

THE

UNITER

FREE.WEEKLY.
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ON THE WALLS

JILLIAN GROENING TAKES YOU TO WINNIPEG'S ART GALLERIES

DRAFT BEER
GROWLERS
ROLL INTO
TOWN

OTTAWA
SHOOTINGS
DISCUSSED

MARK KOZELEK

THE GLOBAL JUSTICE FILM FESTIVAL

MO KENNEY



VOTE YR FAVOURITES

THE UNITER'S YEAR END READERS POLL 2014

It's back! *The Uniter's* readers poll aims to put the spotlight on your favourite local people, places and things of 2014 - and we do stress LOCAL. Anything non-local (or non-2014) will not be counted. As we aim to make this list as inclusive as possible regarding all topics we cover in the paper, we ask that you please write an answer for each of the 30 categories. Don't have an answer? N/A will work for us.

Ballots will be considered spoiled if they are not filled out to completion, or if they contain any derogatory, homophobic, misogynistic, racist or libellous content. Let's keep it positive! Remember, you're voting for your *favourites*.

The deadline for voting is Thursday, November 20 at noon, with winners being announced in the December 5 issue of *The Uniter*. Visit uniter.ca to cast your vote online.

1. FAVOURITE LOCAL COMEDIAN

2. FAVOURITE LOCAL WRITER

3. FAVOURITE LOCAL ATHLETE

4. FAVOURITE WINNIPEGGER ABROAD

5. FAVOURITE POST-SECONDARY PROF

6. FAVOURITE LOCAL FILMMAKER

7. FAVOURITE LOCAL ACTIVIST

8. FAVOURITE LOCAL YOUNG ACHIEVER UNDER 30

9. FAVOURITE LOCAL VISUAL ARTIST (INCLUDES PAINTER, PHOTOGRAPHER, GRAPHIC DESIGNER, ETC)

10. FAVOURITE LOCAL DANCER

11. FAVOURITE LOCAL PERSON BEHIND THE COUNTER (BARISTA, SERVER, BARTENDER, ETC)

12. FAVOURITE LOCAL STREET PERFORMER

13. FAVOURITE LOCAL BAKER

14. FAVOURITE LOCAL PLACE TO SEE LIVE MUSIC

15. FAVOURITE LOCAL PODCAST

16. FAVOURITE LOCAL ALBUM OF 2014

17. FAVOURITE LOCAL CAMPUS RADIO SHOW

18. FAVOURITE LOCAL THEATRICAL PRODUCTION

19. FAVOURITE MANITOBA FESTIVAL

20. FAVOURITE NEW LOCAL PLACE TO EAT

21. FAVOURITE POLITICAL MOMENT

22. FAVOURITE LOCAL BLOG

23. FAVOURITE LOCAL BOUTIQUE

24. FAVOURITE LOCAL CHARITY/NON-PROFIT

25. FAVOURITE LOCAL PUBLICATION

26. FAVOURITE WINNIPEG NEIGHBOURHOOD

27. FAVOURITE LOCAL FARMERS' MARKET

28. FAVOURITE LOCAL THING TO DO IN THE WINTER

29. FAVOURITE WINNIPEG PLACE TO STAY UP ALL NIGHT

30. FAVOURITE LOCAL BREWING COMPANY

FILL OUT THIS FORM AND DROP IT OFF IN *THE UNITER* MAILBOX, ROOM ORM14,
AT THE UNIVERSITY OF WINNIPEG, OR CHECK OUT [UNITER.CA](http://uniter.ca) TO VOTE ONLINE.



French Press plays the Children's Museum on Friday.



Sarah Slean takes the stage of the Centennial Concert Hall with the Winnipeg Symphony Orchestra, George Koller, Mike Janzen and Davide Dizenzo on Friday, Saturday and Sunday.

If you dig such Broadway musicals as *Mary Poppins* and *West Side Story*, or Slean's manic pixie jazz pop style, this is the show for you. Tickets are available at wso.ca.

The third event in the #Serious(Iy)Adult series takes place at the Manitoba Children's Museum on Friday from 8-11pm. Featuring ATLAAS (who just dropped a new single called "The One"), french press and Mise en Scene, it's kind of the best place to see the best local pop rockers for a good cause (proceeds go towards giving 1,000 under-supported Winnipeg kids the chance to visit the Children's Museum). Tickets are \$20 at childrensmuseum.com.

Uniter Fiver finalists Greek Riots release their debut EP, *Cavalier*, Saturday night at the Cavern. Easily one of the most energetic live acts in the city, this five piece will be joined by Somebody Language and Solhounds. Visit unier.ca for a free download!

The Greg MacPherson Band plays a rare trio show at the Good Will on Saturday night with support from DJ No Contact. Tickets are \$18 in advance at Music Trader, Ticketfly.com and the venue. It's a great chance to see GMac in an intimate new setting. He's easily one of the most important voices in local music and a genuinely great guy, so come out and support this two-time Polaris Music Prize long-lister.

-NJF

* ON THE COVER

Andrea Carlson created this work and the photo is by William Eakin.

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JAMES WILT

@UNITER_CULTURE

ARTS AND CULTURE EDITOR

There used to be a tradition at the Orange House - a residence appropriately named for the vibrant shade of its exterior - to leave an additional plate at every Monday night dinner. The small act honoured the extra guest that could show at any point in the weekly celebration. That sort of ethos permeates every part of the West End household. The point of the project, in addition to housing three full-time residents, is to welcome anyone who steps in the door.

"The Monday night dinners are just about building community," says Quincy Brandt, who's lived in the house for around three years. "A lot of young people my age - at least, if they've left the home

of their parents - don't really have many spaces where you can feel like you're actually invited and socializing in someone else's space. I think we're just trying to be inviting and hospitable. Food is one of the best ways to do that."

Brandt's long been involved in uniting local food and people; in addition to completing a degree in international development studies and conflict resolution at the University of Winnipeg, he's spent the last few years working as a birch sap collector, garden coordinator for Sam's Place and coordinator of the EcoPIA student group. He spends plenty of time dumpster diving (he gets grocery credit from his roommates for big hauls). To top it all off, he and his roommates make a ton of beer and wine.

"There's a lot of alcohol fermentation that happens here," he notes. "I think that if most people came here they'd swear that we're alcoholics. I guess I can't technically

say that we're not. It's not always on our mind, and we don't always need to have wine. But when guests come over and there's 10 people it's pretty common to get out two bottles of wine and that's enough for the meal. We have a lot of suppers here."

1) POTS

"They're just so cute. Sometimes, we use them as donation bins at events, like house shows. One has flour in it right now."

2) KITCHEN

"Often, this is people's favourite place in this house, I think largely because of the colours and spice rack. I don't really know what to say about the spice rack other than it has a lot of spices."

3) CERAMICS

"Peter was in a pottery class and made a whole bunch of pieces, including this."

4) BREWING

"This is an assembly of Josh and my brewing projects. There is cabernet sauvignon, apple cider - which is from fruit-shared apples that I picked this summer - and an oatmeal stout that is probably mouldy. There's also sugar water fermenting with Liquor Quik yeast, so it generates 20 per cent alcohol. I was hoping to make really crappy homemade liquors out of it, because I don't like strong liquors. This is carrot wine, which is the specialty item on here because it required four pounds of carrots to make one gallon. I felt like a giant waster."

5) TOY

"It's a gift from a couple from France who recently emigrated to Winnipeg. The man first visited as a couch surfer, staying here. He scouted Winnipeg as a location as a family, and they've since moved here. His wife and her friend have a small company making handicrafts, largely out of found materials. I'm not sure where all these parts came from. I think the doll legs were for sure found and ripped off an old doll. His name is Morton."

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WELL, THAT'S GARBAGE

WITH JANE TESTAR

@TESTARJANE

BATHROOM SHAME

Bodily functions have been taboo for a long time.

But at some point our attitude toward numbers one and two turned from a natural and biologically correct repulsion, to shame at our own bodies for creating waste in the first place.

We exhibit behaviours like:

Waiting for others to leave before “going,” turning on the faucet or hand dryer lest someone should hear a splash or flowing stream.

“Because otherwise they’ll know what I’m doing in there.”

Some won’t go number two at work or a public washroom, only at home.

“Because then my co-workers will know it was me.”

Many women hold the belief that you shouldn’t go number two in the bathroom of a man you recently started dating.

“Because then he’ll know that I both eat, and have a digestive system.”

And don’t get me started on that spray, peddled by a smug British woman, which manages to not only perpetuate bathroom shame, but capitalizes on it. You are literally throwing your money down the toilet.

But as the children’s book correctly proclaims: “Everyone Poops.”

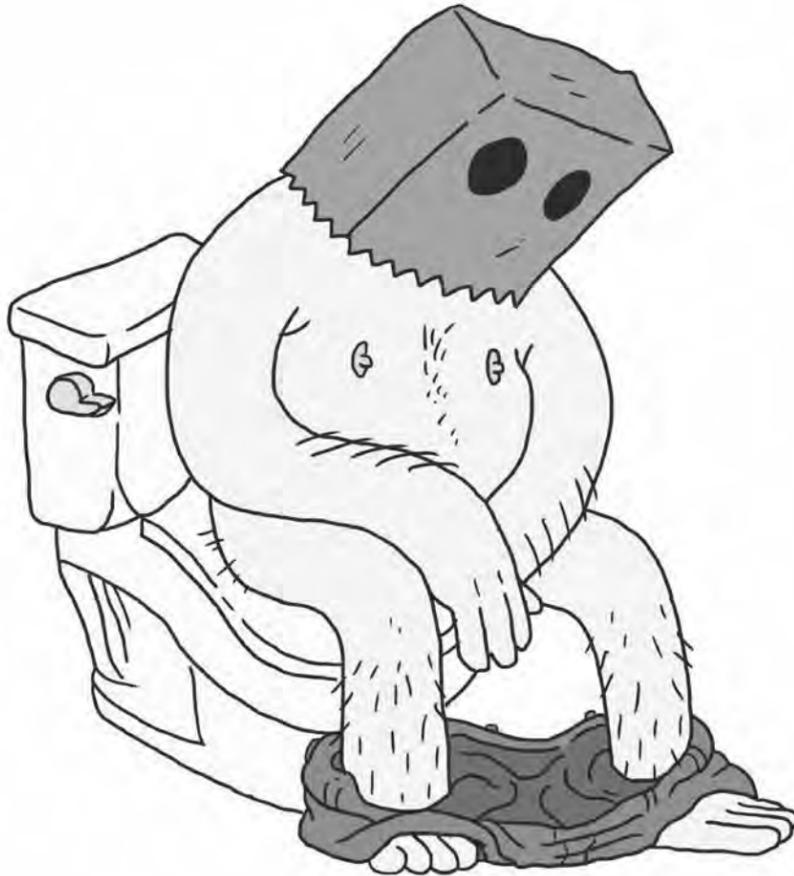
Why then do we stress ourselves out trying to refute that?

“Well Jane, urine and excrement have

an unpleasant odour and we don’t want to be associated with unpleasantness.”

True enough. However, I’ve always observed that we make these smells in a designated zone.

