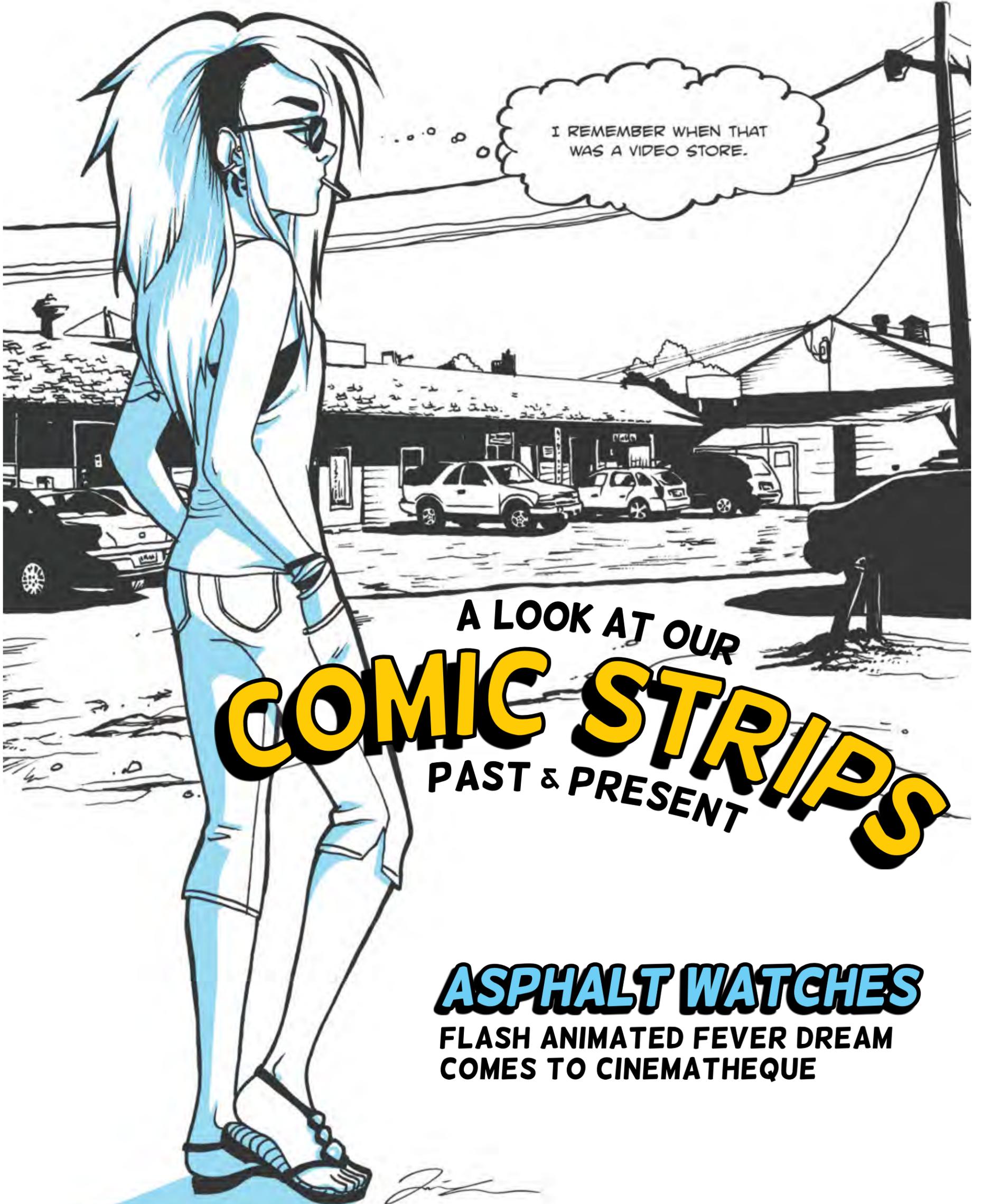


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WEEKLY.
VOLUME 68 // ISSUE 21
FEBRUARY 20, 2014

THE #TBT ISSUE



A LOOK AT OUR
COMIC STRIPS
PAST & PRESENT

ASPHALT WATCHES
FLASH ANIMATED FEVER DREAM
COMES TO CINEMATHEQUE

HEAD HITS CONCRETE THE PACK A.D. UNDERGROUND RAILROAD COMEDY

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG



THE PACK A.D. **POP CRIMES & THE THRASHERS** **MARCH 4 / 7:30 PM**

Never crossed paths with The Pack A.D.? Too bad for you. This band is killer, it really is. And, for the record, Becky Black and Maya Miller have probably already laid waste to some decrepit rock 'n' roll pit in your hometown at least a couple of times because The Pack have been touring anywhere and everywhere – and getting better and better and better at what it does, and then a little bit better still.

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KALLE MATTSON
BEAR CLONES & SLOW LEAVES
MARCH 18 / 7:30 PM

Someday, The Moon Will Be Gold is the title of the upcoming Kalle Mattson album, an album that is as much about hope as it is about death. Written in his childhood home in Sault Ste. Marie, Ontario - the album chronicles Mattson as he returned to the place where he began writing songs, and gradually came to terms with the death of his mother 5 years prior.



OUTLAW COUNTRY WORKSHOP
HEARTWORN HIGHWAYS 3
MARCH 12 / 7:00 PM

JD Edwards, Romi Mayes, Kieran West, and TJ Blair of The Magnificent 7's join us for our third event. The night will be guest hosted by Andrew Neville. Heartworn Highways is an event occurring every two months at The Park Theatre. Each night features four local artists covering some favourite outlaw country classics. Backed by local favourites The Buffalo Band



THE ZOLAS
HANA LULU & JAMES YOUNGER
APRIL 8 / 7:30 PM

The Zolas' new album, 'Ancient Mars' feels like an isolated summer between college semesters. Instantly nostalgic with touches of New York natives Ambulance Ltd., New York adoptee John Lennon, and the lost riffs of mid-90's campus radio. Hana Lulu is a 3 piece indie/electronic group and have found a way to sound exciting amongst the scores of electro bands.

Tickets to these events and others can be purchased at: The Park Theatre, Music Trader, & Ticketbreak.com/ParkTheatre



* ON THE COVER

Lisa Jorgensen's "Video Store" perfectly captures the nostalgia millennials constantly live in, instead of the present. But we do miss video stores, because, to be honest, streaming a film isn't the same as watching it.

NOSTALGIA IS FUN.

Especially recent nostalgia. So to celebrate, we're talking to our current cartoonists, Lisa Jorgensen and Jean Floch, about what got them going and taking a look back at a few cartoons we dug up from the archive. Additionally, we've got an interview with the filmmakers behind the flash animated road trip epic *Asphalt Watches*, a look at local grindcore act Head Hits Concrete's reunion, a review of the new *RoboCop* film, and Laina Hughes' take on what made Winnipeg cool while she was growing up.

As an added bonus, if you save a copy of this issue, someday you'll be able to dig it out of the back of your closet and get all nostalgic about it, so it's like, double nostalgia. It's like Cameron Crowe getting nostalgic over the making of *Almost Famous* and writing a magazine article about it.

Don't call it a throwback, we've been here for years. Or something. I don't know.

ONLINE EXCLUSIVES

GRAB A DOWNLOAD OF "CASCADE" BY WINNIPEG GRINDCORE HEROES HEAD HITS CONCRETE AT UNITER.CA FOR THE PRICE OF A SMILE AT MCDONALD'S IN 1999.



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WHOSE HOUSE?

AMANDA'S HOUSE

BUSY BEE

U of W student Amanda Jonker is a woman of action

TEXT + IMAGES BY KAITLYN EMSLIE FARRELL

BEAT REPORTER  @KEMSLIEFARRELL

University of Winnipeg student Amanda Jonker likes to keep a full plate.

The 22 year-old is working toward obtaining both a film and an education degree. Jonker is also a volunteer Girl Guides leader, while somehow also managing to hold down three jobs, ranging from theatre, bulk foods and school division work.

Her passion truly lies in teaching kindergarten or “being famous, but being famous for nothing, so I wouldn’t have to do anything.

“I like kids, I like education and I like creating people who are going to be better, inspirational and creative,” Jonker says.

When she’s not shaping young minds, Jonker loves taking photos and making films.

“I guess it’s always something that’s inspired me,” Jonker says. “It’s always been inspiring to see that people like what I do and that it can make a difference in somebody else’s life. It’s something that can be really beautiful but for me comes really natural.”

Jonker loves all of her aforementioned endeavors because she feels they play off each other. She brings her teaching skills to her art projects and Girl Guides, and her creativity from the arts into the classroom and to Girl Guides.

Jonker says she’s going to continue working toward graduation, being an awesome teacher and maybe obtaining some stronger ukulele skills, but right now when asked about her future, she just says, “dinner.”

1. PANDAS AND PANDA PARAPHERNALIA
“Everybody knows I like them, so I get a lot of panda stuff.”

2. POLAROID CAMERA
“I get overly excited about it and jump around like an idiot when I wait for the pictures to develop.”

