

THE

# UNITER

FREE WEEKLY.  
VOLUME 68 // ISSUE 28 // JULY 3

## THE 2014 SUMMER FESTIVAL GUIDE

~ JULY EDITION ~

WHOSE HOUSE?  
ALESHA'S HOUSE

*Inside the studio of the  
March + August  
lingerie lady*

**Andrew Jackson Jihad**

**TWIN**

**Sharon Van Etten**

THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

# Working for Students



**Greg Selinger**

MLA for St. Boniface  
Premier of Manitoba  
204-237-9247  
GregSelinger.ca



**Jennifer Howard**

MLA for Fort Rouge  
204-946-0272  
JenniferHoward.ca



**Greg Dewar**

MLA for Selkirk  
204-482-7066  
1-855-695-1361  
GregDewar.ca



**Sharon Blady**

MLA for Kirkfield Park  
204-832-2318  
SharonBlady.ca



**James Allum**

MLA for Fort Garry-Riverview  
204-475-2270  
JamesAllum.ca



**Peter Bjornson**

MLA for Gimli  
204-642-4977  
1-866-253-0255  
PeterBjornson.ca



**Ron Lemieux**

MLA for Dawson Trail  
204-878-4644  
Ron-Lemieux.ca



**Nancy Allan**

MLA for St. Vital  
204-237-8771  
NancyAllan.ca



**Dave Gaudreau**

MLA for St. Norbert  
204-261-1794  
DaveGaudreau.ca



**Mohinder Saran**

MLA for The Maples  
204-632-7933  
MohinderSaran.ca



**Matt Wiebe**

MLA for Concordia  
204-654-1857  
MattWiebe.ca



**Flor Marcelino**

MLA for Logan  
204-788-0800  
FlorMarcelino.ca



**Kerri Irvin-Ross**

MLA for Fort Richmond  
204-475-9433  
KerriIrvinRoss.ca

**“ANOTHER THING I’M LEARNING IS THAT HOME IS EVERYWHERE, IT’S WHO YOU SURROUND YOURSELF WITH AND MY HOME IN NEW YORK IS JUST ONE OF THOSE PLACES.”**

Sharon Van Etten plays the Winnipeg Folk Festival on July 13, headlining the Big Bluestem stage. Read Jillian Groening’s interview on page 10.

## \* ON THE COVER

Mike Sudoma, our man from St. James ventured out to the Ex. He returned with a twinkle in his eye and a spring in his step. Oh, and these photos. Visit [mikesudomaphotography.com](http://mikesudomaphotography.com) to check out more of his work.

## ONLINE EXCLUSIVES

VISIT [UNITER.CA](http://UNITER.CA) TO GRAB A TRACK FROM TWIN’S FORTHCOMING RECORD *NORTH AMERICANA*. “HEART OF THE CONTINENT” IS A CLASSIC TUNE FROM THE HYPNO-FOLK OUTFIT - WATCH FOR THEM FLOATING DOWN A RIVER NEAR YOU.



@THEUNITER



@THEUNITER



FACEBOOK.  
COM/THEUNITER

DUSOIN CONDREN

## UNITER STAFF

MANAGING EDITOR  
Nicholas Friesen » [editor@uniter.ca](mailto:editor@uniter.ca)  
BUSINESS MANAGER  
Dayne Moyer » [businessmgr@uniter.ca](mailto:businessmgr@uniter.ca)  
CREATIVE DIRECTOR  
Nicholas Luchak » [designer@uniter.ca](mailto:designer@uniter.ca)

## CONTRIBUTORS

Hannah Foulger	Thomas Pashko
Scott Gordon	Deborah Remus
Jill Groening	Angie St. Mars
Raegan Hedley	Mike Sudoma
Paul Hewak	Jane Testar
Jodie Layne	Broose Tulloch
Jakub Marshall	James Wall

CONTACT US >>  
General Inquiries: 204.988.7579  
Advertising: 204.786.9790  
Editors: 204.786.9497  
Fax: 204.783.7080  
E-mail: [editor@uniter.ca](mailto:editor@uniter.ca)  
Web: [www.uniter.ca](http://www.uniter.ca)

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



## MOUSELAND PRESS

### MOUSELAND PRESS BOARD OF DIRECTORS:

Kent Davies (interim chair), Ksenia Prints, Andrew Tod, Anna Sigrithur and Seamus Hamilton-Pattison.

For inquiries e-mail: [board@uniter.ca](mailto:board@uniter.ca)

SUBMISSIONS OF ARTICLES, LETTERS, GRAPHICS AND PHOTOS are encouraged. However, please email [editor@uniter.ca](mailto:editor@uniter.ca) or the relevant section editor for guidance on content, word count, etc. Articles must be submitted in text (.rtf) or Microsoft Word (.doc) format. Deadline for pitches is Friday at noon, 13 days prior to publication, with copy deadline being the following Friday at noon (six days before publication). Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print material submitted by volunteers. *The Uniter* will not print submissions that are homophobic, misogynistic, racist or libellous. We also reserve the right to edit for length and/or style.



JODIE LAYNE



**VOLUNTEER STAFF**

Alesha Frederickson is the mastermind and skillful hands behind the local, bespoke lingerie brand March and August. Fed up with ill-fitting, cookie-cutter lingerie at the mall, each pair of M&A Underthings is custom made to order. Customers can choose the style and print - even customize the measurements making each pair truly as unique as their wearer.

She launched her first line this spring and within weeks, it was sold out online. Following up that early success with a custom line for Edward Carriere which *also* sold out, it's obvious that her customers don't mind that their underwear doesn't come five for \$20 in a bin. Free from the neon hues and scratchy synthetic lace of its mass-produced counterparts, Frederickson's latest mini-collection features soft bamboo fabric, delicate lace edging, and hazy pinks and purples.

She crafts her beautiful things in her home studio (an apartment in West Broadway) although her and her partner, James, have just purchased a home a few blocks away. While she says she'll be a bit sad to move from the birthplace of March and August, she is certainly excited to become a homeowner and is excited to fill us in on all the things she loves about her current place.

**1) PAINTING OF FLOWERS IN VASE**

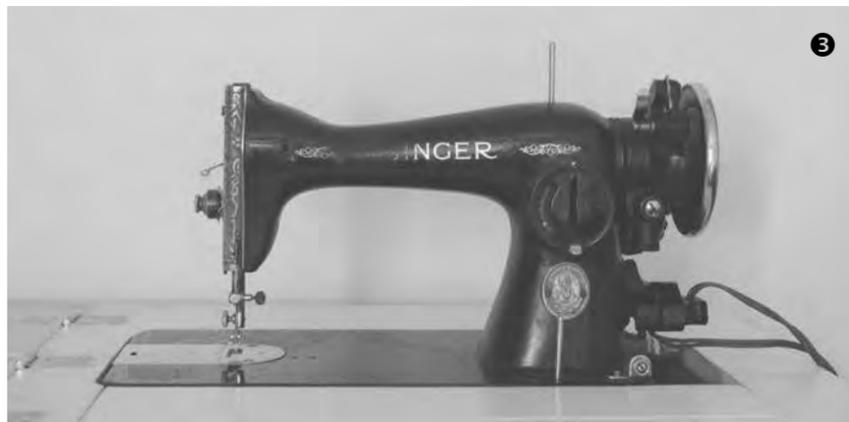
"I was given this painting as a gift by my partner's sister. I don't think I'm really girly, but I love this painting. I just feel like it's me in a really weird way. It's my favorite piece in my house, the colours are just so great."

**2) STUDIO SPACE**

"This is kind of my inspiration/mood board. I have some pictures of me and my family as well as colour charts and fabric swatches. I also have the lookbooks of some other designers that I like posted up there. I have Tony Chestnut, who is incredibly helpful and supportive, and I have Eliza Faulkner who is really cool and I love her stuff. I like to look at their stuff to remind myself that they're independent and I'm independent, so I can do this."

**3) SINGER SEWING MACHINE**

"This machine belonged to James' grandmother, which I bought at an auction. I guess that's kind of funny, but I got it for about \$10. I can sew with it, but I don't do much because it needs a little bit of love. It's in my living room right now, so it's more of a decor piece."



**4) VINTAGE BLUE VELVET CHAIR**

"I found it at the big MCC on Chalmers. They were having a 60% off couches sale and I went up to this older man and said, 'This is a couch, right?' It clearly was not, but he kind of looked at me and said, 'Suuurrrreeeee.' It's in perfect condition, two people can sit on it, it's comfy and it doesn't smell. This window faces onto Westminster, there's always interesting things going on. I just usually sit here and watch."

**5) CACTUSES**

"I don't have a green thumb at all, but I wanted some greenery in our space. A cactus is the only thing I can't kill. I've had them for four months, so I feel like I'm doing a great job."

**6) PATIO NOOK**

"This is my outdoor patio area, in the summer I drink coffee out here and eat out here as much as I can. Since we don't have a yard, it's a little escape. We have couches out there too, so when friends come over we have lots of evenings out here."



**7) KITCHEN SHELVES/WINDOW FRAME**

"The previous tenants put this window frame up with shelving and I kept it. I have a hoarding problem with dry goods, so I have five kinds of lentils in there and any kind of spice you could want. I'm not really a great cook or anything, but when I see a spice I need to have it."

Visit [marchandaugust.com](http://marchandaugust.com) for more information.

JAMES WALL

## WELL, THAT'S GARBAGE

WITH JANE TESTAR  @TESTARJANE

### PHONE -O-PHOBIA: WE'RE NOT GETTING THE MESSAGE

When's the last time you used your phone...as a phone?

In only a decade or two, e-mail, instant messaging and texting have made the phone call so rare that now when I call a friend, they answer the phone with the same confusion as if they just answered their ringing *shoe*.

Well I am mourning the demise of the telephone call.

Not because I'm some Luddite pining for "a simpler time". E-mail and texting are miracles. They're cheap, lightening fast, international, concise, and they allow you to avoid six minutes of superfluous pleasantries when all you need to say is "I'll be five minutes late".

But we've come to rely on these conveniences almost entirely, expecting them to do the same job as a conversation. When without the *occasional* phone call, text-based communication can be ineffective.

First, there's the obvious issue of technical failure.

Get one letter wrong in her e-mail address and she never receives your message. Lightning strikes a Rogers tower and he never gets your text.

If the message *does* reach the intended

recipient, miscommunication often rears its ugly head. Since tone is difficult to read in text, sarcasm can be lost or needlessly created. And what you thought was a straightforward, succinct note comes across as curt or angry.

"I need those invitations sent out today".

Oh my God, he HATES me!

Then there's human failure. People aren't perfect. We read a message, intend to reply, but that BuzzFeed article on 23 Ways to Make Grilled Cheese distracted us.



N.J.F.

Out of sight, out of mind. The inbox fills up and that message is lost in the ether.

And while it is frustrating to not receive a timely reply, people foolishly send time sensitive or important information via e-mail or text expecting an immediate response. This is unrealistic. The recipient could be out of town, in a meeting, or fishing their phone out of the toilet. Basically, there is **no such thing** as an "emergency e-mail". No one has ever shouted, "This man is dying! E-mail a doctor!"

And lastly, on an emotional level, at times text-based communication can feel too impersonal.

Example: As someone on the dating scene, I have been disappointed when men arrange dates entirely by text. Instead of *one* voice conversation, we send 15 text messages back and forth to arrange drinks at the Toad. To be honest, it makes me feel unimportant, not worth the effort of the use of their vocal chords.

So many things can go wrong!

Yes, texting and e-mail are convenient and important communication tools, but to know without a shadow of a doubt that your true message was received, keep the phone call in your tool kit.

Follow-up with a call to see if Jim got that report you e-mailed.

Arrange dinner with her...with your voice.

Call Leah and see if she wants you to buy tickets to that concert.