Only a few hundred years ago before sewers and indoor plumbing, people often went in the street. Royalty kept chamber pots in every room so they could “go” anywhere they happened to be. The modern bathroom as we know it was a conscious move toward as-yet-unseen privacy and sanitation.



NICHOLAS LUCHAK

We essentially cut a deal: “This is the place where we shall do our smelly business. Nowhere else.”

Now, if you were to make such smells and sounds in the boardroom, well yes, then you’d have something to be ashamed of.

But humiliation over what goes on in the bathroom makes about as much sense to me as playing loud music to cover up the chopping and sizzling sounds of cooking in your kitchen. That’s what the room is for.

What’s the worst we think will happen if the next person in line smells or hears something? Will Ted from accounting send out a memo?

“Get this, Tracy relieved herself in the provided washroom facilities and the odour was unfavorable.”

It’s not news. Even Ted poops.

Besides, holding it in until you can get to the Subway across the street won’t shield you from embarrassment.

Holding back removes moisture from stool, leading to fecal impaction and constipation. Habitual stool holding can lead to anal hemorrhoids, or anal fissures.

A couple lungfuls of toilet fog doesn’t seem that bad now, does it?

Bottom line (pun intended), there are already more than enough ways to feel shame about our bodies. And while I’d consider using air freshener (should it be provided), I refuse to feel guilty about one of our most basic human functions.

Bathroom shame is total crap.

Jane Testar 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.

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GROWING PAINS

Mo Kenney talks classic rock and self-discovery

JILL GROENING

@JILL_GROENING

BEAT REPORTER

Any artistic pursuit involves constant focus, effort and sleepless nights spent sweating over whether or not an individual voice will rise up from the heap of work on the floor. Halifax-based artist Mo Kenney reports that the many years using that exact recipe has paid off in the form of her slightly different second album, *In My Dreams*.

"I think it's just a reflection of the way I am," Kenney says from her home in Nova Scotia, on a break from the European leg of her tour. "It's kind of blunt and there's dark humour in there. I feel like it's more the direction that I want to go in."

In My Dreams - released in September - represents a bigger and bolder approach than her self-titled debut, which earned her a Canadian Folk Music Award for New/Emerging Artist of the Year, an East Coast Music Award for Pop Recording, the SOCAN Songwriting Prize and three Nova Scotia Music Awards.

Both of Kenney's albums have been



PAUL WRIGHT

recorded and produced by Nova Scotia's indie-rock hero Joel Plaskett (Two Hours Traffic, Old Man Luedecke), and released through his label, New Scotland Records, and Pheromone Recordings. Plaskett, who also bears the title of Kenney's mentor and collaborator, aided her through the recording process to achieve a more pop-rock sound with a fuller band element, and away from airy singer-songwriter vibes.

"I've always been honest in my songwriting but I'm not as cryptic as I once was," Kenney reflects. "It's like plain speak now. I don't know what's going to happen next. I'm just trying to have fun with it and trying to do whatever comes to my brain."

Kenney grew up listening to her mom's Led Zeppelin records and recalls childhood memories of being bummed having to learn to strum on an acoustic. It was

after buying an electric guitar when the young musician became obsessed and knew that she wanted to play rock 'n' roll.

"I learned every guitar solo from *Dark Side of the Moon*," Kenney says with a laugh.

Songwriting came to Kenney in a fashion similar to her guitar playing, quick and all-consuming. She began with scrawling poetry which naturally morphed into songs. One half-written composition from Kenney's teenage years even made its way onto the new record after some polishing.

Despite digging a larger sound on the record, Kenney still prefers to do much of the creative work alone.

"The less people around the better," Kenney says. "I'm really comfortable with Joel so it's fine when it's just me and him, but I like recording and writing by myself so I can really go crazy and immerse

myself in it."

Not only has Kenney discovered her sound, she's found it to be liberating.

"My favourite part is letting loose and going wild on stage," Kenney says with a chuckle. "Oh and those guitar solos."



Catch Mo Kenney on Nov. 12 at the Park Theatre with Kim Churchill.

The show is presented by the Winnipeg Folk Festival and doors are at 8p.m.

Tickets are \$26 at the venue, Ticketmaster, and the Winnipeg Folk Festival Music Store.

CHRISTMAS WITH KOZELEK

The creator of Red House Painters and Sun Kil Moon makes an entire album of carols, because he can

JAMES WILT

@UNITER_CULTURE

ARTS AND CULTURE EDITOR

For a casual Mark Kozelek fan, the last two months of his lengthy career have been a bit inexplicable: first, there was the Hopscotch Music Festival incident (he called a noisy crowd "fucking hillbillies" and told them "to shut the fuck up," later making t-shirts with the quote to commemorate the standoff). Then came the invented beef with Philadelphia band War on Drugs, which culminated in the highly controversial songs "War on Drugs: Suck My Cock" and "Adam Granofsky Blues."

But for Kozelek - the founder of the now-defunct Red House Painters and still-very-excellent Sun Kil Moon - such shenanigans aren't at all anomalous. Just think: Sun Kil Moon's haunting track



BILL ELLISON

"Heron Blue" was once used to score a *Gears of War 3* trailer. He also accosted Tom Cruise in *Vanilla Sky*, yelling "Dude, fix your fucking face!" Nothing about his persona makes a ton of sense.

Now he's about to release a Christmas album. Why not, right?

"I love Christmas music, and always wanted to record a Christmas record, and never had time," Kozelek says in a brief email interview. "Red House Painters played a show at Noe Valley Ministry in San Francisco, in the mid-'90s, and I told the audience, 'Some day I'm going to record an album called *Mark Kozelek Sings Christmas Carols*' and everyone laughed. It always stuck with me, that title."

For some ridiculous reason, the album totally works. But that's another Kozelek-trademarked feature. For example, *Benji*, Sun Kil Moon's latest project, definitely shouldn't have worked; it featured just over an hour of hyper-literal ruminations of family, sex and mostly death. It sounds like a direct reading from a journal. Which it could be. Every song somehow ties back to someone in his life passing. Somehow, it's one of the best albums of 2014.

But it's that sort of way-out-there shit that's helped keep him relevant. Kozelek became semi-famous outside of the Red House Painters fan base for his covers: 2000's *What's Next to the Moon* featured 10 inter-

pretations of AC/DC songs, while 2005's *Tiny Cities* consisted of exclusively Modest Mouse covers. Kozelek notes that he's often based his renditions off lyrics alone.

"There are songs I've covered that I've still never heard the music for," he says. "I look at the words, and make my own music and melodies from them."

Chances are that Kozelek was a touch more familiar with carols than songs he's previously covered. While there aren't any mind blowing deviations from the source materials - save for a perfectly weird exchange borrowed from *A Charlie Brown Christmas* on "Christmas Time is Here," in which a friend concludes that "of all the Mark Kozeleks in the world, you're the Mark Kozelekiest" - it's a remarkably solid and odd album. Let's give up trying to explain why it exists.

"I'll be spending Christmas in New Orleans with my girlfriend," Kozelek says about his own plans for the season. "I'd like to spend time in the studio, writing and recording."



Mark Kozelek plays a solo Christmas set at the West End Cultural Centre on Wednesday, Nov. 11.

Tickets are \$20 in advance, \$25 at the door and are available at the WECC, Ticketmaster, the Folk Fest Music Store and Music Trader.

Doors at 7:30, show starts at 8pm.



SO FRESH AND SO CLEAN

Blackli\$T Studios emerges out of older recording space

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

An established downtown Winnipeg recording studio is soldiering on, but under a different name and management.

For the last four years, 264 Portage Ave. was known as Gladiator Studios, a space co-owned by D Grimez and Trizzlam, who have recorded with everyone from Young Kidd to Charlie Fettah. But in the middle of October, Gladiator was rebranded as Blackli\$T Studios. With the change came a new affiliation with the Blackli\$T urban streetwear brand that recently opened up shop in the Exchange District.

"I was actually going to shut Gladiator down because I'm in the process of opening another studio in Toronto, but Derek [Grocholski] came back and saved the day when he agreed to take it over," Trizzlam says.

"As soon as I went to Vancouver to get my credentials the decision came pretty easily," says Grocholski, Blackli\$T Studios' manager. "We have the facility, training, equipment and talent. It took some time to renovate, set up and open, but that time is finally here."

The 25-year-old says he was inspired to start recording in 2008 when he received a mic as a gift. The next year he founded a company called Construct Productions and to this day all of his work still goes through that name.

So far he has produced all the music for 6Sigma, a hip-hop duo comprised of himself and Marc Herve. He's worked with other artists, including West Coast legends Kyprios and Moka Only. Local

rapper Chris Bennett has also been using the space to work on his projects.

"It's a dream I've had to run my own professional studio and it finally came to fruition," says Grocholski, who received a diploma in audio engineering and advanced production from the Nimbus School of Recording Arts in British Columbia.

The main focus of the studio's previous iteration was always on hip-hop, but Grocholski wants to open up Blackli\$T to all genres, adding that the next project he's working on is actually folk-based.

"Being in the hip-hop scene led me to the studio, but I am definitely not a one genre kind of guy," Grocholski says. "I play almost every instrument you can think of and love everything from classic rock to country to reggae. I studied full production as opposed to urban production just for that reason."

The studio also has two engineers - Max Dupas and Jim Stiff - on staff.

"Max has been recording bands and instruments for twice as long as me and really knows his technical stuff from instrument repair to the science of audio," Grocholski says. "Jim is into the digital production area and is more of an all-round media type engineer."

Regular studio rates are \$45 an hour and project rates can be inquired about via email.

"We are trying to make it affordable for anyone from bands to young artists," Grocholski says. "All of us really do care about music and we put in our best effort to make everything sound great."

Head to www.shopblacklist.com for more info.

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The Uniter is seeking a staff photographer.

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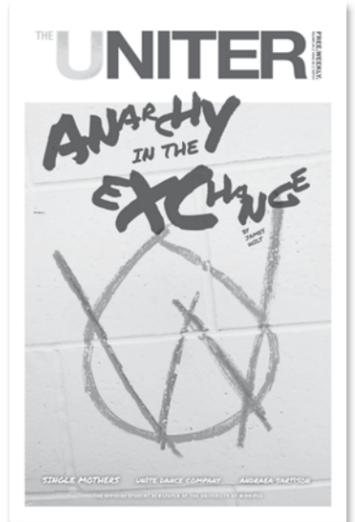
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STEADY GROWTH
GOOD JOBS

Manitoba 

PLAYING WITH POLITICS

New satire reimagines the 2011 Canadian federal election

DEBORAH REMUS  @DEBORAHREMUS

ARTS REPORTER

A fictionalized version of Prime Minister Stephen Harper takes centre stage in *Proud*, the latest production by Theatre Projects Manitoba. The piece is written by Canadian playwright Michael Healey whose first full-length play, *The Drawer Boy*, premiered back in 1999.

"I'm predominantly drawn to his work because he is one of the few contemporary playwrights in Canada that seems to have an interest in writing about our current political life in this country and he's so interested in creating a discussion or dialogue about the state of our country," says Ardith Boxall, the play's director.