3. PEG BOARD
“It’s like having a mini craft store in my home.”

4. VASE
“Because I like trees and I like knitting.”

5. BACKYARD
“It has a fire pit that I use, I put my inflatable pool back there, build quinzhees and drink coffee. I do everything back there.”

6. PICTURES
“I obviously like pictures, so I like to have them out in my space.”

7. UKULELE
“It’s hopeful.”





STILL BREATHING BUT BARELY

WITH LAINA HUGHES  @LAINAHUGHES

SUPPLIED

When I turned 18 I did the typical tour of Winnipeg's cool places. The places I knew I should like, that came with high recommendations from older friends. Where you could see the best bands, get cheap beers, and finally see for yourself the places whose mythologies had become part of our city's collective consciousness ("Did you hear they found a dead body in the walls at the Collective?").

I came to recognise faces. These were people who weren't my friends, but that I knew from seeing around. They went to all the best shows, wore the right clothes, and exuded hipness and creativity. I was 18 and thought these were the only people that mattered, and I set the lofty goal of one day joining their ranks, and maybe even ousting them as one of Winnipeg's ambassadors of cool.

Of course, to me the coolest thing they could do was leave. There was a certain pleasure in guessing who would leave and when, for Toronto, Montreal, Vancouver. I equated moving to bigger cities as a sign of status, a social success. There were those who were too good for Winnipeg, and when they left, I would take their place. Until the day I'd leave, too.

In my early 20s I stopped going out as much. My favourite haunts closed down, one by one, and I became more comfortable staying in and embracing my true character – the premature grandma. Yet when I did go out and rejoin the old scene, I saw the same people. The ones I'd expected to leave. Did they never go? Had they left and come back? I was disappointed, in a way. They weren't as cool as I thought. They weren't better than Winni-

peg after all.

I've realised recently that there are plenty reasons to go, but (cheesy revelation alert) there's even more to stay.

My favourite places – the ones where I saw shows and had too much to drink and touched the walls where the dead body was found – they've all left. Some of the people have, too. But I don't see their departures as failures, for themselves or the city as a whole. The Albert, Lo Pub, Collective – they've gone, victims to stasis, misfortune and American Apparel. But they'll always remain a part of our unique history. And while we mourn their losses we find new places and create new mythologies. And it's cool to stay in Winnipeg and be a part of this evolution.

While these places have left, their transformation indicates another step for Win-

nipeg. Yes, a beloved bar has been replaced by a place that sells shiny tights. Does that mean we're a step closer to being a "real city"? Does that mean we're getting better, a worthy place for the cool kids to stay? I can't say. But I do know that you can have just as much fun at the Windsor, or Union, or the next great place that has yet to open.

Winnipeg is not simple. Yes, the winters are brutal and can reasonably compel any sane person to move away, but they also bring great things. You can walk down the river path and feel like you're not in Winnipeg at all. Sometimes a new perspective is all we need to appreciate our home.

*Laina Hughes is a writer from Winnipeg. Pick up a copy of her book *Wolseley Stories* at McNally Robinson.*



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Friday, February 14, 12:30pm, UWSA Boardroom
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February 3 in UWSA office and InfoBooth.
All forms due Friday, February 14 @ 4:00pm

Deadline for submission of referendum

Friday, February 7 @ 4:00pm



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ARTS

BACK TO THE GRIND

Winnipeg grindcore heroes Head Hits Concrete return from an extended hiatus

LUKAS THIESSEN  @LUKASBENJAMINT

BEAT REPORTER

Head Hits Concrete is officially back. The Winnipeg grindcore band, which gets its name from the Misfits' song "Bullet", plays short compositions that punish your ears and flabbergast your mind.

Formed in 1999, the angry, political, humorous, instrumentally skillful and poetically gifted group went on an extended hiatus after releasing *Thy Kingdom Come Undone* in 2004.

"It wasn't until we were offered a show with Brutal Truth [an American grindcore outfit] at Manitoba Metalfest a couple of years ago [in 2010] that we decided to take it seriously enough to write enough new material to warrant playing live again," 41 year-old drummer Brad Skibinsky says about the now more focused reunion.

After partnering with local group Cetascean for a Western Canadian tour this year, they set two Winnipeg dates, one at the Windsor Hotel on Feb. 21 and one at



SUPPLIED

Frame Arts Warehouse on March 15.

HHC is currently composed of Skibinsky, vocalist Mike Alexander (Swallowing Shit, Putrescence) and guitarist Darcy Bunio (Prague, Big Trouble in Little China).

"Brad and Darcy and I, we're this three-piece that works so well together. Musically, it's the best, and currently only situation we would consider," Alexander, 39, says.

Without Craig Boychuk or Justin Ludwar returning on bass, Bunio, who builds his own custom guitars, plays through a bass cabinet, and has changed his riffs to include more bass notes.

Last year, HHC released a seven-inch record titled *Hollowed Out Human Husk* on Mercy of Slumber Records. A four-song cassette tape of new compositions went into production on Feb. 12 and will be available at the band's upcoming Winnipeg shows. The songs "Binaries", "Blood Quantum", "Cascading Systems", "Failure" and "Colony Collapse" can also be heard at headhitsconcrete.bandcamp.com.

"Taking a break for five years was good because it gave me a break to not write about the same things over and over again," Alexander says. "It might come from the heart a little bit more."

"We have this song 'Phoenix'... my wife

was Phoenix's [Sinclair] aunt. The song caused me to think about the history and the nature of colonialism in Canada and we've written about this subject matter time and time again, you can't help it... You sort of see how entire families get wiped out as a result of trauma associated with colonization.

"I've often wondered about the justice system, and how disproportionately people are represented in it depending on the colour of your skin, especially in regards to missing and murdered Aboriginal women... I can't be cynical and nihilistic anymore. I think that's a cop-out. I think it's important to find the positivity that you can."

Skibinsky sums up the importance of grindcore beautifully and brutally.

"When it is at its best, it is like having an epiphany while being dragged down a flight of stairs. It is unfiltered expression."



See HHC with Plague, Beast and Ceremonial Shrouds at the Windsor Hotel on Feb. 21. Tickets are \$10 and showtime is 10:30 pm

On March 15 at Frame Arts Warehouse the band plays an all-ages Western Canadian tour kick-off show with Cetascean, Electro Quarterstaff and Ceremonial Shrouds. Tickets are \$10 and showtime is 8:30 pm.

Check out headhitsconcrete.bandcamp.com.

CHICKEN CO-OP

The Pack A.D. shares songwriting responsibilities evenly on its new, chicken processing plant-recorded album *Do Not Engage*

DEBORAH REMUS

ARTS REPORTER  @DEBORAHREMUS

Since forming in 2006, Vancouver garage rock duo the Pack A.D. has released five records, including January's *Do Not Engage* and 2011's Juno nominated *Unpersons*.

Singer/guitarist Becky Black and drummer Maya Miller spent more time than usual working on *Engage*, resulting in the duo recording some of it at home in Vancouver and then reuniting in Detroit with *Unpersons* producer Jim Diamond (White Stripes, Electric Six).

"We just really get along with Jim and we kind of understand each other so it just makes for a great working experience," says Miller, on the phone from a tour stop in Texas. "We actually recorded it in an old chicken processing plant and could hear the ghosts of chickens every day we were there."

Do Not Engage also sees the Pack A.D. writing catchier material, something that is obvious through tracks such as "Big Shot", which the band released a music video for last year.

"If poppy means choruses and hooks,

then sure," Miller says. "We didn't always do choruses in the past and we were looking to have hooks people can sing along with this time around. It's just a natural progression though. We just ended up going in that direction."

Lyrical, this is also the first record that's split down the middle, with each member writing half the songs.

"It's just another thing that happened naturally," Miller says. "Most of my influences for writing come from reading books and creating characters. I was reading a lot of horror in general at the time. I read *The Omen* [David Seltzer] which was terrifying, way scarier than the movie for sure and I can see how it came into some songs on the record."

With *Do Not Engage*, the band also decided to make the jump to Nettwerk

after dropping its four previous records on indie label Mint.

"There are some similarities, especially since they're both based in Vancouver which is incredibly convenient for us," Miller says. "They're both able to work with us on a very personal basis, but the biggest difference is there's a lot more people at Nettwerk, they have offices all over the place and there's a lot more faces for us to remember."

Miller says the album title is essentially inspired by the idea of keeping people at arm's length and some of the crazy things people can say online.

"I think it came up mostly through being on the Internet and reading people's comments," she says. "If you watch a YouTube video and you question someone's comment, they're on you, so there's no

point engaging them. You should just keep your opinions to yourself because there's no point. You'll never win a battle with an anonymous person on the Internet."



The Pack A.D. plays the Park Theatre on Tuesday, March 4 at 8 pm.

Pop Crimes and the Thrashers will also perform.

Tickets are \$17 at the Park Theatre, Music Trader and ticketbreak.com or \$22 at the door.

Head to www.thepackad.com for more information.