If what you have to say is important, why risk not getting your message across?

Jane is a writer and performer with the Winnipeg sketch comedy troupe, *Hot Thespian Action*, an improviser with local improv troupe, *Outside Joke*, and the host of the *CBC Comedy Factory Podcast*.

# U WE'RE HIRING!

## The Uniter is seeking a Volunteer Coordinator

The University of Winnipeg's street weekly is seeking an outgoing individual to coordinate and train volunteers. The successful candidate should have a working knowledge of The Uniter, at least a year of writing experience, an understanding of CP style and be available two afternoons a month.

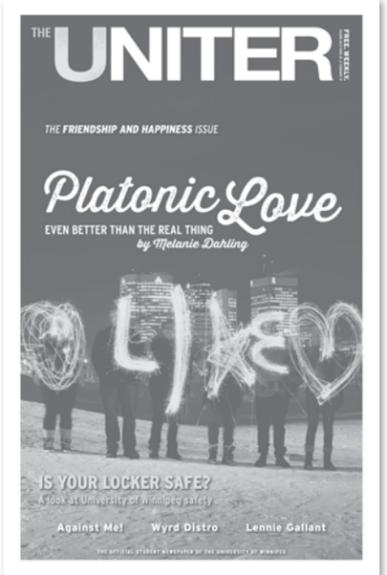
The volunteer coordinator will be responsible for working with section editors to conduct classroom presentations, representing The Uniter at such events as the UW's Orientation Week, and being available for two afternoon workshops a month (to be determined based on your schedule, but they must be consistent). The successful candidate would also attend editorial board meetings on Monday nights.

The position runs from August 15 to December 2, 2014 and January 2 to March 26, 2015 and pays \$50/week. It is a part-time position that will require approximately a two hour/week commitment.

Interested parties should submit a resume including references, CV, three writing samples and a cover letter by noon on August 1, 2014. Application packages should be sent to Managing Editor Nicholas Friesen at [employment@uniter.ca](mailto:employment@uniter.ca) or deliver resumes in person to:

**The Uniter**  
**ORM14 Bulman Centre**  
**515 Portage Avenue**  
**Winnipeg, MB R3B 2E9**

We thank all applicants, however only those shortlisted for an interview will be contacted.





SUPPLIED

# DELIGHTFULLY DANGEROUS

Andrew Jackson Jihad brings infotainment tunes to The Pyramid

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

After 10 years of making music Phoenix, Arizona folk-punk band Andrew Jackson Jihad still manages to do things a little differently with *Christmas Island*, its fifth full-length record and follow-up to 2011's *Knife Man*.

For one thing, founding members Sean Bonnette (vocals/guitar) and Ben Gallyat (bass) became a quintet by welcoming keyboardist/guitarist Preston Bryant, drummer Deacon Batchelor and cellist Mark Glick into the mix with its latest release.

"They've been touring members with us for a few years now and they worked with us to a certain degree on our last record," Gallyat says over the phone from the road somewhere in Ohio.

"Still it's true that we've more fully incorporated them into the band and we did all of this record together."

This time around the group also headed down to Dallas, Texas to record with John Congleton (The Thermals, The Mountain Goats and Okkervil River).

"Generally we just recorded at home in Phoenix, but it was good to be out of town

and we had all of our energy focused on making the album this time."

Additionally Andrew Jackson Jihad made the jump from Northern California punk label Asian Man to SideOneDummy, another California punk label, but one that's located further south in Los Angeles.

"We didn't necessarily know what we were doing with the recording when we went into it, but after it was done SideOneDummy expressed interest which was cool. Usually that seems to happen the other way around," he says.

"This is the first record we haven't done with Asian Man since we released our first full-length on our own originally, but we're still really close with Mike Park [Asian Man founder] and he's supportive of our decision."

Still the band's signature brand of silly meets serious folk punk remains, alongside the random references that require you to pay close attention to the lyrics and maybe even Google song titles such as *Linda Ronstadt* to get the full context.

"I think it's fun to do that, I think inside

jokes and references are fun and when people do get the references that makes it all the more special for them, though nothing is too terribly obscure," he says.

One song off of *Christmas Island*, "Angel of Death", touches nicely on infomercial culture with its Burning Hell-ish lyrics - "I am the Total Gym/I am the Salad Glove/I am the Slap Chop."

"People do catch them and we like to reference lots of really common pop-culture stuff too. I don't know if you have those Slap Chop infomercials airing up in Manitoba, but if you don't know about it you ought to know about it."

Now the band is planning to hit the road hard for the rest of 2014 and that includes some shows across the border in Canada.

"It is harder to get into Canada, but there's a lot of cool people and fun shows to be had up there and we like going out of our way to play shows in places that might not get as much action. I'm really excited about Winnipeg, hopefully someone from the Guess Who will show up."



Andrew Jackson Jihad will play the Pyramid Cabaret on Saturday, July 19

Hard Girls and Dogbreth will also perform

Tickets are \$19 and available through Ticketmaster

Head to [www.andrewjacksonjihad.com](http://www.andrewjacksonjihad.com) for more info



FOLLOW @THEUNITER ON TWITTER & INSTAGRAM FOR EXCLUSIVE ONLINE CONTENT.



### Fucked Up

Glass Boys  
Arts & Crafts

★★★★★

After the mammoth assault of 2011's perfect *David Comes to Life* rock opera, genre-defying Toronto punks Fucked Up return with the summer record you never knew you needed but always hoped you'd get. The album's multiple guitar tones are incredibly uplifting, Damian Abraham's vocals are still rabid barks and growls (but he's annunciating now, so you can hear the lyrics) and drummer Jonah Falco is all over this thing, providing back-up vocals, piano and guitar. The guest stars don't jump out at you (J. Mascis' "follow you around" chant on "Led By Hand" blends seamlessly, while Gord Downie and George Pettit are equally stealthy contributors) as the record as a whole is the true star here. *Glass Boys*, like all of Fucked Up's albums, is meant to be experienced as a complete piece (the band is known for its un-collectable list of single releases) and I recommend experiencing it. Loudly.

-Nicholas Friesen



### Eamon McGrath

Exile Part 2  
Aporia

★★★★☆

The second in a series of EPs from 23-year-old Edmonton singer/songwriter Eamon McGrath finds his Tom Waits-growl in full form on guitar-heavy opener "Canadian Shield". "Paper Boats" could easily find its way onto an early 2000s Tragically Hip record, or maybe Ladyhawk's *Shots*, but it's got some neat tones and strums that peak your speakers' interest. The third and final track, "Running from the Cops", is a sensitive strummer that keeps it clean and consistent. As I said in a review of EP 1, it will be interesting to hear all these tunes together in proper sequence on an LP.

- Nicholas Friesen



### Cousins

The Halls of Wickwire  
Hand Drawn Dracula

★★★★★

The 10 deliciously lo-fi songs that make up Halifax duo Cousins' new LP are so infectious that you'll be singing along to them on the first listen, especially "Alone". If 2012's near perfect *The Palm at the End of the Mind* was a sonic assault, this one is the melancholy morning after - hazy, scuzzy, dry and full. "At Odds" is remorseful, giving a safe place for Aaron Mangle's vocals to creep in, while "Death Man" hosts one of Leigh Dotey's few vocal performances - best used in small doses for more impact (think Moe Tucker on the Velvet's "After Hours"). While there are dirge-like brooders here, there are also heavy hitters ("What's Your Name?") and poppy pissers ("Phone"). While different versions of select tunes have appeared on previous cassette releases, they're fully realized in these *Halls*.

- Nicholas Friesen



### Melissa Payne

High and Dry  
Seventh Fire Records

★★★★☆

Not opening with Radiohead's "High and Dry", the second record from Ontario singer/songwriter Melissa Payne is filled with nine bubbly and pining country popsters in the vein of Blue Rodeo, Amy Millan or Whitehorse - lots of reverb-soaked twang and pedal steel, decorated with oohs and aahs. She also ventures into southern-fried baroque pop balladry ("Call Me a Fool") and her raspy warble is welcome on each and every track, no matter the style (the girl can do diversity). Lyrically, she sits comfortably in storyteller mode, especially on the epic closing number "Cold Out There". It's a strong record that will get her on the radio and the folk fest circuit, but does it stand out as anything more than another personal pretty disc? That's up to you to find out.

- Nicholas Friesen



### Colour By Numbers

The Colour By Numbers EP  
Independent

★★★★☆

Colour By Numbers debut five-song EP is anything but by the numbers. Harmony is the Winnipeg trio's strong suit; CBN has a gift for making harmony the focal point of every song, regardless of style or genre, tying this eclectic rootsy indie pop EP together.

The disc kicks off with "Ordinary Boy", a foot stomper that is a much John Denver as it is Arkells. They transition that percussive energy from the drums to the chugging guitar intro of "Tea Shades", which then fades into the background as a lazy funk takes over. Singer/Guitarist Jared Adams chants more than he sings on this one, giving it a very Happy Mondays style groove.

The one song that is by the numbers is the title track; it's an updated late '80s video-friendly pop tune that manages to come off more laid back and light than cheesy. For the straight folk of "Unsung Mexican Love Song", keyboardist/bassist Alex Kozub pulls out the harp to give it a Dylanesque feel, though the gorgeous three-part harmony really drives the song and will have you singing along.

- Broose Tulloch



### Bry Webb

Free Will  
Idée Fixe Records

★★★★☆

The Constantines are back together(ish), but that isn't stopping frontman Bry Webb from releasing his second solo LP. These 12 tracks of early Wilco-meets-working man alt-folk are occasionally drenched in distortion ("AM Blues", "Free Will", bonus cut "Receive Me") but mostly exist to showcase Webb's haunting yet playful baritone over sparse, meandering arrangements. On "Let's Get Through Today" he sings "the more fucked up things get, the more I love you" and that kind of sums up the listener's relationship with Webb - the more vulnerable his songs, the more we feel we know him. I guess it's like that with everybody, but Webb really feels like he's the guy next door making records.

- Nicholas Friesen



### Rosie June

Listening Post  
Draper Street

★★★★☆

This dreamy little nine song offering from Lantzville, BC gets a hipster-ized re-release on Brendan Canning's new Draper Street label and it fits with the Broken Social Scenester's aesthetic. It's catchy, layered, and lush - with June's delicately synth voice fitting nicely between electronic and organic instruments. On the mid-tempo "Sound It Out", the non-Schoolhouse Rocker "Figure 8" and the strum-happy "Same Thing", her lazy-day lyrics take centre stage, backed by punchy drums and the occasional hand clap. Rarely does the singer's voice crack, but when it does it's welcome diversity. This one's a keeper if you're into relatable dream popsters like Louise Burns and Hannah Georgas (and you should be).