"It's a political satire that basically reimagines the 2011 election, which becomes one where the current Prime Minister manages to win the second largest



Conservative majority in Canadian political history," Boxall says.

It also follows the Prime Minister's interactions with an MP named Jisbella Lyth, who is played by local actor Daria Puttaert.

"What happens is he creates this version of the PM who is obsessed with a certain type of control and then in walks this sexy, young female MP who has no idea how to be controlled and is the complete opposite of him in every way," Boxall says. "This is such a comic piece and the fun of that is we get to play with characters that we think we know something about and discovering something new about them.

"Healey hasn't made an imitation of the Prime Minister or a character that we just end up demonizing. It basically allows us to imagine our politicians in scenarios that we might not imagine them in."

Winnipeg actor, playwright and director Ross McMillan plays the role of the PM; he last worked with Theatre Projects Manitoba in 2012's *Dionysus in Stony Mountain*.

The role first drew McMillan's attention when the initial draft was rejected by the Tarragon Theatre in Toronto, as they were concerned this fictional portrayal of Harper might anger the Conservatives and potentially lead to less arts funding, or even being sued by the government.

"There was a series of readings of the play across the country so the playwright could raise money to do an independent production in Toronto," McMillan says. "I was involved with the reading here in Winnipeg so I got some exposure to the play that way and thought it was a great role."

He adds that his favourite thing about his character is how quick witted he can be.

"When anyone challenges him he can come up with an answer almost instantly that will put people in their place, either through logic or through intimidation," he says. "It's a challenging big role and it's a lot of fun. The tone of the play is a little more sophisticated than just a piece of Harper bashing and that's what drew me to it as well."



Proud runs from Nov. 6 - Nov. 16 at the Rachel Browne Theatre.

Tickets range from \$15 - \$25.

Head to www.theatreprojectsm Manitoba.ca for more information.

A LITRE OF COMEDY

Broken Lizard's Kevin Heffernan and Steve Lemme hit town for stand-up gigs



JAMES WILT  @UNITER_CULTURE

ARTS AND CULTURE EDITOR

The bantering of Kevin Heffernan and Steve Lemme is exactly as hilarious as you'd think it would be.

Heffernan: "Do audiences expect me to be more of a dick than I am? Because Lemme will tell you that I am that guy."

Lemme: "You don't even know. The only thing that's different about Kevin and Farva is 12 moustache hairs."

Heffernan: "It takes like eight months to grow a moustache."

Lemme: "He's smearing fertilizer on his upper lip."

For the uninitiated, Heffernan and Lemme serve as two key members of Broken Lizard, the legendary comedy quintet responsible for birthing a spectacular array



of films, including *Super Troopers*, *Beerfest* and *The Slammin' Salmon*. Their work is, at best, excellently nonsensical. You can blame them for any jokes your idiot friend makes about shenanigans and snozzberries.

"Our movies are supposed to be a communal experience, with people hanging out, getting kind of fucked up, watching movies and having laughs," Heffernan says. "Sure, you'd love to get good reviews, but a long time ago we realized that if you make a movie called *Beerfest* it's not like the snooty film critic is going to be like, 'it's a masterpiece!'"

"Even though *Beerfest* is a masterpiece," Lemme adds dryly.

Lemme and Heffernan have been performing live comedy together ever since the filming of *Broken Lizard Stands Up*, which is exactly what it sounds like. The duo's debut special, *Fat Man Little Boy*, is

emblematic of their style: each take turns doing a solo set, occasionally reuniting for some casual audience harassment or reminiscing about the absurdities of filming the cult classics.

"In general we have a pretty rowdy crowd that shows up at our shows, just by nature of who our fans are," Lemme says. "We have a very positive form of heckling: basically our crowds just shout out lines from the movies." Heffernan continues, "It's flattering. The embarrassing thing is - and this just happened to us in Boston a few weekends ago - when someone throws a line at you and you forget."

The most endearing part of anything Broken Lizard's engaged in - films, or stand-up, or interviews - is the fact that they blatantly love the shit out of what they do. The five continue to hang out as friends: an impressive feat for people

who've worked together since the early '90s. The crew isn't slowing, either: *Super Troopers 2* and an upcoming TBS show are in the works. But for now, the pair are happy to hang out in Winnipeg for a stint.

"We're both healthy guys and trying to get in shape for upcoming projects, but we get on the road and away from the prying eyes of others, and we want a fucking slab of red meat," Lemme says. "There's a good chance I'm going to eat a fucking buffalo up there. It doesn't matter if it's the last one. They'll say, 'you should probably have a cow' and I'm like, 'nah I'm gonna take the first bite of that last buffalo.'"

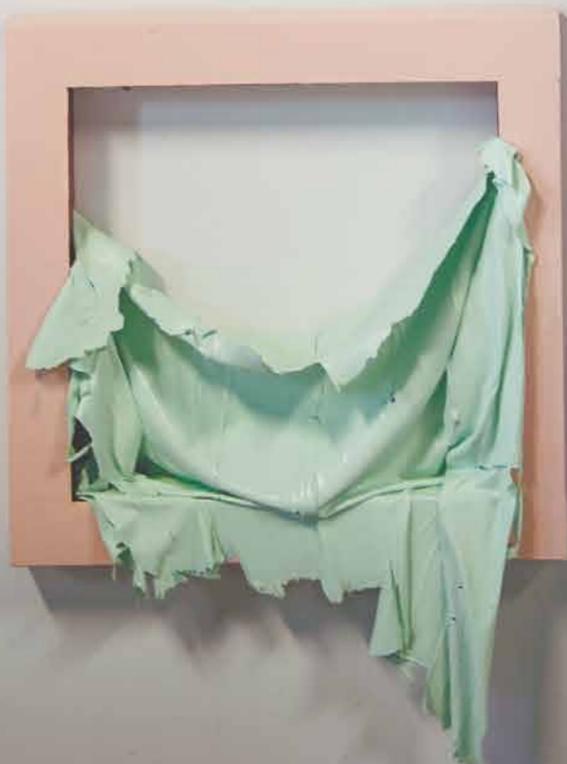
Kevin Heffernan and Steve Lemme perform at Rumor's Restaurant and Comedy Club from Thursday, Nov. 6 to Saturday, Nov. 8. Tickets are \$20.

EVERYTHING YOU CAN IMAGINE IS REAL



A GUIDE TO WINNIPEG'S CONTEMPORARY ART GALLERIES

SPECIAL FEATURE



 @JILL_GROENING

WORDS BY JILLIAN GROENING

 @TINA_JANSENPHOTO

IMAGES BY TINA JANSEN

Imagine a city without art. There would be no colourful murals in the neighbourhood, no books to read before bed and no shows to go to when you just want drink a beer and listen to noise.

Furthermore, imagine a society without art. What do your shoes look like? What moves do you bust out in your kitchen while waiting for the microwave to ding? What song would you listen to on a bad day?

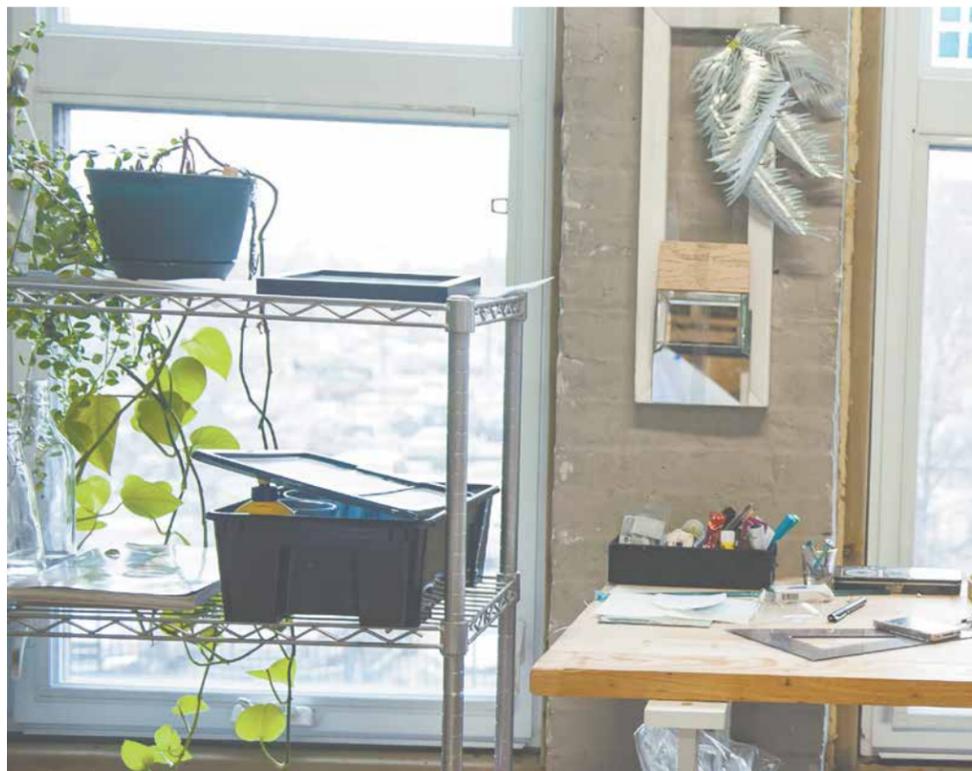
Art influences just about every facet of our daily lives, from

"ARTISTS ARE ABSOLUTELY F-CKING FUNDAMENTAL."

- Joe Kaltornyk, RAW: Gallery of Architecture & Design

At Plug In Institute of Contemporary Art, one of Winnipeg's oldest contemporary art galleries, the focus lies not only on exhibiting work but in the creation of it as well.

"Plug In ICA is a hybrid between a research centre, a gallery and a museum," Janique Vigier explains. "It's a space where people can experiment and try out different processes before making their work shown." Vigier, Events Coordinator at Plug In ICA, got



which mug you drink your morning coffee out of to the car you drive. A basic primal instinct for humans is to create art as a means of communication, expression and as a justification that we exist on this earth.

As small and remote as Winnipeg may feel at times, our city is chalk-full of contemporary art galleries, spaces showing strictly artwork created by living artists which reflects the present state of society and deals with current issues affecting people from all parts of the planet.

"I think contemporary art adds diversity in how we understand the world," Jennifer Gibson, Director and Curator at Gallery iCo3, says. "Contemporary artists are responding to situations going on around us. It's a reflection of our current time."

Located within the University of Winnipeg, Gallery iCo3 focuses on connecting with students who have perhaps never stepped foot in a gallery before, as well as drawing parallels with the academic programs of study offered at the University.

"We really appreciate faculty bringing classes into the space to engage in discussions with the work as it applies to what they're learning," Gibson says. "Often in schools there is a lot of focus on communications verbally and not so much visually."

A common theme in contemporary art is to tackle a concept with an interdisciplinary approach, the artist working in whichever medium best communicates their idea. Another theme of contemporary work is the role of the curator.

"There's a lot of discussion on artist as curator, curator as artist, and the flexibility of those boundaries," Gibson says.

involved while working as an intern for the gallery after obtaining a degree in linguistics from the University of Winnipeg. The location of the gallery, situated between the University and the Winnipeg Art Gallery, a major centre for art which doesn't focus on contemporary work, creates an interesting dialogue.