SUPPLIED



Distances

Boulders EP
Independent

★★★★☆

This three song follow up to 2012's four song EP finds local punk quintet Distances delivering a slew of hard-hitting, well produced punk radio classics. "Heavier Than You Know" includes call-and-response vocals throughout and a devastating low-end punctuation that balances nicely with melodic guitar. The other two tracks, "Apprehensive" and "These Arms" are in the same vein but slightly less interesting. If the goal is to create catchy-as-shit fist pumping anthems for the mall-crowd, Distances succeed. The immediacy of releasing EPs likely works best for the audience and the band, as an LP lacking in much needed diversity doesn't seem like something the group is ready for. Does an LP even matter in 2014? Did it in 1978? Give the punks a souvenir from the live show, that's all they really want, and that's all that really matters.

- Nicholas Friesen



The Honeygliders

Head Back Home
Independent

★★★★☆

Winnipeg's Honeygliders creep up on you with five classic-rock (think late-70s Eagles meets early-90s Big Sugar) infused hits, guaranteed to get the heads at the Times Change(d) a noddin'. Mixed by everyone's go-to, John Paul Peters, this self-produced effort showcases competent growls and dirty guitars that are somehow tamed/restrained, as if the raunch is only for show. "Danko and Manuel" isn't a call out to Sloan's "Iggy and Angus", but an angst-ridden back porch anthem for the whiskey-soaked. The title track does The Sheepdogs better than The Sheepdogs, while "Sad Country Song" is just that. Opening and closing with two rousing numbers, "Mercy of Machines" and "Big Bad Man", these two find the band in its most intriguing form - delivering shout-along choruses that reach for the rafters. If jukeboxes still kicked, this one would eat up a lot of quarters during a lot of bar fights.

- Nicholas Friesen



The Royal Oui

The Royal Oui
File Under Music

★★★★☆

Vancouver husband and wife duo Ari Shine and Adrienne Pierce have created 11 glorious tracks of baroque pop-infused goodness that blend acoustic guitars with rainstorms and haunting boy-girl harmonies, all while making it seem new and natural. "True" is a delicate '90s number that could play over the end credits to *Reality Bites 2*, while opener "Sirensong" gets diverse and cohesive all at once. With mostly gentle, walk-in-the-rain-while-you-pine inflection, each singer never leaves the other hanging, though at times Pierce's vocals pop a little more, as on "Montauk (This is the End)". "Heart Safe" and "The Real Thing" are equal parts precious and sincere, poppy and petite, while "I'll Meet You" is pensive and powerful. Definitely for fans of Belle and Sebastian that are keen to fall in love all over again.

- Nicholas Friesen



kimiwan zine launches issue sixxx "samikewin" in collaboration with the Native Youth Sexual Health Network

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SHAYNE AND SETH'S EXCELLENT ADVENTURE

Flash animated film *Asphalt Watches* is based on an actual cross-Canada hitchhiking trip

MELANIE DAHLING

@SUGARDAHLING

BEAT REPORTER

Heads up Adult Swim fans. *Asphalt Watches*, a bizarre Flash animated feature that follows artists Shayne Ehman and Seth Scriver as they hitchhike their way from a 7-Eleven in Chilliwack, B.C. to downtown Toronto, is headed to Cinematheque for a five-night run, Feb. 21 to 23, Feb. 26 and Feb. 27.

The film, which won Best Canadian First Feature at the 2013 Toronto International Film Festival, is based on true events and is set in the early 2000s. Although the actual trip happened over a decade ago, Ehman says that hitchhiking wasn't a new experience for himself or his partner at the time.

"[The trip] was pretty spontaneous, but it was also habitual," Ehman says.

The decision to make an animated feature out of this particular trip was based more on the unexpected events that took place along the way.

"I think it was worth telling the story... It was almost like dying and meeting mythological creatures," he says.

Ehman and Scriver have their own mythological appeal in the film, appearing as alter egos Bucktooth Cloud and Skeleton Hat, respectively. The avatars, much like the rest of the film, occurred to the animators organically over time.

"The Bucktooth Cloud guy, that's me," Ehman says. "He just sort of evolved after doing graffiti on top of different blob forms, you know, like when you spill your coffee or something."

Though the intention was always to draw on their shared experience and create something out of it, the medium wasn't always going to be film.

"Originally we were going to make a zine," Scriver says. "We never really finished, but we started working on the animation about six or seven years later. It's funny because work that we started even

13 years ago is in the film."

Because they aren't in the same city all the time, the pair hasn't rushed the process.

"We only ever worked on it when we were in the same room," Scriver says.

Asphalt Watches starts from a very abstract, surreal place, but the plot gains momentum and structure as it goes. While the pair says they admire less traditional methods of storytelling, they weren't working with any particular style in mind.

"It was never a choice so much as a natural expression... It changed as we worked, we changed as we worked," Ehman says. "I compare [making the feature] to a filmmaker that decides they only want to work with natural light. Waiting [between sessions] is a lot like waiting for that natural light."

Ehman and Scriver will be in town to introduce the film's Winnipeg premiere, and are currently looking for fun things to do in the 'Peg, so be sure to chat them up after the show.

"Make sure you watch it until the end," Scriver says with a laugh. "The end is the only really awesome part."

Adds Ehman, "No, no. It's all good."



***Asphalt Watches* screens at Cinematheque Feb. 21, 22 and 27 at 9 pm and Feb. 23 and 26 at 7 pm.**

Opening night will be introduced by Ehman and Scriver.

For more information about the film, check out asphaltwatches.ca.

FILM



SUPPLIED

ASPHALT WATCHES

★★★★☆

Plays February 21 to 27 at Cinematheque.

Asphalt Watches is the story of two friends, Bucktooth and Skeleton Hat, who are on a hitchhiking odyssey across Canada. At least, I think it is. Skeleton Hat is a pale kid with a ratstache, and I think Bucktooth might be a ghost. I'm not sure where they're hitchhiking to, or why they're going there. The entire picture feels like two skateboarders ate hallucinogenic mushrooms, went hitchhiking, and then animated the entire trip using the Windows 95 edition of MS Paint. And, just so we're clear, I mean all of these things as a compliment.

This film certainly isn't for everyone - it's grotesque and very esoteric. But if you're the kind of person who can lock into the picture early enough, you'll be rewarded. The lo-fi animation style is reminiscent of the work of David Firth or, to a lesser extent, *Aqua Teen Hunger Force* and other more overtly comedic fare. The sense of humour evokes a particular brand of anti-comedy that I love. The laughs are

driven by surreal situations and non sequiturs, with often hilarious results. I'll definitely be saying, "Don't forget your Boston Pizza, son!" to my friends.

In addition to the morbid animation and bizarre humour, the movie is actually pretty insightful about road tripping in Canada. Anyone who's ever hitchhiked, toured with a band, or taken a similar trip knows the kind of meandering feeling that *Asphalt Watches* gets right. The movie is also actually pretty spot on when it comes to Canadian regionalism. You can always tell where the film's heroes are geographically based on who they meet.

All that said, it must be noted that this movie is way too long. The run time is a little over 90 minutes, and it drags. Experimental material like this, without a real driving narrative, can't sustain a feature run time. This would have been much better as a thirty minute short.

THOMAS PASHKO



SUPPLIED

ROBOCOP

★★★★☆

Now playing.

Full disclosure: I love the original *RoboCop*. Paul Verhoeven's 1987 ultraviolent action film about a murdered cop brought back through technology doubles as an incredibly smart and funny satire. He took the entire Reagan era to task, ridiculing the corporate greed, privatization, and military overspending that defined America in the 1980s. The character of RoboCop personified the way the callousness of those ultra-right wing policies dehumanized the people they were supposed to protect.

So, when I became aware of the impending *RoboCop* remake, I was more skeptical than outraged. Why would director José Padilha (*Elite Squad*) bother updating a story that holds core themes as relevant in 2014 as they were in 1987?

To my surprise, the new *RoboCop* actually has enough going for it to justify its existence. It understands how corporate culture has changed since 1987. Michael Keaton's greedy CEO is more Richard Branson than Gordon

Gecko. He's cool and thoughtful. His office isn't a grey board room, but a sleek penthouse filled with works of art. He emphasizes pleasing consumers rather than cold hard dollars.

Sadly, this *RoboCop* doesn't have much else to offer. What's ostensibly an action satire has little to offer in terms of action or satire. Samuel L. Jackson provides some laughs as a Bill O'Reilly-type windbag, but when he's gone, the movie has no sense of humour (Officer Murphy's transformation into RoboCop is treated with deadly seriousness). The action scenes are mostly dull and incomprehensible. Padilha seems to think noise and CGI are substitutes for thrilling action set pieces.

