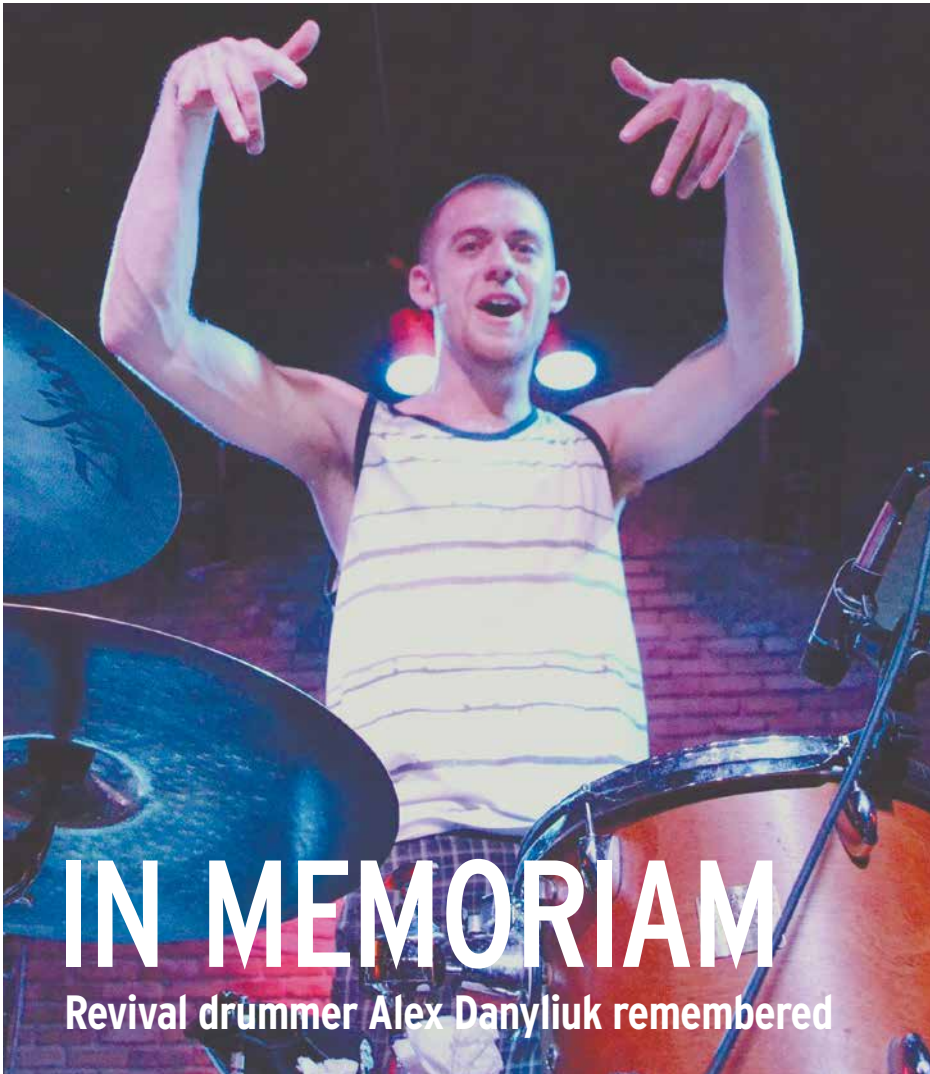
After high school, Alex was accepted into the University of Manitoba's Faculty of Music, completing one year of the Jazz Studies program before deciding to focus full-time on The Revival.

Jay Jensen, The Revival's 22-year-old bassist and Alex's best friend, says Alex was a musical sponge.

"He studied everything he could. Everything," Jensen says, Alex's friend since the age of four.

"I even caught him one day watching a Justin Bieber concert. Alex didn't like Bieber, he just wanted to see what he does. I took a picture and he turned off the concert after that."

No Bielebers, Danyliuk and Jensen grew up on punk rock. Jensen says Blink 182 and



## IN MEMORIAM

Revival drummer Alex Danyliuk remembered

its drummer Travis Barker was the pair's biggest early influence. Together, the two friends formed 4th Floor, a punk project that would eventually evolve into The Revival.

Formed in August 2008, The Revival, which also includes vocalist/guitarist Kevin Hogg and guitarist Eric Clefstad, mixed those early punk influences with electronic music and classic rock riffs, plus smatterings of funk, Latin and reggae music.

Whatever sounds were omitting from the Danyliuk basement, Boris says he and his wife Kirsten always welcomed and supported their son's musical endeavours. Well, most of the time.

"In '09 my wife and I went to Vegas to see U2 and as we were waiting to leave the stadium I got a text from the neighbours saying 'There's a shaker going on over at your

house,'" Danyliuk says. "It turns out the boys had sent my youngest son out to a friend's place and threw a big party at my house, complete with an opening band.

"When we came back from Vegas we weren't too impressed because there was some damage. Also, I had booby trapped the bedrooms and said 'No one goes into the bedrooms' and they went into the bedrooms, so we booted the band out for a month. They came groveling back, paid some damages and agreed to give us a token amount of rent to play, like \$85 a month."

"That pretty much just paid for the food they fed us," Jensen adds.

"I don't know if it even paid for the food because you guys had a habit of showing up on Sundays to jam, just when we were having our big family dinner," Danyliuk says.

Late local drummer Alex Danyliuk sits behind the kit at the Pyramid Cabaret.

SUPPLIED

The basement jams and home cooking eventually paid off. In the spring of 2012, the single from *The Brady Bird* EP, *Shake This* was released, with its corresponding music video receiving almost 20,000 views on YouTube.

The band eventually caught the attention of Tim Jones of artist management/record label Pipe & Hat, who signed the band to its roster. In March, The Revival played the Pipe & Hat showcase at Bovine Sex Club in Toronto as part of Canadian Music Week.

Jensen says The Revival will continue, fittingly completing its debut full-length with Radomsky. The album will be released at the end of July.

While forging on without Alex will surely be difficult, The Revival recently proved it can hold its own during hard times. At Alex's funeral service, Jensen, Hogg and Clefstad played three teary-eyed songs in tribute to their late friend, including covers of Dave Matthews' *Gravedigger*, Pink Floyd's *Wish You Were Here* and an impromptu performance of *Stuck in My Head*, an original tune.

"We were sitting up there listening to the songs the Christian house band was playing and we thought 'OK we need to play our own thing,'" Jensen says. "There's this point in *Stuck in My Head* where it's just vocals and clapping and everyone in the church was clapping along. It was just this uplifting moment. Everyone shared the rhythm."

Alex had Wolff-Parkinson-White syndrome, a disorder of the conduction system of the heart. A usually asymptomatic condition, Alex was cleared by his doctor for physical activity. On April 12, he collapsed while jogging through Vimy Ridge Memorial Park. "Alex was a warrior of peace and his chosen weapons were kindness and music," Danyliuk says, noting the park's military significance.

The Danyliuk family has set up an Alex Danyliuk memorial fund at the Royal Bank of Canada's 1610 Kenaston Boulevard location. Also, a memorial concert is in the works.

Keep up to date with The Revival at [www.facebook.com/therevivalstyle](http://www.facebook.com/therevivalstyle). While there, check out the band's emotional performance at Alex's funeral service.

Pennsylvania punkers The Wonder Years hit the Pyramid on Saturday, June 8.

SUPPLIED

are getting married, buying houses and having kids while we're still traveling around in a van playing music, basically living this totally different lifestyle," the bassist says. "Still, it was a challenge for us to make sure this record came out the way we envisioned it in the end."

While the trilogy is technically over, the band shows no signs of slowing down. It'll play the main stage on the Vans Warped Tour (which, believe it or not, turns 18) this summer.

Before it starts playing outdoor venues and parking lots, the band will be opening up shows across Western Canada for Hopeless Records' label-mates Silverstein.

After releasing an acoustic cover of The Weekerthans' "Aside" and hitting the road with Comeback Kid, the band will be at the Pyramid Cabaret on June 8, finally performing in the city those two bands hail from.

"We've definitely neglected Western Canada during our entire band life so we're excited to come up there. Plus touring Canada in the summer seems like a way better idea than playing Canada in the winter."

⇒ See The Wonder Years at the Pyramid Cabaret on Saturday, June 8  
⇒ Also featuring Silverstein  
⇒ Doors at 8 p.m.  
⇒ Tickets are \$20 plus fees. Get them at Ticketmaster, Kustom Kulture or Into the Music  
⇒ Visit [www.thewonderyearsband.com](http://www.thewonderyearsband.com)



NICHOLAS FRIESE  
MANAGING EDITOR

On a rainy Victoria Day afternoon, the Uniter sat down at the Toad with Matt Williams and Jory Hasselmann, the two founding members of local indie rock five piece Haunter. The band is about to release its debut LP, the disturbingly good *Rivers and Rust*, through local label Disintegration Records with national distribution from Outside Music.

Recorded in short spurts over the last two winters on a minimal budget, Haunter's record is somehow both lush and dense; packed with layers of moody yet hopeful guitars (courtesy of Williams, Hasselmann and Cannon Bros' Cole Woods), Marie-France "Mef" Hollier's intricate bass lines and the gripping drumming of Ryan Coates. The album features appearances from Nathan's Keri Latimer and Imaginary Cities' Dana "Rusty" Matyas & Marti Sarbit, with Disintegration's co-founder Cam Loeppky (Weakerthans, Novillero) handling the engineering.

JEN ZORATTI  
VOLUNTEER STAFF

With such obsessive attention to detail on display on their records, it'd be easy to assume that Montreal psych-pop experimentalists The Besnard Lakes purposefully take three years between albums.

As it turns out, their fourth opus, the ostentatiously titled *Until in Excess, Imperceptible UFO*, was supposed to be their version of a wham-bam, quickie session.

"It's always been three years between records and we always have to rebuild our audience again every time because people forget about us," says band co-founder/producer Jace Lasek on the line en route to Glasgow. "We wanted to avoid that this time around."

Lasek, an established producer who has recorded albums by such Montreal luminaries as Wolf Parade, Young Galaxy, Suuns and more, owns and operates Breakglass Studios, which is also where all of The Besnard Lakes records are written and recorded. As such, the band has to take studio time when it's available; a week here, a three-day session there. But, as Lasek and bandmates Olga Goreas (Lasek's wife and band co-founder), Kevin Laing and Richard White, were painfully reminded this time around, creative energy doesn't always align with scheduling.

"As we got deeper into it, we got frustrated," Lasek says. "We threw a lot of it away. It was a scary decision. We had to make a call on what was more important. In the end, we've never put out a record that we weren't happy with.

"It also makes you question whether you can make something good again."

Of course, it was the right call. Released in March via Jagjaguwar, *Until in Excess, Imperceptible UFO* is a resplendent studio master-

"We didn't have any money so Cam said he'd give us half the labour for free because he's part of the record label," Williams, 25, says. "He definitely has an attitude that makes you trust him. He's a friend of ours, but in the studio it's a tiny bit less friendly. He doesn't really put up with any bullshit and that's how we could get the record done in such a short time."