"It's three institutions facilitating this potentially larger conversation and context about contemporary art and the issues surrounding it," Vigier says.

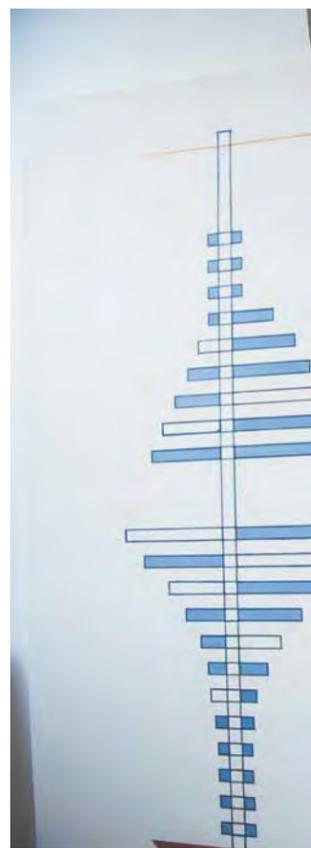
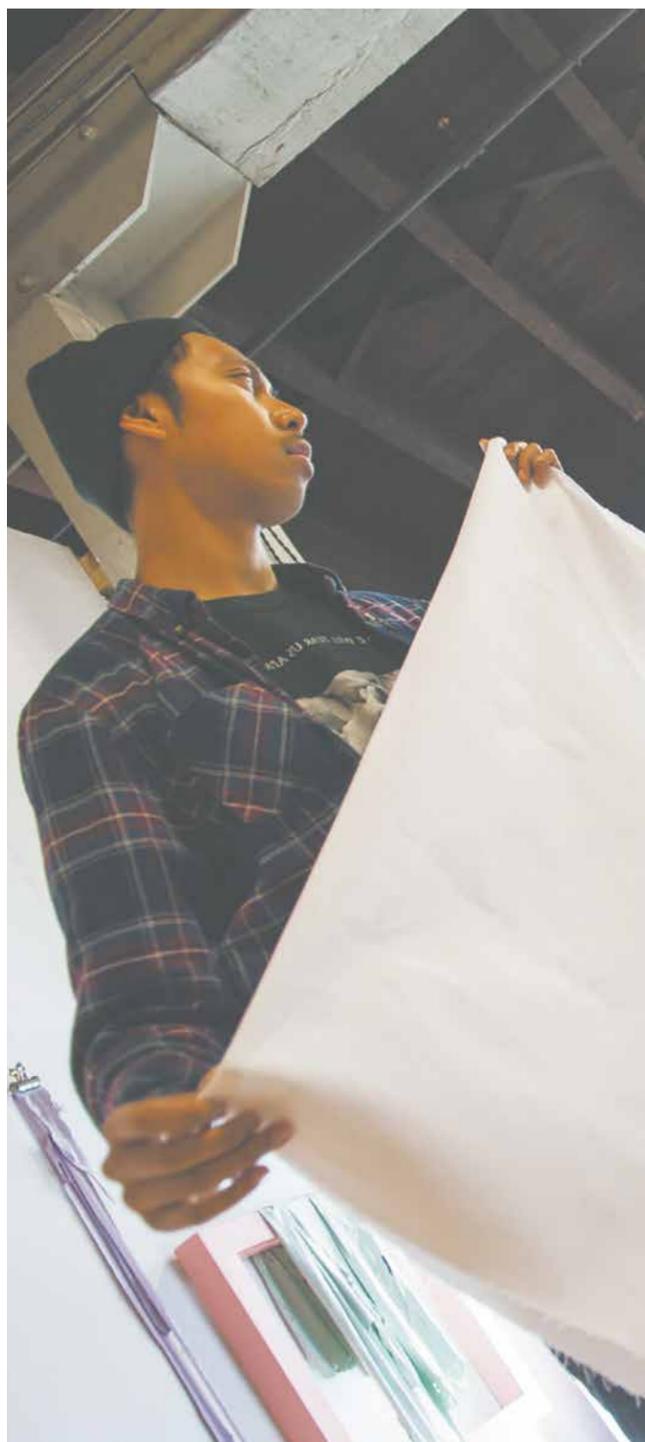
The interior of the gallery also boasts intelligent design; it is one of the few galleries in the city that is wheelchair accessible and the entrance also doubles as the gallery store. The transitional commercial space was designed as such in an attempt to quell the all-too-familiar discomfort felt when entering an alienating gallery space.

Vigier suggests that some of that fear is due to a lack of public literacy around art and that, through education, art can be an integrated part of peoples lives rather than a just thing to include or an event to attend.

"It's also important to have public programs of all kinds and I believe that will rid of some of the stigma and fear," Vigier states. "It's just educating people about what's going on in the exhibition and trying to raise these bigger issues. Galleries should be a place for education on a larger scale."

Jamie Wright, Co-Director at aceartinc., feels contemporary art has in the past scared a lot of people away by favouring a more academic and over-intellectualized approach, citing it as largely the art establishments fault for taking aesthetics generally out of the conversation.

"We've lost the ability to talk about what we see sometimes," Wright says.



aceartinc.

2nd floor, 290 McDermot Ave. R3B 0T2
www.aceart.org

Actual Gallery

300 Ross Ave. R3A 0L4
www.actualgallery.ca

C SPACE

318 Ross Ave. R3A 0L7
www.frameonross.weebly.com

Cre8ery Gallery and Studio

125 Adelaide St. R3A 0W4
www.cre8ery.com

Edge Gallery & Urban Art Centre

611 Main St. R3B 1E1
www.edgevillage.com

Fleet Galleries

65 Albert St. R3B 1G4
www.fleetgalleries.com

Gallery 1C03

515 Portage Ave. R3B 2E9
www.uwinnipeg.ca/art-gallery

Gallery of Student Art (GoSA)

105A University Centre R3T 2N2
www.umsu.ca

Gallery One One One

313 ARTlab, University of Manitoba (Fort Garry Campus)
180 Dafoe Rd. R3T 2N2
www.umanitoba.ca/schools/art

Graffiti Art Programming Inc.

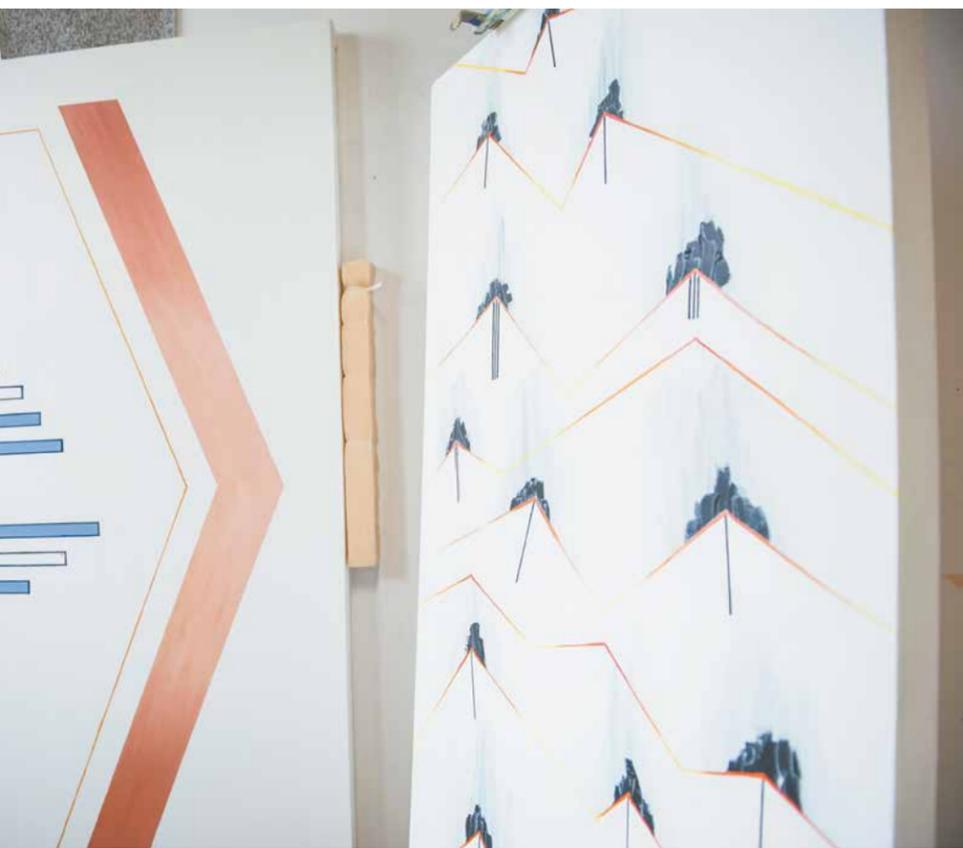
109 Higgins Ave. R3B 0B5
www.graffitigallery.ca

Gurevich Fine Art

200-62 Albert St. R3B 1E9
www.gurevichfineart.com

La Maison Des Artistes Visuels Francophones

219, boulevard Provencher
Saint-Boniface Manitoba R2H 0G4
www.maisondesartistes.mb.ca



“Also to like a piece because it just speaks to us based on how it looks and how it fits with its environment.”

Breaking some of those societal barriers in terms of visual art culture is the first step to making gallery environments more accessible.

“It’s very rare to hear people talking in galleries and it’s even rarer to see people interacting with things,” Wright says. “It’s not a library. It should be a place of critical discussion that increases critical engagement through lectures and publications.”

Aceartinc. is an artist-run gallery which focuses strictly on exhibition for artists and opportunities for emerging practitioners. Because they don’t have to worry about the financial impact of a show, the gallery is able to exhibit highly experimental works. The space also acts as an artist resource offering not only exhibition space and a project room, but also a library, technological resources, a fully equipped woodworking shop and staff that can provide studio visits and feedback if necessary.

Winnipeg as a city also provides an abundance of resources to artists. Take for example video pool, based on the resource-sharing concept of the wheat board, or Mentoring Artists for Women’s Art (MAWA), which focuses on multidisciplinary mentorship between artists and can often lead to future collaborations.

“There are a lot of things that are said as to why Winnipeg breeds this kind of resourceful and supportive community,” Rowan Gray, Co-Director at C SPACE, says. “Some say it’s the weather or because of it being inexpensive, which allows for artists to live and work here. Also the fact that it’s not as competitive as other cities.”

C SPACE is one of the newer contemporary galleries in the city, located in the Frame Warehouse arts hub. Similar to Aceartinc., C SPACE is artist-run and has open calls for submission, giving the artist free-reign of the gallery space.

Winnipeg also plays host to one of only three Aboriginal-art mandated galleries in Canada. Apart from showing contemporary aboriginal art work from around the world, Urban Shaman is also focused on the difference between craft-based traditional practices versus contemporary Aboriginal art as well as outreach to northern communities.

“We are currently trying to understand how to communicate as a gallery with people who don’t have as much contemporary art education,” Daina Warren, Director at Urban Shaman says. “It’s very different coming from a reserve community into a formally based art exhibition.”