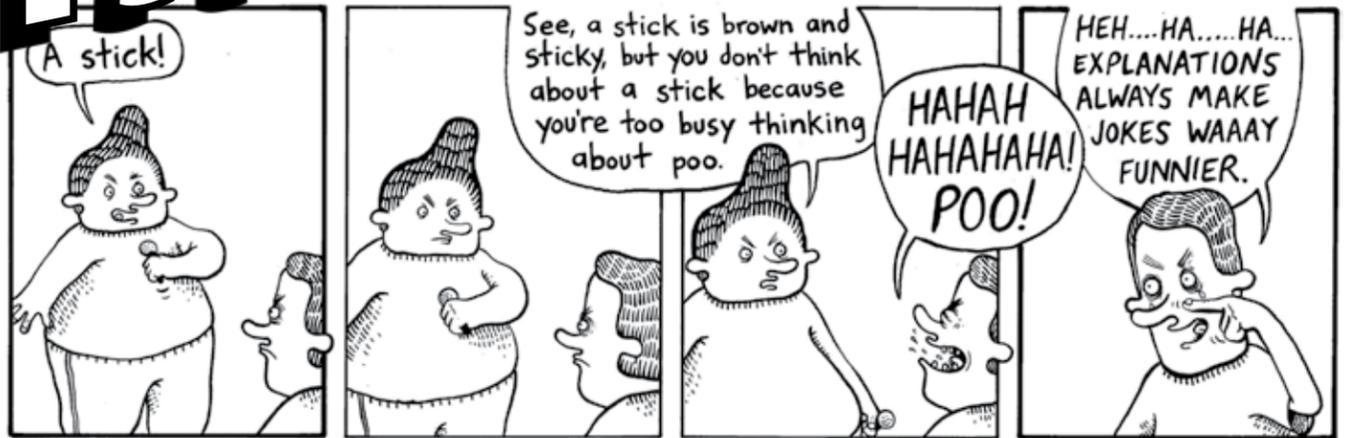
My fear going in to this new *RoboCop* was that it would be a decent action film that lacked the humour and satire of the original. In the end, I got the opposite: a film with a strong point of view that lacks wit and decent action. I guess that's better, but it's still not that satisfying.

THOMAS PASHKO

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

COMIC TIMING

A LOOK BACK AT UNITER COMICS



This comic begins with the punch line of another joke.¹ The second panel depicts the outré aftermath of the telling of this joke, outré because of the absence of laughter which is not a conventional occurrence following a joke. There are four conclusions that can be leapt to considering the joke's resulting silence: the character in the bottom right corner of panel two is deaf, the same character is mute, the same character did not understand the joke, or the same character understood the joke but did not find it funny enough to laugh. In panel three, after reviewing the text in the dialogue balloon², it appears the leftmost character has concluded that the rightmost character did not understand the joke.³ The rightmost character explodes with laughter immediately following the usage of the word 'poo'. Panel three establishes that the rightmost character did not understand the initial joke⁴ and has an incredibly juvenile sense of humor. Panel four, which features the character wiping tears of laughter from his eyes, introduces humor using confusion and contradiction. This final character is confused and is attributing his laughter to the explanation of the "brown and sticky" joke when it should be attributed to the word 'poo', which is found in the joke's explanation (given in the third panel by the leftmost character). This wrongful attribution leads the character to make a statement which contradicts the fundamental belief that explanations make jokes not funny.

WORDS
NICHOLAS FRIESEN
MANAGING EDITOR

@NICHOLASTRONAUT

- 1 What is brown and sticky?
- 2 Which offers a limited explanation of the joke, "What is brown and sticky? A stick."
- 3 e.g. if the leftmost character had concluded that the rightmost character understood the joke but did not find it funny, he would probably not spend time explaining it.
- 4 Delivered prior to panel one (which contains the punch line to the joke)

For years, *The Uniter* has included comic strips from local artists (turn the page) and syndicated masters (Matt Groening's *Life in Hell* ran in the early '90s, among many others). Currently, our little street weekly hosts a rotating package of Lisa Jorgensen's *Circle Heads* and Jean Floch's *The Creeps*. The former, a light romp in the day to day experience of being in your mid-20s, balances nicely with the latter's absurdist chaos, which involves two roommates who seemingly exist to annoy each other, all while misinterpreting normal social cues.

Both cartoonists sight *Calvin and Hobbes* as a major influence, proving the spectrum of influence that Bill Waterson's beloved characters provide.

"I started drawing *The Creeps* after graduating from university in 2008 and it appeared strangely fully formed," Floch, 27, says of the strip, which appears daily at gocomics.com/the-creeps. "It wasn't inspired by anything I'm conscious of; there was no grand premise, just two idiots interacting. Well, maybe that's a lie, I'm very inspired by (humourist) Jack Handey. He writes perfect jokes and I'm sure I'm stealing all of his ideas that are within my grasp."

Jorgensen states that *Circle Heads* also finds a home in simplicity.

"I guess I kind of felt that *Circle Heads* was a very simple

style, and I could just hash something out that's fun and I didn't have to take it so seriously," Jorgensen, 27, says. "We've all grown up with those strips that are light and whimsical and I guess maybe did pay homage to those kind of strips."

"When I was younger, the way that I always drew, I called it the 'circle heads style', literally because they have circle heads. If I wanted to draw a really quick comic I would do that style. It's actually the same way my brother would draw. After a while I started drawing more anime style and my brother would go 'why aren't you drawing circle heads?' So this is a throwback to that."

A graduate of the University of Manitoba's graphic design program, Jorgensen spends her time working on various comics other than *Circle Heads*, including the paranormal *Necro High* and *Athena*, between such gigs as screen printing wedding invites.

"I definitely wish I had some sort of structure and schedule, I think that's key if you're going to get something done," she says. "Unfortunately a lot of my projects, I work on them when I feel like it, and sometimes I can sit down and do a whole bunch of pages and get a whole bunch done in a short amount of time, and then I'll go stretches without doing anything at all. It's easy to get distracted with daily life."

Daily life is exactly what Floch has to deal with, to keep up the pace of one strip per day.

"Drawing a daily comic eats up a lot of time, which can be a good thing because it forces you to not wallow in self-pity," he says. "But on the flip side, you don't have the time to give yourself the pity you need. Each comic takes roughly two hours, so I spend about 10 hours a week drawing comics."

He also notes that when you're worrying about daily jokes, it can drive a cartoonist more inward.

"I'm much more analytic about humor and less funny in person," Floch says. "When I hear something funny I don't laugh, I try to mentally space out what they've said into 3-5 panels. I also don't say things that I find funny out loud because as soon as I realize that I have something funny to say, I'm busy breaking it down into a comic strip format instead of actually saying it."

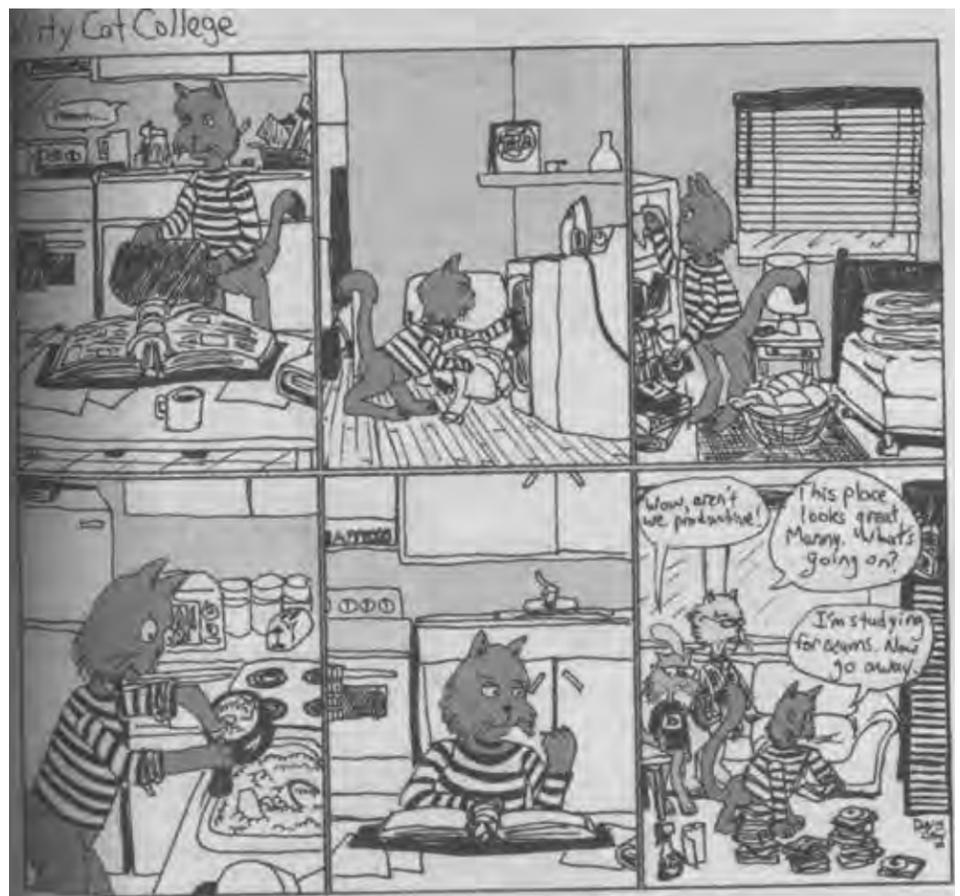
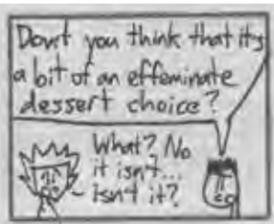
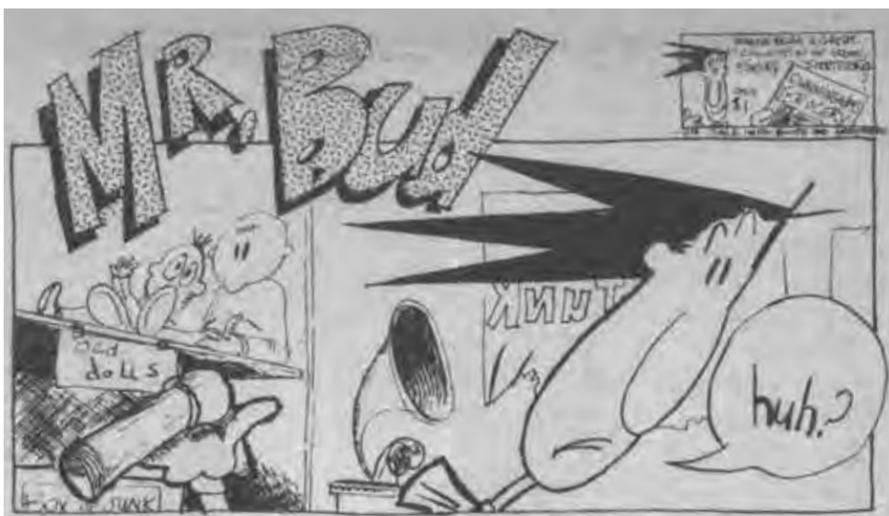
"Drawing comics has made me more boring to interact with, and I will steal your jokes."