"Cam is very forward," Hasselmann, 24, adds. "He won't entertain too many stupid ideas. He lets you do what you want and he helps you do that in the best way possible, but he'll show you the best way possible.

"He's a fuckin' wizard at the end of the day."

The band's previous output includes a 2009 7" and 2008 EP, both of which featured solid yet unrefined vocal work from Williams. If you put these on a playlist that flows into *Rivers and Rust*, the biggest change you'll notice is that Williams vocals sound like a very different entity.

"The worst but best part for me was doing

the vocal takes," Williams says. "When we had recorded our EP and our 7" I maybe did four vocal takes on a song. No matter how good my vocal take would be, Cam always made me do each song ten times in a row. Recording the vocals took longer than recording all the instruments for the album."

"Between now and four years ago, you're older, you smoke way more cigarettes and your voice has gotten better," Hasselmann adds.

It's easy to hear from any Haunter song that the band wears its early influences proudly, from My Bloody Valentine to Pavement.

"That early stuff got us a reputation as a shoegaze band," Williams says.

"I don't think we live up to that," Hasselmann interjects. "I don't think we're any genre except rock, but that's a really boring label. Very rarely now do I go back and listen to a Pavement record. Not that we're trying to break away with that but we don't use that as a starting point anymore."

Whatever the genre, the band has realistic

Disintegration Records act Haunter is as pleased as punch to finally unveil its *Rivers & Rust* LP.

MARIE-FRANCE HOLLIER

ambitions for its recorded output.

"I think that what would make this record a success for me is that it's accurate," Hasselmann states. "There's a small group of people in Winnipeg that have been really good to us and as long as that group of people likes this record and maybe it reminds them of a fond past, then, aside from touring and people outside the city hearing it, that's what I want."

⇒ Catch Haunter's album release show at the Windsor Hotel (187 Garry Street) on Thursday, June 27 with doors at 9pm  
⇒ Tickets are \$10 advance at Music Trader, Into the Music and ticketworkshop.com or \$12 at the door  
⇒ The Mystics and Right Through will also play  
⇒ Check out [haunter.ca](http://haunter.ca) for more information

Get moody this spring with the Besnard Lakes at the Park Theatre on June 18.

SUPPLIED

*The Roaring Night* and 2007's *The Besnard Lakes Are The Dark Horse*, representing a stylistic departure for the band. *Until in Excess, Imperceptible UFO* shoves aside its predecessors' dense, velvety, shades-of-black soundscapes in favour of an effervescent lightness. Indeed, there's a reason why The Besnard Lakes have been earning a share of Beach Boys comparisons.

"After it was finished, we started doing interviews in Paris, then we were in Berlin for a day, and we noticed that a lot of people were saying it was 'sun-bleached' and 'not as dense,'" Lasek says. "No one's really described us that way before; we're usually 'drenched in darkness.' We're huge Beach Boys fans, so we were happy to be described as 'sun-bleached.'"

Not surprisingly, The Besnard Lakes are also fond of the "capital-A Album," the kind that demands your full attention from beginning to end. Like a glass of really good red wine, *Until in Excess, Imperceptible UFO* is meant to be savoured.

"I enjoy getting lost in something for 45 minutes," Lasek says. "A lot of my first albums were prog. Maybe even bands like Spiritualized in the '90s — they taught me to listen to entire records. I think that's important. I'm also very enamoured by the three-minute pop song, but being able to get lost in a record, I think that's something to be embraced, not forgotten."

⇒ The Besnard Lakes play the Park Theatre on June 18.  
⇒ July Talk, Grounders and Northcote will open the show.  
⇒ Show is at 8 p.m.  
⇒ Tickets are \$20 in advance, \$25 at the door



DEBORAH REMUS  
VOLUNTEER STAFF

On May 14, 2013, Philadelphia's The Wonder Years released *The Greatest Generation*, the final record in its realist pop-punk trilogy which started back in January 2010.

The band, comprised of vocalist Dan "Soupy" Campbell, bassist Josh Martin, drummer Mike Kennedy and guitarists Casey Cavaliere, Matt Brasch and Nick Steinborn, released a goofy record called *Get Stoked On It!* back in 2007, but it went largely unnoticed and most of its songs aren't even performed in live sets anymore.

That's because the band decided to get serious with its second release, 2010's *The Upsides*. The record kick-started the group's trilogy and became essential listening for pop-punk fans through its "I'm not sad anymore, I'm just tired of this place" refrain.

"That record is about being 18-20 and trying to figure yourself out now that you're legally an adult," Martin says. "It was kind of like a last chance record for us, we worked super hard on it, we did everything we could. If that was the last thing people were going to hear from us we wanted it to be meaningful."

In the end, everything worked out. The band was picked up by Los Angeles-based Hopeless Records and released another full-

length called *Suburbia I've Given You All and Now I'm Nothing* in June 2011.

"That next record was based off being on tour for so long and returning back to our hometown," recalls Martin. "Just realizing that everything changed so much because the Earth kept turning and people kept growing while we were away."

*The Greatest Generation* carries a similar theme but the band took its time and has tried to break some new ground. Album closer *I Just Want to Sell Out My Funeral* clocks in at over seven minutes, making it the longest Wonder Years song by far.

"This one's more about being at the age where people you went to high school with



# PROFILES, PICS, AND PLATITUDES

## AN ANALYSIS OF SOCIAL MEDIA'S OBSESSION WITH BANAL SAYINGS IN IMAGE FORM

CARSON HAMMOND  
VOLUNTEER STAFF

You find yourself on a beautiful beach at sunset. Off in the distance, the conjoined silhouettes of two figures holding hands wander in the surf as gulls swirl overhead. Gradually, you become aware of a distinct orange tint to everything you see; stranger still, lines and specks like those found in old-timey photographs pervade your vision.

As you begin to rub your eyes and contemplate a visit to the nearest emergency room, your confusion is multiplied tenfold by the sudden appearance of a chunk of italicised typography (“Is that... Yes - Helvetica!”) superimposed across your perspective.

“Look out for each other when no one else does,” the otherworldly message reads.

Your mind reels as it attempts to make sense of these increasingly bizarre happenings.

“Where is this, and *what the hell am I on?*” you cry.

Relax.

Where you are is smack-dab in the centre of middle-class, western social media culture in the year 2013 - and all you're *on* is the Internet.

Okay, so that's still mildly frightening, and to be honest I'm just as confused as the next person. But maybe we can somehow get to the bottom of all this.

If you've made use of Facebook, Instagram, Pinterest, Tumblr, or any other social networking platform that facilitates image-sharing, it's almost certain you've been exposed to innumerable pictures like the one I've described here as they make their rounds with thousands of “likes,” “favourites” and “shares” propelling them from screen to screen.

The visual components of such images vary widely while adhering to an unspoken sensibility - think worn-out Converse sneakers, people kissing, and precariously-stacked coffee cups, always complete with resolution-ravaging photo filters, of course - but these are just a literal and figurative backdrop to the real phenomenon that is the accompanying text.

Put aside such cousin-trends as “If you remember this, something, something you're a *gos* kid!” and “That moment when [relatable experience]” for the time being. What I'm specifically talking about here are not these, but the shareable image-and-text combos that are ostensibly intended as aphoristic ‘wisdom’-delivery capsules.

A quick look at Instagram's “Explore” tab - a good gauge of what types of content are most popular with the service's users - yielded the following instructive examples (respective visual components in parentheses):

**“YOU ONLY GET OUT, [SIC] WHAT YOU PUT INTO IT”**  
(FLOWER)

**“DON'T MAKE PERMANENT DECISIONS ON TEMPORARY EMOTIONS”**  
(BEACH, SUBJECT WITH BACK TOWARDS CAMERA)

**“THE BEST IS YET TO COME”**  
(URBAN SUNSET)

What all of these phrases have in common is that each seemingly attempts to produce a maxim by asserting an implicitly universal truth in as few words as possible. None of them, however, acknowledge the conditional natures of their respective claims, instead opting to cash in on concision for dogmatism and simplicity.

It's clear that the creators of these images were going for profundity, but really all we're left with are nice sentiments that, like those listed above, are revealed to be logically flawed upon even the slightest scrutiny, or else such obvious truisms that their very utterances are patronizing. Rather than aphorisms, they are little more than banal platitudes: bite-sized packets of effectively meaningless observations masquerading as sagely advice.

There's nothing new about the popularity of banal platitudes in general. After all, by definition they're quick-and-easy feel-good fixes for those times when we're too lazy to cognitively process new situations, so there's no reason they *wouldn't* be popular. The only thing that's changed in terms of our cultural relationship to these types of sayings is how they're presented.

Sure, the current epoch of Internet usage has opened up new avenues for sharing longer-form communications, but by and large social networking platforms and the devices they're increasingly accessed on are structured so as to place value on the short-and-sweet, above all else.

Combine this pressure to remain concise with a potential speed of viewing and sharing only limited by a user's indifference towards Carpal Tunnel Syndrome, and you've got what amounts to the perfect environment for a plati-pocalypse (not to be confused with any term used to describe the overthrow of humans by platypuses, of course).

### PLATITUDES AS MEMES

To describe this unnamed trend we're discussing here as an example of a “meme” might sound inaccurate at a glance. After all, there are no fist-pumping babies, radial lines, or “Good Guy Gregs” in sight. But let's put aside the colloquial meaning of the term for a moment.

Evolutionary biologist Richard Dawkins first coined the term in his 1976 work *The Selfish Gene* simply to describe (I'll borrow the Merriam-Webster definition here) “an idea, behavior, or style that spreads from person to person within a culture.”

The word has since been bastardized in the context of Internet culture so that it specifically refers to the strictly formatted, picture-and-text-based running jokes especially popular on such sites as Reddit and 4chan (the proper name for this is actually “image macros”) such as the aforementioned “Success Kid”.

While ‘Insta-platitudes’ don't fit this colloquial definition of what constitutes a meme, they are in many ways a perfect example of the original concept manifested in the online age. To be sure, one could refer to virtually *any*

cultural text as a meme in the Dawkinsian sense (including image macros); but the fact that Insta-platitudes tend to adhere to a definable framework of aesthetic and structural limitations, and spread from subject to subject as efficiently as they do, make them something of a textbook case.

The important question, then, becomes one of *what*, exactly, is being communicated by the Insta-platitude meme. What cultural values, ideas and practises are embedded in that sepia tone picture of Marilyn Monroe with the words “Living well is the best revenge” plastered across her exuberant, laughing face and the 20,000 upturned thumbs beneath it?

### DECONSTRUCTING THE INSTA-PLATITUDE

Let's for the sake of argument maintain that the differing content found in each unique iteration of the meme in question is merely superficial. This really isn't much of a stretch, after all: if the verbal component of one such photo confronts the viewer with a radical or unconventional statement, then it's not a part of what we're discussing here in the first place. On the contrary, the Insta-platitude - like any other form of platitude - is fundamentally agreeable. It is desirable for its power to circumvent reflection rather than provoke it. And this is why the interchangeable content of the Insta-platitude really is inconsequential: whether I view this one or that, all I'm doing is passively absorbing a trite sentiment I'm already more than familiar with in some other form.