One recent project that was able to transcend the boundary between traditional and contemporary art was the *Walking With Our Sisters* installation, which

consisted of almost 2,000 moccasin vamps adorned with traditional beading to bring awareness to the contemporary issue of missing and murdered Indigenous women of Canada and the United States.

“It was quite an emotional way to engage the community,” Warren reflects. “A lot of people who hadn’t before seen an exhibition were coming to the gallery.”

Joe Kaltornyk, Director at RAW: Gallery of Architecture & Design, believes there is a general movement away from anti-craft work and towards work that is comfortable in its imperfection and where the creator is present.

“The nice thing about art and culture is that it osculates, it’s actions and reactions that happen in society so that we can understand ourselves,” Kaltornyk says. “It’s a universal thing to make art as far as humans go. The reason behind it I think is because we’re trying to find our place here and that’s going to change from time to time. Making art is a part of us, it’s a language.”

RAW focuses on site specific work where the viewer is challenged to respond to the physical space of the gallery, akin to the way architects traditionally approach spaces. Kaltornyk believes that it’s not only art institutions that can aid in making contemporary art more accessible, but the artists themselves.

“The artists here work like dogs. It is the most comprehensive and intensive scene that I’ve ever been in,” Kaltornyk states. “It’s a major output art scene here in Winnipeg.”

The largest burden hanging over Winnipeg’s art community today is the lack of steady funding. Our current funding per capita is below six dollars compared to the national average which is closer to \$32; pretty bleak for a city that prides itself as a culture capital.

“What the arts can teach society is that there is more to life than collecting, that the act of doing and the act of making and producing culture is quite rewarding in and of itself,” Kaltornyk says. “Kurt Vonnegut said that everybody should paint, even if it sucks. It’s a very valuable human thing to do, to just make art. Artists are absolutely fucking fundamental.”

Artists featured in artist studio shots are Michael Mogatas and Jeanine Saurette

Martha Street Studio

11 Martha St. R3B 1A2
www.printmakers.mb.ca

Mayberry Fine Art

212 McDermot Ave. R3B 1B6
www.mayberryfineart.com

Mentoring Artists for Women’s Art (MAWA)

611 Main St. R3B 1E1
www.mawa.ca

Platform Centre for Photographic & Digital Arts

121-100 Arthur St. R3B 1H3
www.platformgallery.org

Plug In Institute of Contemporary Art

Unit 1-460 Portage Ave. R3C 0E8
www.plugin.org

RAW: Gallery of Architecture & Design

290 McDermot Ave. R3B 0T2
www.rawgallery.ca

Semai Gallery

Basement Corridor
264 McDermot Ave. R3B 0S8
www.takashiiwasaki.info

Urban Shaman Contemporary Aboriginal Art

203-290 McDermot Ave. R3B 0T2
www.urbanshaman.org

Video Pool Media Arts Centre

300-100 Arthur St. R3B 1H3
www.videopool.org



LUIS CARDONA

TINKER, TAILOR, SZOLDIER, BUY

Toronto-based designer Greg Blegoev finds welcoming home in the Exchange

TONY HINDS

 @THE TONY HINDS

BEAT REPORTER

“The Z is silent but you still kind of say it.”

So explains Greg Blegoev, a designer with more than 20 years experience in fashion. He’s the creator of *Szoldier*. That’s no typo: *Szoldier* is his brand of men’s and women’s high end, luxury street clothing, founded in 2010.

“I like to push the envelope, but I don’t like to change my style too much,” Blegoev says, acknowledging that self improvement should be a never-ending process.

“It’s like designing a new Porsche or Ferrari. They don’t change it that much, but it’s always advancing.”

As a Toronto-born teen, his interest in fashion was inflamed by vacations to Los Angeles, New York, London and Barcelona. After graduating from Ryerson’s School

of Fashion, Blegoev spent a year working as a tailor, developing his technique. The *Szoldier* brand was crafted to evoke a detailed and timeless feel.

“I’ve become more knowledgeable and skilled with my designs and I definitely want the brand to reflect that,” says Blegoev, who uprooted his Toronto studio and relocated to Winnipeg’s Exchange District in 2010. The downtown neighbourhood has accepted Blegoev, opening his eyes to the creative potential of the community.

“The Exchange District is such a great, peaceful environment to create in,” Blegoev says. “There’s a lot of like-minded artists sprawled throughout the area. It’s like the creative centre point for the arts in Winnipeg.”

His move to the Exchange was spurred not just by a love of the city, but an intent to spread brand awareness in the region, as well. The key difference for Blegoev between the Toronto fashion scene and the

local scene is the pace, which he finds much calmer in Manitoba. However, he confesses that making new industry contacts can be far more difficult in Manitoba.

“It’s a little detached here because the city’s so spread out,” Blegoev says. “Unless you’re at certain events, it’s not as easy to network on a business level.”

But business continues to chug along for Blegoev. In fact, Torontonians may currently be wearing his work, as he still creates limited edition pieces for a variety of Toronto boutiques. He also enjoys doing custom design work for musicians and DJs, while developing a future line, intended for wholesale.

When the topic of his upcoming 2015 collection comes up, Blegoev is reluctant to spoil any surprises, but mentions that he is working with a lot of leather and cotton.

This shift serves as a remarkable contrast to Blegoev’s previous brand, *Snug*, a popular Ontario-based rave wear line that he

describes as “expressive clothing.” In 2012, rave fashion blog technosnobbery.com gushed that *Snug* “arguably established the look for the Canadian rave scene.”

As advice to aspiring young designers, Blegoev stresses that in the fashion business, the business is as important as the fashion.

“Always research your market and make sure the product you’re developing is built on a knowledge of what’s already out there,” Blegoev says. “If you’re a good designer, don’t neglect the business side of it.”



Visit the studio at The Nines Atelier (604-290 Mc Dermot St.) or visit szoldier.com to check out the goods.

Screenshot from *Solar*, screening at The Global Justice Film Festival

COFFEE, GARBAGE & FEMALE EMPOWERMENT

The Global Justice Film Festival returns to the University of Winnipeg with 23 films about nearly everything

ALANA TRACHENKO

VOLUNTEER STAFF

Documentaries offering fresh insights into today's most current and urgent issues will be screening at the 12th Annual Global Justice Film Festival. The event, run and organized entirely by volunteers, spans one evening and a full day at the University of Winnipeg.

"We share the vision of sustainability and a better world," says Izzy Goluch, co-chair of the event. "It's quite a unique festival; it's not what you'd normally see in a movie theater."

Gender and women's rights take a central role in the festival, but the context feels new: rather than focusing on the hardships of women, the majority of films take a close look at the places where women are pushing back against limitations, and doing so with exuberance. According to Goluch, the films still look at and deal with the dark side of female oppression, but the mood is largely optimistic.

Some films aim to shatter long-held myths. *Seeds of Freedom* challenges the concept that large farming corporations are the only answer to feeding the world, when in fact 70 per cent of the globe's population is sustained by small farms. Several films closely examine the lives of farmers, illustrating the hardships of a seasonal income and impending threats from the government to seize their livelihood; such films may serve as particularly interesting to those who know that fair trade is important, but don't know exactly why.

"We watch about 40 films," says Goluch, who notes that the committee -

made up of a dozen or so people - preview all the films, which are sent from the Traveling World Festival. "It's usually quite unanimous. The only problem is we want to show all the films."

The documentaries cover a wide range of locations, including Africa, Hawaii and Winnipeg. *Rooming House to Rooming Homes* discusses the problematic decline of affordable housing in Winnipeg and the possible consequences, a must-see for those living in the downtown area. Also of particular interest to Winnipeg's population would be one of many films focusing on immigration, notably *Arrival & Arrival, 2 Years In* from local filmmaker Kirby Hammond.

"The festival has always been very popular with a large range of people," Goluch says. "We're hoping to get people in who don't really know about these specific issues, because it is a stimulating and interesting way to take in lots of information."

With full price tickets at \$12 and low-income/student tickets at \$10, the admission fee is about what you'll pay at Silver City, but for a weekend of films. Proceeds go towards future festivals.

"*Solar Mamas* is my personal pick," says Goluch, referencing a film about a Jordanian solar engineer who is pressured by her husband to give up her education and return home. "I think it's really important, and it's from a perspective that's not often heard."

The festival takes place on Friday, Nov. 7 and Saturday, Nov. 8 at the University of Winnipeg. For a full schedule, visit <http://globaljusticefilmfestival.ca/films>.

FILM



IDA

★★★★★

Plays November 8 to 9 and 12 to 16 at Cinematheque

Ida, the newest film from director Pawel Pawlikowski (*My Summer of Love*), is a rare accomplishment. In the tradition of European masterworks like *Andrei Rublev* or *Grand Illusion*, it manages to be about a nation and the cataclysms that shaped it, simply by telling a human story. *Ida* isn't a throwback to those classics, but it accomplishes the same feat they do: it uses the medium's most basic elements to create a pure cinematic experience. Free of genre, spectacle or pretension, it's cinema at its best.

Set in 1960s Poland, *Ida* follows Anna (Agata Trzebuchowska), an 18-year-old about to take her vows to become a nun in the convent that raised her as an orphan. Her Mother Superior insists that she first meet her only living relative, her aunt Wanda (Agata Kulesza). Through Wanda, Anna learns of her Jewish parentage and investigates her family's mysterious death against the backdrop of a Poland still

deeply scarred by war and genocide.

It's pitch perfect, aesthetically. The high contrast black-and-white cinematography is simultaneously stark and poetic. Trzebuchowska (who gives a hypnotic near-silent performance) has eyes so dark that her pupil and iris meld into one black pool. The art direction is authentically ragged.

This marks Pawlikowski's return to his native Poland, after a long stint in the U.K. It's easy to make the mistake of seeing a film from a foreign country as being "about" that country. This assumption is usually wrongheaded and condescending. But I don't think I'm wrong in saying that *Ida* is "about" post-war Poland. Anna learns her devout faith is a product of her people's genocide. Wanda's persecution by one brutal dictatorship leads to her participation in another. They live in a diasporic nation, populated with diasporic people. *Ida*'s greatest strength comes from knowing that it can achieve its grand scope through intimacy, empathy and humanity.

THOMAS PASHKO



NIGHTCRAWLER

★★★★☆

In theatres now

I had a bad feeling during the first few scenes of *Nightcrawler*. Between the stilted dialogue, heavy-handed media satire and Jake Gyllenhaal's "look how creepy I am" performance, the film almost totally lost me. "Oh no," I thought. "Here's a movie that's trying way too hard to be something, instead of just being what it wants to be."

As the picture rolled on, I cared less and less about its overreaching. As the movie's scope and ambition grows, it evolves into its didacticism and cynical worldview. It still makes mistakes, but it earns the right to make them by being ambitious and interesting.

Nightcrawler tells the story of Lou Bloom (Gyllenhaal), a demonic and manipulative sociopath who works his way up in the competitive, despicable world of freelance crime journalism in Los Angeles. He films the aftermath of murders, car crashes and robberies with the help of a homeless and possibly drug-addicted

prostitute (Riz Ahmed), and then sell their wares to the local news.

