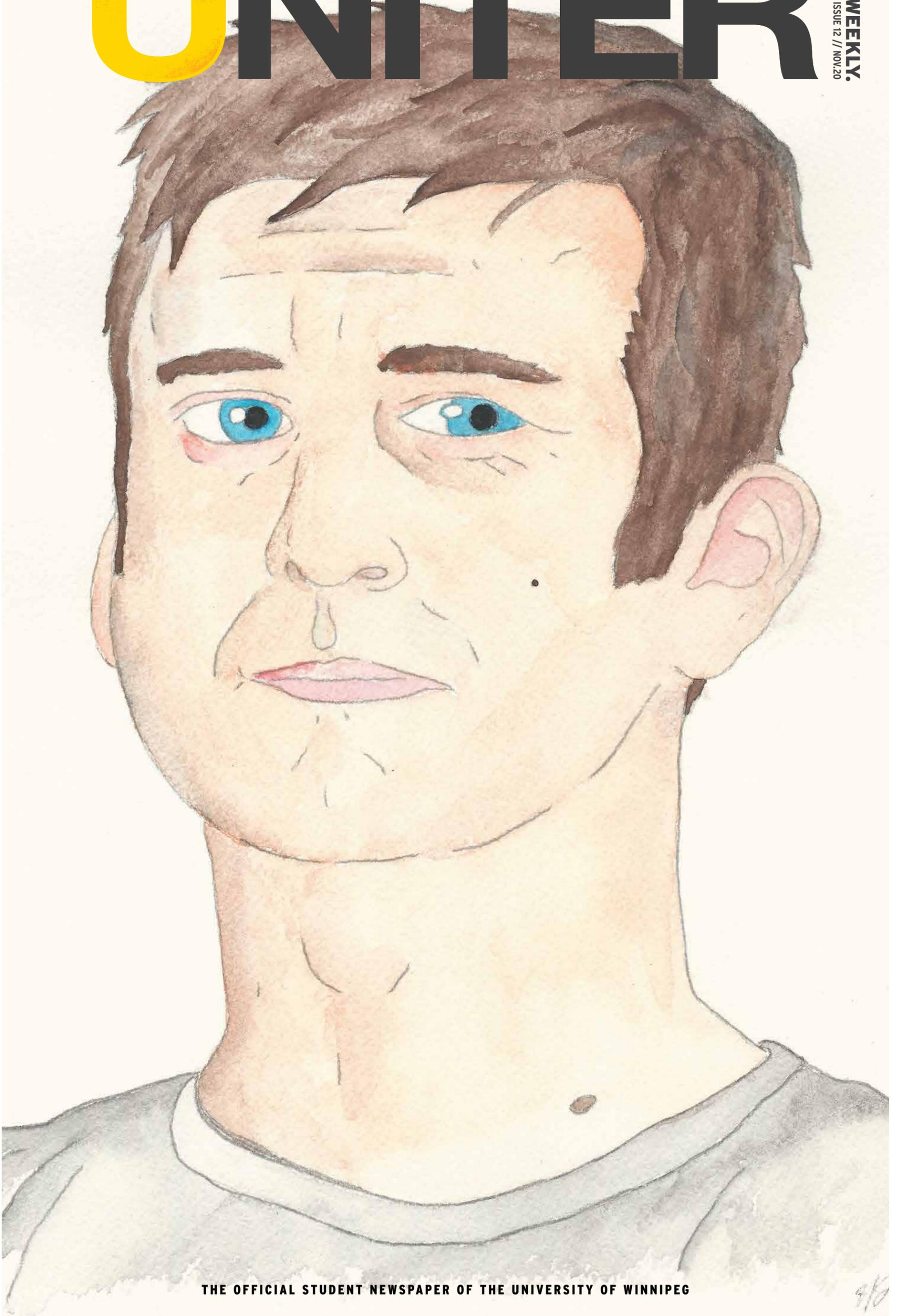


THE

UNITER

FREE.WEEKLY.
VOLUME 69 // ISSUE 12 // NOV. 20



THE OFFICIAL STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

9/6

"HAVE YOU HEARD MY NEW BAND?"