Despite the actual banality of the Insta-platitude, for it to be deemed as such it must still purport to be something more *meaningful*. This is where the visual component of the meme does most of its work. We tend to associate images of sunsets, hand-holding and so on with timeless, relatable themes. Whether the meme's author wishes to evoke melancholy, romance, optimism or nostalgia, there's an appropriate signifier just a Google Image search away.

The corresponding means of communication (social media) not only streamlines the ease with which the content creator can cheaply project a false sense of profundity onto their text using visual language, but also allows viewers to directly attach such texts to their online persona. Whereas a spoken platitude is most commonly used to delay critical thinking or fill conversational gaps in complex or difficult circumstances (“Hey, everything happens for a reason”), the Insta-platitude is an endlessly duplicable badge that can be sewn onto one's identity with a simple mouse-click. Unlike the spoken platitude, which is reactive in nature, the Insta-platitude is decidedly proactive - it's expressed entirely for the benefit of the sharer.

This appropriation of platitudes as identity-building material isn't strictly limited to the virtual world, either. The “Keep Calm and Carry On” meme, which over the past decade has found its way onto every commercial product imaginable, is something of a precursor to the social media-borne phenomenon at hand. Abstracted



from its original context and meaning (the design comes from an unissued WWII-era propaganda campaign by the British government) the phrase has been so thoroughly trivialized by its mass commodification that to deny it the status of platitude today would be hopeless. Yet, despite this, many consumers remain eager to purchase notebooks, t-shirts, and coffee mugs sporting the image with the conscious-or-not aim of tethering their public personae to its various associations.

Just as with that Teenage Mutant Ninja Turtles lunchbox of yesteryear, there seems to be something appealing about any object that simultaneously provides its owner with a sense of individuality while also linking them to a pre-existing and potentially ubiquitous cultural anchor. Despite its lack of physical presence, the Insta-platitude meme adheres to a similar logic, although instead of expressing a collective affinity for whatever's *rad*, it seems to indicate that perceived characteristics of thoughtfulness and wisdom currently happen to carry cultural capital within the demographic circulating its many iterations.

In other words, aside from the particularly unfortunate irony inherent in attempting to evoke profundity through the repetition of phrases that are by definition depthless, we've seen this all before.

If history's any indication of what's to come, all that remains is for capital interests to put two and two together and start pumping out tank tops emblazoned with de-contextualized Audrey Hepburn quotes and close-up pictures of people crying.

Oh wait. *Shit*.

Carson Hammond studies English Literature at the University of Winnipeg. If you've read this and earnestly enjoy the types of images he's been harping on, and as a result are offended, please know that what's done is done. You have to move on, what hasn't killed you has only made you stronger and haters gonna hate. Just remember: all you need to be is yourself.





# NEW CINEMA. NEW WAVE. NEW FESTIVAL.

## THE WINNIPEG UNDERGROUND FILM FEST IS BORN

DEBORAH REMUS  
VOLUNTEER STAFF

This June, the very first Winnipeg Underground Film Festival (WUFF) gets underway, and the entire event is being put together by Open City Cinema, a local collective that's been screening films in the city since May of last year.

Founded by film curator/Concordia Film Studies grad Travis Cole and experimental filmmaker Aaron Zeghers (who met at a course taught through the Winnipeg Film Group), OCC is fleshed out by filmmaker Scott Fitzpatrick (among other collaborators who drift in and out).

"One of the main reasons I decided to form Open City Cinema was because a lot of people seem to be leaving and it was really upsetting to see," Cole says. "There's a great film community here, but it seems like so many people hit the glass ceiling and want to move to Toronto, Montreal or Vancouver."

The collective began with an unspoken agreement to put together one screening each month, and its primary focus has *always* been underground cinema.

"These are films that operate more as pieces of art, like a painting or a collage, where they have one person's idea behind them generally," Fitzpatrick says. "They're usually individually driven [and] I don't think we're showing anything that was made with much of a budget."

After spending the last year putting together smaller screenings, Open City Cinema has been collecting enough material to kickstart an actual film festival which will span over three evenings at Frame Arts Warehouse (318 Ross).

"Part of the reason I wanted to do a festival was to actively enter into a dialogue," Fitzpatrick says. "People know about Winnipeg and our experimental film scene, but they don't recognize it as the hotbed it really is. If you look at the Australian International Experimental Film Festival, they played five Canadian films and they were all from Winnipeg. Something is obviously going on up here."

Though Winnipeg is already home to the experimental WNDX Festival of Moving Image, WUFF's organizers stress there are some definite differences between the two.

"The real difference is that they're an established film fest and we're the little guys. . . we're basically just punk rocking it," Cole states. "We're throwing this stuff out there and hopefully because of that it's more of a symposium. We hope other people will hang out and talk with other filmmakers."

"We just want to create a community around both festivals," adds Zeghers. "We want to keep creating that dialogue and ramping up more excitement for WNDX in the fall."

Another difference is that the Winnipeg Underground Film Festival doesn't rely on an open call. Everything is curated except for *The 90 Second*, a segment which kicks things off and features films under 90 seconds that were made within the last year.

"We'll basically screen anything," Zeghers says. "It's the opportunity for us to do something really fun and off the cuff."

One of the many thematic programs is *Draw On Everything!*, which takes place on Sunday evening at 5:30 pm.

"All those films totally push the boundaries of what is considered to be animation," Zeghers says. "It relates back to the whole ideology of the festival: pushing boundaries and creating a dialogue."

"One of the films we're showing is Ryan Hill's *Provincial Highway 44*, which is sort of quasi-animated," Fitzpatrick adds. "There were films that I didn't think were animated. You can definitely see the most narrative and the most abstract side by side."

Overall, the festival's content is primarily focused on filmmakers that do not reside in Winnipeg. There are more American films than you'll find at WNDX, but many films from across Canada and a smattering of others from nations as diverse as Japan and Germany.

One specific individual highlighted is Jesse McLean, a Chicago-based filmmaker whose work will be shown during Saturday evening's screening.

"She uses a lot of found footage, not from Hollywood, but a lot of Internet video and reality TV stuff," Fitzpatrick says of McLean's work. "This will be the Winnipeg premiere of her films."

WUFF also dives into a bit of music, and there will be live performances from Ghost Twin and Solar Coffin, while Saturday will end with a VHS dance party that carries late into the night. There's a lot going on and even the organizers can't pick out the one thing they're looking forward to the most.

"Just come to the first screening on Friday," Zeghers says. "Then hopefully you'll abandon your life for the rest of the weekend to hang out with us."



The Winnipeg Underground Film Festival will take place the weekend of June 14, 15 and 16 at Frame Arts Warehouse (318 Ross Ave).

Tickets are \$5 per screening and \$10 per night.

A festival pass can be purchased for \$20 through Music Trader, Into the Music or at the door.

Visit [www.winnipeguff.com](http://www.winnipeguff.com) for the full schedule.



**ABOVE**  
Scott Fitzpatrick, Travis Cole and Aaron Zeghers are the organizers of the first Winnipeg Underground Film Festival.

NICHOLAS FRIESEN

**BELOW**  
Ben Rivers' acclaimed *Two Years at Sea* closes out WUFF.

SUPPLIED

## PREVIEW JAZZ FEST

WHEN EVERYONE STARTS WANDERING AROUND THE EXCHANGE DISTRICT IN SHORT SHORTS AND BACKPACKS, YOU KNOW IT'S **THE START OF FESTIVAL SEASON.**

The first of these fests (the rest of which will be highlighted in our July issue) is the TD Winnipeg International Jazz Festival, which takes place June 13-23 at various venues in the downtown area. So whether you're checking out a free show in the Exchange, setting up shop at the Pyramid for a week of genre-bending club shows or sitting down for a mind-blowing night at the West End Cultural Centre, you will be entertained.

HARRISON SAMPHIR  
SENIOR EDITOR



Follow @TheUniter on Twitter and like us on Facebook for your chance to win some tickets!





# FUNK SOUL SENSATION

**TORONTO'S MAYLEE TODD HAS A FRESH SOUND YOU NEED TO HEAR RIGHT NOW**

Influenced by the diverse sounds of Brazilian Bossa nova, American funk, soul and psychedelia, Toronto-based Maylee Todd transcends the role of musician: she truly is an artist.

A former member of prominent Ontario music collective Henri Fabergé and the Adorables, comprised of such indie rock bands as the Bicycles and Born Ruffians, Todd is a multi-instrumentalist and deviceful performance artist whose creativity is rooted in a wide array of musical disciplines.

Equal parts exotic and vintage revivalist, her solo projects - beginning with 2010's *Choose Your Own Adventure* - are tinged with comedic flair and an inspired vigour reflected by the 31-year-old's offbeat music videos and electrifying stage performances.

"I was really interested in writing music I could dance to, particularly funk and soul," Todd says of those early compositions. "The interaction of the band and the response from the audience has grown my love for performing upbeat, danceable tunes."

*Choose Your Own Adventure* was released by independent Toronto label Do Right! Music, and garnered critical acclaim for its breadth of sonic technique and eclectic production. For Todd, her debut record presented a number of exciting possibilities.

"It was a chance to get my bearings in the studio and with arranging," she says. "I was really fortunate to create super fun videos for *CYOA* tracks like *Heart Throb*, *Aerobics in Space* and *Summer Sounds*. The first album really started my fan base."

Developing that base led Todd to performances across the world. Sharing the stage with such soul artists as Lee Fields and Janelle Monáe, rapper Aloe Blacc and Afrobeat outfit The Budo Band, she's now turning heads once again with her sophomore record, *Escapology*.

Since its release in early April, the ten track collection has exploded on airwaves from the UK to Japan, mostly to the credit of its infectious, radio-worthy singles, *Baby's Got It* and *Hieroglyphics*.

*Escapology* is best described as disco-pop. Its summery aesthetic and groovy horns compliment the blooming of a new season aptly, while its patchy neo-soul elements bring varied instrumentation and tone to the disc.

It's no wonder the album has received international airplay: it features a diverse set of nine tracks which perfectly adapt the listener to Todd's flamboyant yet cultivated mind and spirit, all while familiarizing audiences with a contemporary spin on the sounds of the past. The critics love it, too. Exclaim says that it's "Todd's here-to-stay album," while The Grid calls it "a brilliantly cohesive album... daring and delightful and deliriously entertaining."

With that type of praise, you'll want to catch Todd before she's selling out arenas.