- Nicholas Friesen



### PS I Love You

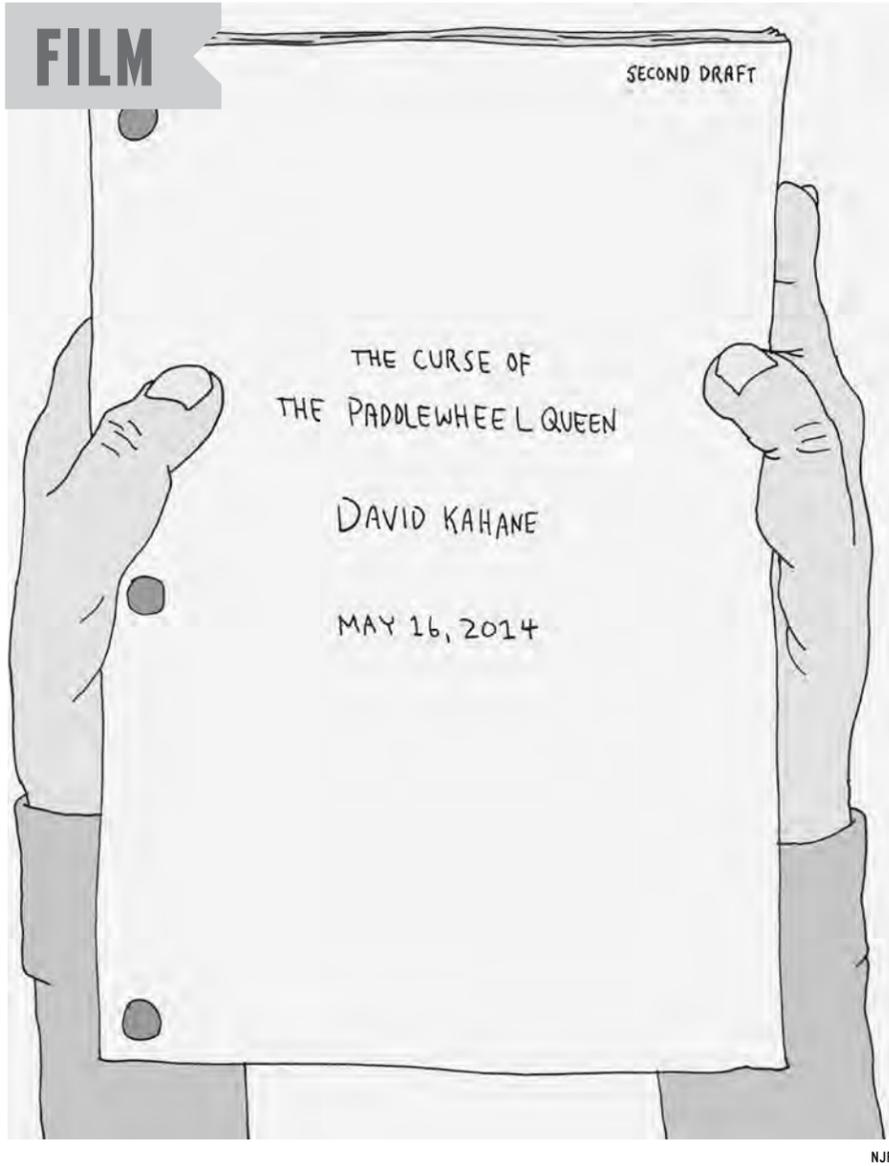
For Those Who Stay  
Paper Bag Records

★★★★☆

A while back, Kingston duo PS I Love You unveiled a new single, the title track from the forthcoming *For Those Who Stay*. To this mega-fan's horror, it was over six minutes of dance-dirge prog that didn't kick into high gear until ever. Gone were the manic yelps and distorted Eddie Van Halen 2014 guitar licks, replaced by synth pads and a lazy drum groove. Thankfully, this single fits perfectly within the context of the record, the band's most diverse to date. There are still scrappy accidents ("Advice") and anthems ("Friends Forever") but it's all fleshed out for the better and all is forgiven. It's fine if after two LPs and a series of singles/EPs if a band wants to grow/flesh out, just don't scare us with a single that doesn't represent what is a very digestible nine track disc.

- Nicholas Friesen

FILM



N.J.F.

# THE BEST KIND OF COLD

Winnipeg Cold Read series heats up this summer

HANNAH FOULGER @ALITTLESPPACED

VOLUNTEER

With summer on its way, the Manitoba Film Industry is preparing for a number of big and small productions headed to the province this summer. During the year, local filmmakers come together once a month at the Winnipeg Film Group's Cold Read Series. In the film industry a cold read is when actors come to a script for the first time and give an off-the-cuff reading in order to help develop the script. Popular in film hubs like Toronto and Vancouver, cold read series are where writers and actors can join to read and discuss new script, without the pressure of an upcoming production.

"Having my work read aloud is incredibly valuable to me as an opportunity to hear the dialogue and my thoughts out in the open," says screenwriter/producer Allan Turner. "Often once it's out and vocal I can understand what works and doesn't work about it. The cold read series gives me the chance to have actors actually create some substance to the characters that I often will not get from friends, family or other writers."

The Winnipeg Cold Read Series is spearheaded by writer/producer Melva McLean, who was recently shortlisted for the NSI Drama Prize. A former Vancouver resident, she moved back to Winnipeg and was looking for a place to have a script read. McLean partnered with the Winnipeg Film Group to found the Winnipeg Film Group's Cold Read Series, which runs once a month out of their studio. Scripts are submitted a week in advance by local writers hoping to gain valuable insight from the reading process. Actors arrive an hour prior to the reading and are cast a half hour before it begins. Occa-

sionally, the Vancouver Cold Read Series even attracts such A-List actors as Robin Williams. Here in Winnipeg, actors like Veronica Ternopolski get a chance to flex their acting muscles in characters outside of their usual range.

"I like that they don't traditionally cast the readers," Ternopolski says. "Older actors read for younger characters and vice versa. So you get to perform something different than what you are used to."

By casting the actors outside of their range, it creates new challenges for the actor, and new insights into character for the writer. This leads into "amazingly insightful" discussions according to Turner. Actors can have contrasting viewpoints from embodying a character a writer can miss. The discussion can sometimes be as long as the reading.

But hey, it's all part of the process.



**The Winnipeg Film Group Cold Read Series runs once a month and welcomes scripts for radio, theatre, television and film for submissions. It welcome writers and actors of any skill level, as well as an engaging audience to dialogue with the artists.**

**To stay up to date on the Winnipeg Cold Read Series, find it on Facebook by searching for WFG Cold Read Series.**



SUPPLIED

# THE STORYTELLING PORTRAITS OF KEVIN NIKKEL

★★★★☆

Plays the Winnipeg Cinematheque on Thursday, July 3 at 7pm.

I'm starting to think that Winnipeg might have a culture problem. In my 10 or so years as a conscious consumer of culture in this city, I've seen music venues, movie theatres, stores, restaurants, and other institutions that provide Winnipeg's life blood fall by the wayside. And I'm young. Friends only a few years older than me can't believe that I never went to Wellington's or Le Rendez-Vous, and I've met first-year university students whose eyes glaze over if I mention the Collective Cabaret, or who've never even had the opportunity to attend a show at the legendary Royal Albert.

This is why Kevin Nikkel's films are important for every Winnipegger. Nikkel is a historian of the forgotten. *The Storytelling Portraits of Kevin Nikkel* is a collection of his short documentaries and animation, and they provide a glimpse into that type of cultural history Winnipeg has a tendency to sweep under the rug. And believe you me, he goes back much

farther than 2004.

From iconic intersections to pioneering sports teams, Nikkel sheds light on the people, places, and events that built Winnipeg, even if not enough people talk about them today. His strongest pieces are from his *Our Neon City* series, a collection of eight or nine minute documentaries that examine iconic defunct Winnipeg institutions through their preserved neon signs. I'm ashamed to admit, I'd never even heard of Clifford's or the Blue Note Café before watching these.

But should I be ashamed? I'm 24 years old, far too young to have been aware of these places when they existed. Clifford's is now a chain eyeglasses store, and the Blue Note's a parking lot. How could I find out about them, even if I wanted to? Kevin Nikkel, that's how. His movies are more than entertaining, they're incredibly valuable. If you're a young Winnipegger, watch them. You'll learn a lot, and it'll make you like our city more.

THOMAS PASHKO



SUPPLIED

# WITNESS: THE 20TH ANNUAL \$100 FILM FESTIVAL COMMISSION PROJECT

★★★★☆

Plays the Winnipeg Cinematheque on Friday, July 4 at 7pm.

*Witness* falls somewhere between a shorts program and an anthology film. Commissioned for Calgary's 20th annual \$100 Film Festival and curated by the Calgary Society of Independent Filmmakers, it's a collection of six short films by six different directors. Although all six films are independent of one another, they revolve around one central theme: the celebration of celluloid.

All the films in the \$100 Film Festival are shot on film, a medium that's fallen out of vogue as the movie industry at large shifts to digital photography. The movies on display in *Witness* demonstrate why the often-uttered sentiment that film is dead is a mistake.

The collection's strong opening film, Eva Colmers' *Autumn*, can be read as a direct commentary on this. An old editor sits at a Steenbeck and sifts through aged bits of film. The contents of the footage itself are sweetly innocuous when taken at face value. But the piece illustrates the way film's texture and blemishes cement images in time in a way

digital can't.

In Joshua Whitford's strong *The Balance*, there's a moment where two characters, who look like they could be from different centuries, sit across from each other at a table. The natural gravitas of celluloid makes this surreal image seem possible, and I wonder if it could be accomplished digitally without looking like a game of dress-up.

Like all anthologies, some pieces are stronger than others. Some of *Witness's* weakest pieces are, sadly, also some of the longest. *The Sentimentalist* is an exercise in form and editing masquerading as a riff on film noir, but its writing and acting aren't good enough to make it as interesting thematically or narratively as it is visually. *Semper Porro* is Brakhage-esque, a style of experimentation I've never responded to personally. But here's what matters: none of *Witness* could ever be pulled off without celluloid. Film's not dead unless we make it dead.

THOMAS PASHKO

SPECIAL FEATURE



# SUMMER FESTIVAL GUIDE *PART I*

WINNIPEG FOLK FESTIVAL //  
SOCA REGGAE FESTIVAL //  
GRATUS FEST //  
WINNIPEG FRINGE FESTIVAL //  
GIMLI FILM FESTIVAL //  
BRANDON FOLK FESTIVAL //  
FOLKLORAMA //



# SHARON VAN ETTEN

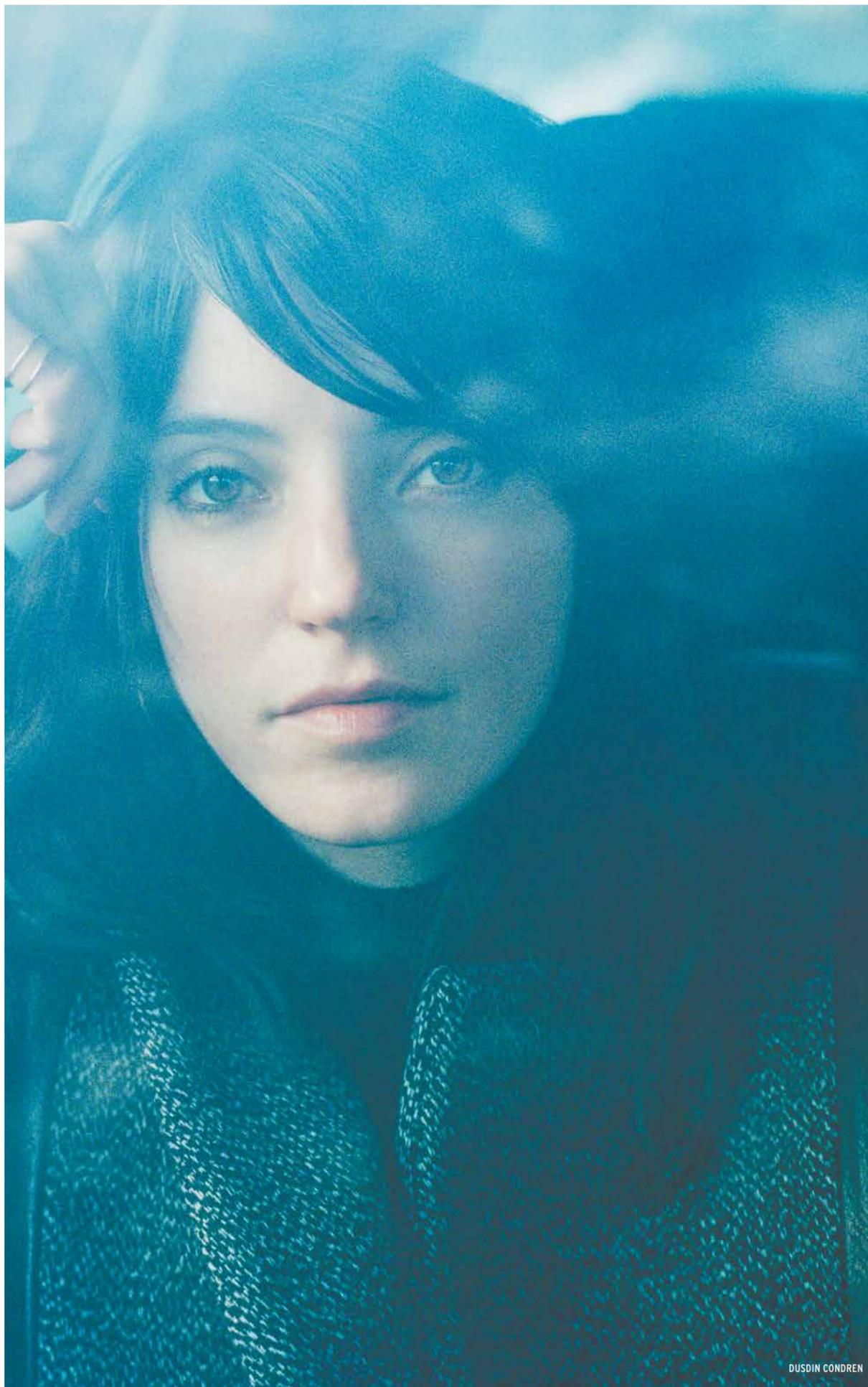
BIRDS HILL PROVINCIAL PARK // JULY 9-13

**BIG NAMES** // Ben Harper, Hurray For The Riff Raff, Baskery, Sharon Van Etten, Aimee Mann & Ted Leo (As The Both), Bry Webb, Daniel Romano