You can find Lisa Jorgensen's comics, portfolio AND MORE AT prairiepariah.com!!

Jean Floch's *The Creeps* RUNS DAILY at gocomics.com/the-creeps!!



LISA JORGENSEN 2013





HARPER 2006



HARPER 2010

ARANDA ADAMS



STEPHAN HARPER 2006



STEPHAN HARPER 2010

ARANDA ADAMS



FRIDAY, FEBRUARY 21

Mark Berube

w/ The Bros. Landreth

SATURDAY, MARCH 1

Moody-Amiri

The music of Amir Amiri & Richard Moody

SUNDAY, MARCH 2

An Evening with **Ron Hynes**

SATURDAY, MARCH 8

The Fretless

w/ Patti Lamoureux

TUESDAY, MARCH 18

West My Friend

w/ Kieran West & his Buffalo Band

FRIDAY, MARCH 21

Zucchero

SATURDAY, MARCH 22

LOUD MUSIC Series

WEDNESDAY, MARCH 26

Carsick Cars

w/ White+ and Cannon Bros.

FRIDAY, APRIL 11

Tresor EzoMan and the Band Namwira Folks

Presented with Le 100 Nons

THURSDAY, APRIL 17

Sunparlour Players

SATURDAY, APRIL 19

An Evening with **Jimmy Rankin**

FRIDAY, APRIL 25

Brock Zeman

SATURDAY, APRIL 26

Fearing & White
The music of Stephen Fearing & Andy White

FRI & SAT, MAY 2 & 3

Skydiggers

SATURDAY, MAY 10

Prairie Kitchen Party

featuring **Emma Cloney & Patti Lamoureux**

FRIDAY, MAY 23

Bands vs Filmmakers 4

Presented with Winnipeg Film Group's Cinematheque

TRAIN KEEPS A ROLLIN'

The Underground Comedy Railroad Tour aims to expose the country to Black Canadian comics

SAMANTHA SARTY

@SARTYSARTY

VOLUNTEER STAFF

The Underground Comedy Railroad Tour is an all-black comedy tour designed to showcase a segment of the population that isn't always front and center in Canadian comedy.

Founded in February, 2013 by Montreal comedians Rodney Ramsey and Andrew Searles, the Underground Comedy Railroad Tour has been rolling through the nation ever since.

"Last year we did three cities [Montreal, Toronto, and Ottawa]," Searles says. "This year, for our third annual tour, we're taking it to a cross-country nine city tour [Victoria, Vancouver, Calgary, Edmonton, Winnipeg, Ottawa, Toronto, Brampton and Montreal]."

"There are 10 comedians who will be participating in the tour this year," Ramsey adds, "the majority of them being first generation Canadians with a Caribbean background. Everyone has their own unique

style. Some are high energy and in your face, while others are subtle."

As for the name of the tour, it aims to weave together history and comedy.

"Rodney came up with the title Underground Comedy Railroad Tour, which was perfect for the show," Searles says. "It's a name associated with black history, but it also signals to the audience, 'Hey, it's a comedy show too!'"

Ramsey says having the tour across Canada is not only beneficial to our nation's sense of humour, but it's also an asset to help develop a sense of unique identity for the Black Canadian population.

"I think this tour brings a perspective that has not yet been given a voice in this country," Ramsey says. "There are many first generation Afro-Canadians still in search of identity. Unfortunately many look to the United States and emulate their culture. I believe the Underground Comedy Railroad can help give a voice to black Canada, so we can start building our own identity."

The Underground Comedy Railroad has also incorporated other objectives in their vision for the tour, including establishing a face for Black Canadian comedians and providing different world views to the Canadian public.

"When we think black comedians, we often think about our Eddie Murphys, our Chris Rocks, the Dave Chappelles, but none of them are Canadian, and nobody can name a popular Black Canadian comedian," Searles says. "So we wanted this show to showcase ourselves as 'We're Black! And we're Canadian!'"

"We also want to educate people through the power of comedy. We want to show people, the world view of an African-Canadian male or female... The more we educate people on subjects and issues through the power of comedy, the more

Brianna Ferguson, Jasmine Allard, Sarah Helmer, James Thomson Kacki, Warren McClelland and Sam Penner are the six dancers performing in this year's Verge showcase, Feb. 28 to March 2 at the Rachel Browne Theatre. They're also University of Winnipeg students in the Bachelor of Arts Honours program through the theatre department, specializing in dance.

Lott chooses who will perform in Verge each year, an opportunity that's a huge honour for the few dancers that make the final cut.

"I'm originally from Victoria, B.C. and I trained in every field possible," says Ferguson, 22, who will be graduating from SCD this year.

"I did all my ballet exams, then started doing jazz and tap and hip-hop, everything under the moon. Then I met a woman named Constance Cooke who took me under her wing. She's a brilliant contemporary choreographer who recommended I come to Winnipeg and take this program."

"The biggest thing I've learned is how to be open and willing to try everything while also staying safe both emotionally and physically."

Lott adds, "and that can be a real challenge because I ask them to do some real crazy shit."

Verge is put together over the course of five weeks and the piece that's currently being rehearsed is still untitled as this article goes to print.

"Normally it would take 8 to 10 weeks to do a full-length work, but with Verge we mainly spend all of our time in creation mode and we show a rawer product than we would during a normal show, but a



RODNEY RAMSEY

SUPPLIED

they laugh about it, the more we laugh about it, the more the situation is diffused, and it's no longer an issue that one won't be informed about anymore."

The Underground Comedy Railroad creates an atmosphere that not only has you laughing and learning, but is able to provide a vast range of comedic material that touches on all aspects of the tour's reason to be.

"We're channeling comedy, and Black history, and delivering it in one unique comedy show package," Searles says.



The Underground Comedy Railroad Tour rolls into Chill Bar & Grill (423 McMillan Ave.) on Feb. 27 at 8 pm.

Featuring comics Rodney Ramsey, Andrew Searles and Keesha Brownie.

Tickets are \$25 at brownpapertickets.com.

ON THE CUSP

Winnipeg's Contemporary Dancers Verge gives dance students professional experience

DEBORAH REMUS

DEBORAHREMUS

ARTS REPORTER

Since its inception four years ago, Verge has become a great way for audiences to discover up-and-coming talent from Canada's contemporary dance scene.

A Winnipeg Contemporary Dancers (WCD) initiative, Verge is an emerging artist company and showcase designed to give senior students at the School of Contemporary Dancers professional program experience on the pro stage.

"The School of Contemporary Dancers [SCD] and myself were just looking for a way to offer some professional opportunities for dancers who were just graduating or entering the first two years of their career," says WCD artistic director Brent Lott.

"We wanted them to have something on their resume and get a feel for how a company operates on a daily basis."



AMANDA JONKER

lot of people really like that and it's quite exciting to see the piece at that point," Lott says.

The work is estimated to be about an hour long and explores the idea of how community can come together and show support during desperate times.

"Overall, we do a lot of work with duets and there are some solos as well as others being on stage doing support group work while the solo is going on," Ferguson says. "With the solo work everyone has a different approach to the topic we're working with so there are a lot of different ideas and intentions."

"With Brianna's solo, we're trying to metaphorically address the feeling of when you're in a really tough time and you're

being pulled in very many different directions," Lott says. "There's a part of you that wants to go for help, but another part of you just doesn't want to talk about it with anybody."



Verge runs from Feb. 28 to March 2 at the Rachel Browne Theatre.

Tickets are \$5 at the door.

Head to www.winnipegcontemporarydancers.ca for more information.

Personal Credits Notice



If you received a Common Experience Payment, you could get \$3,000 in Personal Credits for educational programs and services.

The Indian Residential Schools Settlement Agreement. The healing continues.

Since 2007, almost 80,000 former students have received a Common Experience Payment (“CEP”) as part of the Indian Residential Schools Settlement Agreement. CEP recipients are now eligible to receive non-cash Personal Credits of up to \$3,000, for either themselves or certain family members, for educational programs and services.

