

THE

UNITER

FREE. WEEKLY.
VOLUME 68 // ISSUE 18 // JANUARY 30

THE D.I.Y. ISSUE

SOUND CITY

STUDIO *vs* HOME RECORDING

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Phil Fontaine

AT THE BALLET WITH

Romeo + Juliet

Scott Nolan

SMRT

Kevin Roy

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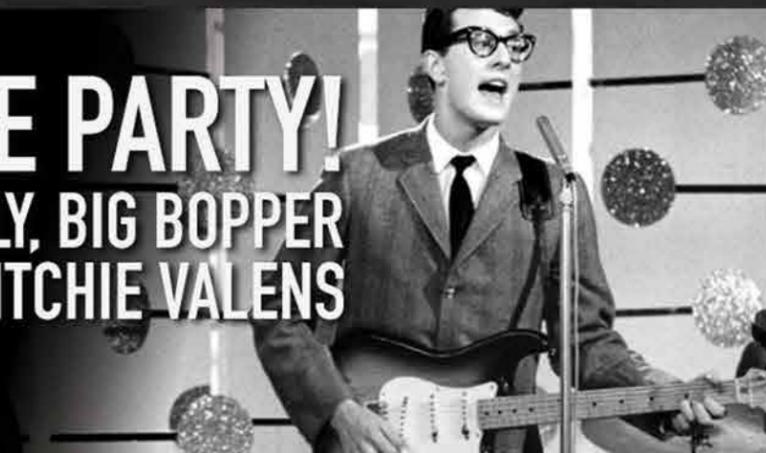
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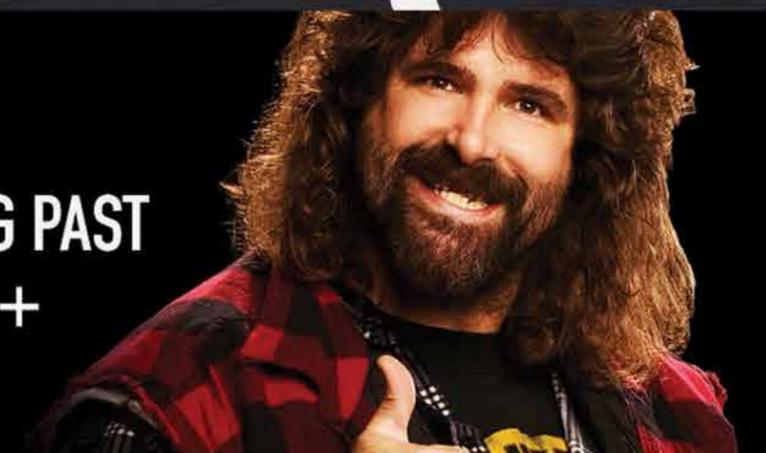
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* ON THE COVER

Our photo editor Daniel Crump invaded a few recording studios this week, including Empire Recording in the Exchange District.

ON THIS PAGE

Lee Ranaldo at Union Sound Hall on January 27th.

PHOTO BY NICHOLAS FRIESEN.

SOUND TRAVELS.

On Sunday night, Jim Jarmusch and Phil Kline shared pieces of their unfinished opera about Nikola Tesla, *Tesla in New York*, during the WSO's New Music Festival. They opened their set, accompanied by the symphony and the Hilliard Ensemble among others, with a performance of experimental guitar feedback. The unique, droning, hypnotic soundscapes filled the packed Centennial Concert Hall, while the seated Kline and animated (well, as animated as he can get) Jarmusch battled their guitar amplifiers to visuals cut by Winnipeg's Deco Dawson.

Monday night's encore feedback performance at Union Sound Hall found Kline and Jarmusch accompanied by different footage, but it was no less transcendent. A truly one of a kind experience, it was as inspirational as it was maddening.

Former Sonic Youth member Lee Ranaldo was Monday night's main attraction, filling Winnipeg's favourite new venue with equal parts hipsters, musicians and curious dudes/dudettes. Accompanied by spontaneous percussion from field:/// mastermind/the director of cult classic *Downtime* (Winnipeg's Greg Hanec) and a few other cohorts, Ranaldo delivered the height of primal, experimental guitar noise. Armed with pedals, his guitar, a bow, and a few other toys, Ranaldo carved LP grooves into the floor, washed us clean with chaos and, quite simply, broke our brains so badly that we now have unsightly stains on our plaid shirts. Quite literally though, he strapped his Fender Jazzmaster to a ceiling-hanged noose and swung it at us. He plucked it. He maimed it. He did everything but devour it whole.

It was glorious.

Between these sets, the New Music Festival (by the time this comes out, Glenn Branca will have happened) and Big Fun, No Wave New York happened this week in Winnipeg. Ranaldo, with his recent releases being song based, could have delivered a singer/songwriter set and entertained the audience that, if we're being honest, likely wouldn't know *SYR 2* from "Rats", but he didn't. He gave us something unique that can never be recreated.

The important thing is that this happened, and that people might stop worrying for a few minutes about "making it" and just start making art for the feeling it gives you.

-NJF

ONLINE EXCLUSIVES

GRAB OUR FREE WEEKLY DOWNLOAD AT UNITER.CA, COMING TO YOU THIS WEEK IS THE TITLE TRACK FROM KEVIN ROY'S *TALLER THAN THE TREES*.



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CORRECTION

An article in our December 5th issue (The Local Political Blunder) stated that former City of Winnipeg CAO Phil Sheegl received "nearly a half-million dollars" in severance upon his resignation. While estimates vary between \$242,000 and \$443,000, the true value of Mr. Sheegl's compensation will not be made publicly available until July 1, 2014.

The Uniter regrets the error.

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WHOSE

HOUSE?

SCOTT NOLAN'S HOUSE.

HOUSE MUSIC

With a backyard studio, Scott Nolan can record whatever, whenever

KAITLYN EMSLIE FARRELL

@KEMSLIEFARRELL

ARTS REPORTER

You know when you love something so much that you want it all the time? Scott Nolan has definitely done that with the creation of his own backyard music studio.

"It's built kind of as a garage basically, it's low-key," Nolan says. "The stuff in my studio, I started collecting from when I was about five-years-old and strangely I've been able to keep this stuff and protect it and not wreck it."

"So, all these years later I've finally got a space that I built for the purposes of writing and recording. Just to be able to go out there every day and see some of these things that go back to when I just started walking. That's a really great thing."

Nolan, 39, has played with bands (Leaderhouse, Motel 75) in the past, but he feels most comfortable as an almost solo artist, joined only by drummer Joanna Miller, his longtime musical partner.

"It's just not an easy thing to manage," says Nolan of bands. "Strangely the best thing I ever did was lose the ability to manage a five-piece band."

1. PUMP ORGAN

"I came up playing music at the old Blue Note Café. I got really close with the family. I took this gift from Richard Borowski."

2. RECORD COLLECTION

"Sometimes I'll do the math and think, 'man, we spent over \$1,000 on records last month.' We buy one to seven records a week at least."

3. WINSTON CHURCHILL PAINTING

"I found this painting while on the road. On a closer look I discovered that it was painted by a young painter by the name of Kellesimone Waits, who is a daughter of my songwriting heroes, Tom Waits, and Kathleen Brennan."

4. BEE

"She's actually really funny when she's being held. When you roll her on her back or pick her up like that, it's like she goes paralyzed."

5. GRAND PIANO

"This piano is significant to me because it's one of my best friend's family's piano. This is the piano him and his siblings grew up playing."

6. GUITARS

"One of these is a '73 Martin, and it was my road manager, Ernie Blackburn's guitar. Ernie was a dear friend and dear supporter. I was helping his mom with his estate, I came across it and I just had to have it. I had to offer his mom a fair price, but I didn't know if I could afford it. I left my house to go see his mom and I stop and open my mailbox and there was a SOCAN [Society of Composers, Authors and Music Publishers of Canada] royalty cheque for the exact amount that I wanted to offer for the guitar."

7. BACKYARD STUDIO

"It's the first time in my life I've had my one space where I can have all my stuff."





THE INTERSECTION

WITH JODIE LAYNE

@JODIELAYNE

SUPPLIED

Those iconic stripes seem to be everywhere recently, especially if you're on Instagram. Hardly a day goes by that I don't see someone cozied up with their point blanket or the hashtag #stripespotting under a picture featuring one of the multitude of items bearing the yellow, red, green and blue. And there is a multitude of items comprising the 'HBC Collection': \$125 flasks, \$400 purses and \$7,500 canoes among them.

For those of you unfamiliar with the Hudson's Bay Company (and its blankets), here's a brief rundown. According to HBC's website, "two centuries before Confederation a pair of resourceful Frenchmen named Radisson and des Groseilliers discovered a wealth of fur in the interior of the continent".

They did not, in fact, discover anything – there were plenty of First Nations already quite aware of this 'wealth of fur' and using

it to create necessities for their own use.

Since the Europeans wanted animal pelts to satisfy their sartorial urges and also had a giant sense of entitlement, they decided they should make the First Nations trade them for stuff they decided was of value. Enter the point blanket: made in France, the "points" are lines on the blanket denoting how much area it covers when unfolded and thus, its value.

In 2009, an HBC blanket cost \$475 while a single beaver pelt cost \$200, leading us to believe the trappers were grossly underpaid, this alongside a host of other problems facing the colonizers when they came to Turtle Island. Although I was unable to find documented evidence that HBC blankets were used to purposefully spread smallpox (the HBC website charmingly asserts "Killing them [First Nations] off would be detrimental to business"), the

visual of a colonial blanket viscerally calls to mind biological warfare in the eighteenth century.

When we view them through that lens, Hudson's Bay blankets are essentially one of the first forms of currency in early Canada and are a very visual reminder of the lasting effects of the fur trade and ongoing colonialism.

Yet it's hard not to like the stripes: from everything we were taught, HBC is a part of our identity and heritage and the fur trade was beneficial to everyone involved.

Even I wasn't immune to the manufactured charm.

Sometimes my desire to fit in and have coveted things does get the best of me – but I can know better and do better. I will not celebrate a system which led to an attack on the way of life of First Nations peoples. That concern should be greater

than any need to for a fashion accessory.

In the age of information sharing, Idle No More and Honour the Treaties, we can't plead ignorance any longer. No matter how much we'd like to pretend our bikinis and tote bags are disconnected from the commoditization of Canada's natural resources and the exploitation of Aboriginal people, they're not. Our choices do not exist in a vacuum.

Touting the HBC trademark is one of the ultimate forms of white privilege and erasure of our ongoing colonization of First Nations lands. And it is not just to be unapologetic for the crimes of the past, but those of the present, too.

Jodie Layne is a feminist activist, community development worker and freelance writer based in Winnipeg.