**LOCAL TALENT** // The Bros. Landreth, Sweet Alibi, Chic Gamine, JP Hoe

**COST** // Day passes start at \$48, five day passes are \$145 and if you wanna camp it's \$220.

Free Parking  
[winnipegfolkfestival.ca](http://winnipegfolkfestival.ca)



Sharon Van Etten is familiar with compromise, whether it be balancing relationships while away from home or the struggles of performing vulnerable songs night after night.

She and her band are in Denver setting up for their next show on a long, arduous tour, and it's "perfectly sunny and breezy all at the same time." Even after spending eight hours on the tour bus, Van Etten is still able to step back and enjoy the whirlwind that is life on the road.

"My van is another home and my band is my family away from home," Van Etten, a self-professed homebody, says with a chuckle. "Another thing I'm learning is that home is everywhere, it's who you surround yourself with and my home in New York is just one of those places."

The catalyst for the tour is Van Etten's fourth full-length album *Are We There*, a hauntingly beautiful collection of songs which she produced herself.

"I didn't know subconsciously what I was doing at the time," Van Etten says of the project, which took shape over the last two years while she toured her breakthrough *Tramp* LP. "Inadvertently I was documenting the struggles of trying to have a career while having a home life as well."

Although balance is often a rarity when it comes to an all-encompassing career in music, Van Etten has been able to find solace in friends and family that understand her work and hectic schedule.

"I might have to be gone nine months out of the year to do what I do but [my friends and family] also know that it's not selfish, that I hopefully help people and that I'm hopefully doing it for the greater good, for myself as well as for other people, and they understand," Van Etten says.

Between the heavy songs and the gruelling schedule, "you need to have people around you who support you and that are positive people," she says of her band/second family. "It's all about sharing the weight together, but also sharing the successes. You need to have both. Everybody that I've worked with is a road dog and gets it. They're really just equal so I have it pretty lucky."

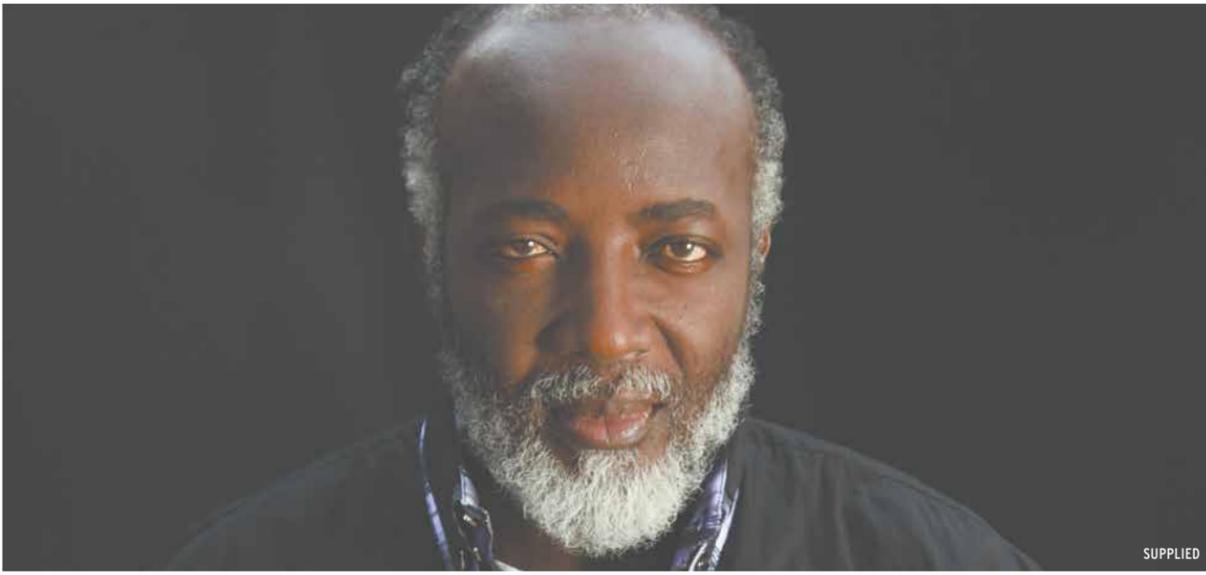
The raw, personal subject matter of *Are We There* is a quality that creates arresting music, yet can make touring a trying experience, performing sometimes painful memories.

"There's things that I've gone through that I feel lucky enough to get out of my system, file it away, compartmentalize it, and it helps me move on in a way. But sometimes performing them can be pretty hard and taxing, pretty draining. I still feel those things even if I'm beyond it. It helps to release it, too, in performing it. I can let go of my emotions for a minute and look around at everyone who's grounding me.

"It's worth it," Van Etten says with a laugh.

Sharon Van Etten will be headlining at the Big Bluestem stage as part of the Winnipeg Folk Festival on July 13.

- JILLIAN GROENING



Against all odds, the Soca Reggae Festival marches forward.

On a weekend when many reggae and world music fans are in Birds Hill Park, organizers have managed to fill Old Market Square for the past eight years, and attracted such big names as Junior Kelly and this year's headliner, Jamaican reggae legend Freddie McGregor.

"It's amazing how we get totally different crowds," says DJ Vibesman, festival Entertainment Director and host of Island Vibes on CKUW 95.9 FM.

While he couldn't exactly say why that is, he was quick to point out the things that make this festival special.

"This is the ninth year and keeping it small helped us manage it a little better," he explains. "Also we wanted to do something festival-like but in a Caribbean format. [Winnipeg] was missing that and the market is there.

"We're slowly bringing in bigger and bigger names for the whole weekend," Vibesman continues, "that way if we have to cancel one night due to weather, we still have the Sunday night show."

He adds that if the festival does get rained out, organizers have a backup plan to move everything indoors.

Jah Cutta, the other headliner, hails from Montreal and has built a following by touring more than other Canadian reggae bands, especially in Winnipeg where he is a festival favourite.

There will also be plenty of local artists performing, including reggae/dancehall artist Natalya, who opened for Beenie Man a few months ago, and festival newcomers RasTamils.

"[The festival] helps give them an audience and usually from this venue they get other gigs," Vibesman says. "It helps everyone in the Caribbean community."

Other artists on the bill include Cool Runnings Band, Idrissa and the Peacemakers, and The Paradize Band.

"We have the lighter family music, the reggae and calypso earlier in the day," Vibesman explains, "and then we get heavier into the night with hardcore dancehall and then headliners last."

As always, there will be a beer garden, along with Caribbean food and clothing vendors, hot dog carts, and ice cream trucks.

A New Bands Showcase, featuring emerging local artists Jupiter Storm and R&B/Soul singer Keisha Booker, has been added to the Saturday afternoon lineup.

"It's really beautiful to see young musicians playing original songs. These are artists to watch for in the next five years."

The Exclusive Mini Car Show is another new attraction that takes place on site Sunday afternoon from noon until 5pm.

"We're trying to get more people to come to Old Market Square between noon and 4pm on Saturday and Sunday," Vibesman notes. "That's what we're trying to focus on for the next few years."

Starting at 6pm Friday night, the music never stops with sets from DJ Bunny, DJ Juice, DJ Massive, DJ Vibesman, and Bubba B the MC.

- BROOSE TULLOCH

## FREDDIE MCGREGOR

OLD MARKET SQUARE // JULY 11-13

BIG NAMES // Freddie McGregor, Jah Cutta

LOCAL TALENT // Natalya, RasTamils, Jupiter Storm

COST // \$7 or \$10 after 7pm; free for children 12 and under

Regular downtown parking rules apply  
socareggafestival.ca



This July, hypno-folk duo TWIN will release *North Americana*, a record that's inspired by the project's canoe tours, and serves as the follow-up to 2012's *Sharing Secrets with Strangers*.

"When I was on tour with my other band Absent Sound, the idea just popped into my head that a canoe tour could be done and five years ago we did the first one from Brandon to Winnipeg," founding member David Fort says. "I've been canoeing since I was a kid, I used to lead canoe trips up in Saskatchewan so it's something I've been into for awhile and enjoy doing."

Instead of just getting in a van, TWIN will kick off the release with a canoe tour from Flin Flon to the Pas starting July 19 and the next month it will be paddling down the Assiniboine River before doing a CD release show in Winnipeg on August 16.

The duo is also gathering footage on the Assiniboine for a documentary that'll eventually be released through the MTS Stories From Home series.

"We'll be doing interviews with the people we've met along the Assiniboine from Brandon to Winnipeg like farmers, this woman in Portage la Prairie who's 85-years old, people around the military base at Shilo, that sort of thing. I'm always impressed with the people we meet along the way, these trips have revitalized my hope in the human spirit and that kind of thing," he says.

"When we were doing the Sacramento River we noticed how much alternative, off-the-grid living that's going on. Dif-

ferent communities are forming on the fringes of towns that used to have a big industry and we'd run into them along the way and see what's going on. You hear about that stuff and then you see it happening, people reacting to losses and finding new ways to come together."

Fort admits that all the canoe tours the band has been doing have a direct influence on its newest record.

"*Sharing Secrets with Strangers* is probably more Dave Fort-centric while *North Americana* is more travel and river reflective for sure. It's a bit of a play on Americana music and country and folk and all that. There's a Winnipeg song, a Sacramento River song, a Los Angeles River song, an Assiniboine River song and a Mississippi River song. All the songs aren't necessarily specifically about those rivers, but each one is inspired by our experiences on them."

TWIN's newest release was just recorded this past winter with Micah Erenberg and is being mixed and mastered by Jeffrey Patterson from Home Street Recording.

"It's going to have twice as many songs and it varies in the fact that (violin player) Brooklyn Samson is full-time with the band now and plays a huge role in the writing process. Not that people weren't co-writing with me before, but she joined the project two years ago and has been on the rivers with me writing these songs."

Visit [facebook.com/twintwa](https://facebook.com/twintwa) for more info and visit [uniter.ca](https://uniter.ca) for a free download of TWIN's "Heart of the Continent" from *North Americana*.

- DEBORAH REMUS



## TWIN

THE GRAFFITI GALLERY // JULY 12

BIG NAMES // N/A

LOCAL TALENT // An Animal, Philia, glenn murray, TWIN and Absent Sound.