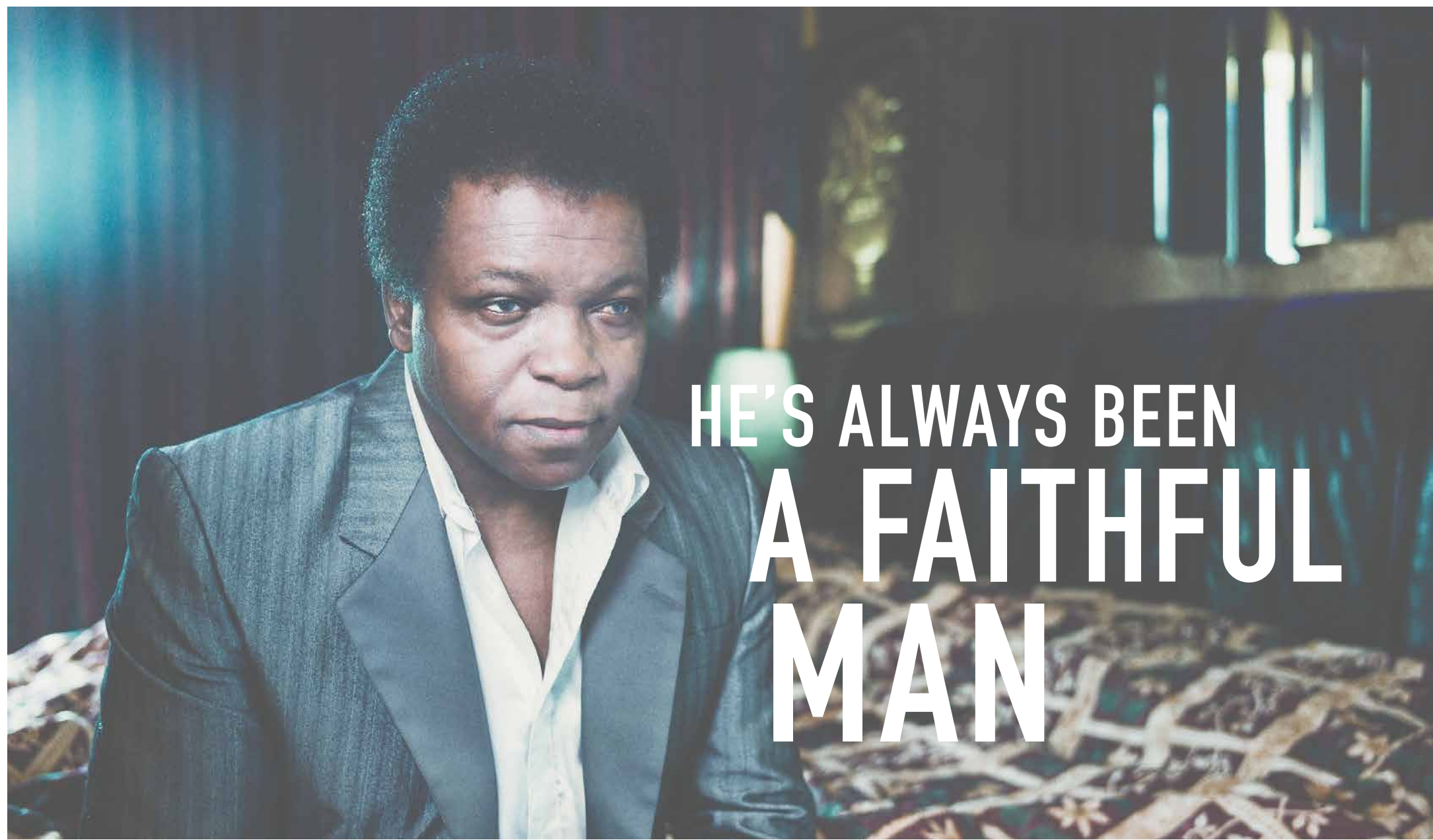
**ABOVE**  
Maylee Todd plays two free gigs at Jazz Fest this June.

SUPPLIED

**“ITS SUMMERY AESTHETIC AND GROOVY HORNS COMPLIMENT THE BLOOMING OF A NEW SEASON APTLY, WHILE ITS PATCHY NEO-SOUL ELEMENTS BRING VARIED INSTRUMENTATION AND TONE TO THE DISC.**



See Maylee Todd as part of the TD Winnipeg International Jazz Festival when she plays two free shows at Old Market Square, Saturday, June 15 at 10:20pm and Sunday, June 16 at 7:20pm.



# HE'S ALWAYS BEEN A FAITHFUL MAN

**SOUL LEGEND LEE FIELDS REFLECTS ON LIFE AND MUSIC AHEAD OF TD WINNIPEG INTERNATIONAL JAZZ FESTIVAL**

Elmer "Lee" Fields was born in 1951 in North Carolina. The son of a musician father and gospel-singing mother, he performed in his church choir, shaping his musical identity from a young age while attentively listening to his parents' radio play the sounds of blues icons like Jimmy Reed, Howlin' Wolf and James Booker.

Embodying a certain Southern sensibility that can only be attributed to the contrasting realities of surging African-American music and racial segregation in the 1950s and 60s, Fields has enjoyed a prolific 43-year career and releases on twelve different labels.

Still an active musician, Fields began touring in 1969. He's shared the stage with acts such as Kool & the Gang, Darrell Banks, O.V. Wright and Sammy Gordon, and, in the last decade, has released three discs on Brooklyn-based Truth & Soul Records. The latest of these is *Faithful Man*, a record Fields says "tries to cover the 360 degree circumference of love relationships."

Speaking with *The Uniter* on the phone from New Jersey, Fields talked about his epochal career, musical inspirations and the excitement that stems from creating neo-soul in the twenty-first century.

"First of all," he begins, "I think for a person to be able to get a connection with the generation of the day [they] have to be as informed as possible about what's going on around them."

"But one thing that hasn't changed throughout the years are love affairs. People fall in love, some people get hurt by love, and some people find the love of their life. But that's one thing that doesn't seem to change. Man, woman, or love relationships."

Fields' voice has often been compared to James Brown - earning him the moniker "Little JB" - but his attentiveness to the intimacy of love and affection adds a timelessness to his songwriting that transcends the generational divide. These aren't the sounds of yesteryear; this is *contemporary soul music*.

"I got my own style," he says. "But you can feel I've been heavily influenced by James, and Sam Cooke, and Otis Redding - I was influenced by all of those guys. I want to allow people to see who Lee Fields really is. I don't really get the 'Little JB' comparisons anymore. Everything is just straight from the heart."

Although most younger fans will recognize Fields' recordings with the Expressions, Truth & Soul's house band, the singer's earliest work dates back to 1969's *Bewildered*, a track completed with jazz guitarist Teddy Powell and esteemed American composer Leonard Whitcup. That era, he says, was informed largely by an upbringing in the South, and a childhood that revolved around the transportive power of church music.

"At that time, music was very enchanting to me" he recalls in a melancholy tone. "On Sundays, momma would take us to church, and I'd watch the singers look up to the sky talking to someone. All I saw was the ceiling, but then the preacher would say something and everyone would fall down to the floor! Did the preacher have some kind of magic? It was very mystical. I think that's why I began making soul music."

With their most recent work, Fields and the Expressions have (if you excuse the pun) remained *faithful* to creating smooth vocals and energetic rhythms to bring the sonic qualities of his youth to a new generation.

As for its status as 'revival' music, Fields really doesn't mind the depiction. "Whatever you wanna call it, feel free," he says with a chuckle. "Call it whatever you want, as long as it touches you."

**“PEOPLE FALL IN LOVE, SOME PEOPLE GET HURT BY LOVE, AND SOME PEOPLE FIND THE LOVE OF THEIR LIFE. BUT THAT'S ONE THING THAT DOESN'T SEEM TO CHANGE. MAN, WOMAN, OR LOVE RELATIONSHIPS.**

Indeed, Fields' music has a classic, soulful flavour that emits an impassioned religiosity, but elements of funk, blues and jazz also tinge his most recent works. From a feature on Sharon Jones' *Naturally* LP to collaborations with French house DJ Martin Solveig, to the release of his critically-acclaimed sophomore release *My World* in 2009, Fields has been very busy and feels perfectly at home with his new band.

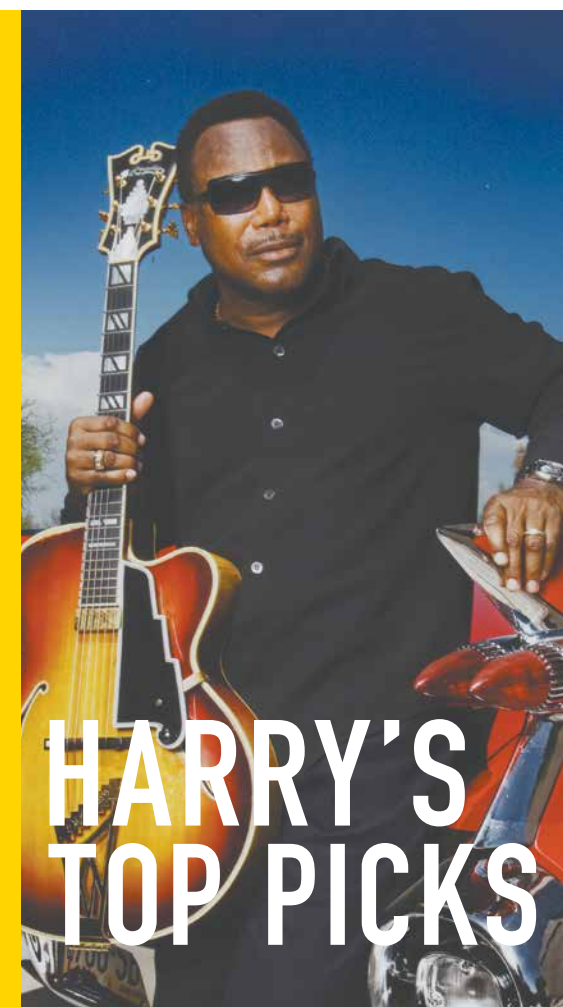
"I really think the Expressions and

**ABOVE**  
Lee Fields contemplates his next move from the coolest hotel room ever (note - it was only half as cool before Fields entered it).

SUPPLIED



See Lee Fields and the Expressions play its neo-soul hits as part of the TD Winnipeg International Jazz Festival at the Pyramid Cabaret on Thursday, June 20 at 10pm. Tickets are \$22 in advance.



# HARRY'S TOP PICKS

**WHAT NOT TO MISS AT THIS YEAR'S JAZZ FESTIVAL**

## THE ROOTS

**Saturday, June 22 @ 7:30 pm, Centennial Concert Hall**

You might recognize these Illadelphians as the house band on Late Night with Jimmy Fallon, but the Roots are a decorated neo-soul/hip hop group with 10 studio albums and plenty of accolades. Don't miss this appearance by "hip hop's first legitimate band."

## BADBADNOTGOOD

**Wednesday, June 19 @ 10:00 pm, Pyramid Cabaret**

Canadian jazz/hip-hop trio Badbadnotgood began as a YouTube sensation, but the group's clever mix of break beats and horns have made it something more. With a self-titled EP and collaborations with Tyler the Creator completed, look for the band's first LP sometime in 2013.

## GEORGE BENSON

**Sunday, June 23 @ 7:30 pm, Burton Cummings Theatre**

Smooth jazz lovers, listen up. George Benson (pictured above) is a Grammy Award-winning guitarist whose 50-year career includes the first jazz record ever to garner platinum sales. And this virtuoso ain't done, yet.