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THERE'S NO TIME LIKE THE PRESENT

Local singer/songwriter Kevin Roy quit a career to focus on his passion

MARGARITA VAILAS

VOLUNTEER

Having recently left a professional career as a teacher, Kevin Roy made a decision, "it's now or never" to make his lifelong passion his new career.

On Feb. 7 at the West End Cultural Centre, the 28 year-old Winnipegger will release his debut album, *Taller than the Trees*.

Roy grew up listening to Neil Young playing from his grandfather's record player and developed a natural ear for great music. He started playing the guitar very young, and by the age of 12 he was able to play the harmonica simultaneously.

"This city is so rich with musicians who have made a name for themselves. A guy [Young] from the same city as me made such inspirational songs," Roy says.

In addition to Old Shakey and musi-

cians like Gram Parsons and Tony Rice, Roy says his biggest inspirations are the people he's met along the way – whether he was on the road touring, performing at a house concert or just jamming in a friend's basement.

Alongside producer and audio engineer Lloyd Petersen of Wonder Dog Recording (Crash Test Dummies, Luke Doucet, the Weakerthans, Wailin' Jennys), Roy dedicated the summer of 2013 summer to creating *Taller than the Trees*, which was mastered by Jamie Sitar (Bif Naked, Swollen Members).

Helping Roy create his folk, bluegrass, country blend was his band, consisting of vocalist Amie Peterson, mandolin player Donovan Locken, banjo and dobro player Anthony Kost and upright bassist Karl

Ratchinsky. Former Wailin' Jennys fiddler Jeremy Penner also appears on the album.

"I want the CD to sound like the band is playing live," Roy says.

The songwriter says the majority of his songs were written about events in his life, and that the year and a half prior to recording the album is when he really turned to music as an expressive outlet. Through any stressful time or situation, he feels that music is the perfect way to relieve tension.

And even though his songs are deeply personal, people tend to relate.

"When you get emails or messages from someone who heard a song, and they've related to it, these are pieces of me that I'm sharing, and if people can find comfort in them, it gives that feeling or reaffirming of what I'm doing," he says. "To have that

kind of emotional impact on someone is wow."



SUPPLIED

ALONE IN A CROWD

According to The Wilderness of Manitoba, even a metropolis can feel like the middle of nowhere

LUKAS THIESSEN



@LUKASBENJAMINT

BEAT REPORTER

The Wilderness of Manitoba hails from Toronto, not the Land of 100,000 Lakes. But even in Canada's biggest city, one can feel like they're drowning in loneliness.

On a break from recording its newest album, the folk band's violinist and vocalist Amanda Balsys explains how the band mingles endless stretches of physical space with the feeling of isolation.

"We're all based out of Toronto... It's impossible not to be immersed in the bustling city, we don't live in the wilderness," Balsys says with a laugh.

"But we are evoking feelings that aren't there, feelings of vastness, solitude, alone, not being lonely, but the choice to be alone. These are associated with vast, open, maybe even abrasive landscapes, but it is also in crowds and crowds of people, the feeling of being one person in an anonymous crowd getting on at Union Station."

The band's name comes from a film by

Winnipegger Noam Gonick that was projected onto a geodesic dome in a Toronto art gallery. The installation, *Wildflowers of Manitoba*, was mistaken by one of the band members as "Wilderness of Manitoba."

Balsys appreciates artists who use a non-traditional approach to understanding identity.

"It's overdone, this imagery, this nationalistic, Group of Seven romanticization of landscape after landscape imagery," she says. "[Canadian author] Alice Munro rarely talks about landscape. Rather, she uses the push and pull of people having to deal with one another, the loneliness, solitude, those sorts of the things."

Balsys said the band's new album is shaping up to be a more collaborative effort than past releases.

"Our last album, *Island of Echoes*, was primarily composed by Will [Whitwham,

the band's vocalist/multi-instrumentalist]. On this one we're all collaborating heavily as songwriters," she says. "Our low end, the rhythm section of our bassist [Wes McClintock] and drummer [Sean Lancaric] feature much more prominently than in previous albums. There are also more backing tracks, synthesizers, and more prominent female vocals."

Balsys says the lyrics are mainly written by Whitwham and herself.

"Will and I, we really like evoking feelings through imagery, ones that are mysterious, evasive, there but not quite," she says. "They are ghostly. They evoke a presence of loss. They are the in-between feelings."

Balsys states she's excited to return to Winnipeg, and would love the opportunity to visit the physical wilderness of Manitoba, but timing will probably prevent that. However, she is excited to see

the fonts of our store signs.

"Winnipeggers might think, 'What the hell is she talking about?' I took so many photos of interesting, neat looking fonts last time. Toronto is all updated. Every font here is that cursive, handwritten font. I love seeing those old fashioned '70s and '80s fonts."



SUPPLIED



The Wilderness of Manitoba play the Park Theatre on Feb. 13 at 7:30 pm.

Winnipeg's Federal Lights open the show.

Tickets are \$12 at the Park, Music Trader and www.ticketbreak.com or \$15 at the door.

**KayR**

Skyline Mirages
Independent

★ ★ ☆ ☆ ☆ ☆

With cheap sounding synths, limp beats and crazy/ uneven echo effects, this 14-track effort from Winnipeg's KayR (AKA Kevin Ramberran) falls short of the greatness that opening track "The Mirage" (featuring Erin) boasts. Though if you take the opener as the introduction to a glorious rap opera about finding fame, skewering it and coming out on top, the disc works. Throughout, KayR's nasal growl takes down haters and delivers other cliches, but then he shifts gears on "Honesty" - a hilarious pisstake on hiphop culture. KayR's lyrical strengths exist in this type of satire, so why there are forced attempts at R&B jams ("Glide") and obvious throwbacks to the early '90s ("Terrific") when there is something smart here is questionable. Again, if this disc is a brilliant rap opera, with KayR playing the part of the narrator and various other characters, following a young hip hopper through the shit and achieving success by the end with the triumphant "The Lights" and closing credits of "The Fade", then it totally works - though I'm not certain if this was the artist's intention.

- Andrew Clements

**Slow Spirit**

Traverse Bay EP
Independent

★ ★ ★ ★ ☆

There's that instrumental part on the Flaming Lips' 2002 record *Yoshimi Battles the Pink Robots* where it sounds like the robots are battling the title heroine. You assume that she defeats the robots, but maybe there was a chapter after that record, in which Yoshimi fell in love with one of them. The new EP from Brandon's uncategorical quartet, *Slow Spirit*, is the offspring of said black belt and evil machine. Its second track, "Extension", builds through layers of embryonic fluid to deliver dream-like, bassy tones, while opener "Raincloud" meanders with no agenda, other than marrying lazy vocal games (courtesy of the Nico-meets-Julie Doiron warbles of Natalie Bohrn) ovetop click-happy beats. There's not much diversity here, but with only three tracks, that's more than okay, because when the pace does pick up, as it does toward the end of "Apostrophe", the build means something.

- Nicholas Friesen

**Vikings**

Vikings
Independent

★ ★ ☆ ☆ ☆ ☆

This one's tricky, because if you're coming to this as a fan of Josh Youngson's old screamo band Sick City, you'll absolutely hate these seven songs of *Passion Pit-too-late* electro pop. The EP is a nice venue for Youngson's singing voice, which is in decent form, but the beats are annoying at best ("Strange Days", "Who You Are") and not memorable at worst ("Fire of 76"). Additionally, the singing does feel semi-forced and awkward in some parts, the intentional-warble falling soft when it should pack a punch. "Great Abyss" feels familiar, but it's only because it sounds like something ready-made for a movie trailer to the next Emma Roberts teen romp about being misunderstood and adorable. Give these guys a viking funeral, ASAP.

- Andrew Clements

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**WE'RE HERE TO TELL STORIES
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A ROSE BY ANY OTHER NAME...

Despite its modern-day title, the RWB swears Romeo + Juliet smells as sweet as Shakespeare's original

LUKAS THIESSEN



@LUKASBENJAMINT

BEAT REPORTER

It's 400 some years old, but the Bard's tragic tale of two star-crossed lovers is as relevant as ever.

André Lewis, artistic director of Canada's Royal Winnipeg Ballet, says the company physically expresses and cultivates emotions that are authentically human in this season's performance of William Shakespeare's *Romeo + Juliet*.

"The content of this story, the power it has to affect people's thinking about love, are brought to life by the RWB, which has the ability to put people on stage with the dancers," Lewis says. "Nothing compares to the intensity."

The RWB's design scheme for the title of the production includes an addition sign instead of the word "and", a stylization made familiar in Baz Luhrmann's 1996 film. Lewis, who was named artistic director of the RWB that same year, explains the ballet is being done in the classical style and has not undergone any modernizations past the title.

"This ballet is pretty much the same whenever it is performed, but the dancers are the ones who are different and bring something special to each performance. Ultimately, you try and instill what the choreographer wanted," he says.

Lewis may be the best person to translate Rudi van Dantzig's choreography into an emotional connection with the audience.

In 1967, van Dantzig's updated choreography to Sergei Prokofiev's ballet, which had premiered in 1938, was first performed by the Dutch National Ballet. In 1981, Arnold Spohr, then artistic director of the RWB, invited van Dantzig to Winnipeg to work with the company on its production of the famous tale. Lewis, an RWB company dancer who had worked with van Dantzig previously on *Four Last Songs*, danced the roles of Mercutio and Romeo.

Lewis joined the RWB in 1979, and was only in his second year there as a dancer when he was invited to take on the role of Romeo opposite Teresa Bacall. This time, Juliet is danced by Amanda Green, who was made principal dancer just last year. Romeo will be played by guest artist Liang Xing, described by Lewis as essentially a

principal dancer with the company.

A few years after van Dantzig came to Winnipeg, Lewis received a fax from van Dantzig requesting that he join him in Florence to direct the ballet there.

"Rudi liked my relationship to the work, and invited me to work with him on it," Lewis says. "I had danced various roles in the production. I had coached Evelyn Hart in dancing it and she was incredible. I had a really good understanding of it."

This time around, the decision to perform the piece was Lewis's.

"It's a beautiful story, it's so touching," Lewis says. "Especially around Valentine's Day, it's a great first experience for young people at the ballet. It probably won't be back for six to eight years, so now is their chance to see it."

i

The RWB presents *Romeo + Juliet* Feb. 12 to 15 at 7:30 pm and Feb. 16 at 2 pm at the Centennial Concert Hall.

Tickets are available at the RWB box office (380 Graham Ave.), www.rwb.org or by phone at 204-956-2792.