It's hard to make a name for yourself with everybody and their dog releasing music. We'd like to give you a chance to be heard.

If you're a singer, a rapper, in a band, or making sound collages on a 4-track, you should enter

THE 2015 *Uniter Fiver*

Five acts will play an industry showcase and be featured in *The Uniter's* new music issue, in addition to receiving other helpful goodies to get your new project off the ground.

SUBMISSIONS OPEN DECEMBER 4. FOLLOW @THEUNITER ON TWITTER FOR MORE DETAILS.

Open to Manitoba projects that began after January 1, 2013.

Must be available to play an industry showcase on January 15, 2015.

Full details will be available in the December 4 issue of *The Uniter*.



* ON THE COVER

John K. Samson plays the Good Will on November 23. The show is sold out. Painting by Nicholas Friesen.



Samantha Savage Smith plays Le Garage on November 21.

CORRECTION

On page 9 of the Nov. 13 issue, we incorrectly identified the creator of the photo essay. It should have been attributed to photographer Luis Cardona. *The Uniter* regrets this error.

ONLINE EXCLUSIVES

TAKE A LOOK AT A MINI-DOC ABOUT WINNIPEG'S FAVOURITE FORMER VENUE, THE LO PUB, FEATURING INTERVIEWS WITH JACK JONASSON AND OTHER EX-EMPLOYEES.

"THE ONE" BY ATLAAS IS THE FREE WEEKLY DOWNLOAD. THE DUO FEATURES MEMBERS OF OLDFOLKS HOME AND BUNNY, AND YOU WILL GET LOST IN THIS POP POP PERFECTION.

READ AN EXCLUSIVE Q&A WITH JUNO-WINNER SAM ROBERTS.

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SUBMISSIONS OF ARTICLES, LETTERS, GRAPHICS AND PHOTOS are encouraged, however all new contributors (with the exception of letters to the editor) must attend a 45 minute volunteer orientation workshop to ensure that the volunteer understands all of the publication's basic guidelines. Volunteer workshops take place Wednesdays from 12:30-1:20 in room ORM14. Please email volunteer@uniter.ca for more details. 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/style.



PHOTOS BY DWAYNE LARSON

JILLIAN GROENING

@JILL_GROENING

BEAT REPORTER

Feeling visually overstimulated upon entering Kapala Tattoo is an understatement.

The walls are covered with artwork hung salon-style and glinting eyeballs gaze out from furry taxidermied bodies perched on top of shelves filled with elegant skulls, Tibetan daggers and ceramic kewpies. The awed sensation is akin to stepping into a cathedral. Or an oddities shop.

"Tattooing influences my space in every nook and cranny," Rich Handford, tattooer and owner of Kapala Tattoo says. "Before becoming a father and a husband my life was pretty much consumed by tattooing. I think its fingerprints are everywhere."

Kapala Tattoo has been a mecca for custom tattoos in Winnipeg for going on 10 years and currently plays host to Handford plus four other artists.

"My favourite part of the job is working with my co-workers to develop themes and concepts for tattoos before I even do a lick of tattooing," Handford says. "Work ethic, talent and camaraderie are building blocks of the shop and I think that's what sets us apart."

Entering the workforce with a degree in graphic design, a young Handford's long-time love of illustration lead him to work at a number of street shops, giving him the skills to open up his own shop where he was free to approach tattooing the way he wanted to.

"It's a career that has allowed me to draw everyday and get paid for it. It's a dream come true."

1) THE WALLS OF THE DRAWING ROOM

"I think this is one of my favourite things. It's a collection of ideas and concepts and I think it spurs creativity and sets a standard for what is expected of each of us here at the shop. It's a testament to hard work and to what we do for a living."

2) PRIZED FISH

"It's a 29.5 foot walleye. I caught that sucker on the Red River just past Breezy Point. It's the largest walleye I've ever caught."

3) HUMAN SKULL

"This little lady is from Selkirk, Manitoba. Another tattooer I know bought her from a retiring physician. At one point this was used for anatomical and medical study and now I use it to design your tattoos."

4) STEVE MOORE PAINTING

"This painting is by one of my favourite tattoo artists. It's a representation of the goddess Kannon and was up for auction at a charity show to raise money for the tsunami in Japan. Steve Moore did my whole back piece too, shoulders to knees."