As a news satire, *Nightcrawler* owes a lot to *Network*, Paddy Chayefsky's 1976 classic. While I love that movie, sometimes *Nightcrawler*'s aspirations hurt more than they help. The dialogue from first time director/long time screenwriter Dan Gilroy (*Real Steel*, *The Bourne Legacy*) is so committed to making satirical points that it forgets to serve any other function. Nina (Rene Russo) says things like, "I don't care about morality, only ratings!" out loud, multiple times. Even in this bizarre world, I didn't buy it.

But the deeper you go with *Nightcrawler*, the more the good outweighs the bad. Gilroy's nocturnal LA is as scary and gorgeous as any Michael Mann film. Gyllenhaal grows into Lou's wormy amorality: his character, who initially feels like a narrative construction, becomes a truly threatening monster without changing all that much. And the film's climactic car chase is the best I've seen in years.

THOMAS PASHKO

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: _____

U-PASS OR U-FAIL?

ELENA SPITCYNA

VOLUNTEER STAFF

The University of Winnipeg Students' Association (UWSA) and the Canadian Federation of Students (CFS) recently lobbied for a U-Pass that would give post-secondary students unlimited access to Winnipeg Transit services from September to April, and is intended to reduce spending for students who frequently use Winnipeg Transit.

The dollars and cents don't lie. Currently, an eight-month student bus pass runs a student up \$542. Now with the success of the U-Pass referendum, students will pay only \$260. This significant drop in price would surely prove beneficial for many tight-budgeted students. However, not everyone is happy with this plan and this seemingly universally-beneficial idea has its dark side.

The biggest concern with the U-Pass campaign since the beginning, which wasn't mentioned in many of the campaign's materials, is obligation (the promotional poster doesn't state that it is mandatory but it directs voters to a website where the referendum is outlined). The U-Pass will be mandatory for all students, even if they don't set foot on a bus all year. Not surprisingly, many students aren't happy about this. Those who live on campus, bike,



drive, or walk typically spend less on transit fees. For them, the U-Pass will increase rather than reduce their yearly spending.

Brittany Nelson, a third-year student in education and Spanish, who occasionally takes the bus, isn't happy.

"I don't like being forced to pay for the bus," she says. "I think it will have a negative financial impact on many students."

Azri Ahmad, a second-year student in computer science is also critical of the U-Pass, but points to Winnipeg Transit operating flaws as the main issue.

"I'm against it," he says. "I think it's a good initiative, however, the Winnipeg Transit system lacks the proper infrastructure and resources to accommodate students during rush hour, especially during the winter."

Malaika Brandt-Murenzi, a second-year physics student who usually walks to school is neutral.

"I think it's good the U-Pass is encouraged, but making it mandatory may convey the wrong message."

She acknowledges that without it being mandatory to all students, the savings wouldn't be as generous. But she thinks it's a little extreme with only two opt-out options (students who live outside the city or have accessibility issues/use Handi-Transit don't have to use it).

"Some students will see it as an extra \$260, but overall the benefit to a larger number of students justifies it. Though I do think that there should be more leeway with opting out," she says.

I agree with the position that many students expressed in which the benefit of the U-Pass to the majority outweighs the cost to the minority.

What I do not agree with, however, is the poster advertising surrounding the referendum. The U-Pass is advertised as

great for students, but I find many students who don't take the bus aren't fully informed. I discovered many non-transit users didn't know the U-Pass would be mandatory and that they would also have to pay. It is important for students to care about issues that affect them - they have the right to vote for or against them. But a vote isn't worth much when you are making an uninformed decision.

Now only time will tell if the U-Pass will be effective, or if the U-Pass will fail.

Elena Spitsyna is a second year Psychology major with a great passion for mathematics.

Editor's note - The exact wording of the U-Pass referendum question, available at theuwsa.ca, is:

"Are you in favour of a mandatory universal bus pass that would:

Provide unlimited access to Winnipeg Transit services for students for the months of September to April inclusive;

Cost \$260 per student to be adjusted on a yearly basis according to inflation"

This is not included on the promotional posters, which state that the U-Pass "would give eligible students unlimited access to regular Winnipeg Transit services for fall and winter academic terms for a set price" in addition to benefits, prices and voting dates.



The U-Pass referendum results at the University of Winnipeg:
1112 - yes | 243 - no | 5 - spoilt

WITH GLOWING HEARTS

Violence and terror won't change Canada's character

SPENCER FERNANDO

@SPENCERFERNANDO

VOLUNTEER STAFF

The recent attack in Ottawa - which the RCMP has declared to be a terrorist act - and which took the life of Corporal Nathan Cirillo, in addition to the murder of Warrant Officer Patrice Vincent in Quebec, have shaken many of us.

When violent and shocking events take place, it is understandable that we seek to ensure security. At the same time, it is important that this desire for security does not make us close ourselves off, or lose the openness and inclusivity that is such a defining part of our nation.

Since the attacks, some members of the Muslim community have expressed their concern about what it may mean for perceptions of Muslim Canadians. Mohamed Adam - a Muslim Canadian, wrote about this recently in the Ottawa Citizen:

"The problem for Muslims anytime someone claiming to belong to the faith picks up a gun or a bomb and kills, is not just the stain these mindless acts leaves on the reli-

gion. Or the suspicion cast on all Muslims, with women in particular facing harassment because their hijabs give them away. The real problem is the utter helplessness of their situation. If you are a Muslim living in Ottawa, Edmonton, or for that matter Kuala Lumpur, and minding your own business, you are still expected to carry the burden of malcontents like Zehaf-Bibeau, a petty criminal, drug addict, and according to his mother, mentally ill."

Adam added, "Many Muslims struggle to understand why the collective is often held responsible for the actions of individuals they have never heard of, or agree with."

Adam's comment about collective responsibility is important for us to consider. In situations like this, it is essential for us to remember individual responsibility. When an individual takes an action, it is that individual who is responsible for



that action, not those with whom they may be loosely associated - especially if that association is so loosely based as to unfairly include an entire faith.

Collective punishment is unjust and contrary to one of the defining ideals of Canada - that all of us are equally Canadian and are judged as individuals based on our actions - not our race, faith, sexual orientation, or gender identification.

In the aftermath of the attack, there is strong reason to believe that openness and inclusivity will endure. In Cold Lake Alberta, shortly after the attack in Ottawa, vandals smashed the windows of the Cold Lake Mosque and put up a sign saying "go home." Yet, the morning after the Mosque was vandalized, the true character of Canada was shown when residents from Cold Lake came together to help clean up and show their support for the Muslim community. They also put up a sign of their own which said, "You are home."

That is who Canada really is, and it's something no act of violence or terrorism can take away.

Spencer Fernando has been involved in politics at the federal, provincial, and municipal levels. He believes in a "live and let live" philosophy.



If you wish to donate to the families of Warrant Officer Patrice Vincent and Corporal Nathan Cirillo, visit
www.standonguardfund.com.



A NEED TO KNOW BASIS

A lack of transparency belies a larger problem in the culture of policing and security

THOMAS PASHKO

@THOMASPASHKO

BEAT REPORTER

On the morning of Oct. 22, after murdering Cpl. Nathan Cirillo at the National War Memorial, a gunman entered the Centre Block on Parliament Hill and opened fire, injuring three people before being incapacitated.

What sort of security measures are being taken in Winnipeg's government buildings in response to this tragedy? The short answer: nobody knows.

The City of Winnipeg, the provincial government of Manitoba and Winnipeg Police Service have all refused to talk to the media on this topic.

A statement from the City reads, "The City of Winnipeg takes the safety of people very seriously. In consultation with the Winnipeg Police Service, security is in place to protect citizens, Council and employees, but we do not discuss such measures."



MIKE SUDOMA

The Province of Manitoba issued a similarly brief statement, while police declined to provide any statement at all.

Angela Carlson, a first-year student at the University of Winnipeg, says she thinks the lack of communication is troubling.

"Keeping us in the dark just causes more fear," Carlson says.

Kevin Walby, an assistant professor in the U of W's department of criminal justice and an expert on policing, security and freedom of information, says public knowledge of security protocol is less of a threat than one might think.

"It's not very elaborate," Walby says of the security strategies being used. "Parliament Hill is a good example. There were CCTV cameras on the outer wall of every building on the Hill and every building across the street. It's completely live mon-

itored, but there are still gaps that people can exploit."

Walby says the secrecy from City Hall and the Legislature is indicative of a larger problem in the culture of policing and security.

"I would call it a bad habit. Policing and security agencies have, for a long time, approached their work from a secrecy-first standpoint. It belies a lack of trust in the general public."

According to Walby, the secretive world of corporate security is a major contributor to the lack of communication.

"When we think of corporate security, we usually think of the Ford Motor Company," Walby says, referring to the car manufacturer's task force that violently oppressed workers' rights during the Great Depression. "But that model from the private sector has completely transferred to

the public sector. Every public body now has a corporate security entity within it. Manitoba Hydro has a giant one. There's one in the Leg as well."

Corporate security entities receive their training from private firms like Canadian Tactical Training Academy or the American Society for Industrial Security. Unlike the police, they aren't subject to public accountability.

"There are no oversight boards, no councils to report to the public," Walby says. "You'll never find a website for them. But they are in charge of technology, protocols, everything."

Walby says that, for the interests of the public, more transparency is needed.

"Anything that security agencies or police do should be subject to public input. It's crucial if we want to keep saying we live in a democratic society."

EXPLORING THE FAITH

An outside look into the impact of extremism on Islam

CAMERON EASON

VOLUNTER STAFF

Two weeks ago the country was shaken by the deaths of two men in uniform.

On Monday, Oct. 20, warrant officer Patrice Vincent was run down in Montreal, and on Wednesday, Oct. 22, a gunman shot Cpl. Nathan Cirillo who was guarding the National War Memorial.

The shooting appeared to have ties to radical Muslim extremists, prompting Prime Minister Stephen Harper to call it a terrorist attack on the country.

Following these events, a mosque in Cold Lake, Alta. was vandalized with spray-painted words reading "go home."

To find out how the Muslim community in Winnipeg has been impacted, I meet with Idris Knapp, executive director of Winnipeg Central Mosque. Having never entered a mosque before, I find it to be a wide open space, which feels extremely comfortable. Knapp is very comforting and welcomes my presence in the building.



"Muslims know and recognize this for what it is," Knapp says regarding the community's initial reaction. "Though a lot of non-Muslims would probably think 'why are these people even associating them-

"The news media, the political decisions, everything, jumps on board and says: this is Islam," Knapp says of the misrepresentations.

Talking to Knapp, I learn how Islam

"THESE ARE ALL VIOLENT MISREPRESENTATIONS OF FAITH. ANY FAITH. IT IS A DISTORTION OF JUST HUMAN VALUES WHEN PEOPLE DON'T WANT PEACE."

- IRDIS KNAPP, EXECUTIVE DIRECTOR OF WINNIPEG CENTRAL MOSQUE.

selves as Muslims, is there something inherit in the faith?"

That thought is pretty accurate among some conversations I've had with non-Muslim people.

"These are all violent misrepresentations of faith. Any faith," Knapp explains. "It is a distortion of just human values when people don't want peace.

is a peaceful and loving faith. However, he also acknowledges the existence of an extremist mindset.