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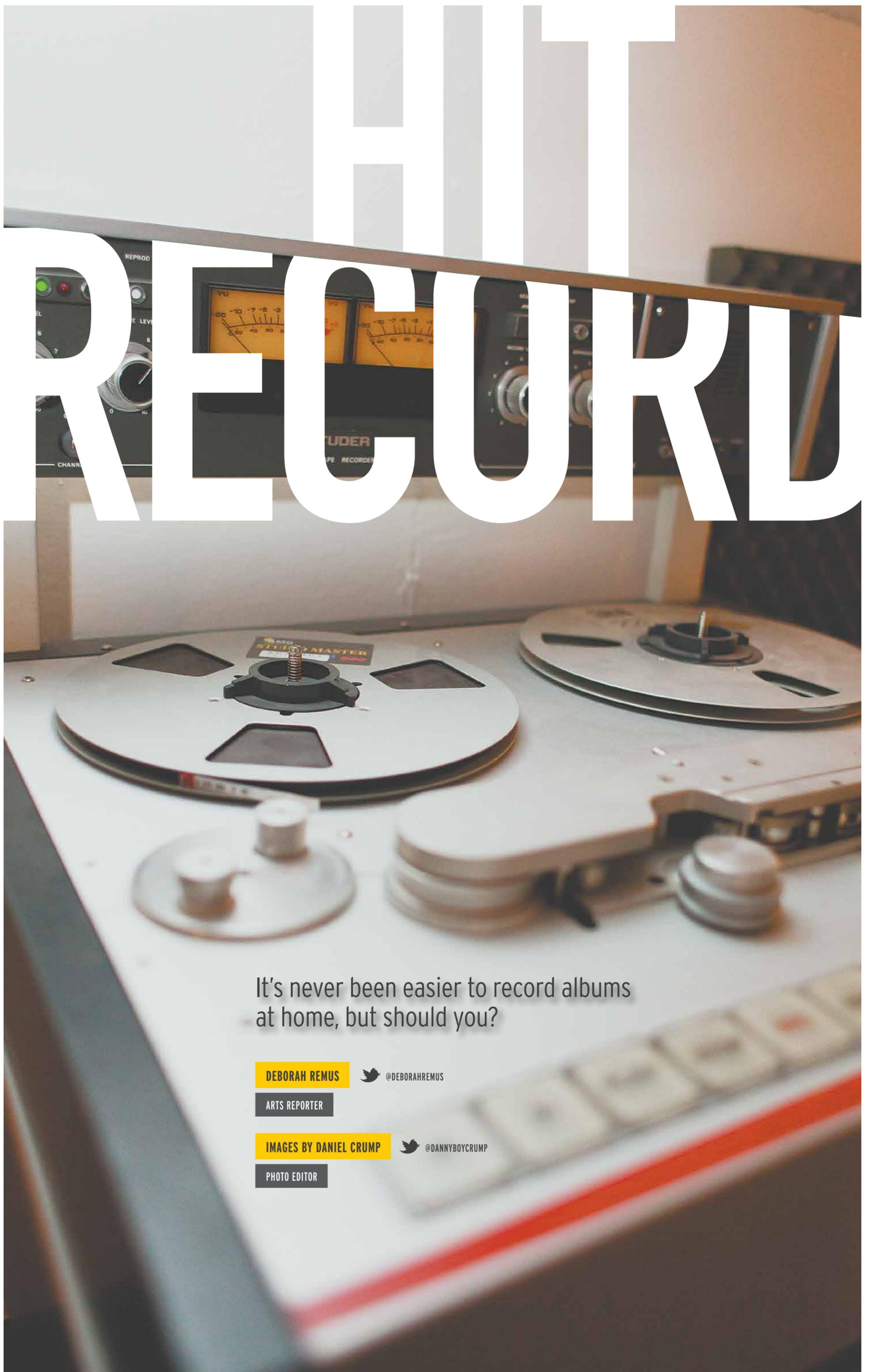
1. Alec Holowka	Aquaria	Independent
2. KEN mode	Entrench	New Damage
3. Parfumerie	Transmundane...	Independent
4. KaiClavier	Chips	Independent
5. Dead Ranch	Antler Royal	No List
6. Sibyl	Basement Sounds	Independent
7. KEN mode	Venerable	Profound Lore
8. Various	Big Fun 2014	Independent
9. Honeysliders	Head Back Home	Independent
10. Cara Luft	Darlingford	Independent

CKUW

1. Greg MacPherson	Fireball	Disintegration
2. Amber Epp	Inside Out	Independent
3. S. Nolan/J. Miller	North/South	Transistor 66
4. The Pack A.D.	Do Not Engage	Netzwerk
5. Greg Rekus	Punkoustic	Independent
6. Various	Beach Station Blues II	Real Love Winnipeg
7. Hana Lulu	Keepsake	Independent
8. Hey Pilgrim	The Big Z	NLC
9. Royal Canoe	Today We're Believers	Nevado
10. Hag Face	Hag Face	Independent

UMFM

1. Hana Lulu	Keepsake	Independent
2. Ryan Hemsworth	Guilt Trips	Last Gang
3. Arcade Fire	Reflektor	Merge
4. Greg MacPherson	Fireball	Disintegration
5. Dog Day	Fade Out	Fundog
6. The Fugitives	Everything Will Happen	Light Organ
7. Sharon Jones	Give The People ...	Daptone
8. Various	Transmissions	UMFM
9. Basia Bulat	Tall Tall Shadow	Secret City
10. Greg Rekus	Punkoustic	Independent



RECORD

It's never been easier to record albums at home, but should you?

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ARTS REPORTER

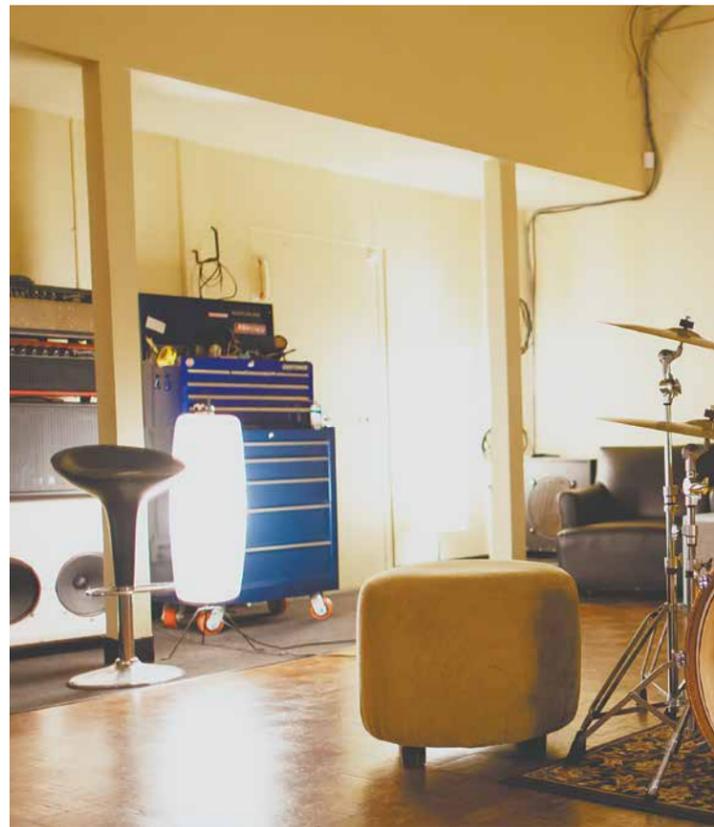
IMAGES BY DANIEL CRUMP

 @DANNYBOYCRUMP

PHOTO EDITOR



Shawn Dealey



Whether you're looking to record something in a basement or head into a professional studio, Winnipeg has no shortage of options for musicians who want to make albums.

Home recordings continue to be a popular choice and one Winnipeg band sticking with them so far is Boys' Club, an emo/punk quartet that started in 2012.

Its most recent EP *Dolores* was released in November 2013 and was made in the Blue and Red Room, the basement home studio owned by Jordan Voth, best known for recording with Winnipeg punk band Danglercat.

"I do like the comfort of home recording, but I wouldn't be opposed to recording in a commercial studio. I think it would be good just for the experience," says Tyler Young, Boys' Club bassist/vocalist.

"But being that we're not very financially stable, going this route seemed like the best choice," drummer Sebastian Cox says. "At this stage I don't really see the point either. We should keep getting used to the recording experience, writing songs and releasing music before we start dropping the big bucks."

While Voth attended classes at the Mid-Ocean School of Media Arts, he's still in favour of recording at home and is currently working on an EP for a new band he's singing and playing guitar with called Bleed American.

"The most important thing bands can do is write good songs and play them well," says Voth, 24. "Bands are going to be what they are whether they go to a pro studio or they

come here. In the end, it's bands that make good records, not producers."

Voth says there are certain advantages to recording in a home studio, and while his rates are generally project-dependent, he allows new clients to record one song for free.

"The biggest advantage of being in a home studio like mine is you're not on the clock. You can spend eight hours just doing a guitar solo if you want," he confirms. "I also only do one project at a time so my focus is on just one band at a time, which isn't always the case at some commercial studios."

While he runs Cubase (music software) instead of industry

IN THE END, IT'S BANDS THAT MAKE GOOD RECORDS, NOT PRODUCERS.

- JORDAN VOTH, HOME STUDIO OWNER

standard software and doesn't have nearly as much equipment as a professional studio, Voth says he has what he needs to get the job done.

"I have three high-end mics I use for vocals. Bigger studios have 10 or 20 of them, but you don't really need that many."

A studio that tries to take the best of both worlds is Precursor Productions, which opened its doors at 218 Marion

Street in 2000 and is the first professional studio in Winnipeg entirely based around digital technology.

Andrew Yankiwski, a partner in Precursor, has been at the studio since the start, gaining previous experience from the '90s underground dance scene, in addition to being a member of the band FLFK.

The studio's past clients include hip-hop group the Lytics and electronic pop band Vikings, but it also works on films, offers services to corporate clients and organizes classes for those who want to learn how to record stuff themselves.