5) TATTOO MACHINES

"This is one of my collections, apart from art and books. It's the tool of my trade! The majority of mine are handmade and my friend Jesse Young makes my favourite ones."

6) COBRA WHISKEY

"This was a tip from one of my old receptionists for tattooing her. It's cobra whiskey from Laos. When I first got it we all toasted and had a shot. It's much better than you'd think."

Check out Rich Handford's work at kapalatattoo.com or on Instagram @kapalatattoo



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



FREETHINKING

WITH SPENCER FERNANDO

@SPENCERFERNANDO

OPENING OUR HEARTS TO STRENGTHEN DEMOCRACY

For many years, I had a very rigid and ideological mindset. I filtered information through a partisan lens - all the better to entrench my beliefs and serve as rhetorical ammunition for political debates. I was focused on being "right" instead of listening to others.

Though moving from that mindset is challenging, over time I have come to realize that clinging to ideology obscures truth and leads to a harmful closing of the mind that can blind us to the humanity of others.

This closed mindedness - often expressed through partisan talking points that debase the meaning of communication - weakens our democracy and pushes people away from political involvement. As a result, politics is increasingly dominated by fear and anger.

Fear and anger drive many to seek refuge in ideological echo chambers devoid of dissent. This contributes to a breakdown in our ability to focus on solving problems as

we prioritize ideological purity over collaboration and compromise.

Clinging rigidly to ideology also creates the illusion that a complex world has simple answers and causes us to see those with differing views as enemies.

For our democracy to be renewed and strengthened, this negative and fear based mindset has to change.

I believe changing it will require opening our hearts, as author Terry Tempest Williams writes:

"The human heart is the first home of democracy. It is where we embrace our questions. Can we be equitable? Can we be generous? Can we listen with our whole beings, not just our minds, and offer our attention rather than our opinions? And do we have enough

resolve in our hearts to act courageously, relentlessly, without giving up--ever--trusting our fellow citizens to join with us in our determined pursuit of a living democracy?"

We are not used to hearing words like trust, equity, generosity and courage associated with politics. But let's remember that politics is made up of individuals - and we all have the ability to be trustworthy, equitable, generous and courageous. The political system - often so easy to criticize - is a reflection of our internal state of mind. If we want to change politics, we can do so by cultivating change within ourselves.

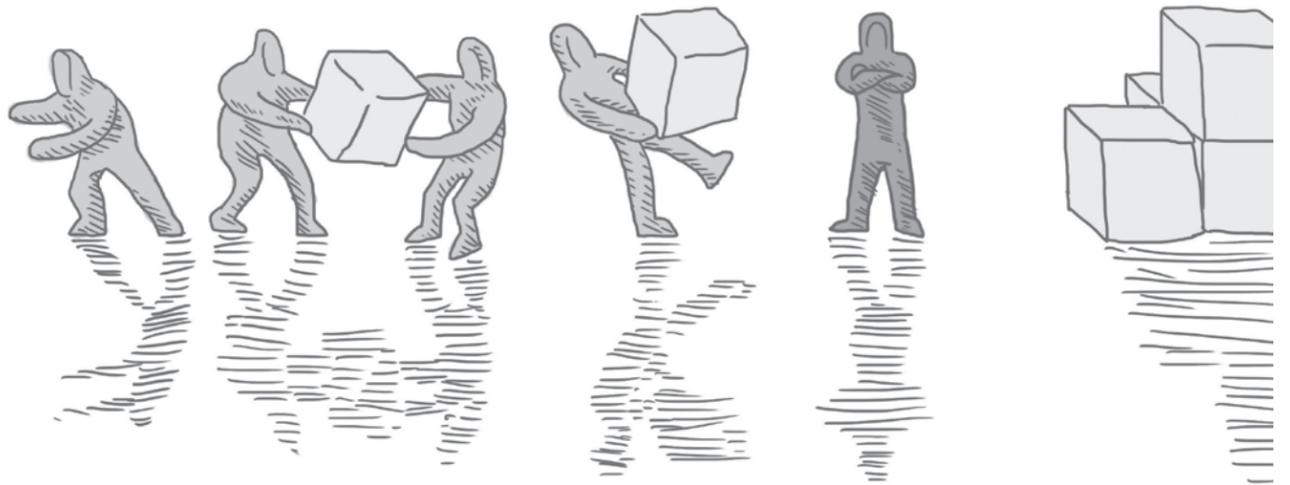
This isn't about trying to be perfect or throwing away our beliefs. It's about being open to diverse perspectives and reaching out to people who see things differently

than we do. It's about listening with less judgment, to hear what led others to the beliefs and principles that guide them.