What are Personal Credits? Personal Credits may be used for a wide range of educational programs and services, including those provided by universities, colleges, trade or training schools, Indigenous Institutions of Higher Learning, or which relate to literacy or trades, as well as programs and services related to Aboriginal identities, histories, cultures or languages.

How much are Personal Credits?

Adequate funds are available for each CEP recipient to receive up to \$3,000 in Personal Credits, depending on your approved educational expenses.

CEP recipients have the option of sharing their Personal Credits with certain family members, such as:

- Children
- Spouses
- Grandchildren
- Siblings

Which educational entities and groups are included?

A list of approved educational entities and groups has been jointly developed by Canada, the Assembly of First Nations and Inuit representatives. If an educational entity or group is not on the list, please consult the website for more information.

Will I receive a cheque? No. Cheques will be issued directly to the educational entity or group providing the service.

Who can use Personal Credits? CEP recipients can use the full amount themselves or give part or all of their Personal Credits to certain family members such as a spouse, child, grandchild or sibling, as defined in

the terms and conditions. Personal Credits of multiple CEP recipients can be combined to support a group learning activity.

How can I get Personal Credits? Each CEP recipient will be mailed an Acknowledgement Form. If you do not receive an Acknowledgement Form by the end of January 2014, please call 1-866-343-1858. Completed Acknowledgement Forms should be returned as soon as possible and must be postmarked no later than **October 31, 2014**.

How do I redeem my Personal Credits? Once approved, you will be sent a personalized Redemption Form for each individual using Personal Credits at each educational entity or group. Once the Form is received,

provide it to the educational entity or group listed. The educational entity or group must then complete and mail back the Redemption Form postmarked no later than **December 1, 2014**.

What happens to unused Personal Credits? The value of unused Personal Credits will be transferred to the National Indian Brotherhood Trust Fund and Inuvialuit Education Foundation for educational programs.

For more information, including how Personal Credits can be redeemed by certain family members of CEP recipients that are deceased, visit www.residentialschoolsettlement.ca or call 1-866-343-1858.

The IRS Crisis Line (1-866-925-4419) provides immediate and culturally appropriate counselling support to former students who are experiencing distress.

1-866-343-1858 • www.residentialschoolsettlement.ca

EXPLAIN THE MANGANESE, PLEASE

City's avoidable brown water debacle yet to be properly addressed

RAEGAN HEDLEY

 @RAEGJULES

CITY REPORTER

It's no secret that Winnipeg's water has always been a little murky. But, with the opening of the city's new \$300 million water treatment plant in 2009, the impression was that this problem would go away. What followed, however, was an increase in brown water complaints starting in 2010, and hitting an all-time high in 2013.

Dr. Eva Pip, a professor in University of Winnipeg's Biology department, has studied everything about Winnipeg's water for the past 40 years. She understood the problems with the water well before the city's Water and Waste department seemed to catch on.

"We knew more than a year before it was announced that it was manganese and iron," Pip explains. "This all seemed to have arisen after that water treatment plant came into operation in December 2009.

"It's really surprising to me that they

didn't anticipate this problem, and now it will be quite a while before they work this out of the system."

The discoloration is reportedly being caused by excessive amounts of manganese precipitating in the water as an unintended result of ferric chloride, a coagulant that was being used to treat the water.

According to the Winnipeg Water and Waste department, "until late 2009, the only water treatment we applied was disinfection (chlorine and ultraviolet light), and corrosion control (orthophosphate), due to the high quality of the water source."

If it's of such high quality, it begs the question *why did we have to begin treating it with ferric chloride in the first place?*

According to Pip, part of the answer lies in what's continuing to be overlooked in the matter: the condition of Shoal Lake.

"When that water source opened almost 100 years ago, that was arguably one of the finest water sources in the world," Pip claims. "We failed to protect that water at the source. We allowed cottage development, raw sewage, mining, mink farms, clear cutting. You name it – it all went in the water."

The discolored water has been deemed safe for consumption through an investigation done by an independent company (CH2M Hill) contracted by the City of Winnipeg, and our city's manganese and iron levels are below that which is considered harmful by the World Health Organization.

The Water and Waste department is currently working to remedy the excessive amount of manganese by looking for coagulants other than ferric chloride.

"However, until they are fully tested on



WAYNE VERNON

Winnipeg water, we will not know their feasibility in our conditions," Alissa Clark, their communications officer reports.

Pip asserts that a disconnect remains. "The water that comes out of the treatment plant is very different in quality than what goes in," she says.

This manganese problem took many people by surprise, given the assurances that the treatment plant would improve our water. As the Water and Waste department reports, it's supposed to be "of a higher quality than the drinking water guidelines set out by Health Canada," and it's "clearer and smells and tastes better all year."

So far, as many Winnipeggers can attest, that simply hasn't been the case, leaving lingering questions about the water we consume everyday.

"Technically it won't make you sick if you ingest it, but we really deserve to

have clean water," Pip points out. "This is a developed country, and that is supposed to be a first-rate treatment plant, and we shouldn't be seeing this sort of problem with the amount of money that has been put into it."



To read the Winnipeg Discoloured Water Investigation Report go to winnipeg.ca/waterandwaste/pdfs/water/report.pdf.

For more information on Shoal Lake's water quality visit

winnipeg.ca/waterandwaste/water/testResults/ShoalLake.stm.

A BLUEPRINT FOR GREEN

University of Winnipeg composting program central to campus, city sustainability plan

LUKAS THIESSEN

 @LUKASBENJAMINT

BEAT REPORTER

Winnipeg's post-secondary educational institutions are civic leaders in composting. The University of Winnipeg began its composting initiative in 2007, a few years after Red River College's Notre Dame campus started in 2002, followed by the University of Manitoba in 2006.

The only one of these to have a composting program for both pre- and post-consumer material is UW, while the other institution's systems deal with pre-consumer material only.

The UW has passed the frustrating early stages of its program and is on its way to realizing its goals, according to Alana Lajoie-O'Malley, Director of the Campus Sustainability Office.

Her efforts as an undergraduate student paved the way for her position, originally held by Mark Burch.

"I was part of a group of students that



started a branch shoot-off group from EcoPIA [Ecological People in Action] that focused on campus sustainability issues and advocated for the establishment of a sustainability office," Lajoie-O'Malley says.

"Once there was a commitment on the side of the university to have a process in place to have a sustainability policy established, I was one of students that sat on the task force to write the policies," she explains. "I've basically been doing campus sustainability related work at the University of Winnipeg since 2003."

The task force was organized in 2005.

The UW Sustainability Strategy, published in January of 2012, includes the following actions: improved composting volume tracking system; compost collection sites in all food service areas and main thoroughfares; office-sized compost bins in place in department offices; and Green Office Certification program with criteria

for composting.

"There has been an overwhelmingly positive response from our guests and employees about our recycling and composting initiatives," says Meghan Thiessen, General Manager of Stella's Café in the Buhler Centre.

"We haven't been able to set up composting yet for Garbonzo's [Pizza Pub] and Starbucks," Lajoie-O'Malley admits of the two establishments located in the UW AnX. "They haven't been opposed, in fact they're very supportive. The challenge is logistics aren't in place to have a secure place for compost before it is collected."

Executive Manager Kirsten Godbout of Diversity Foods says they are using the composting program set up by the university. The Forks Renewal Corporation takes UW's compostable waste, where it is used on the Forks grounds after being put through an industrial in-vessel composter.

Due to their demonstrated leadership in

The Forks' in-vessel composter, called BIOVATOR®, processes University of Winnipeg's compostable waste.

SUPPLIED

this area, UW, UM and RRC all provided feedback on the Comprehensive Integrated Waste Management Strategy which was approved by the City of Winnipeg on October 19, 2011.

The city's plan includes trial implementation of a source-separated organics composting program to begin this year, with city-wide implementation in 2017. The site for city composting is the Brady Road Landfill.

The most expensive capital project in the CIWMS is the composting program. The highest cost is for the construction of an organics processing facility. Estimates range between \$45 million and \$65 million depending on the technology.

Winnipeg's goal of 35 per cent waste diversion by 2016 is still 30 per cent less than that of the UW.

LIFTING THE VEIL

Growing local conference seeks to raise awareness about healthy, sustainable, fair food

RAEGAN HEDLEY



CITY REPORTER

Even with the agricultural background we have in Manitoba, many of us are still in the dark about where our food comes from and who produces it. The annual Growing Local conference, organized by Food Matters Manitoba, aims to educate people about our local food economy, and hopefully dispel some of this uncertainty. The conference runs February 28 to March 1 this year.

"The conference is such a great connecting point for people who are working on these local and sustainable food issues," says Caroline Townend, Communications Coordinator for Food Matters Manitoba. "It's a way to disseminate all this information and to gather and feel you're a part of something bigger."

This year's conference includes over 35 workshops offering a combination of instructional and informative lessons about food policy, sustainable agriculture practices, DIY food/cooking skills,



and northern and indigenous food issues, among other topics.