COST // Free admission

Regular downtown parking rules apply  
graffitigallery.ca

# WINNIPEG FRINGE THEATRE FESTIVAL

VARIOUS LOCATIONS // JULY 16-27

**BIG NAMES** // Lots of touring companies from around the world.

**LOCAL TALENT** // Too darn many to name.

**COST** // \$10/show, though there are Frequent Fringer passes for \$94 (12 shows)

Regular downtown parking rules apply.  
winnipegfringe.com

## TOP FIVE FRINGE SHOWS THAT PEOPLE EMAILED US ASKING TO HELP PROMOTE:

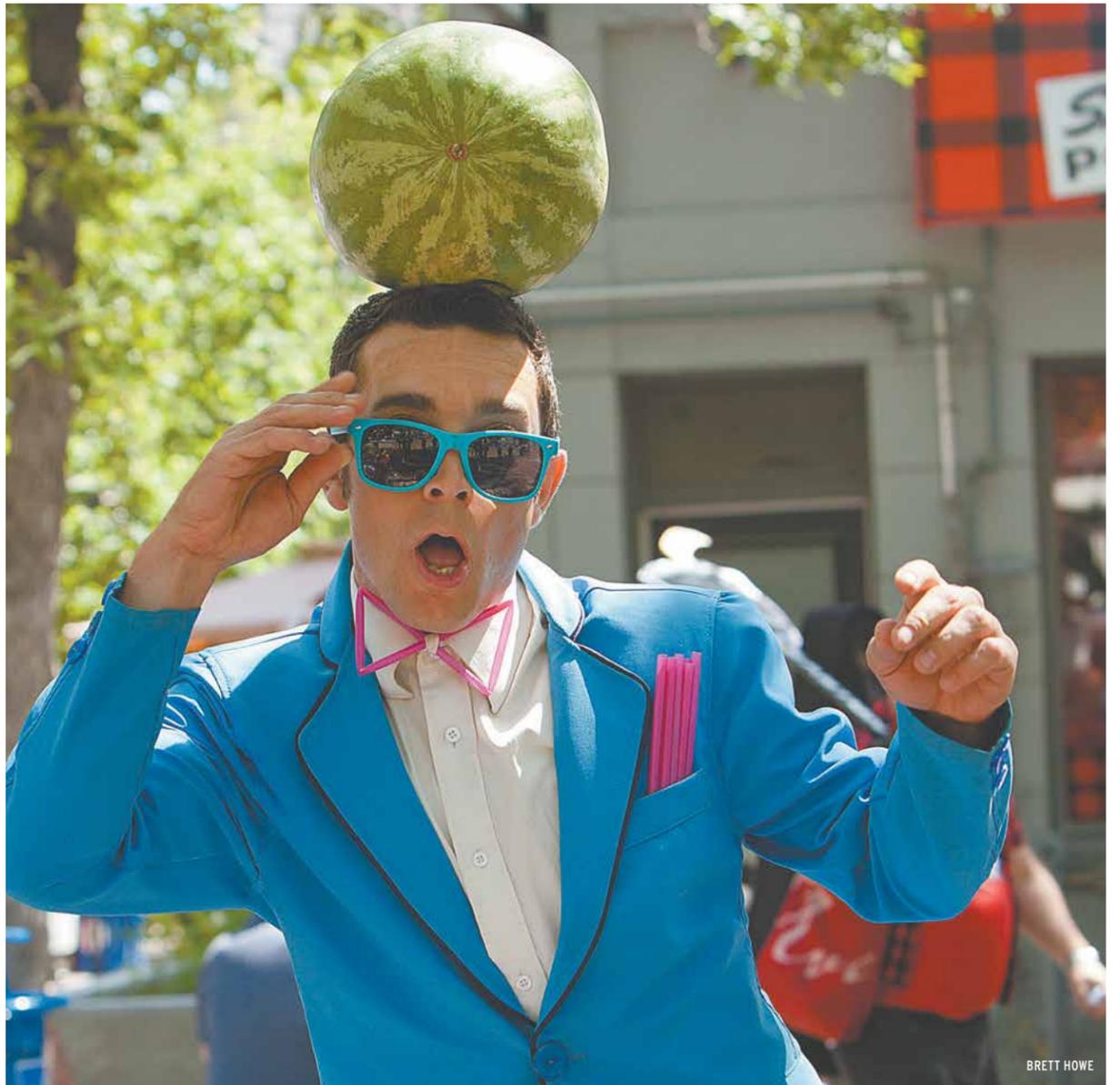
UNDRESS ME: THE NAKED TRUTH  
@ MTC Up the Alley

DAMN YOUR EYES  
@ The Playhouse Studio

THE TWO STEP  
@ The Planetarium Auditorium

DIE ROTTEN PUNKTE  
@ The Pyramid

Oh, I guess only four shows have emailed us by press time. So, um, check out the beer tent.



BRETT HOWE

During the Winnipeg Fringe, you will find two types of guardian angels around the festival. The first, holed away in the booth at each venue, are the stalwart technicians. Second, in matching t-shirts, are the volunteers, found educating Fringers new and old at the info booth, playing with kids at Old Market Square, checking IDs in the beer tent and, of course, selling tickets at the venues. Volunteering at the Fringe can be a great experience to put on your resume, but also, as volunteer Barbara Knoll says, a lot of fun. “It’s okay to be silly. It’s okay to not sort of have all the answers to everything.” You do, however, learn what shows to see, by talking to all the funky Fringers.

Knoll has been volunteering with the festival for three years but wasn’t much of a Fringer before that, she says. She and her friend were MTC subscribers who saw advertisements for the festival in the MTC program and wanted to try it out, but they heard “Fringe was weird and the shows were weird.” When they bought tickets to three shows they learned Fringe shows were, in fact, “fantastic and not weird.”

Knoll and her friend signed up to be volunteers and had such a good time, that when she married her husband, Bern Beliski, he joined the party. He notes that you don’t have to be a theatregoer to have a good time.

“These are the kind of important events to grow community and have pride in our community,” Beliski says. “If we don’t do it, who will?”

Chuck McEwen, Fringe Executive Producer stresses his gratitude for the nearly 800 people who volunteer at the Fringe every year. “The Fringe couldn’t run without volunteers,” he says. “Without their incredible support we wouldn’t be able to provide the support that Fringers rely on.”

These hardy volunteers work for at least four shifts (around four hours long) over the two week festival. In return, they receive free tickets to shows, a t-shirt and a pizza party to kick off the festival, in addition to other appreciation events. Knoll and Beliski agree that being a part of Fringe is also an opportunity to talk to all the Fringers about what shows they are seeing, what the good ones are and what they might want to pass on. However, it’s not just the Fringe team that appreciates the hard work the volunteers do - the local and visiting performers recognize the hard work and appreciate the enduring positivity of volunteers.

“Fringe volunteers go above and beyond to make everyone’s experience joyful,” says Mel Marginet, Artistic Director of Theatre by the River and Fringe Alumni. “I remember the first Fringe show I did with some university friends, and how our house manager was also our cheerleader. She recommended our show to others and encouraged us to keep at it. 10 years later and most of us are still involved in the theatre scene - so we are good listeners!”

Slightly more mysterious than the Fringe Festival volunteers are the technicians. Two are assigned to each venue

and bring an unparalleled level of creativity, enthusiasm and expertise when handling sound, lights and many other duties.

Audra Lesosky, stage manager/producer/writer for the Fringe favourite *3D Macabre* and writer/producer of the upcoming *Lies of a Promiscuous Woman* says that when she took her improv troupe to the Edmonton Fringe she was glad to have a Winnipeg technician, stating that “they are well known to be the best on the circuit.”

Technicians get into their venues Saturday before the Fringe and run two tech rehearsals a day until the festival begins. Performers are required to submit technical requirements early in advance but Wayne Buss, a 24 year Fringe Veteran (as a performer, director and technician) says that shows often get completely rewritten as the rehearsal process wears on.

Each technician uses the short amount of time to work out each show’s sound, lighting and projection cues. The short time is good practice for the festival, as shows are allowed in 15 minutes before show to set up and 15 minutes to strike after curtain, but don’t let that fool you - techs are committed to making each show work. Buss and co. go above and beyond the call of duty in order to help each show. He recalls everything from building projection screens to stopping the show when an actor had an epileptic seizure.

He also notes that he doesn’t like to split the show times with the other venue technicians, but with theatre groups.

“I’ll take care of my group,” he says. “If you need something, I’ll do what I can to help you.”

As the production manager of both Prairie Theatre Exchange and Rainbow Stage, Buss is not above using his experience and spare tools or parts to build such needed things as risers or mime boxes. Because of their intense commitment to each and every show, techs often become as close as the rest of the cast. Lesosky says that she’s had many great technicians over the years but credits “the amazing Chris Hadley” for his exceptional props and special effects. He was their technician for the first *Macabre* show, a member of the company for the second and a cast member for the third.

All in all, Fringe technicians will give everything they can to each show, in skill, sound, lighting, props and enthusiasm. When they aren’t in the booth, prepping for the next show, or resolving any problem that comes up, you can find them at the beer tent after the show enjoying the community of Fringe for themselves.

“Most of the time they have more experience than the theatre companies they work with during Fringe,” Lesosky says. “So I’ve learned to invite them be part of the show and ask for their input. I’ve never been sorry I did.”

*Applications are still open for Fringe Volunteers, if you want to be a part of a valued community, have a good time, support the arts and see some shows, visit [winnipegfringe.com](http://winnipegfringe.com) for details.*



John Kastner's *Out of Sight, Out of Mind* is one of the many films hitting the screen in Gimli.

Established in 2001, the Gimli Film Festival is returning for another year and is set to screen over 100 features, documentaries and shorts from Manitoba and across the globe.

For the first time the festival is being programmed by Aaron Zeghers, a 27-year-old local filmmaker who is also involved with Open City Cinema and has helped put together the Winnipeg Underground Film Festival.

"I'm really excited about the opportunity, I think Gimli is such an amazing location for a festival and there's such potential for it to be one of the best festivals in Canada," Zeghers says.

Like in previous years a 35-foot outdoor screen will be set up near Lake Winnipeg on the beach and showing such popular Hollywood movies as *Dirty Dancing* later at night for free.

There's also a definite focus on local content with over 30 made in Manitoba films making the cut.

"We're just trying to offer a lot of variety for everyone. One new thing we're doing this year is we're screening films that have been animated by kids, almost all of them by kids that live in Manitoba which should be really fun. Some of them seem to be quite inspiring and talented filmmakers already," Zeghers says.

"With the programming I really tried to get some of the best contemporary current work, especially in terms of documentaries. There's a ton of brand new 2014 documentaries that have never been played in Manitoba before."

One of Zeghers' top picks is *The Overnighters*, a doc directed by Jesse Moss (*Speedo*) which is about the thousands of unemployed men who have descended upon North Dakota hoping to secure a well-paying job in the oil industry, but realizing there is little work to be found when they actually arrive.

"Of all the films I previewed from Hot Docs Festival this was my favourite. It's just so amazingly revealing, rarely do I see a film so personal and so revealing about society in general and also a single person," he says.

He also recommends *Out of Mind, Out of Sight*. From director John Kastner (*Rage Against the Darkness*), the film takes a look inside the Brockville Mental Health Centre and follows four patients that have committed violent acts (one of which actually killed his own mother and was found not criminally responsible).

"The hardest thing is just the sheer amount of time it takes to preview all the films and put together the whole program and find the best of the best to show," Zeghers notes.

"The easiest was finding great films to show because there really is a lot of them out there. Hopefully everyone will come out and find something they love because there really is something for everyone."

Zeghers also says that a newer addition to the program is a Movie, Music and a Meal event, which will take place on the Thursday night.