Through our unique life experiences, all of us have something important to contribute to our democracy - a contribution that goes beyond ideological or partisan labels.

If we can recognize this and begin to open our hearts to each other, we can begin to transform politics from a force that adds to fear and anger, to a force for good that contributes to healing and progress.

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



NICHOLAS LUCHAK

U WE'RE HIRING!

The Uniter is seeking a Comments Editor

The University of Winnipeg's street weekly is seeking an up-and-coming, opinionated individual to take over the Comments section of the magazine. The successful candidate should feel comfortable running a team of contributors, assigning and editing their work, providing feedback, organizing meetings and communicating with the Managing Editor. The Comments Editor is responsible for ensuring visual content will accompany each piece printed in their section, which makes up one and a half pages (on average) per issue.

Skill Requirements:

- Ability to multi-task, make decisions and work independently.
- Excellent communication skills, both oral and written.
- Knowledge of Google docs.
- Ability to oversee a team of volunteer writers.
- Must enforce deadlines.
- Should have at least two years of critical writing experience.

Duties:

- Must conduct classroom presentations to potential volunteer contributors in collaboration with the Volunteer Coordinator.
- Must be available to attend Monday night editorial meetings.
- Must write at least one feature per semester.
- Must work with the photo/graphics department to ensure each piece submitted for print includes an appropriate and original image.
- Will provide honest and constructive feedback to all contributors in a timely fashion.
- Should be available Friday/Saturday to edit work to ensure it is submitted to the Copy & Style Editor by 6pm on Saturdays.

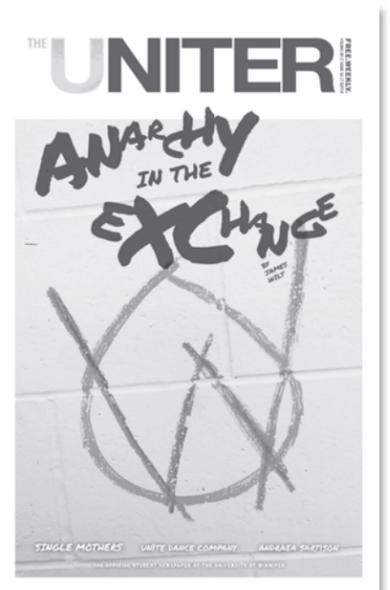
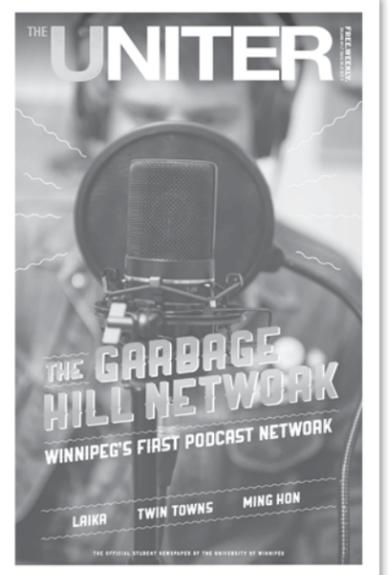
The position runs from January 2 to March 26, 2015 and pays \$110/week. It is a part-time position that will require approximately a 10 hour/week commitment.

Interested parties should submit a resume including references, CV, three writing samples and a cover letter by noon on December 5, 2014. Application packages should be sent to Managing Editor Nicholas Friesen at editor@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.