"There's obviously mental health issues, there's a lot more things behind an extremists ideology."

I then speak with Michelle Morand, founder of Cedric Centre for Counselling Inc. to find out more about the

relationship between extremism and mental health. She says extremism comes from the "cultural indoctrination of a belief system that others perceive as extreme."

Her very detailed answer gave me insight to how extremism and mental health can be connected, but not noticed.

"From the perspective of those raised in these belief systems they are a fact not to be questioned," she says. "These extremists are not insane or mentally unwell by the standards of their culture or by the ability of their brains to think rationally when presented with reasonable options for a solution to a problem."

Two Muslim students at the U of W told me the association of Islam to ISIS is insulting to the Muslim community. Both students asked to remain anonymous but were passionate in their belief that extremists are distorting not only the faith, but the reputation that follows.

On the other side of the spectrum, YouTuber Omar Albach set out to discover what impact this has on Canadians by conducting a social experiment.

In a hidden camera video, a man dressed in traditional Muslim fashion is harassed by a man in typical street clothes saying he "looks like a terrorist." Nearly everyone in the video explains to the harasser that it is not okay to make assumptions based on a faith.

Canadians generally are an accepting culture, and it's nice to see that after such tragic events we can, as Knapp says, "recognize this for what it is."

You can connect with the Winnipeg Central Mosque on Facebook.

BREWING POTENTIAL

New beer growler laws could pave the way for small business development

TONY HINDS

 @THETONYHINDS

BEAT REPORTER

For Manitoba craft beer enthusiasts, the most alluring aspect of the new draft beer growler bars is the low price. For small business owners, it's the newly laid path to a less expensive method of distribution.

Traditionally associated with brewpubs and smaller craft microbreweries, a growler bar is a place where you can fill up a nearly two-litre jug of fresh, artisanal beer for a fraction of the cost for the canned or bottled equivalent. A six-month pilot period is underway to determine the level of public demand.

Noel Bernier, owner of Barley Brothers restaurant and pub is ecstatic about the new growler stations, located in five Liquor Marts and two beer vendors in Winnipeg and Brandon.

"(Manitoba Liquor and Lotteries) are showing that they'll support independent breweries by retailing their product in



MIKE SUDOMA

this way, which'll open doors for more small breweries," Bernier says. "If I'm based in Woseley or the West End and I wanna open my little ultra-crafty, back office operation with really tiny production, I now know the MLCC is going to be there to retail it for me.

"I would imagine within five years, we'll have at least five, if not 10 more breweries opening," Bernier says.

Manitoba's craft beer business seems a little behind the times. Fort Garry Brewing Company and Half Pints Brewing Company are the only microbreweries located in the province. However, there are nine microbreweries in North Dakota, with 48 in British Columbia and 116 in Ontario.

The growler prices range from \$10.59 - \$11.23 for a 1.89 liter refill, with the brown glass growler jugs selling for \$4. Brown

glass is considered superior to clear glass, as India Pale Ales are known to skunk, or go stale in the sunlight when stored in clear glass. Each filling station boasts four local craft brews on tap with spigots available for sampling.

But, how fresh is the beer? David Rudge, president of Half Pints Brewing Company, the lone local microbrewery with its doors open to the public, describes it as "the freshest beer you can possibly give your customer."

Susan Harrison, senior communications co-ordinator for Manitoba Liquor and Lotteries speaks highly of the science behind the fill process.

"The filling units inject Co2 into the bottle and then the (brew) is introduced, so this process prevents oxygen from getting into the growler during filling," she says.

When beer is exposed to oxygen, oxidation can be caused, which can make the brew become stale and lose flavour.

Manitoba Liquor Marts also reserve the right to refuse refill if the growler is damaged or unwashed. The fill stations even bear a list of growler etiquette instructions, which include the warning that beer should be consumed within two days of opening.

Bernier is far more conservative, advising that growlers should not be stored for an extended period of time.

"A growler should always be for same day consumption," Bernier says. "You open it, you drink it. If you're not going to drink it that day, why are you buying a growler?"

Growler bars are located at Kenaston Crossing, St.Vital Square, Northdale Shopping Centre, Spring Meadow Square and Assiniboine Gordon Inn.



SUPPLIED

The PROFILE - ANDREW PARK

Associate Professor of Biology

RACHEL DYCK

VOLUNTEER STAFF

Associate Professor of Biology Andrew Park is someone who engages with the world around him. In addition to teaching and researching forest ecology and other environment-focused subjects at the U of W, he is the environment critic for the Green Party of Canada and Green Party candidate for Winnipeg South-Centre.

Park moved to Canada from England to escape "Maggie" Thatcher after completing his first undergraduate degree in fine arts. After crossing the pond, he bounced between

provinces studying ecology in B.C., Ontario, and Quebec then finally settling in Winnipeg with his wife 10 years ago.

His "eclectic" musical taste includes Finnish composer Sibelius as well as British band New Model Army and Canada's Bruce Cockburn. Dr. Park enjoys cross-country skiing, ocean kayaking, canoeing and photography.

In 2013, Park photographed the many murals in Winnipeg and sent them out instead of Christmas cards.

Currently on sabbatical until next term, Dr. Park is taking six months to defend several of his graduate students and conduct research in how forests are going to adapt to climate change.

AGE: "That's for me to know and you to find out."

AREA OF RESEARCH: Forest Ecology

NUMBER OF PEER-REVIEWED ARTICLES PUBLISHED: Approx. 25

UNDERGRAD GPA: 3.7

IQ: "It depends on the day. According to a couple of quizzes it is either 128 or 132."

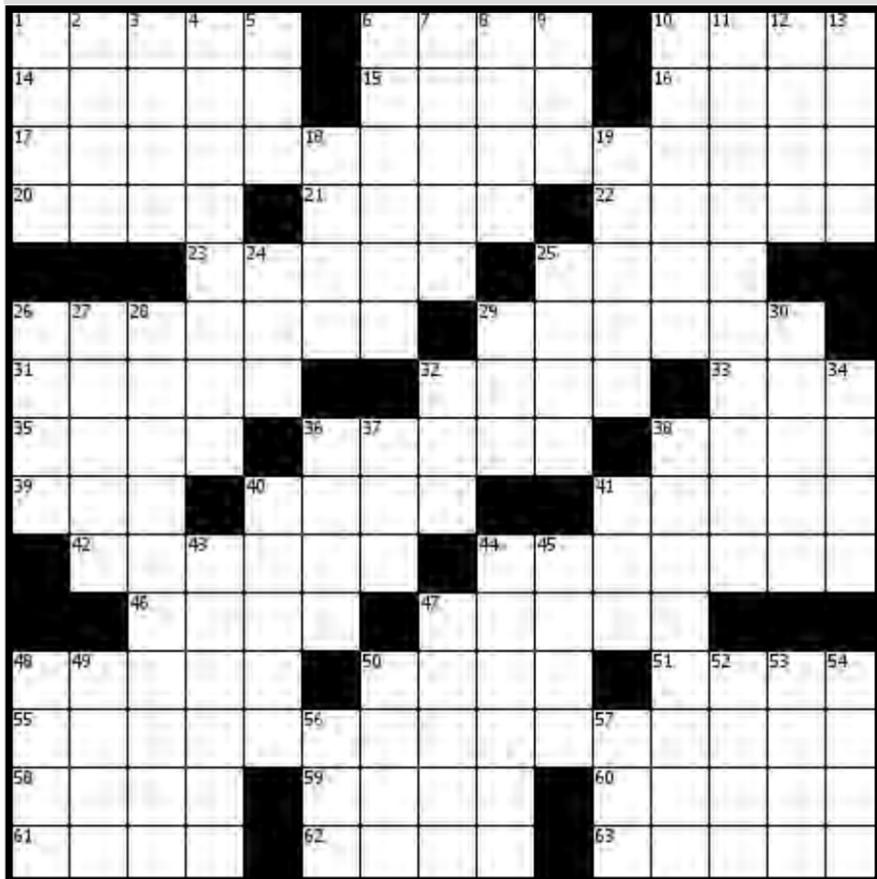
LOWEST GRADE IN UNIVERSITY: C-

SUPERPOWER: Omnipotence "Because that covers all the super-powers."

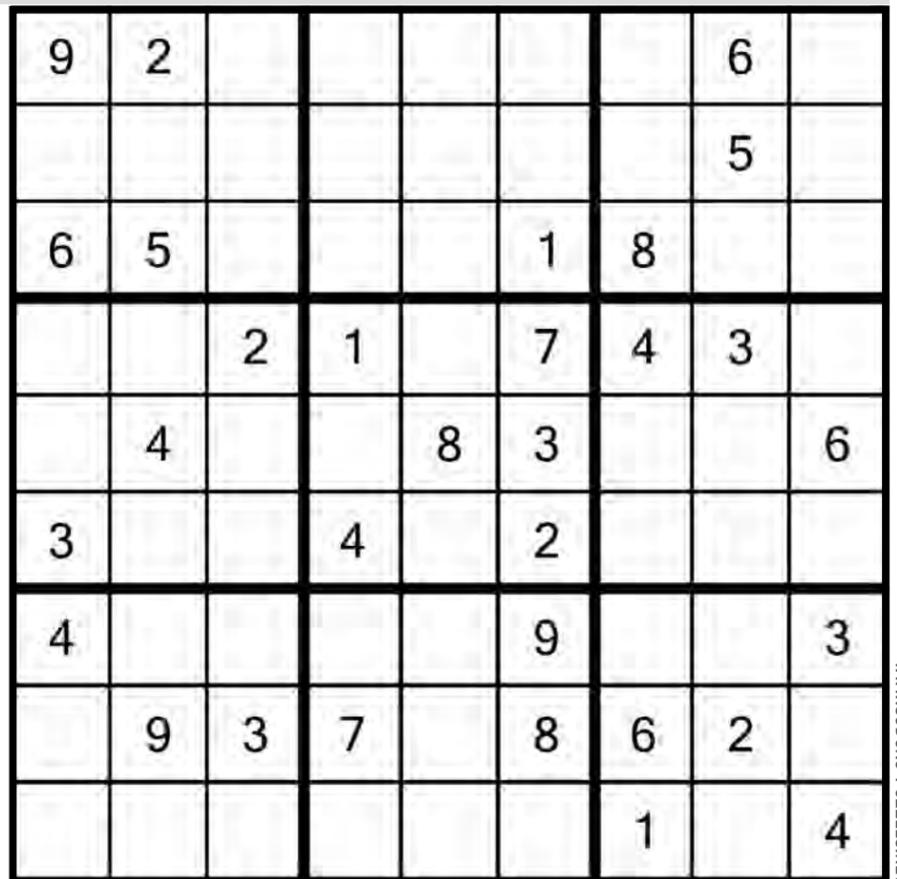
BATTING AVERAGE: "Which end of the bat am I supposed to hold?"