"Everything is meant to be really interactive for people," Townend explains. "Coming to the Growing Local conference, they can take in skills and knowledge that can help them make positive contributions to the food environments that they surround themselves with, and participate in, on a daily basis."

Tom Allen, Associate Professor and the CIBC Scholar in Entrepreneurship in the College of Agriculture and Bioresources at the University of Saskatchewan, is the keynote speaker during the second day of the conference.

"Awareness is the first step in using food systems to improve individual and community health," Allen describes.

"In the past we were all closely connected to the farm and had a good understanding of how food was produced and prepared. Today, people are several gener-

ations removed from primary production and they need to be reminded of the benefits of producing and consuming healthy food."

Allen believes that events like the Growing Local conference can serve as such a critical reminder for everyone. "Too often we think of food production as only an economic activity and forget that food is more than just dollars – it is also history, culture, health, jobs and sense of community, just to name a few."

Michael Moss, Pulitzer Prize-winning author of *Salt, Sugar, Fat: How the Food Giants Hooked Us*, will kick off the conference with his keynote address on the evening of February 27.

"Moss talks a lot in his research about this veil that happens, where people don't know necessarily where their food is coming from, how it's being processed, or what's in it," Townend explains.

"A huge reason we are bringing him in

Food Matters Manitoba hosts its annual Growing Local conference February 28 - March 1, connecting producers and consumers much like our city's summer Farmer's Markets do.

DANIEL CRUMP

is to lift that veil, and show people that by building relationships we can learn about what we are eating and where it is coming from, and how this really is a good way of bridging gaps and building a healthy food system in Manitoba."



For more information about the conference, visit foodmatters-manitoba.ca/content/growing-local-conference-2014-0.

RESTORATION WEEK

Understanding negative origin of Reading Week can make positive change

MELANIE DAHLING



BEAT REPORTER

Reading Week can be a great time to relax, catch up on studying, and visit. Though the break is welcome, many students lament the fact that it is scheduled in February when our city's streets are devoid of people and the air is frosty.

As the story heard around campus goes, Reading Week apparently has a grim origin. Before there was Reading Week, suicide rates among students were high in late February.

According to Stats Canada, suicide is the second most common cause of death for young adults in our country.

Besides obvious stress contributors such as midterms, assignments and graduation application deadlines, there are many factors at play that can seriously affect a student's mental health.

Though longer daylight hours are just around the corner, it still gets dark by early evening at this point and temperatures remain low. This combination makes it difficult to stay active, and easier to withdraw socially.

If you haven't been feeling quite yourself lately, there are things you can do with



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your time off to get back to a positive state. Remember, many people who suffer from depression don't have the self-awareness to identify what they're feeling, so if you feel worried about a loved one please don't wait to offer your support.

WATCH WHAT YOU'RE DRINKING

Though many students choose to unwind with alcohol, moderation is key. Don't do anything that may open you up to rash decision making. An over-reliance on caffeine can also contribute to anxiety.

Water restores brain cells, boosts energy and improves overall well being, so drink to your health with some H₂O.

MOVE YOUR BODY

University of Winnipeg tuition fees cover a membership at the Duckworth Centre. While it may be hard to get started at first, even 20 minutes on a stationary bike or treadmill three days a week will improve your mood.

FIND AN ALLY

Ask a friend or family member if they wouldn't mind being your "check-in" person - someone you can call to talk through any dark thoughts you may be having, and to help you stay on track with your health goals. If you can't think of anyone appropriate, there are countless message

boards available online and you can always visit Peer Support on Campus in the Bulman Centre, oRM13 (it's next door to *The Uniter* office!).

FOSTER IDEAS

A post on Facebook can yield a lot of helpful results, even if all it does is remind you that you're not the only one feeling down. These students have plans to relax over reading week in their own way:

"Lots of tea, dark chocolate, and exercise." - Hannah, 23, English Major at the University of Winnipeg.

"A onesie, tea, and Netflix" - Alysa, 29, Studies Kinesiology and Recreation Management at the University of Manitoba.

As we enter the home stretch to warmer weather and more sunshine, it's important to take some time to be kind to yourself. If you've been in a persistently low mood for more than a few days, don't hesitate to seek professional help.



The Canadian Mental Health Association

<http://www.cmha.ca/>

The Canadian Association for Suicide Prevention

<http://www.suicideprevention.ca/>

University of Winnipeg Peer Support

<http://theuwsa.ca/services/uwsa-student-groups/student-service-groups/peer-support/>

COMMENTS

DISCRIMINATION AND SOCHI

Taking a discussion beyond the Olympic Games

JACK LOTZ

 @THE_CAPTAIN_JAC

VOLUNTEER

Sochi, Russia is the site of the 2014 Winter Olympic Games and, as most following the event will already know, has become a source of controversy because of that country's repressive laws targeting its LGBT* communities. There has been much outrage expressed towards Russia for the homophobic policies of its government, and responses have come from many countries. The United States, for one, has sent openly gay athletes to the Games, while various expressions of solidarity – the German team wearing Pride colours during the opening ceremony – have surfaced just in the last week.

Although people are currently talking about discrimination in Russia, I foresee an upcoming, and perhaps even bigger problem. As the Olympics take place peo-

ple have actively discussed the situation for LGBT* people in Russia, but it seems that after the games end, many of us won't even be thinking about the problem – we will have another news item to focus upon, or issue to debate on social media.

There are currently many nations in which members of LGBT* communities are facing similar forms of discrimination. In some of these cases, such as Uganda, gays are being treated even worse than they are in Russia. Strangely, these issues are rarely discussed. If the people currently criticizing Russia's policies want to inspire change they need to continue the conversation well after the Olympics end. They must pressure political leaders to address problems that face LGBT* communities at home and abroad, and approach it as a

global issue. Homophobia is a problem of equal importance no matter the country of origin.

Most of all, politicians and heads of state need to be asked to do more than they've already been doing. We need our governments to be talking to other leaders about progressive legislation and committing to long term goals. Equal rights need not just be something that takes place in everyday conversation but a pinnacle that everyone is trying to achieve.

If we are sending openly gay athletes to another country we are showing the leaders of that nation we have built a society of acceptance and embraced the differences between all people. We need to send these messages physically and vocally that equal rights is a human project, not just an idea

shared in newspapers, magazines or on the Internet. After all, social action is a potent historical force.

Our leaders are the ones who are able to bring about the changes that so desperately need to happen. If we can start convincing presidents and prime ministers in other countries to be the change that is needed we can do a lot together to help those in LGBT* communities everywhere. Let's promise to never stop speaking about human rights, and not rest of the laurels of the Olympic Games to express ourselves and stand in solidarity with those who need it most.

Jack Lotz is a writer and comedian. He studies creative writing and theatre at the University of Winnipeg.



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PROPOSED CHANGES TO IMMIGRATION RULES MAKE IT HARDER TO BECOME CANADIAN

International students to face extended wait times on path to citizenship

DAVID JACKS

@JACKSACTII

VOLUNTEER STAFF

On February 6, 2014 the Canadian Federal government tabled Bill C-24, a new piece of legislation that proposes changes to the Citizenship Act making it more difficult for many to become Canadian citizens.

While it is no secret that Canada needs increased immigration to help build our economy, these new provisions set up barriers that will prolong the citizenship process and penalize those who wish to make Canada their home.

The Strengthening Canadian Citizenship Act proposed by Minister Chris Alexander is intended to reduce the backlog of applications, while at the same time impose harsher penalties on those who commit immigration fraud.

Most Canadians don't debate the need to prevent intentional immigration fraud, and to crack down on malicious citizenship consultants, but Bill C-24 ultimately penalizes those who legitimately want to establish themselves as Canadians, and contribute to our economy, society and multicultural national identity.

For example, Bill C-24 will increase the application fees imposed on those who file for citizenship. While the Minister claims that Canadians currently subsidize about 80 percent of the cost to process applications, he fails to explain the fact that permanent residents currently pay income tax, sales taxes, business taxes and property taxes in the same manner that Canadian citizens do. He also fails to recognize that successful applicants who pay these fees will soon be paying into the tax base as Canadians themselves.

Another striking change will directly affect the thousands of skilled international students studying at post-secondary institutions across Canada. Bill C-24's proposed changes to the Residency

Requirements of the Citizenship Act will no longer recognize time spent in Canada as a non-permanent resident towards applicants' citizenship residency requirements.

This means that foreign students who have studied, worked, and built relationships during the course of their programs will not be able to count that time towards becoming Canadian citizens. Prior to the imposition of Bill C-24, these skilled, Canadian-trained students would be able to become citizens sooner.

The economic benefit of expediting Canadian-trained students through the immigration process should be apparent to this government, however it is not.

Here in Manitoba, the federal government unilaterally announced drastic changes to the Provincial Nominee Program and provincial settlement services in 2012, setting up additional barriers to newcomers, and reducing the capacity of settlement programs to cater services to best help those in need.

Additionally, only a few days prior to last week's announcement of Bill C-24, the federal Parent and Grandparent Super Visa program reached its 5,000 person quota for 2014. This program was designed to help re-unite parents and grandparents from overseas with their family in Canada for specified periods of time. With the arbitrary quota for 2014 being met within a month of the New Year, in addition to the provisions under C-24, the federal government's vision for immigration in Canada is not about strengthening Canadian citizenship, rather, it's about making citizenship to our great country more restrictive, punitive and out-of-reach.