GETTING ON THE MAP

ATLAAS presents an excellently produced synth-pop creation with debut release

JAMES WILT

@UNITER_CULTURE

ARTS AND CULTURE EDITOR

ATLAAS - and no, we're not shouting, it's one of those stylistic things - is one of those bands that comes out of nowhere and manages to immediately distinguish itself. Its debut EP, titled *ONE*, only features three tracks. Each is totally golden. There's the ever-versatile Heather Thomas (of Bunny) on vocals and keytar, bouncing between octaves with remarkable style and assertiveness. Then, there's Ricardo Lopez-Aguilar (of Oldfolks Home) on guitar, drum machine and programming. It's a bit like Phantogram, except actually enjoyable to listen to.

"It's been really fun, but also crazy," Thomas says of the recording process. "It's my first ever real release; Ricardo's been doing it for a lot longer than I have. Being in the studio has been really gruelling,

When there's only two of you, only one of you is going to be recording something at a time. When it got to vocals days, it got very intense for me, because the vocals on all of the songs are pretty crazy."

The pair met last summer while working on a mutual friend's movie. Later, Thomas accompanied Lopez-Aguilar on an Oldfolks Home tour, during which they realized the effectiveness of their collaboration. "Love Song," dropped in January, was the instant result. Soon after, they displayed their infectious and well-groomed tunes at the likes of Rainbow

Trout, the Winnipeg Pride Festival and Little Sister Coffee Maker (the latter as part of the 2014 Juno Awards festivities).

ONE was created in Lopez-Aguilar's basement studio. Thomas notes that she follows a fairly standard protocol for warming up before recording: vocal exercises for between 45 minutes and an hour, and lots of tea. There's also an array of twinkling lights assembled throughout the studio. The lights were switched off before the mic came on. It helped set the mood, Thomas says. Such frivolities will only continue at Saturday's show.



SUPPLIED

"That is going to be crazy," she remarks, laughing. "We're working with Jeanine Saurette right now, a local artist. I can't really explain the pieces; you have to see them. They're folded pieces of art, basically, and they just look really cool and will reflect projections. The fun thing about this show is the audience is going to be inside the show. It won't be like the audience watching a show. The room is part of the show."

The crew isn't slowing down either; a music video for "The One" was recently shot, described by Thomas as a collaboration of artists. She also assures that the break that her and Lopez-Aguilar will be taking after the upcoming show will only be a brief one, with a longer release on the horizon. For now, she sounds pretty damn satisfied, and justifiably so. *ONE* is an extremely good introduction to the band.

"I don't want to toot our own horn, but I feel like there's a gap in the market for a band like us: female-driven pop music in Winnipeg in general," she notes. "I feel like we maybe have something that people have been wanting, which is cool."



ATLAAS performs at the Good Will Social Club for its EP release show on Saturday, Nov. 22.

Tickets are \$10 in advanced, \$15 at the door.

Doors are at 9 p.m.

NOT BAD, 15-YEAR-OLD ME

Samantha Savage Smith on new albums and good pizza

TONY HINDS

@THETONYHINDS

BEAT REPORTER

It's been taking Calgary-born indie musician Samantha Savage Smith longer to write songs lately, which she doesn't mind. It shouldn't be easy.

"The songs will change just as much as I do," Smith says. "As I get older, the different phases of my life, as my taste in music changes, that will always come through in my songwriting."

Smith notes she isn't trying "to sound like Beyoncé." She's joking with that example, but also correct. Smith's unique sound does not fit into some simple, store-bought category. She doesn't sound like Beyoncé at all. She sounds like Samantha Savage Smith - soulful, upbeat, dreamlike and different.

"When I write, it just manifests itself in whatever way it does," Smith says. "I'm not hell bent to sound like anything specific."

Smith describes touring with her band as "dreamy." The line-up includes guitarist Evan Van Reekum, drummer/Lab



HEATHER SAITZ

Coast bandmate Chris Dadge and bassist Eddie Dalrymple, who recently joined the group. Smith's also a confirmed "pizza freak and addict" - her favourite spots for a bite include Manies Pizzeria and Inglewood Pizza and Pasta in Calgary. She also vouches for the ever-reliable national chain, Panago.

"There aren't that many other foods that have the potential to include all the food groups simultaneously," Smith says,

admitting that "burgers and lasagna come close and are also fully boss."