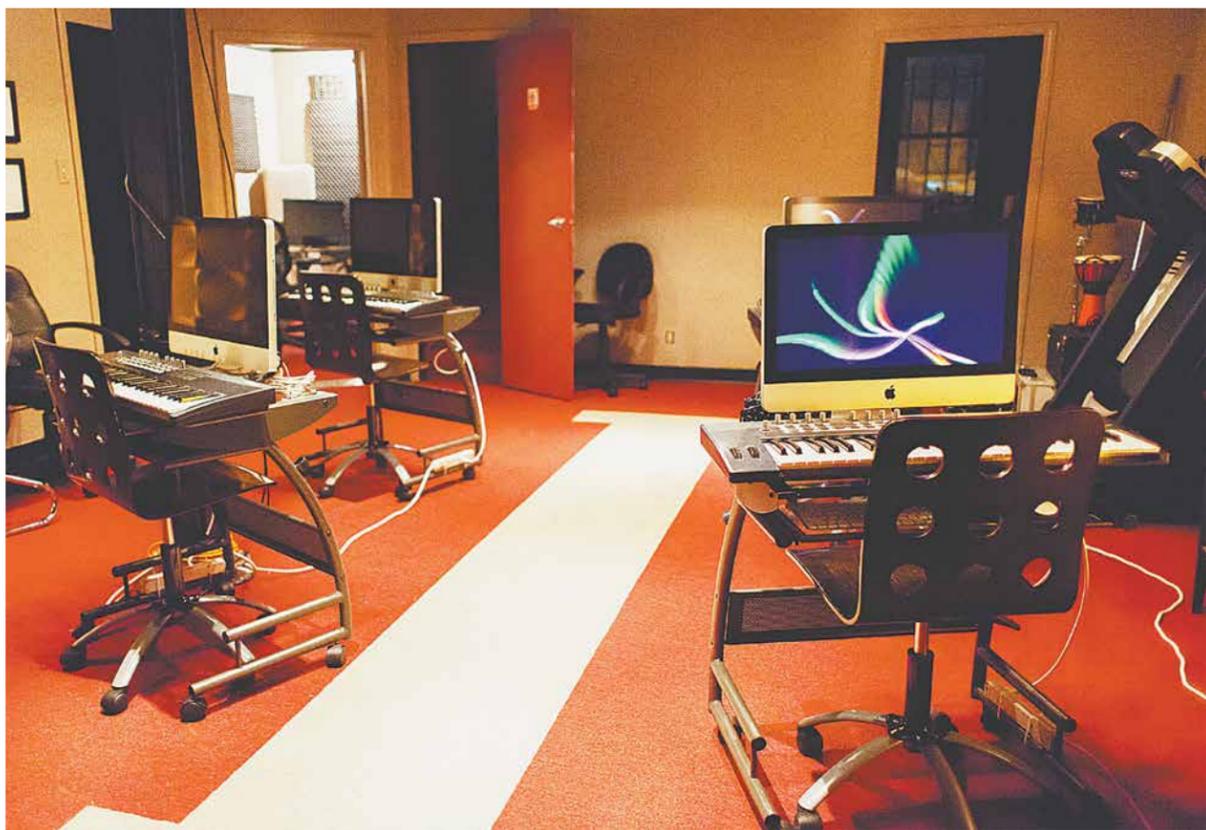
"Our approach created a lot of confusion around our com-

petitors since the traditional view is that people wouldn't need our services anymore if we just taught them how to do it," says 43-year-old Yankiwski.

"But we found there is a symbiosis between teaching people how to make music and then doing it professionally. Most people take our introductory courses just to get the ball rolling and some of them will also come to us as clients because



Andrew Yankowski



they have gaps in their knowledge and want the guidance to immediately get something that sounds pro.”

He also thinks community is a big reason his studio continues to thrive, even though people can easily play around at home and do their own thing.

“A lot of people have told us they’ve come here to meet people, since those in their existing peer group aren’t really into this type of thing. We do offer a place for people to meet if they’re excited about getting deep into creativity, and they might end up with some new friends along the way as well.”

Empire Recording is yet another professional studio in Winnipeg, but one that takes more of a traditional approach to the process.

Shawn Dealey has worked at Empire as an engineer for the last year and has gained lots of experience through founding the Prairie Recording Company studio, which closed down last year. He’s even flown down to California to work with American rock band Counting Crows.

Located on top of Whiskey Dix in the Exchange District, Dealey’s space boasts two studios, a live room, lots of instruments and an SSL 6024 E/G+ series console, which is commonly used in big Los Angeles recording studios. He says the console is the only one you’ll find in Canada between Vancouver and Toronto.

All of that equipment is one reason the 28 year-old no longer works out of his house.

“I’m really not in favour of home recordings,” admits Dealey. “I always found it very frustrating to try and accomplish

anything when I was working at home because of all the distractions. I think that people really get into the mindset that they’re really here to work when they come over here.

“Another big bonus coming to a studio like one this big is easily getting people in the same room to play together. Having a big room is also better for capturing stuff like drums, which is really harder to manage in a smaller space at home.”

Recording rates at Empire vary like they do at most studios, but are generally between \$425 to \$500 a day, a cost that alternative/punk duo Mobina Galore thinks is fair.

The band formed in 2010 and says it spent one day recording a two song demo at Empire last year.

“Our goal with that was to get something we could send to other producers and record companies that might be interested in working with us, to basically add a name to our resume that someone was going to recognize,” says Jenna Priestner, Mobina Galore guitarist/vocalist.

She says she has a small Boss digital recording studio at home, but still chose to record in a professional studio.

“I think the most important thing is to just consider what you want out of your music because it really varies for everyone,” she says. “We really think it’s important to hear the perspective of someone who hasn’t heard the songs before and can offer us feedback.

“If you want to take it to the next level where you’re touring and getting support behind you, I still think the only option is to go into a professional studio with a producer.”

15 CLASSIC ALBUMS RECORDED AT HOME

Wasting Light - Foo Fighters

Farm - Dinosaur Jr

Trees Outside the Academy - Thurston Moore

Nebraska - Bruce Springsteen

Beat Happening - Beat Happening

OK Computer - Radiohead

III - Sebadoh

The Downward Spiral - Nine Inch Nails

The Reminder - Feist

Roman Candle - Elliott Smith

Hi, How Are You - Daniel Johnston

Rip it Off - Times New Viking

More Parts Per Million - The Thermals

Exile on Mainstreet - The Rolling Stones

De Stijl - The White Stripes

BIGGER THAN YEEZUS

Filmmaker Avery Stedman and rapper SMRT want their "No Limit" music video to be more popular than the Beatles

MELANIE DAHLING

@SUGARDAHLING

BEAT REPORTER

Electric Reel Productions' Avery Stedman and rapper SMRT are a couple of straight up dudes. They're the kind of guys you would watch in movies from the late '90s and go "I'd like to drink Slurpees with them at the skate park."

Stedman is equally as friendly as he is mysterious. While setting up our interview to "get the feng shui right," he throws out entertainingly cryptic comments like "Today is art day. We've just been, you know, doing art things all day."

He and SMRT, who collaborated on the rapper's music video for his song "No Limit", have an irresistible chemistry and easily throw witty remarks back and forth.

"We just want people to see [the music video], and share it..." Stedman says before being interrupted by SMRT.

"We want it to be bigger than guns, cigarettes, Jesus, and the Beatles," SMRT says. "Make sure you put that in the article."



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While Stedman's passion is music video cinematography (he's worked with such artists as AudioOpera, The Quota, and Mercy Street) he enjoys some corporate work on the side to pay the bills.

"I like to eat and have heat" he says. "I film a lot of dogs in slow motion for couples. I make dogs look so good. Do you have a dog? Do you want it to be purple? I can make your dog purple."

Stedman and SMRT's playful attitude comes through in their collaborative effort on "No Limit". SMRT's co-star in the non-performance video is a colourful umbrella that pops in slow motion scenes shot throughout a beautiful looking downtown Winnipeg.

"Everything looks good in slowmo with colour correction." Stedman says with a laugh.

He says the partnership on the video was a laid back one that they figured out as they

went.

"We didn't know what we wanted to do, so we just started filming," Stedman says. "We went to Polo Park first and got shut down, but we still had some really nice mall shots. Portage Place was easy to deal with, and the guy at Oriental Gifts was cool. We shot the video low-key over about four months."

As for the song, there are many interesting themes in SMRT's lyrics, but his inspiration comes from a humble place.

"When I was in Grade 9 I broke my ankle. I was laid back on the couch, and the song is about that", he says.

Curled up in an office chair with rings on each finger and black nail polish, SMRT's outward appearance doesn't scream hip hop.

"My influences are Slayer, Megadeth, GWAR... and Kanye," he says. "People who hadn't heard my music before thought I was just acting in the video, then when

they found out it was me they'd be like 'Really? Cool'".

"I like to play up that surprise. I think it's inherent in Canada in general that we don't care much about image".

If you'd like to hear more from SMRT, you won't have to wait long.

"I've got a mixture tape coming out called *Big Sword*. It should be out by February 14, a perfect day to have a big sword," the rapper says.



Check out the music video for SMRT's "No Limit" at www.youtube.com/watch?v=L_Laq7BWPTY

Learn more about Electric Reel productions at www.electricreel.ca.

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REEL GREEN IN 2014

An evening of great film for a good cause

MELANIE DAHLING



BEAT REPORTER

From the UWSA Bike Lab to the compostable spoons at Pangea's Kitchen, the University of Winnipeg is building a reputation as a green space in the heart of downtown. The majority of these efforts are thanks to Manitoba Eco-Network, whose work with EcoPIA and the Campus Sustainability office keeps the UW up to date on green practices.

MB Eco-Network hosts many campus workshops throughout the year on practical skills such as lawn care and composting. On February 1 you can join them for their fourth annual Reel Green Film Festival, a fundraising event which is part film festival and part awards ceremony – and all proceeds go toward further Manitoba Eco-Network efforts.

"It's an important resource for the University to draw from because they can provide a lot of wisdom," says Alana Lajoie-O'Malley, Director of the Campus Sustainability Office.

Some may expect an event dedicated to this kind of subject matter to be a bit dreary, but Lajoie-O'Malley attests to the light-hearted spirit of the night they have planned.

"As an environmental organization, we often deal with depressive subject matter. This is a great opportunity to acknowledge some success stories, and film is a really beautiful medium to use."

Some of the stories highlighted in the featured films include the positive impact of the St. Norbert Farmer's Market, a french-fry powered car, and the "green attitude" at the Winnipeg Folk Festival. "It's a way to expose people to environmentally friendly practices they may be less familiar with," she explains.

In addition to the film screenings, several Manitoba-based organizations have been nominated for the Anne Lindsey Protecting Our Earth awards, named for Manitoba Eco-Network's former executive director who retired in 2011.

The nominees are as diverse as the film subjects, from Sisler High School's Sustainability Circle to Assiniboine Credit Union, which have put effort into enforcing earth-friendly business practices.

While this event is traditionally held on campus, this year the UW was

booked solid for February. So, Reel Green found a home at the Radisson Hotel just down the street on Portage Ave., where Lajoie-O'Malley says the kitchen staff have some delicious food in store for guests.

"They've been working with us on food and have been great about sourcing options.

"It will be a great night to take in a show and do some mingling," Lajoie-O'Malley continues. "Faculty, staff, students and others are welcome. It's always a really great time, and we have some great prizes [through] both a silent and traditional auction."

On the list of notable local companies who have donated prizes are Organic Planet, Peg City Car Co-op, and Tall Grass Prairie.