"Basically you get a meal, you watch a movie and then there's a jam session with a bunch of musicians after that."

- DEBORAH REMUS



# JOHN KASTNER'S OUT OF SIGHT, OUT OF MIND

VARIOUS VENUES IN GIMLI // JULY 23-27

BIG NAMES // Richard Linklater's 12-years in the making *Boyhood* is our pick.

LOCAL TALENT // Three local film programs on Friday.

COST // \$10 a film/\$75 for a pass

Regular downtown parking rules apply  
gimlifilm.com

**UWSA FOODBANK**  
We're here to help **STUDENTS**

WE CAN HELP YOU RECEIVE a bi-weekly food hamper from **WINNIPEG HARVEST**

WINNIPEG HARVEST INC. UWSA THE UNIVERSITY OF WINNIPEG STUDENTS ASSOCIATION

The UWSA Foodbank is a Winnipeg Harvest outlet for students and community members in need of food assistance. It runs every Friday afternoon in the Bulman Student Centre. Come down and chat with us to learn more!

Contact us at [uwsa@theuwsa.ca](mailto:uwsa@theuwsa.ca) or 204-786-9792 for more info

**UWSA**  
THE UNIVERSITY OF WINNIPEG STUDENTS ASSOCIATION

Let's take our relationship to the next level.  
Find out about important dates, events, and services!  
-theuwsa.ca

@theuwsa /theuwsa



# COLD SPECKS

NORTH-EAST CORNER OF THE KEYSTONE CENTRE GROUNDS AT 1175-18TH STREET IN BRANDON // JULY 23-27

**BIG NAMES** // Cold Specks, Martin Sexton, Wax Mannequin, isKwe

**LOCAL TALENT** // Matt Epp, Mariachi Ghost, Chez Willi

**COST** // \$40 (Friday), \$45 (Sat/Sunday), \$80 (weekend pass) + \$15 camping pass

[brandonfolkfestival.ca](http://brandonfolkfestival.ca)



**D**o you love good music and music festivals but not the crowds? Then hit the Trans-Canada and catch the Brandon Folk, Music, and Art Festival July 25-27.

"It's a really nice little folk fest and a great little venue," says Rafael Reyes, Mariachi Ghost guitarist. "It is everything that the Winnipeg Folk Festival is, without the hordes of people."

Reyes is a big fan of the Winnipeg Folk Festival, but loves the smaller community feel of Brandon. His band Mariachi Ghost is one of this year's big names, which includes international heavy hitters Cold Specks, rising Trip Hop/EDM star isKwe and perennial Manitoba favourite, Martin Sexton from Syracuse, NY.

While still a little festival compared to "mega-festivals" like the Winnipeg or Edmonton that draw tens of thousands, now in its 30th year, the Brandon Folk, Music & Arts Festival attracts over 3,000 people annually.

"We've grown considerably in the last five years," says Artistic Director Shandra MacNeill. "Our audience has grown and along with it so have the names we attract, like last year when we had Hawksley Workman and Martha Wainwright."

"We still have room to grow, but we kept to our roots with local and emerging artists on the same stage as big names."

Such as Matt Epp, who is really starting to make a name for himself outside of Manitoba. His duet with Serena Ryder,

"When You Know", hit #2 on the CBC Music Chart and the response across Canada, and especially in Europe, has kept on the road for the better part of the past year.

Others include festival veterans, ex-pat Ben Sures, multi-lingual Western Canadian Music Award nominee Chez Willi, and Brandon's own Son Latino Band who turned Old Market Square into a rip-roarin' Latin dance party at this year's TD Winnipeg International Jazz Festival.

"Chez Willi is a very special act," notes MacNeill. "For anyone who has had a romantic notion about 1930s Paris cafe culture, it's the perfect band!"

Other Canadian acts on the bill include Wax Mannequin and The DoneFors from Ontario, Ben Caplan & the Casual Smokers from Nova Scotia and BC's shayne avec i grec.

MacNeill explains that being a smaller festival is great, but it also works to serve a wider audience ("The festival had to be a little broader in its mandate," she notes.) And that includes the art part; every year visual artists create site specific installations, some of them interactive. Last year the artists were paired with technical experts who built robotic versions of the original sculptures. This year's main project will be the stage.

"[The artists] are creating a really wild stage for us," she says. "It will be a kind of psychedelic garden with flowers that look like they are eating the artists."

- BROOSE TULLOCH



VARIOUS VENUES ACROSS WINNIPEG // AUGUST 3-16

**BIG NAMES** // N/A

**LOCAL TALENT** // Everyone!

**COST** // \$6 per pavillion + various ticket packages

Street parking rules apply.

[folklorama.ca](http://folklorama.ca)



Left - Longtime Folklorama sponsor Al Malbranc (1998). Right - Folklorama Ambassadors General, Precious Quejada, Ankit Bahl and Nish Verma.

**A**s Manitoba's centennial was approaching, a wide variety of ideas were thought of to celebrate it. One particular idea has evolved into a staple of Manitoba's summer festivals.

Folklorama was to be a onetime event to commemorate the many cultures that make up the province. One week in the summer of 1970 saw the city come together to showcase 21 cultural pavilions. Some were merely tents in parking lots, but all had communities coming together to celebrate their heritage with food, drinks, music, dancing and cultural displays. Community groups volunteered countless hours to ensure the festivals success.

Dr. Rayleen De Luca remembers her involvement that first year.

"While my mother cooked pots and pots of pasta, I was part of the entertainment at the first Italian pavilion," she says. "I performed at each show over the week, in the parking lot, on a make-shift stage. I sang 'Che Sera Sera'. In between shows, I cleaned tables. And thus, my Folklorama journey began." That journey would have her being involved in Folklorama every single year since then, including serving a term as President of the Folklorama Board of Directors.

Folklorama has grown to a two week event that is now the largest and longest running multicultural festival in the world. This year, from Aug 3 to 16 over 20,000 volunteers will host 43 cultural pavilions to delight people from across the province and the world. The length of and number of pavilions in the festival is not the only thing to change over the years, as Folklorama has developed a large online presence on Facebook, Twitter and Instagram. "Our new website is fully responsive

— meaning that you can learn more about Folklorama on your desktop computer, tablet or smart phone," says Folklorama Executive Director Debra Zoerb. "The website will be particularly helpful for those wanting to plan their Folklorama experience, whether they are at home, or on-the-go."

The festival has always been designed to make planning your pavilion visits easy. Each show a pavilion puts on is limited to a maximum of 45 minutes with another 45 minutes in between shows. This allows for plenty of time to enjoy one pavilion and to get to the next one before the next show begins. It's a perfect multicultural pub crawl of sorts. If you prefer, Folklorama offers many guided tours that will take care of the arrangements and lead you through the experience. You can enjoy late night party tours, walking or cycling tours and VIP tours stopping at a different number of pavilions. "We are willing to build a customized tour for a group of 15 or more," Zoerb says. While a number of pavilions have their own websites and social media, you can get the overview for the whole festival from Folklorama. That includes a photo contest starting late July on Instagram where people can win Folklorama passes by showing #howifolklorama. The contest will encourage people to show everything you enjoy about your Folklorama experience from the food, drinks, music, dance and cultural artifacts.

Once again Folklorama will start its celebration with The Manitoba Liquor & Lotteries Folklorama Kick-Off at the Forks. This free event running 4-11PM on Saturday July 26th will feature a multicultural marketplace, cultural demonstrations and a main stage featuring local and international performing groups, starting at 7pm.

- SCOTT GORDON

# YOUR FEEDBACK. YOUR UNITER.

*The Uniter wants to know your reading habits, what you think works or doesn't, and what you'd like to see more of. We also want to make sure that you're getting the paper and/or finding us online.*

*You can also fill out the survey at **uniter.ca**. Physical surveys can be dropped off at:  
The Uniter office - room ORM14 University of Winnipeg  
515 Portage Avenue Winnipeg, Manitoba R3B 2E9*

**1. Are you a post-secondary student?**

- Yes
- No

**2. How often do you read *The Uniter*?**

- Every issue
- Most issues
- Occasionally
- Never

**3. How do you read *The Uniter*?**

- The physical paper
- Online
- A combination
- I don't read *The Uniter*

**4. How do you follow *The Uniter* on social media? (check all that apply)**

- Facebook
- Twitter
- Instagram
- Vimeo
- I don't follow *The Uniter* on social media

**5. Are you aware of where *The Uniter* is distributed regularly?**

- Yes
- No

**6. Is *The Uniter* distributed at convenient locations for you?**

- Yes
- No
- If no, where would you like to see it distributed? \_\_\_\_\_

**7. What best describes how thoroughly you read *The Uniter*?**

- Cover to cover
- Cover feature only
- Skim entire paper and headlines
- Read one or two stories
- Not at all

**8. How often do you read these sections?**

**Arts**

- Every issue
- Occasionally
- Most issues
- Never

**Culture**

- Every issue
- Occasionally
- Most issues
- Never

**Comments/The Column**

- Every issue
- Occasionally
- Most issues
- Never

**City/Campus**

- Every issue
- Occasionally
- Most issues
- Never

**Diversions (comic, sudoku, fashion streeter, crossword)**

- Every issue
- Occasionally
- Most issues
- Never

**9. How would you rate the overall quality of *The Uniter*?**

- Excellent
- Good
- Fair
- Poor

**10. *The Uniter* is the official student newspaper of the University of Winnipeg but is autonomous from the university's students' association. It works to balance a downtown focus with campus content.**

- I would like to see more campus content
- I don't read campus content
- I like a good balance

**11. Any suggestions for future articles or improvement of content or coverage?**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**12. Are you an aspiring writer/photographer/cartoonist/videographer that would like to get involved in contributing to *The Uniter*?**

Email: \_\_\_\_\_



## JEKYLL AND HYDE'S FREEHOUSE TAKES FLIGHT

29 taps and beer flights pay tribute to tenants past

RAEGAN HEDLEY

### DINE-O-MITE

RAEGAN HEDLEY

@RAEGJULES

VOLUNTEER STAFF

There were a few things that intrigued me about the new bar/restaurant taking over the place of The Cheer: the name, the fact that they were boasting 29 taps, and the fact that they just recently finished building a nice new patio. The historical implication behind Jekyll and Hyde's name, is that a 'Freehouse' was a pub that could sell any beer it wanted, whereas 'pubs', or public houses, only sold beer from certain breweries.

The building that Jekyll and Hyde's now inhabits was once home to a brew-pub back in the day, and what better way to pay tribute to that than to offer beer

flights? For my beer geek boyfriend and I, this seemed like a no-brainer. We were a little disappointed that there wasn't a bit more in terms of craft beer on the menu, but I managed to still put together a decent selection out of their premium and ultra draught picks, steering away from the domestic draughts that you could pretty much get anywhere (4oz. of any five draught for \$7); my five picks were Blanche de Chambly, Big Rock Saaz, Strongbow Cider, New Castle, and Big Rock Foul Mouth.

It was a nice balmy evening so we opted to sit on the patio, and luckily for us it was \$2 slider night, so we started off with one of those. They were probably the high point of the meal, as they were a good size with plentiful toppings (lettuce, tomato, onion, and chipotle mayo) and were very tasty. After only having one, I felt myself wanting more, but instead we ordered the

fish tacos (\$12) and the everything pizza (\$14).

The fish tacos were cooked well, but they lacked any sort of fresh guacamole or lime flavour one might've wanted to accompany them. Funnily enough, the pizza was, quote "the greasiest pizza I've had in a long time" according to my dining partner, despite the fact that when he picked it up all the toppings slid off due to a high level of grease. I noticed that the menu has many of the same elements as it did when it was the Cheer (the rosemary fries were always a good mid-evening snack), so they may have changed the name, but they didn't totally overhaul their approach to the food service.