## PRESERVATION HALL JAZZ BAND

**Thursday, June 20 @ 7:30 pm, Burton Cummings Theatre**

Inspired by the culture and sounds of New Orleans' French Quarter, the Preservation Hall Jazz Band has been touring since 1963. Their current lineup, directed by Ben Jaffe, brings a timeless sound to a new generation of jazz listeners.

## PEANUT BUTTER WOLF

**Monday, June 17 @ 10:00 pm, Pyramid Cabaret**

Chris Manak, otherwise known as Peanut Butter Wolf, is the founder of Stones Throw Records and a veteran crate digger famous for his *Peanut Butter Breaks* LP which solidified his role as an international DJ. Hip hop fans, make sure you check out this true turntable pioneer.



For ticket info and a complete line-up, check out [jazzwinnipeg.com](http://jazzwinnipeg.com)



# Working for Students

 <p><b>Greg Selinger</b> MLA for St. Boniface Premier of Manitoba 204-237-9247 GregSelinger.ca</p>	 <p><b>Erin Selby</b> MLA for Southdale 204-253-3918 ErinSelby.ca</p>	 <p><b>Jennifer Howard</b> MLA for Fort Rouge 204-946-0272 JenniferHoward.ca</p>	 <p><b>Greg Dewar</b> MLA for Selkirk 204-482-7066 1-855-695-1361 GregDewar.ca</p>	 <p><b>Rob Altemeyer</b> MLA for Wolseley 204-775-8575 RobAltemeyer.ca</p>
 <p><b>Sharon Blady</b> MLA for Kirkfield Park 204-832-2318 SharonBlady.ca</p>	 <p><b>Kerri Irvin-Ross</b> MLA for Fort Richmond 204-475-9433 KerriIrvinRoss.ca</p>	 <p><b>Flor Marcelino</b> MLA for Logan 204-788-0800 FlorMarcelino.ca</p>	 <p><b>James Allum</b> MLA for Fort Gary-Riverview 204-475-2270 JamesAllum.ca</p>	 <p><b>Deanne Crothers</b> MLA for St. James 204-415-0883 DeanneCrothers.ca</p>
 <p><b>Nancy Allan</b> MLA for St. Vital 204-237-8771 NancyAllan.ca</p>	 <p><b>Peter Bjornson</b> MLA for Gimli 204-642-4977 1-866-253-0255 PeterBjornson.ca</p>	 <p><b>Jim Rondeau</b> MLA for Assiniboia 204-888-7722 JimRondeau.mb.ca</p>		



## FINE DINING IN THE EXCHANGE

Peasant Cookery offers a relaxed setting for a novice foodie

FABIAN SUÁREZ-AMAYA  
VOLUNTEER

It had been some time since I last visited an upscale restaurant. Unsure of etiquette or dress code, I scrambled to find the proper balance of casual and formal, with the unfortunate consequence of dressing like Han Solo.

The Exchange District Restaurant (formerly Decanter's and most recently, Oui Bistro) has a high-ceilinged, open dining room with adjoining lounge – the perfect place to wait for a table or grab a nightcap. The eastward face of the room holds large, nearly floor-length windows, with a pleasant view of the Old Market Square. The window sills are peppered with an eclectic assortment of canned olives and other vegetables; a charmingly rustic, though seemingly forced, touch.

Our server was friendly and guided us through the menu tactfully, defining such obscurities as piquillo peppers and gremolata. He explained that the menus were changed monthly, as the online version was markedly different than the current one, with the style of the mussel appetizer and one entrée special decided upon daily. For "firsts" I chose chicken livers in red-wine sauce, while my compatriot went with a pickled beet, goat cheese and arugula salad. For "seconds" we picked the aged-cheddar gnocchi and a veal/pork lasagna dish.

While we waited, our server plied us with beer, water and a basket of bread. The chicken livers were excellent: tender, but cooked thoroughly. A staunch opponent of red onions, I was impressed with the way their intensity was muted in the sauce. Two pieces of my

grilled flatbread tasted slightly burnt, but not enough to bother me. The salad was warm, and the beets melted gently into the goat cheese atop the arugula bedding. Although the flavours weren't particularly powerful, they were well matched.

With our entrées en route, we tackled the wine list. Our server was knowledgeable and frank, giving multiple options and explaining them succinctly. It is refreshing to see restaurants with sufficient confidence in their employees to allow them the luxury of a personality.

Our entrées were gracefully plated and portioned. The gnocchi was buttery and topped with a basil purée. At risk of sounding like Lucille Bluth, my dish had a few too many sun-dried tomatoes for my liking. They were quite vinegary, and towards the end, overtook

Exchange your Corydon patio seat for one in the Exchange.

KEVIN LEGGE

the other flavours. Still, this minor critique doesn't outweigh my enjoyment of the gnocchi. The lasagna was tantalizing, draped in a dense, aromatic cream sauce.

I was pleased with the atmosphere, decor and service at Peasant Cookery, but most importantly, the French-inspired food. It was delicious and flavourfully robust. The prices ranged from the medium to high end (though not outrageous) and the eatery's lone weakness is a lack of many vegetarian options.

While outside of my spending range for a casual night, Peasant Cookery is an excellent place to celebrate a birthday, a graduation, or fancy evening out.



## NO WRATH, JUST DELICIOUSNESS

Obby's Shawarma Khan is one hot spot in the Exchange

MELANIE DAHLING  
VOLUNTEER

Shawarma Khan is bound to be a hit at the many popular festivals that take place in Winnipeg's Exchange District over the summer.

The place has a clean modern look with large windows which allow for a lot of sunlight, and a nice view of the beautiful buildings in the surrounding area. While the decor is minimalist, it has a cheery and welcoming feel.

This was my first time trying Shawarma: a

Middle Eastern wrap consisting of vegetables and shaved lamb, chicken, beef, or a mix of meats. In other cities, Shawarma is a popular and healthy alternative to fast food. Here in Winnipeg, it can be harder to come by, which is why Obby Khan, owner and former Blue Bomber centre, felt confident that the business would take off quickly.

I was a little tardy meeting my date, but the beef and lamb smelled so heavenly roasting on the impressively giant vertical spit that by the time I showed up, she was losing her mind.

My experience was everything casual dining should be. We received our food quickly

and the service was friendly. Meals are generous and affordable, and there are even vegan friendly options to be had.

Obby Khan was there, making pleasant conversation with the staff and customers. I enjoyed talking to him as he rang through my meal and complimented me on my drink order. "Orange Crush says fun," he says.

I can't say anything negative about my first Shawarma experience. The wrap was full of flavours that were both distinct and complimentary. The salads were fresh, brightly coloured and delicious – the beet and apple being my personal favorite.

Shawarma Khan's presence is an important

Obby Khan wants to feed you Shawarma at all hours.

DYLAN HEWLETT

one in Winnipeg. Obby talked to my friend and I about his plans to stay open late over the summer and hire DJs to entertain customers. In a city where people tend to roll up the streets at 10 pm or earlier, this is a welcome (and hopefully inspiring) change.

The restaurant's seating can easily accommodate a date, solo meal, or group outing. Check out Shawarma Khan before it gets so popular there are line-ups out the door!



# THIS SUMMER YOU'RE SAVING DOGS IN MANITOBA WITH



## BE A PART OF THE GRASSROOTS SUPPORT

that has made Manitoba Mutts Dog Rescue not only the fastest growing dog rescue, but Manitoba's largest.

Heres how you help...

## SPREAD THE WORD

- Join our Facebook community that is 10,000 fans strong
- Join our volunteer group on Facebook "MMDR Volunteers"
- Follow us on Twitter @manitobamutts

## SUPPORT US AT AN EVENT

(All event details on our website)

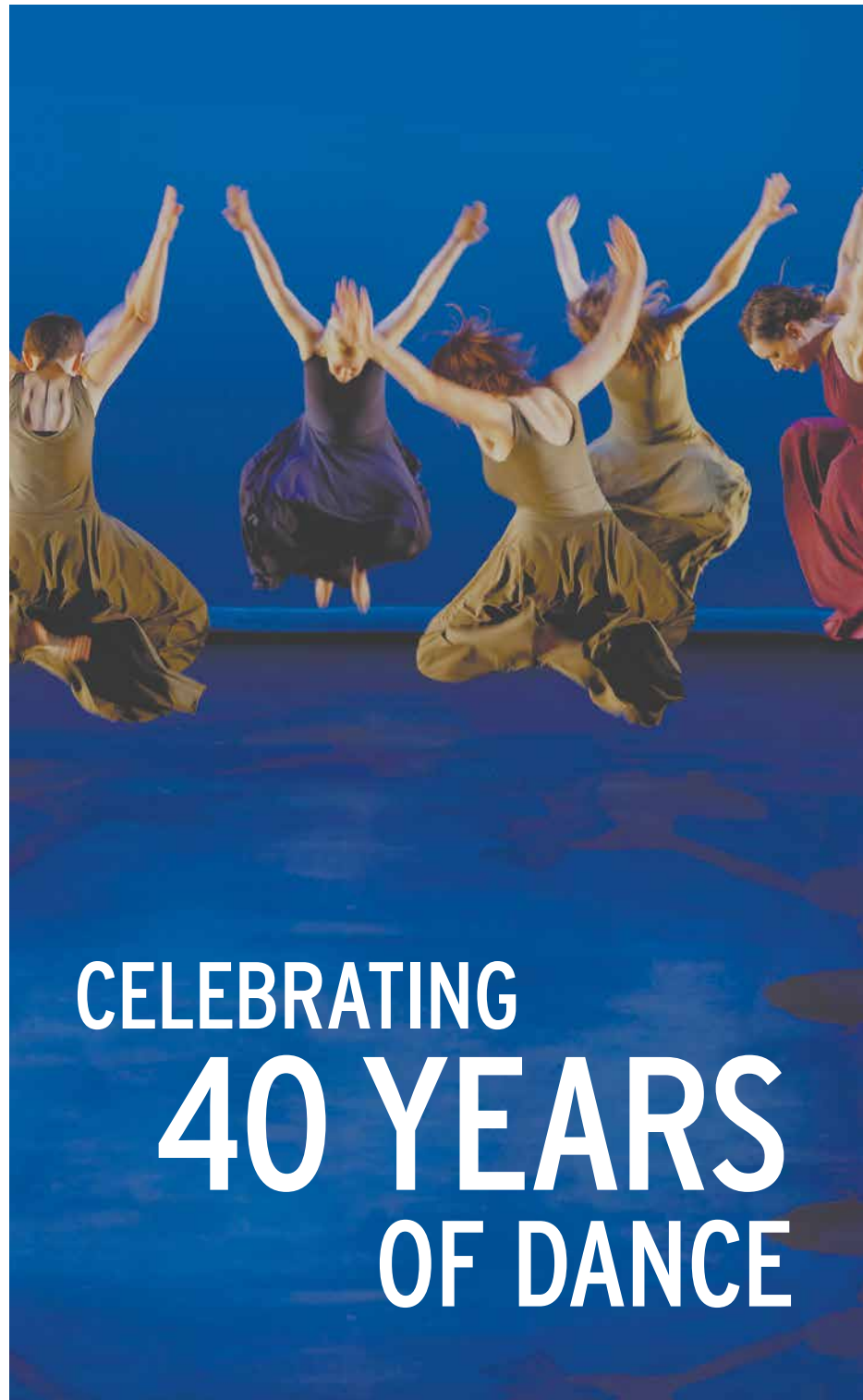
- Friday May 31–Bud, Spud & Steak Fundraiser Tijuana Yacht Club
- Saturday June 1 – Party in the park Kilcona/Harbourview park
- June 14 – 23 – Red River Ex: Discovery Place Visit us each day of the Ex!
- August 2 – 4 – Icelandic Festival Gimli, MB

Learn about our adoptable dogs, fostering dogs and other ways to help by visiting

[www.manitobamutts.org](http://www.manitobamutts.org)



**FARLEY - SAVED JULY 2012**



# CELEBRATING 40 YEARS OF DANCE

MATTHEW DYCK  
VOLUNTEER STAFF

40 years? SCD doesn't look a day over 20.