Tickets for the Reel Green Festival are \$50 with a \$30 tax rebate and can be purchased online or at the Manitoba Eco-Network office on the 3rd floor of 303 Portage Avenue.



To purchase tickets or find out more information, visit mbeco-network.org/projects/reel-green-film-festival

FILM



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SPRING & ARNAUD

★★★★☆

Plays January 31-Feb 13 at Cinematheque.

Love stories will always be popular. Everyone can relate to the desire for love, and some of the most beloved movies ever are about courtship and romance. But how many movies actually have something to say about love itself? It's rare that a film offers true insight into love and relationships, the way love grows and changes over the years, and the ways it stays the same. *Spring & Arnaud* is a movie that, among its many accomplishments, understands love. It knows that sometimes the best way to explore love is to simply show it.

The documentary follows Spring Hurlbut and Arnaud Maggs, two Canadian visual artists who were a romantic couple for over 25 years. The picture explores their respective works and histories, but their romance is at the heart of this portrait. Directors Marcia Connolly and Katherine Knight (both of whom worked on the Wanda Koop doc, *Koop*) capture a profound love between two beautiful people in all its tender

complexities, and the result is a sweet movie that digs a whole lot deeper than you might be ready for.

The couple themselves make the picture work. Spring and Arnaud are fun, eliciting smiles every moment they are onscreen. They explain the differences between their bodies of work, seemingly oblivious to how much they have in common. The film gives their work its due, and there's plenty here for art nerds to chew on.

That's not to suggest that the whole film is sunshine and rainbows. The spectre of mortality is all over it. Spring is an artist whose work revolves around death, and she's keenly aware that Arnaud is approaching the end of his life. The darkness adds to the textured layers of the film's core themes and shows how love approaches and surpasses death. Many more ambitious films attempt this. In its modesty, *Spring and Arnaud* succeeds brilliantly.

THOMAS PASHKO



SUPPLIED

I, FRANKENSTEIN

★☆☆☆☆

Now playing.

People like to throw the word "ridiculous" around pretty casually. I'm guilty of this myself. Quite frequently, I find myself using the word "ridiculous" without really thinking about what it means. *I, Frankenstein*, on the other hand, is ridiculous in the truest sense of the word: this is a movie so bad that the only appropriate response is to hold it up for ridicule.

I, Frankenstein is the latest in a string of big-budget CGI-heavy movies based on public domain properties, following such pictures as *Jack the Giant Slayer* and *Hansel and Gretel: Witch Hunters*. It stars Aaron Eckhart, Bill Nighy, Miranda Otto, and plenty of other actors who should've known better. The incoherent plot concerns Frankenstein's monster and his modern-day role in an ancient war between gargoyles and demons. If that doesn't sound juvenile enough for you, don't worry: the movie has the creativity and emotional depth of a Nintendo 64 game. Every line of dialogue serves as exposition. Even when Eckhart is delivering

the protagonist's inner monologue in growling voiceover, there's no character development. If a character opens their mouth, it's to explain exactly what's happening onscreen. It wouldn't surprise me to learn that the credited screenwriters (Stuart Beattie and Kevin Grevioux, based on his graphic novel) have never read Mary Shelley's *Frankenstein*, or even seen the James Whale adaptation.

Not only does *I, Frankenstein* operate on a ridiculous premise, but it delivers it without an ounce of fun or adventure. From moment one, the movie is completely miserable. The grey colour pallet never wavers, underlining the fact that this supposed fantasy movie couldn't be less fantastic. The stakes are low as can be: the movie takes place in a modern city, but the streets are always deserted. If a car shows up, it'll be smashed within seconds. The world is as dead and empty as the movie itself.

THOMAS PASHKO

THOMAS PASHKO IS AN AWARD-WINNING MAGGIE SMITH IMPERSONATOR.
FOLLOW HIM ON TWITTER @THOMASPASHKO

CULTURE

MUSIC LISTINGS

THURSDAY JAN. 30

ROUTE 59 plays The Cavern.

The New Music Festival presents *Isolation* at The Crescent Fort Rouge United Church with performers EYVIND KANG, JESSIKA KENNEY, MATTHEW PATTON, ORJAN SANDRED, SARAH KIRSCH, and VALGEIR SIGUROSSON.

CASH GRAB plays Le Garage.

SAY UNCLE plays The Park Theatre.

SLOW MOTION WALTER plays The Royal George.

WHEN PLANETS ALIGN, FOREIGN GROUND, and THE LEMONS play The Zoo.

THE OSMOND DAVIS BAND play The Times.

ANTHONY SANNY, LONNIE CE, and ZUKI play Union.

FRIDAY JAN. 31

VIKINGS and THEY SAY play The Cavern.

New Music Festival presents RICHTER SILVESTROV with The WSO, GWEN HOEBIG and THE MENNONITE FESTIVAL CHORUS at The Centennial Concert Hall.

NIGAANI OSHKAABE performs at The Dragon Arts Collective.

HYPERCRUSH and TRANCEFORMERS play The Exchange Event Center.

POP NUIT and NEW MUSIC FESTIVAL present COLIN STETSON and HANNAH EPPERSON at The Millennium Center.

GDUBS, KIMMY, and MELT play The Zoo.

SHEENA GROBB and DAVID WARD play The Folk Exchange.

THE PERPETRATORS play The Times.

MELISSA MCKINNY BAND play The Windsor.

SATURDAY FEB. 1

SENIOR DINOSAUR, THE GRAVEYARD DUCKS and THE JILLS play The Cavern.

NAYSA, PHANTOMCRASHER and VALLEY GIRL SPECIAL play The Dead Lobster.

THE HUMAN CREATURES, SPICY MOJO and CAREY BUSS play The Garrick Hotel.

GHOSTTWIN, DJ DEADHEAD, DJ RAZED and KINDEST CUTS play Ozzy's.

WHISKEY TALKS, AMY BLAZE & ATOMIC FIRE, LOCO and SEVEN DAYS play The Zoo.

THE PERPETRATORS play The Times.

DR. RAGE and THE UPPERCUTS, SCOTT NOLAN and CALABI YAU play The WECC.

BEARFIGHT and CHIVAS AND CREAM play The Windsor.

SUNDAY FEB. 2

HOW DO I TRANSLATE THEE will be performed at The Eva Clare Hall.

BIG DAVE plays The Times.

MONDAY FEB. 3

DOWN WITH WEBSTER plays The Garrick Center.

TUESDAY FEB. 4

CAMERATA NOVA and LES VOIX HUMAINE play The Crescent Forte Rouge United Church.

OPEN MIC at Le Garage.

THE MANITOBA CHAMBER ORCHESTRA presents FAB: BEATLES + STRINGS at The Westminster United Church.

WEDNESDAY FEB. 5

ALAN WONG, MATT MOSKAL and POCKET CHANGE play Ozzy's for New Music Wednesdays.

VISUAL

BIG FUN

PHOTOS BY KEVIN LEGGE



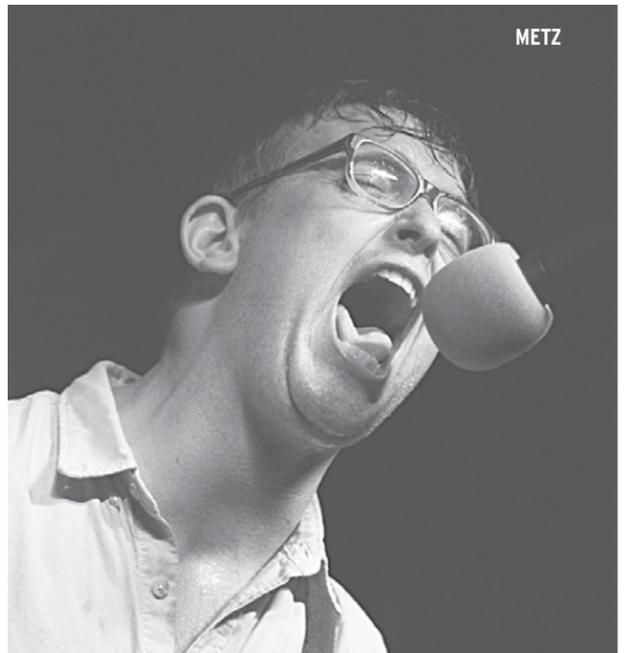
YES WE MYSTIC

ATLAAS



BROS. LANDRETH

METZ



FULL STEAM AHEAD

PC gaming makes its way into your living room, but will it make its way into your heart?

CORY FALVO

@CORYBANTIASM

VOLUNTEER STAFF

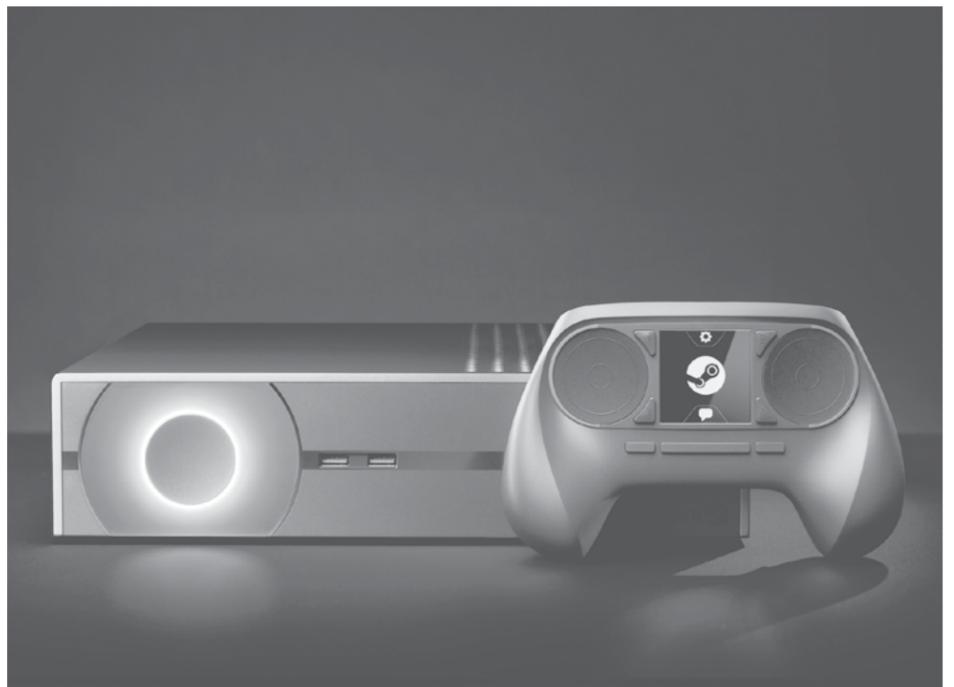
This year the makers of Steam, a digital distribution platform, will release the Steam Machine, a PC-based console that hopes to bring Steam compatible games from your office into your living room.