David Jacks is a former UWSA President and is currently a Communications Representative at the Canadian Union of Public Employees.

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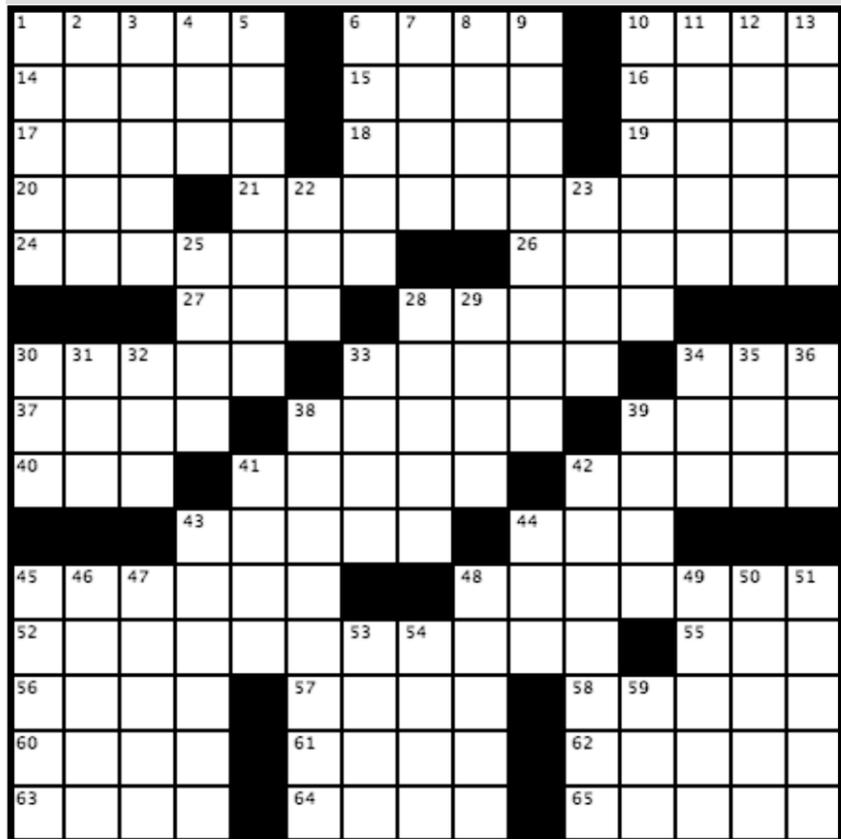
manitoba.ca/BetterHealth



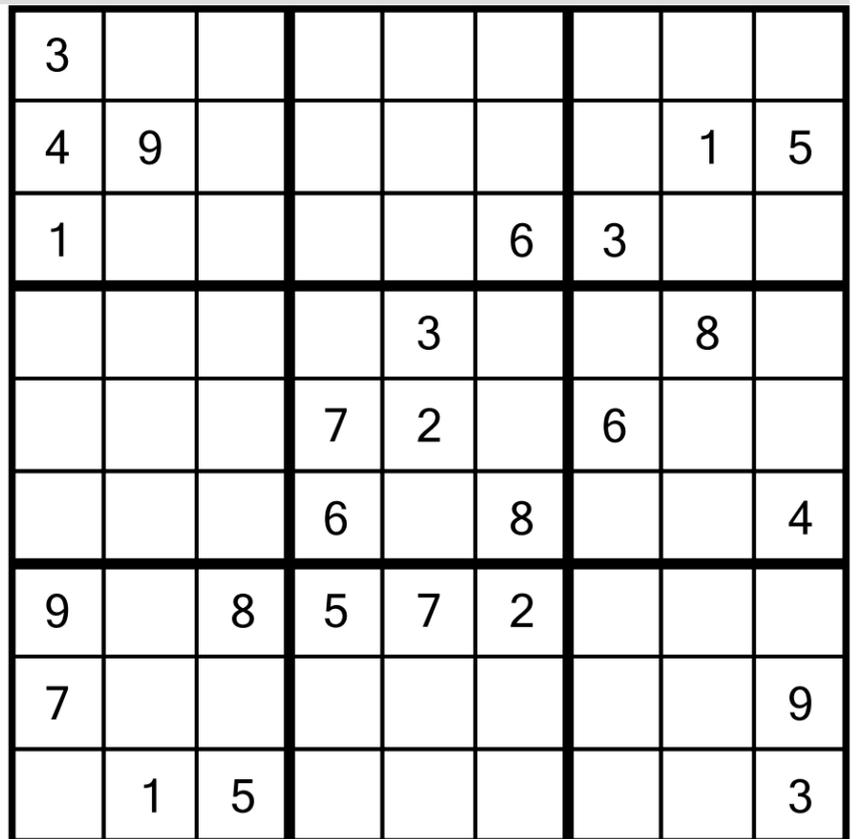
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ACROSS

- 1- Thin as ___;
- 6- Neighbor of Sask.;
- 10- Flat sound;
- 14- Goddesses of the seasons;
- 15- Scorch;
- 16- Sicilian resort;
- 17- Actress Verdugo;
- 18- Room in a casa;
- 19- Horn sound;
- 20- Cockpit abbr.;
- 21- Serving to vindicate;
- 24- Kitchen gadgets;
- 26- Rope for leading an animal;
- 27- Actress Alicia;
- 28- Style;
- 30- Grads;

- 33- Army leader?;
- 34- Small battery size;
- 37- Rocket launcher;
- 38- Shun;
- 39- The world's longest river;
- 40- Begley and Bradley;
- 41- Massage;
- 42- More healthy;
- 43- Center;
- 44- ___ Quentin;
- 45- New World songbird;
- 48- Place in order;
- 52- Company;
- 55- ___ longa, vita brevis;
- 56- Take ___ from me;
- 57- Takes to court;
- 58- Conclude by;
- 60- The ___ Ranger rode a horse

- called Silver;
- 61- Bibliography abbr.;
- 62- Paris divider;
- 63- I smell ___!;
- 64- E or G, e.g.;
- 65- Declare;

DOWN

- 1- Lots;
- 2- Esther of "Good Times";
- 3- Mountain ridge;
- 4- 007 creator Fleming;
- 5- Adds yeast;
- 6- Orgs.;
- 7- Be in front;
- 8- Anklebones;
- 9- Spider;
- 10- Colonize;

- 11- Snob;
- 12- Night noise;
- 13- Nymph chaser;
- 22- 401(k) alternative;
- 23- Bern's river;
- 25- Tibetan priest;
- 28- Old English coin;
- 29- Children's author Blyton;
- 30- "Wheel of Fortune" buy;
- 31- Boy;
- 32- Battleship letters;
- 33- St. crossers;
- 34- Afflict;
- 35- Pub pint;
- 36- ___ Lingus;
- 38- Hans Christian;
- 39- Granny;
- 41- Thousand: prefix;

- 42- Working gear of a draft animal;
- 43- Young child;
- 44- Hit sign;
- 45- Central Florida city;
- 46- Helicopter part;
- 47- Skater Slutskaya;
- 48- Brides walk down it;
- 49- Gymnast Comaneci;
- 50- Give;
- 51- Lauder of cosmetics;
- 53- Car;
- 54- Milk source;
- 59- Open mesh fabric;



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

T4A TAX FORMS

If you received UW awards in the 2013 calendar year, a T4A income tax form will be mailed to you shortly. T4A's must be submitted to CRA. However, the award money only needs to be reported as income if:

You are not eligible for the full-time or part-time education amount, then any awards above \$500 must be claimed;

If you are full-time and can claim the full-time education amount, then awards are not taxable up to the total amount required to support you in the program.

If you can claim the part-time education amount, the scholarship exemption is to the tuition fees and costs incurred for program-related materials.

This information was obtained through CRA website: www.cra-arc.gc.ca. Please visit their website or speak with an accountant or tax professional for more information.

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.

Application form is available online:

<http://www.uwinnipeg.ca/index/services-awds-current-continuing>

STUDENT CENTRAL

LOCKER RENTALS

Need somewhere to store your hat and gloves? Rent a locker from the Student Central! There are lockers available in the basement 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.

HAVE YOU EVER THOUGHT OF BECOMING A RADIATION THERAPIST?

The University of Winnipeg and CancerCare Manitoba invite qualified individuals to apply for entry into the Radiation Therapy Joint Diploma/Degree Program beginning in August 2014.

Applicants must have 24 credits of post-secondary education including: 6 credits of Anatomy and Physiology, 6 credits of Sociology or Psychology, 6 credits of Physics, 3 credits each of English/Communications and Statistics. Deadline for application to The University of Winnipeg is March 1, 2014.

Need More Information?

Visit: www.cancercare.mb.ca/home/health_care_professionals/school_radiation_therapy/

There will also be an information session on February 25, 2014 in the main lobby of the Richardson College for the Environment & Science Complex, 599 Portage Avenue.

Presentations 6:30 p.m. - 7:30 p.m. with Q&A to follow.

ASK! You of W

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

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