SUPPLIED

The School of Contemporary Dancers celebrates its 40th anniversary this year with three gala performances at the Gas Station Theatre from May 31 to June 2. The final evening will be a tribute to the school's late founder, Rachel Browne, and feature the piece *Home Again*.

Artist-in-residence Stephanie Ballard first created *Home Again*, with Browne as a performer, to honour Manitoban women in contemporary dance. Now, the piece will honour the memory of Browne – the woman whom Ballard endearingly refers to as her 'dance mom.'

"When I found the Contemporary Dancers, Rachel gave me such a gift," Ballard says. "When she danced, I was in awe and I knew that was what I wanted to do."

Ballard has worn many hats with the SCD over the years, beginning as one of the school's first apprentices in 1972.

"I always say Winnipeg is number one," she states. "Canada's first modern dance company, first professional training programs, first affiliation with a university."

Artistic Associate Gail Petersson-Hiley is also a former apprentice, as are Faye Thomson and Odette Heyn who have co-directed the SCD for over 30 years. With Ballard, they make up the core members of the school, and have guided it to a stellar international reputation.

"We could have increased the number of students many times," says Ballard. "But because of the trust and intimacy a performing artist requires, we want to provide a more personal experience for our dancers."

"It's amazing that the people who were there from the beginning are still running the school," notes Amy Webb, a dancer graduating from the SCD this year.

Webb began her education with the school five years ago and says it has been an enormous learning experience.

"I had never done contemporary dance before and I remember not knowing who all these famous visiting choreographers were," she says. "But Stephanie (Ballard) really helped me through a class she teaches called Dance Legacy. Now I can sit down with the first-year students and introduce them to these amazing people they'll eventually get to work with."

For Webb, the individual attention dancers receive is the reason the SCD stands out amongst other schools.

"Because they get to know you over the years, it's far more focused on what you're good at as an individual. They saw that I like choreographing so they set up an internship with Young Lungs to choreograph for them."

Young Lungs Dance Exchange is just one of many independent dance companies in Winnipeg that have been created by graduates of the SCD.

"Gearshifting, The Lime Dance Project, NAFro, and Drive Dance have all grown from our school," Ballard says. "It's not just about the dancers graduating, it's what they do with their lives. That's what has given me tremendous gratification."

For Ballard, the SCD's accomplishments are best captured in a performance.

"The kind of discipline, devotion, and love that it takes can't really be properly described," she says. "Maybe it can only be described through a beautiful dance."

*The School of Contemporary Dance's 40th Anniversary Gala takes place May 31 to June 2, 7:30 pm at the Gas Station Arts Centre (445 River Avenue).*



# Closing up shop

Does ample parking beat affordable groceries?

ROBERT GALSTON  
VOLUNTEER STAFF

After The Bay closed the supermarket in the basement of its downtown store, and Extra Foods shuttered its stores in the North End and West End locations, there is increased worry that Winnipeg's downtown and inner city are turning into food deserts – areas with little to no access to fresh and affordable food.

While rumours abound that the two Extra Foods locations will re-open in some capacity under the Loblaw Companies banner, the availability of supermarkets in central Winnipeg, particularly downtown, is rather dire. If downtown is not quite a full-blown food desert, it certainly is a little arid.

Councillor Ross Eadie, whose Mynarski ward covers the commercial service-deprived parts of the North End and West Kildonan, said in April that major tax breaks for new grocery stores, similar to ones New York City implemented to lure supermarkets to that city's poor outer boroughs, could help address this issue.

Grocery stores, and lots of them, are essential to making downtown and other central neighbourhoods more livable places where residents don't have to go far to buy groceries.

Mayor Sam Katz was quick to criticize Councillor Eadie's proposal to offer tax breaks, noting that these kind of incentives are not the answer to downtown's grocery store issues.

This is interesting coming from a mayor who enthusiastically supports, among many other things, the City's \$51-m contribution to expanding the Winnipeg Convention Centre, a \$20-m line of credit for Centreventure to buy up low-end hotels downtown, a \$5-m loan to the owners of the Winnipeg Jets to build a parkade on Hargrave Street and a \$500,000 property tax break to the Winnipeg Regional Health Authority to build a horrendous office complex on Main Street.

To pro-business thinkers at City Hall, local government has a direct role to play in the provision of parkades, government employees, and the annual Wedding Show downtown. But grocery stores? That's "tricky," and

in any case, sounds a little socialist.

It may seem like a small nuance, but there is a big difference between being pro-business and being pro-market: while pro-market policies favour an ease of entry and exit from the market, healthy competition, and a level playing field, pro-business policies pick a certain set of winners and do everything to keep them thriving – even if it means distorting or thwarting the market.

So when people say that Sam Katz is a pro-business mayor, it is not because he wants to see lots of people start all kinds of different businesses, it's because he favours governments subsidizing a relatively closed market of select players. In downtown Winnipeg's case, these players are mainly big developers and public corporations.

Such pro-business thinking has affected development patterns across the city. Many Winnipeg citizens may defend low-density suburbanization and shrug off urban infill because they "love their cars" and cling to the outdated pretense that one can "get anywhere in 20 minutes." The reality is that the market is distorted by zoning regulations that encourage suburban development and limit urban development. Conventional sprawl development is par for the regulatory course. Try doing something moderately urban, and it's an uphill battle of regulations.

While the current political and regulatory structure strives for more of the same – a boring "theme-park" downtown, hollowed-out inner city ghettos, and new suburbs as far as the eye can see – there is a tendency to want to pick a different set of winners.

What if things could be tilted toward favouring the kinds of things people with more urban sensibilities want – say, subsidizing grocery stores downtown instead of parking garages?

The hazard in this is that picking winners comes with many unintended consequences. One is that it can cause marketplace actors to develop behaviours that are more focused on gaining government handouts than on actually producing things of value to the public. The successful actors become more focused

We wanted a photo of a grocery store, but by the time our photographer arrived it was a parking lot.

NICHOLAS FRIESEN

on keeping government happy and limiting new competition than on keeping the public happy through greater competition and new ideas.

Actors who are unsuccessful in gaining handouts, or simply don't want to play by the irrational rules of politics, will take their ideas and capital elsewhere.

Another issue is the knowledge problem that is inherent in centralized planning. Good cities are beyond the ability of any one person or group to understand or predict; they are, by their very nature, concentrated, complex, and interconnected.

Hoping to lure the right kind of grocery store to the right kind of location downtown might seem ideal, but it cannot be done without hampering the possibility of a more thriving local economy in the long-run.

So where all kinds of subsidies and political acrobatics might bring one new grocery store to downtown, a municipal government that actually cared about the market flourishing and leveling the playing field might bring five.

A city can and should plan for certain outcomes (a thriving, pedestrian-scaled, and attractive city), but it should not be the ones planning those outcomes themselves. The city should make conditions for its neighbourhoods to be good places for many different people and many different kinds of investments to flourish within.

These could be anything: a tool-sharing co-operative in a forgotten corner of the North End, a trendy restaurant in the heart of Crescentwood, a small rental housing project in Centennial, or a grocery store downtown.

These types of small initiatives are hard for city government to take credit for or cut a ribbon on, but they are essential, as they add texture and variety, and increase the social and economic value of this city and its neighbourhoods.

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



A CONCERT IN SUPPORT OF CINEMATHEQUE

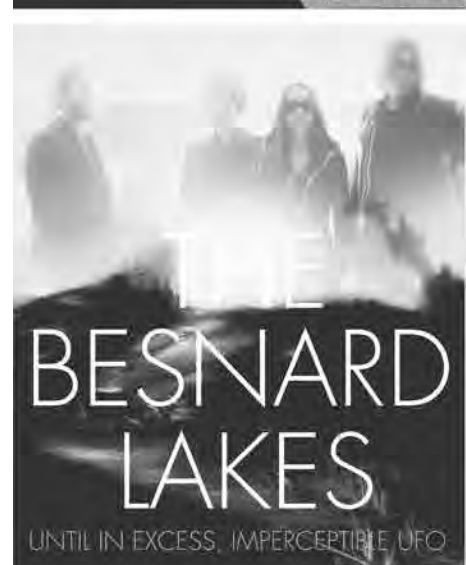
# BANDS vs FILMMAKERS III

THURSDAY, JUNE 6

MUSIC BY:  
Mariachi Ghost Mahogany Frog Julia Ryckman  
Flying Fox & the Hunter Gatherers and more!

FILMS BY:  
Doreen Girard Leslie Supnet  
Ian Bawa Nick Friesen

Silent  
Auction Prizes!



WITH  
JULY TALK  
GROUNDERS AND NORTHCOTE  
TUESDAY, JUNE 18  
THE PARK THEATRE  
DOORS 7:15 PM SHOW 8:00 PM



Tickets available at **ticketmaster**  
Phone 1-800-745-3000  
The Winnipeg Folk Festival Music Store,  
Music Trader & the W.E.C.C.

580 ELLICE AVENUE | WWW.WECC.CA | PHONE 204-783-6918



# LOCAL CD REVIEWS



for Robin Hood's bard friend. Thomas Krause's beautiful melodies take lead while George Dyck's electric guitar and Dale Thiessen's synth and piano keep things bouncing along. The driving *There Could Be No Place as Great as This* and the closer, the Minus the Bear-flavoured *Fettered Flocks on the High Seas* are the standouts of the six track disc that is a rich and stimulating experience from start to finish. I've found one of my new favourites; more please.

BRETT MADILL



a reliable tale of anticipation. Don Amero isn't breaking down genre divisions or creating a sound you haven't heard before, but he has written, produced, and recorded himself a release to be proud of; one of the more enjoyable acoustic love-ins released in recent memory.