If you've played PC games in the past decade, you've probably had to install the Steam client. The Steam service was created by the Valve Corporation in 2003 and has become the most prominent platform for buying PC games since physical disks stopped being the standard for distributing programs and media.

The downloadable Steam client is available for Windows, Mac and Linux. It allows a user to purchase, download and play games on their computer. The service is very similar to iTunes, but for software instead of music.

In December 2013, Valve released its own Linux-based operating system, SteamOS.

The Steam Machine is a game console that will run the SteamOS. It will be made by different vendors at different price points. This



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differs from the Xbox One, which is only made by Microsoft, or the Wii U made by Nintendo. Steam has already announced 14 different manufacturers for the first generation of Steam Machines, including computer hardware makers, Alienware.

Critics have questioned if the Steam Machine will actually solve any problems or just perpetuate them in a different space. PC gaming has been avoided by some because there are few standards in price point and compatibility.

You can make your own PC gaming rig for the same price of a console (about \$500), but I find that the high-end games won't run as well as they would on a \$1,500 system. Because the Steam Machine isn't a standard box, users may have that same "upgrade envy" when the newest game comes out and their system lacks the horsepower to run it.

The beauty of a console system is that any game labeled Xbox One will work on an Xbox

One for the lifespan of the console (not taking into account required peripherals or other features that may come down the line). The initial selection of 14 different companies making different boxes with different hardware means your grandma will have difficulty at Christmas time deciding what to buy you and may forgo the expensive system for \$500 worth of socks.

If your system lacks the simplicity of purchasing a console, it may ward off new users. People who are familiar with PC gaming and upgrading will already know how to download SteamOS and hook their PC up to a TV. If the current user base is already able to achieve the benefits of a Steam Machine without a new purchase, and there is little hope of attracting new customers, then is the product necessary?

The Steam Machine may be an exciting prospect to those who have been looking to purchase a new PC, but we will have to wait and see if the rift between console gaming and PC gaming can truly meet in the middle.



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PHIL FONTAINE AND CONVERSATION

Are we ready to face difficult questions?

REBECCA FROESE

 @FRAISEPHRASE

VOLUNTEER

On January 22, Phil Fontaine, former Grand Chief of the Assembly of First Nations, was scheduled to speak at the University of Winnipeg on “First Nations issues in the past, present, and future”. He was not able to get out more than a few introductory words before being interrupted and drowned out by the singing and drumming of a group of protesters.

The protesters were angry about Fontaine’s association with TransCanada, a Calgary-based energy company that is attempting to win First Nations support for its Energy East pipeline. The ensuing clash was emotionally charged and, in the words of University of Winnipeg representatives, “not very respectful”.

During the hour in which Fontaine’s presentation was scheduled to take place, University of Winnipeg president Lloyd Axworthy insisted repeatedly that the protesters leave or quiet down so that the planned conversation could take place. That word was thrown around a lot: “conversation”.

The University’s response to the protesters was anything but conversational.

How ironic that at a “conversation” ostensibly on the topic of past, present, and future First Nations issues, this group of people was told “we didn’t come to hear you speak”. The protesters effectively silenced Fontaine, and it’s unfortunate the people who came to hear him speak were not able to; it is even more unfortunate that since the entire interaction did not fit into a convenient hour or have a tidy wrap-up, it was not seen as a conversation at all.

In Axworthy’s statement about yesterday’s events, he says: “Within the Indigenous traditions, all members of the community have a voice.” Shouldn’t the University have been quicker to attempt to engage with the protesters? It was undoubtedly disrespectful of the protesters to interrupt someone who was already

speaking, but what do you do in a conversation when you feel your voice is not being heard? People speak over each other in conversations. Is what Fontaine has to say on the topic of First Nations issues more important and than what this group was there to say? The response of the University certainly indicated that it is.

The protesters were told “you’ve made your point and we have heard it”. They were asked, “Are you ready to listen?” I think the question, though, should be directed at us. Are we ready to listen?

January 22 was not a day for “conversation” as Axworthy and the University envisioned it. It was a more real conversation, one in which a group of people expressed their anger and distress at what they perceive to be a selling-out of their people, a destruction of the environment. Where should they have done it if not here? Where would they have been heard if not at that presentation?

The University is working on rescheduling Phil Fontaine’s talk. This is not a conversation that will neatly fit into free period – it is ongoing and angry, and it is everyone’s responsibility to hear it when it happens, even when it’s messy.

Regardless of who was respected or disrespected, people are talking and thinking about the issues that were on the agenda, more than they would have been had the presentation gone smoothly. That is a success for awareness.

Rebecca Froese is a fourth year student at the University of Winnipeg.

LOOKING DEEPER

Time to reassess our role in creating spaces for debate

RORIE MCLEOD ARNOULD

VOLUNTEER

Commentators and leaders in the indigenous community lined up to oppose the recent disruption of a presentation by former National Chief Phil Fontaine at the University of Winnipeg. The talk was intended to provide insight into some of the shifts and changes witnessed during his time in positions of leadership.

Opposed to the methods and consequences of resource extraction currently being undertaken across Canada, protesters began drumming and singing, prohibiting Fontaine – who was recently hired by TransCanada Corp. to win the support of affected First Nations for their Energy East pipeline – from speaking uninterrupted. While he stepped aside, attempts by University officials to regain control of the event were not successful and they decided to reschedule.

Left unrepresented in the aftermath was an account of the voices who felt the talk was not an opportunity for dialogue, but for an individual in a position of power to propagandize those listening.

Despite all the attention given to resource extraction, no reasonable observer would argue that an unbiased and neutral attempt has been made on the part of either media and government to consider different positions on the topic in a reasonable way. Instead, those who hold an increasingly large body of evidence detailing our national economy’s disastrous reliance upon fossil fuels are ignored and silenced in favour of continued support for industry.

In short, this is not a debate between actors with equal power.

The UW exists as an agent of information with an opportunity to bring forth perspectives that are ignored in the mainstream. It should be a place where the silenced are given an opportunity to speak on equal footing as those who they oppose. We have an opportunity to redress, not reinforce, power dynamics

between opposing groups.

These conflicts are not diminishing. Institutions like the UW must seek an understanding of why people are upset about the perceived relationship between extractive industries and bodies that are intended to operate in the public interest. It must engage with the fact that individuals advocating views reinforced by science and law felt the only way they could make themselves heard was through protest.

Public dialogue is an imprecise affair prone to creating heroes and villains in a way that detracts from the core issue at hand. It is disappointing that Fontaine was not given an opportunity to speak, as his experience holds key lessons for all communities moving forward. Ultimately, he remains an actor within a system which would function without him, and critics would do best to focus their attention on the nature of his role, not their opinion of his character.

It is also disappointing that the media attention sparked by this event focused predominantly on the methods of protesters, and not on the human, environmental and spiritual costs of our daily lifestyles. While protesters may have used less controversial methods, the media coverage following the event has done more to reinforce the “Angry Indian” stereotype than the event itself.

In order to find common ground and equitable solutions, we should start with common access and equal footing for all perspectives. When this event is rescheduled, perhaps we can take a step in that direction, allowing honest and authentic dialogue on difficult questions such as these.

Rorie Mcleod Arnould is a politics student and the UWSA Vice-President Advocate.

OBSESSED WITH WEIGHT

Eating Disorder Awareness Week is about shifting unhealthy perceptions

SAMANTHA DUERKSEN



CITY REPORTER

Take a moment to think about how you see yourself in terms of health and body image.

In our weight/body image obsessed society, dietician Lindsey Mazur says it's possible for some to have abnormal behaviors and perceptions regarding our weight and body image, and mistakenly see them as normal. These perceptions, which are at the heart of eating disorders, are going to be the focus of a free Community Education Forum held February 5 at Unitarian Universalist Church as part of Eating Disorder Awareness Week.

Mazur, along with Women's Health Clinic counsellor Lisa Naylor, will be featured speakers at the event.

"I think our society's focus on weight gets in the way [of people seeking treatment] because we think some of the behaviors that are actually eating disordered are normal," Mazur says.

Like many mental illnesses, there is a stigma around eating disorders which can prevent people from getting help. Naylor says education is important to move away



from this stigma.

"People tend to assume that extreme thinness is an indicator of an eating disorder - and it is one symptom for some people - but there are many people with clinical eating disorders who don't fit that stereotype," she says.

Are eating disorders more common for women or men? Naylor says that even though there are several types of eating disorders, not a lot of research has been done recently with the general population of Canada.

"One of the well-known Canadian studies on the prevalence rates of Bulimia Ner-

vosa was completed almost 20 years ago," she points out. "That study concluded that the prevalence rates for females was about 11 out of every 1,000 females and about 1 out of every 1,000 males."

Different types of eating disorders include anorexia, bulimia, and binge eating disorder, all with varying symptoms. The underlying obsession with weight is the same, but the cause behind it is still more complex than just a desire to be skinny.

"Eating disorders often start out as a diet or with the goal of being thinner," Naylor says. "Other times, certain behaviours such

Eating Disorder Week Story: Lisa Naylor and Lindsey Mazur of Women's Health Clinic are the featured speakers for *educate*, a free Community Education Forum held February 5 as part of Eating Disorder Awareness Week.

SUPPLIED

as binging or over-exercise may initially begin because someone uses the food or the activity to soothe distress or give themselves a sense of control when other aspects of their lives feel out of control. ED's can start out as a response to trauma, bullying or problems with family function."

As a dietician, Mazur hopes to challenge the perception of "black and white thinking" about foods.

"When we take away the power of the worries around weight then we can help people move forward and take care of their bodies with food and activity in a balanced way," she says.

The forum is being presented by the Provincial Eating Disorder Prevention and Recovery Program during Eating Disorder Week, which runs February 2 to 8 this year.

"It is a great opportunity for individuals who may be worried about themselves or someone they love to come and get more information," Naylor says.



The Community Education Forum happens February 5 at Unitarian Universalist Church, 603 Wellington Crescent To find out more about please visit women-shealthclinic.org.

CLIMBING FOR A CAUSE

Winnipegger sets sights on Kilimanjaro summit, \$5,000 for charity

SAMANTHA DUERKSEN



CITY REPORTER

Winnipegger Marissa Zurba has been doing a lot of stairs lately, and not just to stay in shape during the winter. Zurba is going to be climbing Mount Kilimanjaro to raise \$5,000 for SOS Children's Villages.

SOS Children's Villages is the world's largest charity dedicated to providing help for orphaned and abandoned children. The climb Zurba is doing is through Dream Mountains Foundation, an organization that allows people the opportunity to raise money for a charity of their choice by climbing a mountain with a "dream team" of other climbers.