Overall, I wouldn't go here to sit inside and have dinner. The interior is dark, and meant to serve as a bar/event venue - which it does well - but not so much as a restaurant. Beer flights are a popular thing

right now because they allow you to try something new without the risk of ordering a full pint, and if that allows people to expand their beer palettes, I think I can get onboard with it.



Hours:

Tues - Sat: 4pm to 'Late'  
437 Stradbrook Ave.

(204) 221-2837

Find @JekyllHydesWpg on  
Twitter and Instagram

## FASHIONABLE PEOPLE DOING QUESTIONABLE THINGS

Cultural appropriation isn't okay

JODIE LAYNE

@JODIELAYNE

VOLUNTEER STAFF

Browsing through the photos from this year's Coachella and Bonnaroo music festivals confirm one thing for sure: that cultural appropriation in fashion's not just a trend that will go away by merely wishing it away. In two thousand and freaking fourteen there are still people that need to be told by electric pow wow band, A Tribe Called Red, not to show up to their shows wearing headdresses. There are still people who cross the line between appropriation and inspiration by plastering their foreheads with bindis and wearing 'kimonos'.

I just read a post on an expensive bohemian (a term I just invented for bougie bohemian) store's blog featuring a white model explaining how to create dreadlocks.

Thanks to people of varying cultures and their allies, people are speaking up and educating others who wear items that steal from a culture's identity - often from a discount, fast-fashion chain. Despite the people who just Do Not Care to Get It, there are a bunch of folks who do want to know better so that they can do better. Remember, culture should never be a trend or a costume. These things are part of people's identities and oftentimes, they've been made to feel like outsiders for wearing and eating certain things or partaking in certain parts of their culture. It's a privilege to be able to put on a bindi, turban, or headdress without ridicule or consequence and still maintain all of your privilege. It's not fair that you get to 'dress up' in a cultural costume for a day. It's easy to identify which items are hella appropriative, but how to figure out what isn't?

1) What's it called?

Does its name rely on a sweeping generalization of a culture or style for its name? Is that shirt being described as 'tribal' print or 'African' print? If so, then the item you're about to buy/put on is probably appropriative. Unless something has been produced by an actual member of a First Nation,



SUPPLIED

region, or culture and is genuinely representative of a traditional design or pattern then it's banking on stereotypes. Pass.

2) Who makes it?

Is it made by a fashion chain or clothing company who aren't owned by people who aren't from the same culture the clothing is supposed to be? If your dreamcatcher earrings or shirt proclaiming that your 'spirit animal is hungry' is made by people who also sell other kitschy knick knacks, it's probably not authentic. If it's not

authentic, you can't be sure the item's not restricted or sacred in the culture of its origin. This is how things that are significant like war bonnets or traditional tattoos get completely offensively exploited. Understand and honour the piece instead of just thinking it's pretty.

Look instead for pieces done in conjunction with the appropriate artists of heritage, or even better, pieces made by artisans.

For Indigenous jewelry, try: Mourning Dove Native by Shio Waline

Shio makes gorgeous and affordable jewelry made from turquoise and other gorgeous minerals with a native twist from her home in Arizona, endorsed by the ever-stylish Lisa Charleyboy of Urban Native Magazine.

<https://www.etsy.com/ca/shop/MourningDoveNative#>

For moccasins and mukluks: Manitobah Mukluks

Made by and employing Indigenous artisans right here in Manitoba, this footwear is made according to Metis tradition - from the beading to the leathers and furs. <http://www.manitobah.ca/>

*This limited edition print (pictured) by Topah Spoonhunter (Paiute/Northern Arapaho) was designed for his company Two Dogs and a Bear and is available at [beyondbucks.com](http://beyondbucks.com) for \$25.*

# GET YOUR RED UMBRELLA

Bill C-36 moves forward despite failure to address sex worker safety

ANGIE ST. MARS

VOLUNTEER STAFF

On June 16, Bill C-36, or the Protection of Communities and Exploited Persons Act, passed its second reading in the House of Commons. The legislation which was proposed by Conservative Justice Minister Peter Mackay moves forward despite protests by sex workers and ally groups in cities nationwide.

Among these groups are the Canadian Alliance for Sex Worker Law Reform and the Winnipeg Working Group. Shawna Ferris, sex worker ally and representative of both groups denounces the bill.

"I don't think any of us could have anticipated a set of laws that are quite as terrible as the ones that have been proposed," Ferris says, relaying that the sex workers she allies with across the country feel "utterly betrayed, abandoned, and attacked by the government."

Bill C-36 is the Conservative Government's response to a unanimous ruling by the Supreme Court of Canada in the

Bedford case this past December. The Court ruled that Canada's existing laws surrounding prostitution violate the Charter rights of sex workers by imposing "dangerous conditions on prostitution" and by "preventing sex workers from taking steps to protect themselves from the risks," as stated in *Canada v. Bedford*.

Instead of striking down the laws immediately, the Court gave Parliament one year to form new legislation. Sex workers and ally groups hold that if passed, the bill will further endanger prostitutes.

"[Bill C-36] re-criminalizes what would have been decriminalized had the Supreme Court decision stood and been used as a guideline by the government," Ferris says. She addresses the criminalization of communication for the purposes of prostitution, stating that this law is "a major cause of violence, especially for outdoor workers."

Groups protesting the bill warn that if passed, these laws will not stop prostitution, they will only push it further underground.

"Sex workers will try to protect their

clients - because they're trying to protect their income," Ferris explains. "In order to avoid being targeted by police they move to less well-lit areas, often industrial areas that are quite deserted at night."

When prostitution is criminalized, sex workers - especially street-based workers who are the most marginalized - are made more vulnerable. "What we saw in the Robert Pickton case in BC is sex workers getting into cars and then engaging in negotiations - and as we saw in that case, once you're in the car it's too late," stresses Ferris.

From being able to negotiate and assess clients in a public space, to working in pairs in familiar, populated areas; the strategies sex workers use to protect themselves will make them easy targets for police surveillance and will therefore be sacrificed.

Failure to consent meaningfully with sex workers and allies about what makes them unsafe has resulted in a situation where misinformation, myths and stigmas are guiding much of political and public opinion.

"You have a lot of really uninformed

people organizing against sex workers in this context," Ferris says.

She echoes an argument of many sex workers and allies. There are already laws that target people who try to sexually exploit, or traffic, or try to assault or who assault people or attempt to have sex with children. So having laws that are specific to sex work doubles the number of laws in the book and treats sex workers as though they are somehow separate from the rest of society."

Ferris sums up the collective concern. "It's easy for those of us who don't work in sex work to assume that sex workers are a particular group of people that we never interact with, but these are people who live in our neighbourhoods, in our cities. These are citizens who should have the same rights to protection under the law and the Charter of Rights and Freedoms as the rest of us do."

*Winnipeg Working Group and the Canadian Alliance for Sex Work Law Reform are made up of individual and organized sex workers and allies who want to reform Canadian law surrounding sex work.*



MIKE SUDOMA

## AND ON THAT NOTE...

What is contemporary classical music, and where is it going?

JAKUB MARSHALL

VOLUNTEER STAFF

As a musician, I've spent a lot of time thinking about exactly what music is and what its purpose is. One conclusion I have come to is that it's all about intent. Intent is the major difference between the genres; folk music is made to hum to, electronic music to dance, classical to appreciate. Or put even more simply, music is either made with the purpose of being entertainment or art. That being said, the primary function of music for art as opposed to music for entertainment is to elicit some sort of emotion or idea in the listener, or challenge the listener's perceptions of what music can be. In this sense, "art music"

is now almost completely ignored by the modern public audience. It still exists, and composers are still tirelessly trying to make a living composing with the intent of making music for art, but no one listens to it anymore. Why?

The problem is that modern art (classical) music has become so completely embedded in its traditions that it has become almost totally incomprehensible to those who are not familiar with the classical tradition. Even the label of "contemporary classical music" carries with it an assumption that this music is aspiring to an ideal that's well over 300 years old, even though the genre has moved pretty far past Beethoven by now. That's why I personally reject this label of contemporary classical, and have been using the term art music

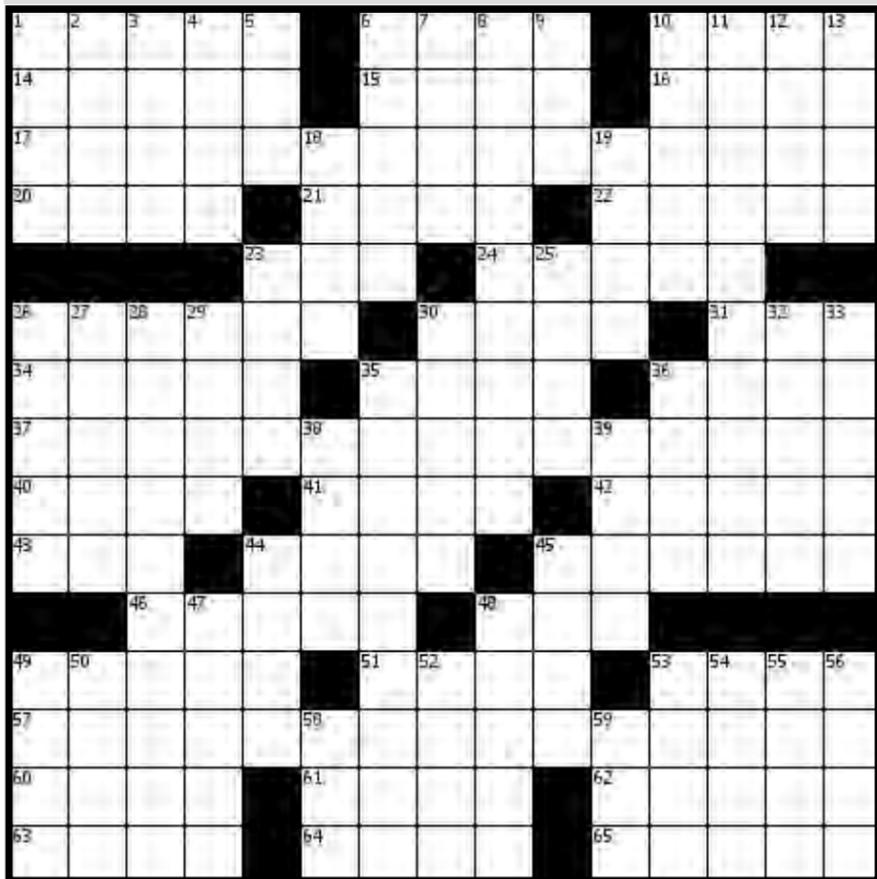
instead in this column. It's like if you called the entire body of modern literature "contemporary elizabethan literature". It makes absolutely no sense!