DIVERSIONS



WWW.ONLINECROSSWORDS.NET



WWW.SUDOKU-PUZZLES.NET

ACROSS

1. Dentist's suggestion
6. Trac II alternative
10. Isle of exile
14. Should (with "to")
15. Grandpa Walton's portrayer
16. Hatcher of "Lois and Clark"
17. Start of a colorful comment
20. Lecherous look
21. Field yield
22. American range
23. Notre Dame's Fighting ---
25. Foolish fellow
26. More of the comment
29. Big shot
31. They're raised in revelry
32. Babies in blue
33. Second person
35. Temporary jobs
36. More of the comment
38. Small belt
39. Earth or Moon, e.g.
40. Mother of Jesus

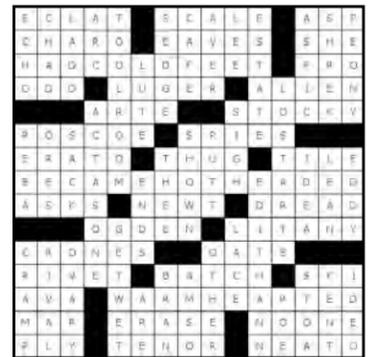
41. Rigg or Ross
42. Raises, as a building
44. More of the comment
46. Suffix with differ
47. Marseille menu
48. Kids' song refrain
50. He eulogized Julius
51. Burglar's deterrent, maybe
55. End of the comment
58. Part of a pipe
59. Pitcher Hershiser
60. "Lemon Tree" singer Lopez
61. 1/3 of a war film title
62. Socially challenged person
63. Plus in the ledgers

DOWN

1. Aluminum sheet
2. Truck treatment
3. Look up and down
4. TV's Andy Taylor and others
5. Short stop?
6. All shook up
7. Comb projections
8. Flick with Beatty and Keaton
9. Supply with heaters
10. Kind of cuisine
11. "I'm right behind you!"
12. Camembert alternative
13. Snobs put them on
18. Form spirals
19. Signs of disinterest
24. Matter for a judge
25. Singer Tennille
26. Jason's vessel
27. B?te follower
28. One who picks the pick of the litter, often
29. Dirt chopper

30. Like Bo Peep's herd
32. "Look, up in the ---!"
34. "Yikes!"
36. Not in time
37. Its job is taxing
38. Trial conferences
40. Marilyn of the Fifth Dimension
41. Banned pesticide
43. Real poser
44. Comedic actor Lloyd
45. Foot curve
47. Furnish food
48. It may be due
49. Very much a fan of
50. Type of coincidence
52. Rara ---
53. Artist Magritte
54. Heal, like a radius
56. Prefix for profit
57. Cockpit approximation

SOLUTIONS TO LAST WEEK'S PUZZLES.



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



THE UNIVERSITY OF WINNIPEG

Student Services

You of W



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

ADMISSIONS

Looking for exciting new experiences? Do you want to explore the world? If you are interested in participating in a study abroad exchange with one of The University of Winnipeg's exchange partners, attend the information session:

Friday, November 14, 2014

Room 3D04

12:30pm-2:30pm

For more information, visit the following site: www.uwinnipeg.ca/index/intl-student-exchange

If you have any questions, contact je.michaluk@uwinnipeg.ca

AWARDS & FINANCIAL AID

CAMPUS JOBS!

The Awards and Financial Aid Office is now accepting applications for the Fall/Winter 2014-15 Work-Study Program.

Work about 5-10 hours a week. Get valuable research experience. Work flexible hours. Build your résumé

For more information, deadlines and applications, visit the Awards & Financial Aid website: www.uwinnipeg.ca

APPLY NOW!

CAREER SERVICES

Career Services is hosting the following information sessions below. For more information, visit www.uwinnipeg.ca/career-services/

Northwestern Health Sciences University in Bloomington, MN will be hosting an information table to learn more about the Doctorate of Chiropractic and Master's of Acupuncture/Oriental Medicine programs. Please stop by.

Date: Wednesday, October 29, 2014

Time: 1:00pm-3:00pm

Room: Riddell Atrium, UofW

Occupational Therapy Program, University of Manitoba

Date: Wednesday, November 12, 2014

Time: 12:20pm-1:30pm

Room: 1L04, UofW

STUDENT CENTRAL

RENT A LOCKER TODAY!

It's getting cool outside! Need a place to store your jacket? Lockers are available on the lower level of Manitoba Hall and on the 3rd floor the Richardson College. Lockers are \$40 per person for Fall and Winter. Rent your locker by sending an email with your preferred location to studentcentral@uwinnipeg.ca from your UWinnipeg email account, or visit Student Central in person.

DROPPING COURSES

The last day to drop a U2014F class is October 23, 2014. No refund is applicable.

The final day to withdraw from a U2014FW class for 50% refund of the base tuition, UWSA and UWSA Building Fund fees is November 21, 2014. No refund is applicable from November 22, 2014-January 21, 2015.

Courses are dropped through WebAdvisor using the "Register/Drop Course Sections" link.

CHANGES TO SC'S HOURS

SC will be open 12:30-5:30 on Thursday, Oct. 30.

SC's regular hours are 8:15-5:30 Monday-Thursday and 8:30-4:15 on Fridays.

MINDFULNESS MEDITATION

The UWSA and Academic Advising Office have collaborated to bring you Drop-in Mindfulness Meditation sessions every Wednesday and Thursday, Oct 15 to Dec 18, 2014, 12:30 to 1:00 p.m. in the Bryce Hall Chapel.

Tired of the hustle and bustle of life and just need some quiet time to relax and reflect? Then come join us! Bring an open mind and wear comfy clothes. These are FREE and all are welcome.

Wednesdays:

October 15, 22, 29

November 5, 12, 19, 26

December 3, 10, 17

Thursdays:

October 16, 23, 30

November 6, 13, 20, 27

December 4, 11, 18

More information can be found on the website under Study Skills Workshops and the UW Calendar of Events, and will be soon on the UWSA Calendar of Events.

ASK! You of W

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



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**FASHION
STREETER**

Paul
"I went from a painter to being Spock."

MIKE SUDOMA

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

THE BACK PAGE LIST

1. #ALEXFROMTARGET

@lindseydiers_ is like, so lucky.

2. CHRISTIAN BALE DROPS OUT OF STEVE JOBS FILM

Aaron Sorkin is very excited about season three of *The Newsroom*.

2. LENA DUNHAM WINS TWITTER

"If you were a little kid and never looked at another little kid's vagina, well, congrats to you."

4. MARVEL

Some announcement about some movie that will suck in six years and the world is all "WOAH."

5. TAYLOR SWIFT'S CATALOGUE REMOVED FROM SPOTIFY

People that listen to the radio and buy CDs at Target are unfazed.

6. LESLIE JONES PROMOTED TO SNL "FEATURED CAST"

This marks the first time in its 40 year run that two black women have been cast members. No joke.

7. GREG SELINGER SHUFFLES HIS CABINET

A little to the left ...

8. COMMENTS ON EVERY JIAN GHOMESHI STORY

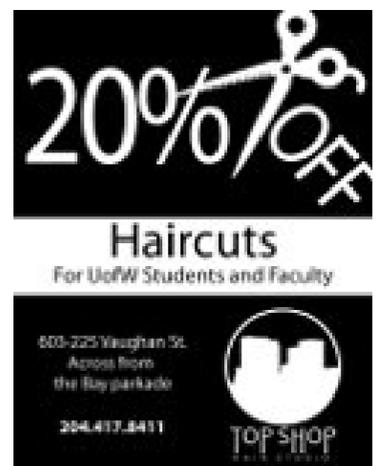
Don't read 'em. Ever.

9. HALLOWEEN

We did a couple costume; Baloo from *The Jungle Book* and Baloo from *Tail Spin*. Nobody got it.

10. JOHN MULANY'S TV SHOW

We swear, he's a really great stand-up. This show is just unwatchable though. Unless it's a parody of the "idea" of a sitcom. Then it works.



20% OFF

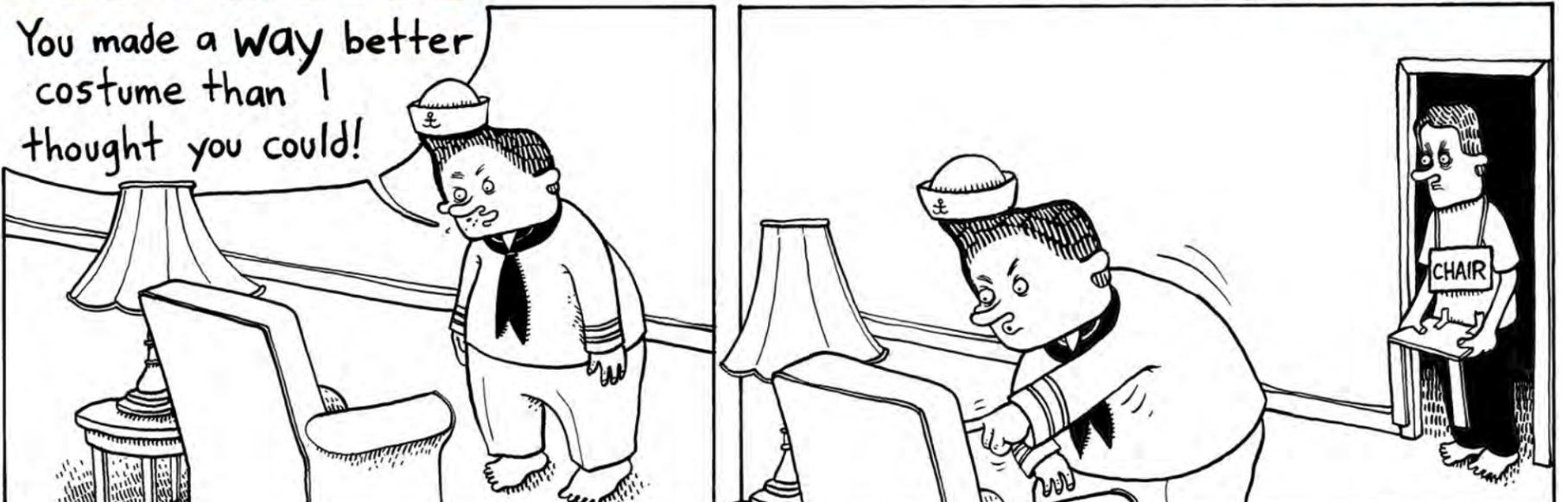
Haircuts
For UoW Students and Faculty

603-225 Naughton St.
Across from the Bayparkade

204-417-8411

TOP SHOP

The CREEPS



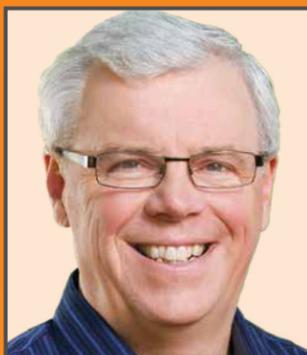
You made a way better costume than I thought you could!

CHAIR

BY JEAN FLOCH
www.gocomics.com/the-creeps



Working *for* Students



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MLA for St. Boniface
Premier of Manitoba
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GregSelinger.ca



Greg Dewar

MLA for Selkirk
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GregDewar.ca



James Allum

MLA for Fort Garry-Riverview
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Nancy Allan

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