Dream Mountains was created by Shawn Dawson, whose goal is climbing the tallest peak on every continent.

"He felt it would be more meaningful if his quest was part of a larger goal," says Graeme Burk, Director of Communications for SOS. "Dawson and his team of climbers formed the Foundation and have used their climb as an opportunity to raise



money for charity."

Kilimanjaro, which Zurba will be facing, is 5,895 metres to the top. "It is a lot of strain and endurance with your legs," Zurba explains. "You're going to be on your feet 6-8 hours. Your biggest challenge there is adjusting to the altitude, so you don't get altitude sickness."

The itinerary for the eight-day trek includes resting periods to adapt to the altitude.

The dream team consists of 28 climbers plus two team leaders, five of whom are raising money for SOS Children's Villages. Each member of the team has a goal of raising \$5,000 for a charity, and collectively they hope to raise \$100,000.

The team leaves March 29 for their climb and returns April 12.

Zurba became involved with the charity several years ago when she decided to sponsor a child, a girl named Letikros.

SOS, which operates in 133 countries,

does not raise the children in a foster or orphanage home. "We raise children in family homes with an SOS mother: an extensively trained local woman who provides constant long-term care, love and support for five to ten children," Burk says.

"This year she took martial arts classes, she took dancing," Zurba says of Letikros. "It's not about just making sure they do well in school, it's also making sure they are well-developed, well-rounded."

Zurba, a Chartered Accountant who works for the Province of Manitoba, seems well prepared for her big climb. She began going on adventures a few years ago when she biked across Canada with a friend for two and half months in 2010. Upon her return, she ran a marathon to stay in shape.

"When I saw the ad in the newsletter [from Dream Mountains Foundation] I felt that this was a challenge that I could do," she says.

She's currently raised \$445 dollars of her

Marissa Zurba is embarking on an expedition to the summit of Mount Kilimanjaro to raise money for SOS Children's Villages.

DANIEL CRUMP

\$5,000 goal, but hopes that her fundraiser social the evening of February 7, at Earl Grey Community Center, will help her reach the full amount.



To find out more about SOS Children's Villages, visit www.soschildrensvillages.ca.

To purchase tickets for Marissa Zurba's social, email her at sosclimb@gmail.com.



WHAT A 'DRAG

Resilient Mondragon collective says farewell

BRIAN LORRAINE

@RED_RIVER_REBEL

CITY EDITOR

The closing of the business occupying the main floor of the Autonomous Zone at 91 Albert Street will undoubtedly leave a hole in the heart of the Exchange District.

But, the Mondragon Bookstore & Coffeehouse will always occupy a unique place in many hearts and minds.

Amidst the difficult 'goodbyes' exchanged between hundreds of folks who gathered for last weekend's farewell, the realization of just what the Mondragon had accomplished over the years began to set in.

"The A-Zone was founded in 1995, before Mondragon opened its doors in July 1996," tells Paul Burrows, one of the founding collective members.

Think about it: 18 years is a long time in the restaurant world.

Local independent restaurants and coffee shops just don't last that long. And that goes for the ones that *are* playing by the rules of capitalism; the espoused efficiency of top-down management, minimum wage labour and standardized food.

So just how did Mondragon manage within this system while employing a collective, co-operative model with consensus-based decision making?

"We were able to survive because we

believed in it so much and we just put in so much effort," says Eton Harris, a member of the collective for 14 years.

"This was our family, this was our space. That's the huge advantage of something like this. Sometimes we[d] exploit ourselves – well, we often did – but we did it because we loved the space and wanted to keep it going."

Harris remembers that along with 70-hour weeks working and organizing, the staff also relied on financial contributions from a founding member during the early years.

"What we were trying to do, on the scale that we were trying to do it, it couldn't have happened the way it did without his help. I mean, you go to other cities and you see something like this, it'd be a way smaller version and it'd probably be volunteer labour," he explains.

"We wanted to do it [with] paid, committed members."

And for the most part, they did – though not without risks.

Books were brought in not because they were guaranteed to sell, but due to the belief such literature should be available in Winnipeg. The same went with its exclusively vegan menu.



MIKE SUDOMA

"Now you can go to any restaurant and there's a vegan option, back then [in 1996] it was unheard of," Harris points out.

The space fostered progressive ideas and served the community in ways beyond providing local vegan food, fair-trade coffee and rare books. Along the way Mondragon presented high-profile speakers like Naomi Klein and Alexander Cockburn. It also saw several celebrities and musicians come through its doors, actors and musicians like Woody Harrelson, Susan Sarandon, Billy Bragg and Fugazi.

But most, like former member Jana

Samolesky, find the memorable moments in the fine details of the place.

"What stands out the most as memories," she describes, "is just the day-to-day drudgery of doing that with people, the experience of being so actively engaged with creative decision-making all the time, with really interesting minds."

Though the Mondragon is no more, its faithful supporters may very well hear it forever echo Greg MacPherson's sentiments chiding the Company Store: "Burn it down, boys!"

STREETER

BY ADRIENNE TESSIER

Q: WHAT DO YOU THINK ABOUT THE CLOSING OF MONDRAGON AFTER 20 YEARS IN BUSINESS?



JUSTIN MEZIBROSKI,
3RD YEAR, BIOCHEMISTRY

"A lot of small businesses in the city, especially a lot of these more, I guess, fringe businesses that don't reach a huge market, they're struggling to make ends meet."



STEPHEN KURZ,
3RD YEAR, ENVIRONMENTAL STUDIES

"I think it was a long time coming...The service got worse over time, and now that's sort of a product of their declining business."



BILAN ARTE,
CHAIRPERSON, CFS MANITOBA

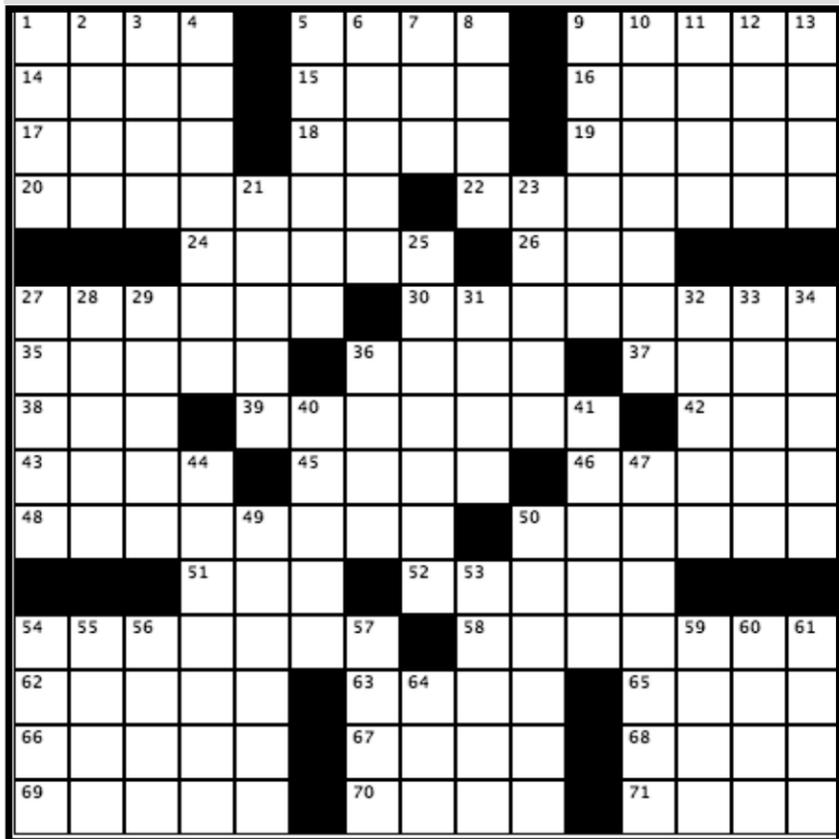
"I think that the Mondragon has served as a really awesome community organizing space, and a really good space for folks to be able to organize both locally and collectively for things like food and the provision of books."



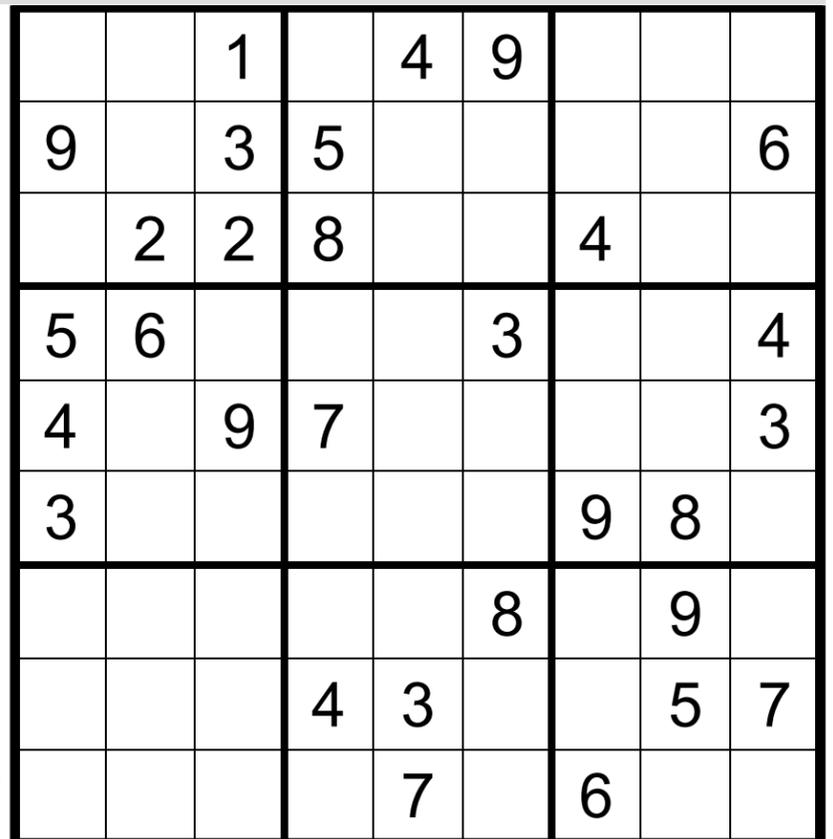
JORY STRACHAN,
2ND YEAR, THEATRE AND FILM

"Mondragon was the most unique restaurant in the country, hands down. The A Zone is the only building of its kind in North America—there's not an autonomous zone in the United States, even. And, they had great food!"