BRETT MADILL



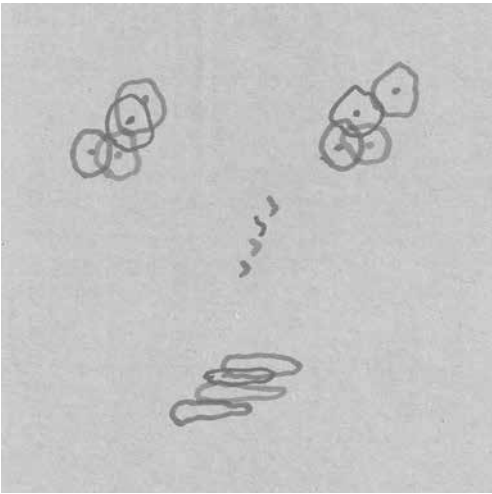
synthesizer and violin. The song then stops on a dime and comes back with a 70s singer-songwriter type vibe. The Burning Kettles are a hard group to put a finger on, and for a relatively new outfit they have definitely found a different sound with this interesting blend of synth folk rock.

NIGEL WEBBER



such tracks as the delicate *Little Brittle Bones* and the back porch chanter *Good God Damn* excel, but it's all about knowing when to keep it stripped and when to flesh it out, and the trio balances this incredibly well. If nothing else, check out the rawness of the whispers and yelps on *Late Morning*, a tune that begs to play during a montage of our hero pining over lost love.

NICHOLAS FRIESEN



these are the pair of *Messy Man* and *Sittin' in the City*, a couple of tunes that you can help but smile along to. Delivered with the same ramshackle care as most anything in Pavement or The Vagiants' catalogues, it's that tight kind of sloppy that all the kids like to dance to these days.

NICHOLAS FRIESEN



90s TV show *Going Coastal* alongside Jale, Thrush Hermit and The Inbreds. It's that 90s innocence that works in the band's favour, as does incorporating such local stars as Nathan's Keri Latimer on *Where I'm Calling From* and Imaginary Cities' Marti Sarbit on *Assiniboine River Song*. A daring and diverse disc that will wind up on many year end lists.

NICHOLAS FRIESEN



does well and sounds polished. Synth/piano is usually a good choice in indie pop, and is complemented well here by guitar and electronic drums to make the instrumentation simple but satisfying. Produced along with John Paul Peters (Propagandi), Taronno has whetted the appetite for a full-length release.

BRETT MADILL



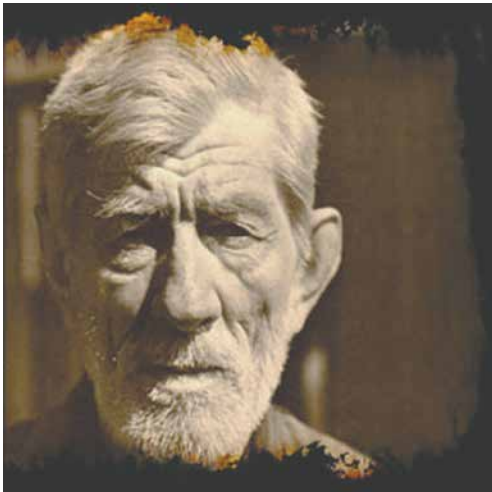
ten minutes and three songs of *demo/EP* leave the listeners ears aching for another fix of guitar noise goodness. Music lovers across Winnipeg, do yourself a favour and get in on the ground floor of what promises to be one of the most interesting and exciting bands to come out of the heart of the continent in a long time.

NIGEL WEBBER



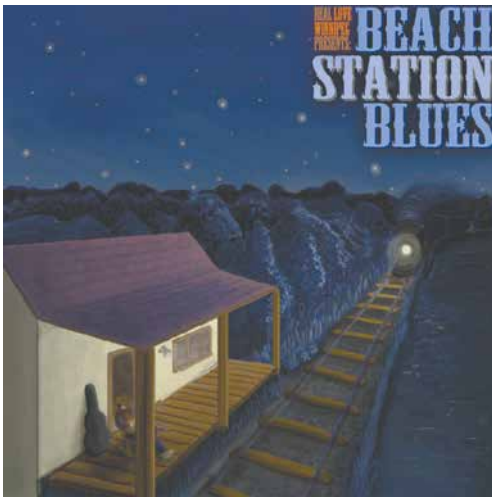
These are the type of heartbreak songs that get into your subconscious, blending subtle Postal Service beats with St. Vincent-calibre chainsaw guitars (*Chalky Hearts*) while creating a fishbowl atmosphere of murky memories spun into positive pop hits (*Mouth Alive*). It's an incredibly clean, big sounding disc from one of Winnipeg's most intriguing multi-talented singer/songwriter/musician/engineers - think *The Soft Bulletin: The Divorced Years*.

NICHOLAS FRIESEN



than I keep" with his rock solid backing band pound away relentlessly behind him. It's that relentlessness however that may be the only mark against the album as its 16 tracks of thumping raw power may be tough to make it through unless you've brought the requisite amount of party to the table. Turns out I did as by album's end I was ready to crack something brown and fizzy and start again from the beginning.

GARETH WILLIAMS



lengthy jam song *This Is The Place*. That being said there are some true standout artists, including Claire Bones, whose hauntingly serene voice will stop you dead in your tracks and Micah Erenberg's wholesome toe-tapping fun of *Baby Bald Eagle*. Real Love Winnipeg has produced a solid slice of independent Winnipeg bands that helps put both artist and collective on the map. Keep your eyes peeled for the second installment being recorded summer 2013.

NIGEL WEBBER



when they power past any technical shortcomings and straight up make a bloody racket as on rager *Fight Club*. Singer Troy Stiles' voice certainly fares better as a hellish scream than on the EP's quieter/down-tempo moments where it tends to falter and lose pitch. This is a band that needs to grow into its sound but has enough raw talent for that maturation to bear fruit.

GARETH WILLIAMS



doesn't arrive and choosing to soak in the lack of resolution. The guitar is ever-present, adding tremendous texture but usually seems to be lurking just off-screen, peeking in for moments at a time to growl and excite before backing off, allowing vocal despair to again permeate the environment. Produced by Matt Peters (Royal Canoe) and John Paul Peters (Imaginary Cities) This Hisses has created the soundtrack for an as-yet-unmade Lynchian gothic heartbreaker.

BRETT MADILL



building upon a slow yet deliberate guitar hook the song becomes truly cinematic in its ability to conjure moods and feelings. Think of those lost teenage summers spent at camp or the cabin as Dobbs' sings "There's something about the spring and the summer that lasts." In 25 years when the Winnipeg music scene is being looked back upon fondly, Vampires will be on the soundtrack.

NIGEL WEBBER



damnation of hard liquor *Moonshiner's Heart* or Biblical metaphors brought to life in song *Call Me Abel*. This may be well trod territory but these are still five songs expertly executed that display an artist with a nascent talent for storytelling, ensuring Rory Verbrugge a place on many a Folk Fest stage to come.

GARETH WILLIAMS



Canadian DIMENSION



THE UNITER

An Evening with Pulitzer-prize  
winning journalist, author,  
activist and former New York  
Times foreign correspondent

# CHRIS HEDGES

SATURDAY, SEPTEMBER 21, 2013  
WEST END CULTURAL CENTRE

Doors 7:15 pm | Show 8:00 pm

586 ELLICE AVENUE | WWW.WECC.CA | PHONE 204-783-6918

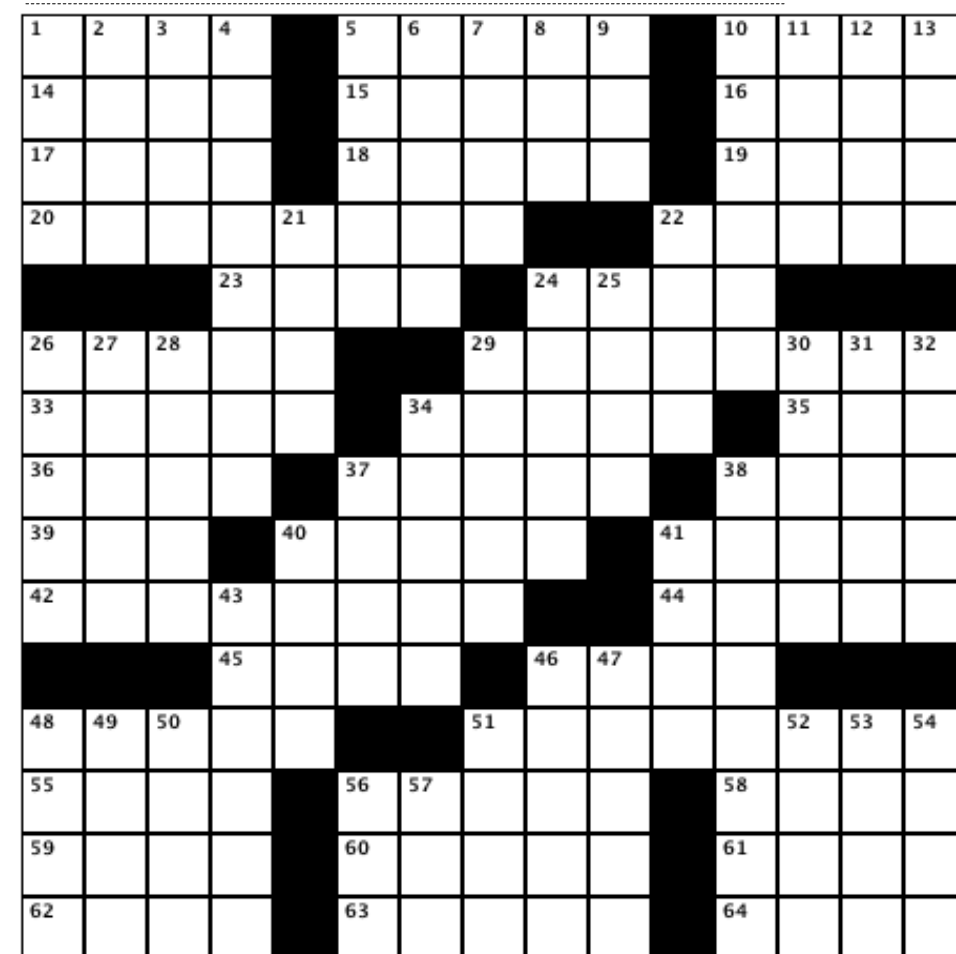
Tickets: \$25 Adv | \$30 Door | Phone 1-800-745-3000

Available at **ticketmaster**, The Winnipeg Folk Festival Music Store, Music Trader, the W.E.C.C.,  
Mondragon, McNally Robinson and Organic Planet.