What all this means for modern composers is that it may take a revolution of sorts to put music back in its place in the artistic food chain. And in fact, this revolution may already have started. A revolution not from the aging classicists who still cling onto Mozart, but in the underground bars of big cities where rock and pop groups are continuously pushing the envelope on what you can and can not do in a rock band setup. A lot of my inspiration for "classical" music has actually come from some of my favourite rock bands. From a Godspeed You! Black Emperor track, where they'll often compose to such length

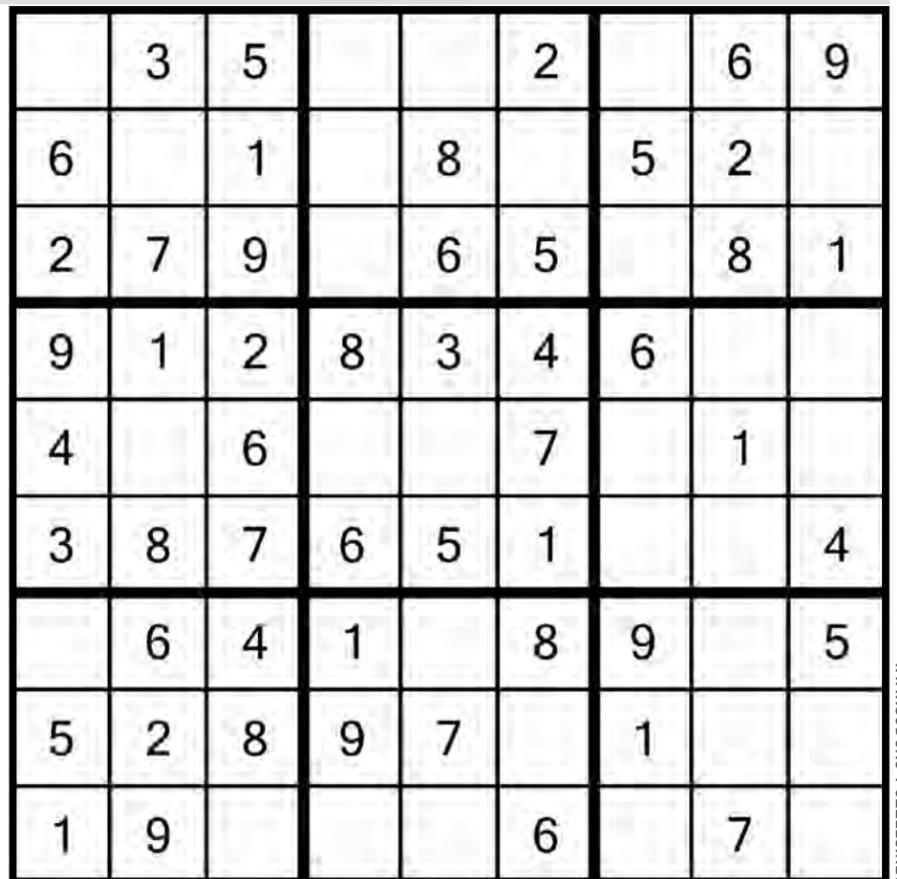
and scale that it feels symphonic in its epic proportions, to that one Fleet Foxes song, "The Shrine/An Argument" where there's this crazy saxophone solo that is so abrasive it could fit right in in some mid-20th century serialist noise music, there's a lot of neat stuff going on. These examples represent glimmers of a new way of creating classics whose artistic value can span the ages. Now maybe all we need is the rock band Beethoven to come along, and we'll have a completely new aesthetic for musical art for generations to come.

*Jakub Marshall is a 2nd year Music Student at Brandon University. He enjoys composing, playing in bands, and his cats.*

# DIVERSIONS



WWW.ONLINECROSSWORDS.NET



WWW.SUDOKU-PUZZLES.NET

## ACROSS

- 1- Holds out
- 6- Sofa parts
- 10- Took a plane
- 14- Resigner's announcement
- 15- Clock face
- 16- Turner who turned heads
- 17- Stuffy Hackett?
- 20- Like a no-brainer
- 21- "Will there be anything \_\_\_?"
- 22- Yawning hole
- 23- Nov. 11 honoree
- 24- Umpire's home plate cleaner
- 26- Suppressed, with "up"
- 30- Got a photo of
- 31- "Equal" prefix
- 34- Being broadcast
- 35- Put one over on
- 36- Far from exciting
- 37- Disorganized Crystal?
- 40- Editorial directive
- 41- Buffalo is on its shore
- 42- Tylenol alternative

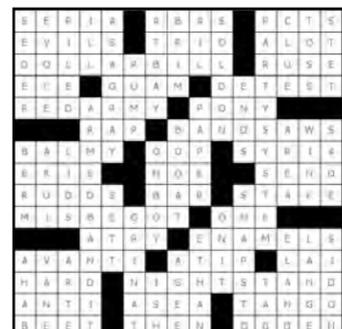
- 43- WWII agcy.
- 44- Dorm occupant
- 45- "\_\_\_ the beef?" (old Wendy's slogan)
- 46- Call to a bellhop
- 48- Table-shaped Greek letters
- 49- Bend down
- 51- Julia of "Havana"
- 53- 1988 home run leader Canseco
- 57- Tumultuous stooge?
- 60- As soon as
- 61- Vaudeville lineup
- 62- When the script demands
- 63- Middle middle?
- 64- Lone of Hollywood
- 65- Transmission options

## DOWN

- 1- Mikey's favorite cereal
- 2- Greenish-blue tinge
- 3- Froth
- 4- Spick-and-span
- 5- Oinker's pen
- 6- Past adolescence
- 7- Relieves (of)
- 8- Healed
- 9- On the \_\_\_ (secretively)
- 10- Botches
- 11- He's irresistible to women
- 12- Scrimmage linemen
- 13- Methods
- 18- One of 22 in a Monopoly set
- 19- Trout tempter
- 23- Selfsame
- 25- Third word of "Silent Night"
- 26- "Why?"
- 27- Squadrons
- 28- Company's merchandise movers

- 29- Dagger handle
- 30- Cube or sphere, e.g.
- 32- Soothing ointment
- 33- "I nearly forgot!"
- 35- It goes to blazes
- 36- Ill temper
- 38- Dodge model
- 39- Comments heard often by Bob Cratchit
- 44- Xerography product
- 45- Skillfully deceptive
- 47- Play parts
- 48- A vital sign
- 49- Wearing wedgies, say
- 50- Correct the pitch of
- 52- Pretentious, as some paintings
- 53- Beaver's mom
- 54- Seagoing predator
- 55- Utter unclearly
- 56- They're on stalks, on snails
- 58- \_\_\_-relief
- 59- Subordinate employee

## SOLUTIONS TO LAST MONTH'S PUZZLES.



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



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.

### AWARDS & FINANCIAL AID

Applications for In-course Awards for the Fall/Winter session will become available online in late July.

Have financial need? Apply for Government Student Aid from your home province now!

Questions? Awards & Financial Aid staff are available for drop-in appointments Monday-Friday from 8:30 a.m. - 2 p.m., Room 1C22, 1st Floor-Centennial Hall. You can also schedule an appointment by emailing awards@uwinnipeg.ca.

### INTERNATIONAL STUDENT SERVICES

**THE GREAT OSBORNE DESSERT TOUR**  
Tour one of Winnipeg's most trendy areas, Osborne Village, sampling

desserts from a number of fantastic local bakeries and eateries!

Date: Friday, July 11th

Time: 6:00-9:00 p.m. (Meet @ ISS)

Cost: \$15 (tickets price includes sampling of 3 desserts, tea, and bus ticket).

Purchase tickets in advance from ISS.

### ISS LOGO DESIGN CONTEST

We want a logo for International Student Services that captures what being an international student at University of Winnipeg is all about. This logo will be used on our letterhead, publications, posters, etc. and will be a symbol for ISS around the university. Design a logo for ISS and use this chance to make a lasting contribution to ISS and the whole international student body!

Submission Guidelines: All graphics must be an original design (no clipart or copying from other designs. No text or words allowed. Logo must capture the international nature of ISS.

Students can drop off their logo at ISS or email to : iss@uwinnipeg.ca

(Please include full name and student number with submission; group submissions welcome)

Prize: \$100 VISA Card

### STUDENT CENTRAL CHANGES TO SC'S HOURS

Student Central will be open 9:00 am - 4:15 pm on Friday, July 18th.

Student Central will be open 9:00 am - 4:15 pm on Friday, August 15th.

### SPRING (U2013S) TERM GRADES

Grades for undergraduate courses that were completed by the end of June will be posted on WebAdvisor in late July. Click on the "Transcript" link and then choose "UGEN UW General ASEB."

### SPRING TERM (U2013S) REGISTRATION AND FEES

Spring Term undergraduate fees were due May 5th, regardless of the course start date (May-Aug.) Please add a late fee of \$25/course for any late payments. If you register in a Spring Term course now, please pay immediately. Late fees

will be assessed after a 24-hour grace period.

WebAdvisor has switched over to Fall/Winter Term registration. To register in a Spring Term course before your Fall/Winter Term registration start date/time, submit a registration form to Student Central.

### FORGOT YOUR WEBADVISOR/NEXUS/WEBMAIL USER ID AND/OR PASSWORD?

If you do not remember your user ID, you can retrieve this on WebAdvisor. To do this, go to the WebAdvisor website and click "Log In." Then, choose "What's My User ID?" Enter your last name and your student number and click submit. Your user ID should then be displayed.

If you have forgotten your password, use the Password Hint or the Re-set option: Click on "Log in" at the top of WebAdvisor and select "Forgot My Password." For the Re-set option, you will be prompted to enter your student number, last name, and to select an alternate email address that is on file for you. An

email will then be sent to you with a new temporary password for WebAdvisor.

### LOCKER RENTALS

*Need a place to store your school supplies?* Lockers are available on the 1st- 4th floors of Centennial Hall, in the basement of Manitoba Hall and on the 3rd floor the Richardson College. Lockers are \$40 per person for Fall and Winter.

If you have registered in classes, rent your locker today by sending an email with your preferred location to studentcentral@uwinnipeg.ca from your UWinnipeg email account, or visit Student Central in person. Locker usage begins Sept. 3rd.

### NEED A BREAK THIS SUMMER?

Join students, staff and faculty in a 30 minute meditation led by Winnipeg Insight Meditation Group.

Wednesdays, 12:30 pm to 1:00 pm

Room 4C12 Fourth Floor Library

This collaborative effort by the UWSA, Advising and Winnipeg Insight Meditation Group will run from June 4 to August 20.

ASK! You of W

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



## ARE YOU A UNIVERSITY OF WINNIPEG STUDENT WHO WANTS TO BECOME MORE INVOLVED ON CAMPUS?

**MOUSELAND PRESS INC.**, publisher of *The Uniter*, is looking for new student directors to sit on its board.

Directors are required to attend regular member meetings, sit on a minimum of two committees, and contribute to the overall success of *The Uniter* and the Uniter Speakers Series.

Preference will be given to students who have experience dealing with budgets and accounting, and/or environmentally sustainable business practices.

If interested please send a cover letter and resume to Ben Wickstrom, Interim Chair of the Board, at [board@uniter.ca](mailto:board@uniter.ca).

**MOUSELAND PRESS**

## YOUR FEEDBACK. YOUR UNITER.

*The Uniter* wants to know your reading habits, what you think works or doesn't, and what you'd like to see more of. We also want to make sure that you're getting the paper and/or finding us online.

Are we covering enough campus material, or too much? Do you like our recent redesign? Would you prefer to see more online content?

Visit [uniter.ca/feedback](http://uniter.ca/feedback) to sound off. Let's deliver the paper that *you* want.



Sometimes people like to win contests, see how photo shoots happen, hear interesting behind-the-scenes stories or just be kept in the loop about every gosh darn thing that happens in Uniter-land. There's an easy and efficient way to do this -

**FOLLOW @THEUNITER ON TWITTER & INSTAGRAM FOR EXCLUSIVE ONLINE CONTENT.**



# RAINBOW TROUT MUSIC FESTIVAL 2014

AUG. 15-17



PLUS!

Craft Vendors, Art Projects, Workshops, Swimming, Deer & Almond and More!

Ticket pricing and event info at [rainbowtroutmusicfestival.com](http://rainbowtroutmusicfestival.com)

SOUTH OF ST. MALO

- Wizards
- ATLAAS
- Micah Erenberg
- The Lytics
- The Minglers
- Mariachi Ghost
- Not Animals
- Demetra
- J.R. Hill and the Magic Bears
- Camp David
- Surprise Party
- Man the Selector
- Bud Gordon and the God Awful Gospel
- Sibyl
- Smoky Tiger
- J.D. and the Sunshine Band
- Heartbeat City
- Slow Spirit
- Figure
- Attica Riots
- Mahogany Frog
- God Awful Gospel
- Lido Pimienta
- Sweet Alibi
- The Psychics
- SMRT
- TJ Blair