DIVERSIONS



BESTCROSSWORDS.COM



PDFPAD.COM/SUDOKU

ACROSS

- 1- Gorillas, chimpanzees and orangutans;
- 5- Islamic chieftain;
- 9- Expeditiously;
- 14- Fish feature;
- 15- Role for Lucy Lawless;
- 16- Babbled;
- 17- Away from the wind;
- 18- E-mail command;
- 19- Caper;
- 20- Young hare;
- 22- Arranged in order;
- 24- Vice ___;
- 26- Animal pouch;
- 27- Purpose;
- 30- Young bird;
- 35- Idaho capital;
- 36- Thin change;
- 37- Son of Isaac;
- 38- Compass dir.;
- 39- State in the NW United States;
- 42- Lisa, to Bart, briefly;
- 43- Farm unit;
- 45- Airline since 1948;
- 46- Mature;
- 48- Military cafeteria;
- 50- Coercion;
- 51- Sailor;
- 52- View;
- 54- Gliding;
- 58- Tums, e.g.;
- 62- Church instrument;
- 63- Tel ___;
- 65- Heath;
- 66- ___ lift?;
- 67- Cork's place;
- 68- Kitchen addition;
- 69- Derive;
- 70- Latin love;
- 71- Went through, as the paper;
- 10- Compound raceme;
- 11- Organization to promote theater;
- 12- San Francisco's ___ Tower;
- 13- Suffix with exist;
- 21- Continue a subscription;
- 23- Ruhr city;
- 25- Creatures;
- 27- Girder;
- 28- Time being;
- 29- Layers;
- 31- Pianist Gilels;
- 32- Magazine copy;
- 33- Metal spikes;
- 34- Sudden bursts of wind;
- 36- Child's toy;
- 40- Pine;
- 41- Haggard;
- 44- "CHiPs" star;
- 47- Unrealistic person;
- 49- Island in the South China Sea;
- 50- Capital of Colorado;
- 53- City on the Nile;
- 54- Album unit;
- 55- Pitcher Hersheiser;
- 56- "A Death in the Family" author;
- 57- Earth goddess;
- 59- Sheep shelter;
- 60- Bit;
- 61- Historic Scott;
- 64- Vitality;

DOWN

- 1- I've Got ___ in Kalam-azoo;
- 2- Heap;
- 3- Hgt.;
- 4- Arm coverings;
- 5- Thrust out;
- 6- Confronts;
- 7- Tavern;
- 8- X-ray units;
- 9- Turkey's highest peak;



THE UNIVERSITY OF WINNIPEG

Student Services

You of W



The Student Services staff of The University of Winnipeg provides the student body with current information and opportunities. This information is updated weekly.

ACCESSIBILITY SERVICES

Accessibility Services provides a number of accommodations and supports to students with documented disabilities as well as short & long-term medical conditions. If you think you may have a disability, we can also provide you with information and support.

Office Hours: Monday to Friday, 8:30AM to 4:30PM
 Location: Room 1A08 - 1st Floor, Ashdown Hall
 Website address: www.uwinnipeg.ca/accessibility
 General Information: accessibility@uwinnipeg.ca
 Phone: 786-9771

AWARDS & FINANCIAL AID

AWARD APPLICATIONS CURRENTLY AVAILABLE:

Graduate and Professional Studies Expenses Bursary - For students in the final year of their undergraduate program who are applying for entry into a Graduate or Professional Studies Program with financial need.

General Bursary - These bursaries are meant to provide additional support to those who have unmet financial need after they have accessed all financial resources available to them. DUE JANUARY 31.

Both application forms are available online:

www.uwinnipeg.ca/index/services-awds-current-continuing

STUDENT CENTRAL

LOCKER RENTALS

Need somewhere to store your parka and papers? Rent a locker from the Student Central! There are lockers available in the base-

ment of MB Hall and on the 3rd floor of Richardson College. Locker rentals are \$20 per person for Winter Term.

Just send a Webmail email to studentcentral@uwinnipeg.ca with your preferred location or visit us at Student Central.

PAYMENT PLANS

Still haven't paid your tuition fees? Are you unable to pay your entire tuition at once? If you can pay at least 40% of the amount due immediately, set up a payment plan at Student Central. This is your last chance! \$25/course late fees are applicable. Payment plans must be completed by Feb. 28th, 2014. Come to Student Central today!

U2013F GRADES

U2013F grades are now approved and posted on WebAdvisor. Click on the "Transcript" link to view.

TAX RECEIPTS

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

READING WEEK

Reading Week is February 17-21. The University is closed Monday, February 17th for Louis Riel Day, but will be open for the remainder of the week.

ATTENTION SPRING GRADS:

The deadline to apply for Spring Graduation is Feb. 14th, 2014

Applications for Graduation are available at and are submitted to Student Central.

OPEN HOUSE 2014

Wednesday, February 19th

9am - 2pm, 5:30pm - 8:00pm

Thinking about changing your major?

Have a friend or family member who is considering coming to UWinnipeg next year?

Open House 2014 will be the perfect chance for all students to find out more about all of the different majors UWinnipeg offers. Current students will discover what possible majors, minors or electives they could choose from. Future students will get to meet with professors, tour our buildings and labs, apply on the spot for admission and see why UWinnipeg is the right choice for their studies.

If you are a current student, take this opportunity to explore your options and tell future students about YOUR University of Winnipeg!

For more information visit: uwinnipeg.ca/openhouse or call 779. UWIN (8946)

ASK! You of W

PHONE: 204.779.UWIN (8946) | EMAIL: studentcentral@uwinnipeg.ca

wag

OFF THE BEATEN PATH

violence, women and art

FEB 1-APR 20
PUBLIC OPENING **FREE**
January 31, 7-10pm

Organized by Art Works for Change, Inc. with generous support from the Oak Foundation, the Nathan Cummings Foundation.

Donner Canadian Foundation | Fondation canadienne Donner

Winnipeg Free Press

PATTISON
OUTDOOR ADVERTISING

Maimuna Feroze-Nana, *NO* (detail), 2006.

Winnipeg Art Gallery 300 Memorial Boulevard • 204.786.6641 • wag.ca

FASHION STREETER

Kirsten
"Comfy second hand clothes and scarves"

KEVIN LEGGE

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.

THE BACK PAGE LIST

1. THE BIEBS

Yeah, he kinda looks like Miley.

2. TRENT REZTOR BLASTS THE GRAMMYS ... AGAIN

Why does he keep showing up?

3. TROY LEAVES COMMUNITY

Haven't cried that much since Mark Greene died on *ER*.

4. POLICE SHOW UP AT MONDRAGON FAREWELL PARTY

Cops like Dragon Bows, too.

5. BIG FUN

Not mentioned in the marketing campaign for *WindCity*.

6. KEN MODE'S ENTRENCH PRESSED ON COPIES OF CHINESE FOR DUMMIES

SoundScan still counts it as a sale.

7. REGINA

Experience Regina.

8. CALLUM KEITH RENNIE WILL BE IN THE FIFTY SHADES OF GREY FILM

Not new news, just ... nice that he's working?

9. COURTNEY LOVE WINS TWITTER LIBEL TRIAL

Go on take everything ... wait, no.

10. THE SEETHER

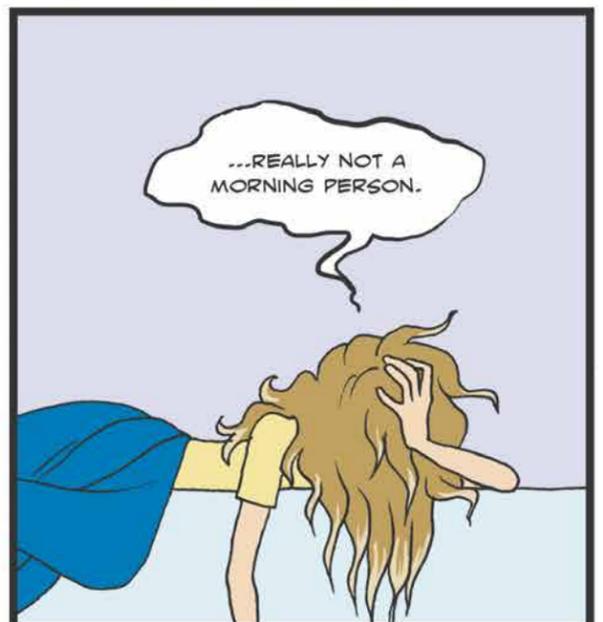
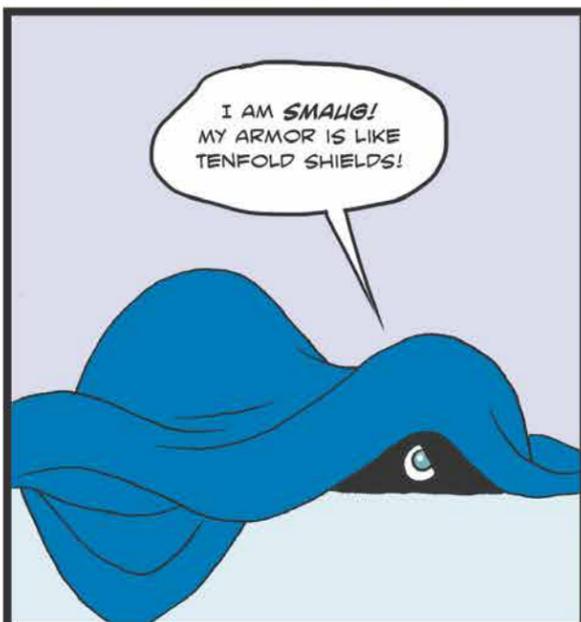
It's Louise.

SOLUTIONS TO LAST WEEK'S PUZZLES.

1	L	A	M	B	5	A	U	R	A	9	S	A	T	U	P		
14	O	L	I	O	15	S	T	A	B	16	A	D	E	L	A		
17	S	I	F	T	18	S	E	C	O	N	D	H	A	N	D		
20	S	A	F	A	21	R	I	22	K	I	A	23	E	T	A	S	
24	N	E	S	25	S	26	L	T	D	S							
28	C	A	R	Y	29	A	T	I	D	31	O	R	I	E	N	T	
36	O	D	E	37	D	E	L	E	S	38	S	O	L	O	N		
40	L	O	S	T	41	D	A	N	A	42	E	N	E	M	O		
45	T	R	I	E	46	S	E	T	T	47	O	N	A	T			
50	S	E	N	S	E	D	51	B	A	C	K	S	I	D	E		
54	T	E	E	55	M	56	N	E	R	O							
57	A	P	I	A	60	A	O	L	61	T	A	R	G	E	T		
66	W	I	N	T	67	E	R	T	68	I	D	E	69	R	O	T	A
70	L	E	R	O	71	I	O	V	E	R	72	O	R	T	S		
73	S	T	I	R	S	74	R	E	B	A	75	W	E	A	K		

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

CIRCLE HEADS



Assiniboine
River

JOSHUA BENTLEY

1995-2014

GONE BUT NOT SILENCED.