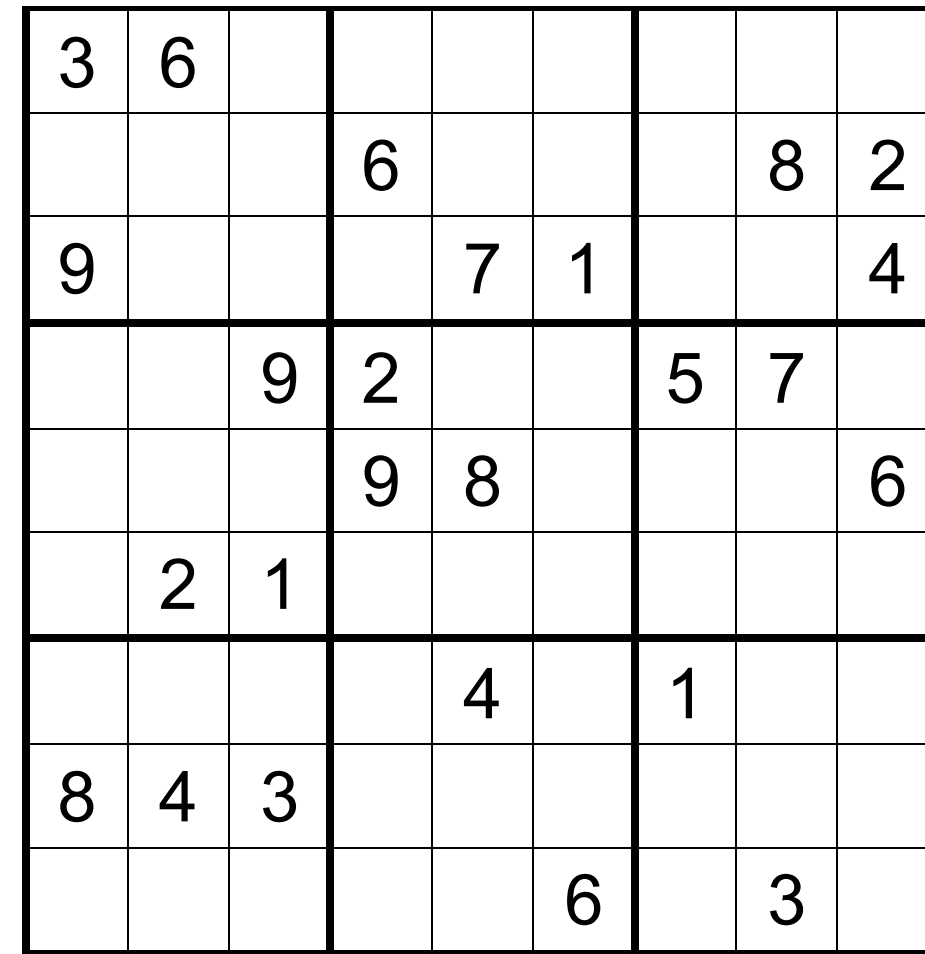


## Crossword Puzzle & Sudoku 26

Solutions to this month's puzzles are below.



BESTCROSSWORDS.COM



SUDOKU SKILL LEVEL: EASY

WWW.PDFPAD.COM/SUDOKU

### Across

- 1- Animistic god or spirit;  
5- Crockpot concoctions;  
10- Doll's word;  
14- Jack of "Rio Lobo";  
15- Command to the band;  
16- K-6;  
17- Actress Virna;  
18- Last letter of the Greek alphabet;  
19- Lymph \_\_\_\_;  
20- Scenes;  
22- Brown-furred aquatic carnivorous mammal;  
23- Elderly, matured;  
24- Granny;  
26- DuBois' "talented" group;  
29- Recoil;  
33- Healing plants;  
34- Out of patience;  
35- Likewise;  
36- Nevada senator Harry;  
37- Suit;  
38- Journey;  
39- Apt. divisions;  
40- Diamond flaw?;  
41- \_\_\_\_ Selassie;  
42- Submissive;  
44- Gather;  
45- Summer coolers;  
46- Heavenly strings;  
48- Atlanta university;  
51- Group of spectators;  
55- "Consarnit!";  
56- Garden figure;  
58- Chess piece;  
59- Go out with;  
60- Pertaining to punishment;  
61- Gen. Robert \_\_\_\_;  
62- Latin love;  
63- Part of an act;  
64- Puts on;

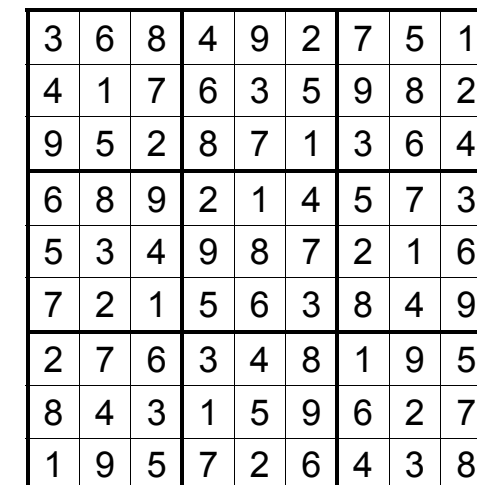
### Down

- 1- Seaweed;  
2- Et \_\_\_\_ (and other men);  
3- Not fem.;  
4- Copied;  
5- Beach locale;  
6- Measured with a watch;  
7- French summers;  
8- Hairpiece;  
9- RR stop;  
10- Pertaining to the mind;  
11- Tons;  
12- Ancient Persian;  
13- From the U.S.;  
21- Sounds of disgust;  
22- Peeling potatoes, perhaps;  
24- Low point;  
25- \_\_\_\_ above;  
26- Loiter;  
27- Varnish resin;  
28- Din;

29- Cloud up;

- 30- Skylit lobbies;  
31- Defiles;  
32- Aspirations;  
34- Plants with fronds;  
37- Soft cheese;  
38- Interfered with;  
40- Swirl;  
41- Mata \_\_\_\_;  
43- More massive;  
46- Pertaining to people;  
47- Designer Simpson;  
48- Icelandic epic;  
49- Polite address;  
50- Not fooled by;  
51- First-class;  
52- \_\_\_\_ contendere;  
53- "Barton Fink" director;  
54- Just manages, with "out";  
56- Some docs;  
57- Japanese computer giant;

Solutions for this month's issue.



## MUSIC LISTINGS

### THURSDAY, MAY 30 TO WEDNESDAY, JUNE 5

Everyone's favourite busker ERIC THE GREAT has a pyjama party at the Pyramid Cabaret on May 30.

ANIMAL TEETH release an EP at Ace Art on May 30.

Sail the seas of cheese with PRIMUS (in 3D) on May 31 at the Burton Cummings Theatre.

DJ BEEKEENI, GHOST TWIN, ROB CROOKS, A LION IN YOUR LAP and DJ DAMIEN FERLAND play the Albert on May 31.

THE F-HOLES, JD EDWARDS BAND and TJ BLAIR play the Folk Exchange on May 31.

THOSE GUYS are cool at the West End Cultural Centre on May 31 and June 1.

A freshly shaven MATT EPP

releases his latest record at the Pyramid Cabaret on June 1 with FRENCH PRESS and BROCK TYLER.

CHOPLOGIC, THEY SAY and BB GUN hit up the Cavern on June 1.

June 1 THE BROS LANDRETH accompany your pasta at Inferno's on Academy.

THE THOMAS BROTHERS play Sam's Place on June 1.

FLYING FOX & THE HUNTER GATHERERS play the Times Change(d) on June 1.

Savannah, Georgia's KYLESA hits the Pyramid Cabaret on June 2.

DIEFENBAKER, EXPIRE, ISOLATION and USURPER play Frame Arts Warehouse on June 2.

The legendary SUPERSUCKERS rock the Pyramid Cabaret on June 4.

THE BURNING KETTLES and YES WE MYSTIC play the Exchange Community Church on June 5.

### THURSDAY, JUNE 6 TO WEDNESDAY, JUNE 12

SKELETONWITCH is at The Zoo with XUL and ENDLESS CHAOS on June 6.

D2UR releases a new CD at Alive on June 6.

DISTANCES rock the Park Theatre on June 6.

Bands vs Filmmakers III happens at the West End Cultural Centre on June 6 featuring performances from SLATTERN, JD EDWARDS BAND, FLYING FOX & THE HUNTER GATHERERS, MARIACHI GHOST & MAHOGANY FROG with local films screened Andy Warhol/Velvet Underground style.

Locals MISS RAE & THE MIDNIGHT RAMBLERS release a CD on June 7 at the Park Theatre.

SHOOTING GUNS are in town to play with SATANIC RITES, TALON & SOLAR COFFIN on June 8 at the Windsor.

SILVERSTEIN and THE WONDER YEARS play the Pyramid Cabaret on June 8.

WE ARE THE CITY and HANNAH EPPERSON hit the Park Theatre on June 8.

STRIKER, SEVENTH SIN, SOLANUM & ADHORUPT take over The Zoo on June 8.

Toronto's HOODED FANG takes the stage on June 12 at the Windsor.

THE CAVE SINGERS (EX-PRETTY GIRLS MAKE GRAVES) hit the Pyramid on June 12.

### THURSDAY, JUNE 13 TO WEDNESDAY, JUNE 19

UNCLE BAD TOUCH is at the Windsor on June 13.

JUST PISS, ZERO CAUSE and DJ SUBVERSIVEL play Heather Makar's Wedding Social on June 14 at the Windsor.

Local gypsy punks ZRADA play the Park Theatre after a screening of the 1962 classic TARAS BULBA on June 14.

Toronto's BURNING LOVE play with BIG TROUBLE IN LITTLE CHINA and WITHDRAWAL on June 17 at the Windsor.

PEANUT BUTTER WOLF plays the Pyramid Cabaret on June 17.

Fat Wreck Chords signee OLD MAN MARKLEY plays on June 18 at the Windsor.

BESNARD LAKES, JULY TALK and GROUNDERS & NORTHCOTE hit up the Park Theatre on June 18.

THE PATRICIA BARBER QUARTET plays the West End Cultural Centre on June 18.

THE GASLAMP KILLER plays the Pyramid Cabaret on June 18.

BADBADNOTGOOD avoids puns at the Pyramid Cabaret on June 19.

### THURSDAY, JUNE 20 TO WEDNESDAY, JUNE 26

HOLLERADO brings a party in a bag to the Pyramid Cabaret on June 21.

DJ 2UESTLOVE returns to spin at the Pyramid Cabaret on June 22.

MAC DEMARCO and DEPARTURES play the Park Theatre on June 26.





WINNIPEG  
INTERNATIONAL

# JAZZ FESTIVAL

JUNE 13 → 23  
2013

*The Roots  
The Gaslamp Killer  
Peanut Butter Wolf  
Lee Fields & The Expressions*

*Orgone  
BadBadNotGood  
DS Questlove  
Maylee Todd  
Royal Wood  
Hollerado*

*and much, much more!!*



CLUB HOP THE  
NEW **JAZZ DISTRICT**.  
5 VENUES WITHIN 2 BLOCKS,

**SEE MORE SHOWS & SAVE!**  
BUY A **CLUB PASS** OR  
THE NEW **FESTIVAL SUPER PASS!**

## ON SALE NOW

AT 204-989-4656 / **JAZZWINNIPEG.COM**

AND THE JAZZ WINNIPEG OFFICE 007-100 ARTHUR STREET

HOURS: MONDAY TO FRIDAY 10-5 PM, SATURDAY 11-4 PM

PitneyBowes



Winnipeg Free Press

MTS



tétra

epic

The Prolific Group

WINNIPEG  
ARTS COUNCIL

Great-West Life  
ASSURANCE COMPANY  
STRONGER COMMUNITIES TOGETHER™

Fairmont  
WINNIPEG

cbcmusic.ca



St John's Music  
We believe in music!

Winnipeg

Canadian  
Heritage  
Patrimoine  
canadien

Manitoba