Local indie music fans should consider themselves blessed as the 27-year-old songstress is including Winnipeg on her current tour. For Smith, navigating the tour in her own Silver Bullet van means "days of driving and faster death rates for the vehicles." Thankfully, the "nice-as-hell" scenery is worth the trip.

The tour will soon wrap up in Sas-

katoon, as Smith's preparing for the release of her sophomore album, *Fine Lines*, via Winnipeg label Pipe & Hat in January 2015.

"I feel really close to this record," Smith says. "I was involved in every aspect of it, so I knew it would come out sounding exactly like I wanted. Having that kind of creative control was a scary, but liberating experience. *Fine Lines* is my baby. Seriously."

Smith feels that despite the subtle changes to her sound since 2011's Arts + Crafts release, the critical hit *Tough Cookie*, fans have embraced her new side.

"It was a heavy moment," Smith says. "I thought to myself: 'This is okay. I can get used to this process.'"

In 2013, Smith and filmmaker Samantha Larsen-Mellor were awarded funding for their haunting music video, *Kids in the Basement* from Public Records' Summer Music Video Fund. In fact, she's already envisioning "all the nutty things (she wants) to do for album number three."

Smith, whose earliest musical purchases included *Dance Mix '94* and Tchaikovsky's *Swan Lake* feels a duality of mind when it comes to looking back at her past musical endeavors.

"It's kind of like looking at old photographs of yourself," Smith says. "It can either be mortifying or I'm like, 'Not bad, 15-year-old me.'"



Catch Samantha Savage Smith at Le Garage, 166 Provencher Blvd. on Friday, Nov. 21.

WRITING TALES FROM THE CRYPT

Workshop gives tips on penning horror and fantasy stories

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

Arthur Slade wants to help you bring your supernatural realm to life. The established Saskatoon-based horror/fantasy author is coming to Winnipeg to share his secrets in a workshop hosted by the Manitoba Writers' Guild.

Slade grew up reading novels by Ray Bradbury, J.R.R. Tolkien and Stephen King before starting to write his own stories.

"I always knew I wanted to write the things I was already reading, just new versions of them," the 47-year-old says.

In 1997 he released his first novel, *Drauger*, which shares the name given to the undead in Norse mythology. The plot follows three American kids who spend the summer visiting relatives in Gimli, Manitoba while one of those creatures drags their grandfather away. Since then,



Arthur Slade

Slade has published 17 books with *Dust* serving as the most popular, even winning the 2001 Governor General's Award for Children's Literature.

"It's set in 1930s Saskatchewan and it's about this supernatural rainmaker who comes to a small town," he says.

Most recently he released a graphic novel called *Modo: Ember's End* and is working on a new book called *Flickers*, which he hopes to release in 2016. But despite mostly writing for young adults Slade says that this workshop is geared towards an adult audience.

some sort of supernatural force you're writing about you want to be very detailed and know what its limits are. You don't want to stop the story to make those details clear either, you want the reader to understand them almost naturally."

Discussion time and exercises are also included into the agenda so that writers can practice what they've been learning. The six-hour workshop also offers tips on how to avoid clichés, something that can be particularly common in these genres.

"There's so many vampire stories and ghost stories so you really need to look at these characters in a new light and find a new way to say something that hasn't been done before," he says. "Read lots of stories to see what other people are doing and then try to come up with your own take."

Slade just hopes the workshop inspires people to try their hand at creating stories in these genres.

"Writing fantasy is a lot of fun," he says. "It reminds me of riding on a rollercoaster and when you get off at the end you're still alive. At least in theory."

"I think it's much more accepted to write fantasy and horror for kids just because we're dealing with younger imaginations that are more open-minded," he notes. "But the basic rules are all the same no matter who you're writing for."

Slade adds respecting the reader and being detailed is one of the first things budding novelists should take away from this workshop, which he's led on three previous occasions.

"You want all the writing and characters to be strong and believable, which you do by adding a lot of detail," he says. "If there's



The workshop takes place on Sunday, Nov. 30 from 10 a.m. - 4 p.m at the Burns Family Classroom on 218-100 Arthur Street.

Cost is \$100 for members of the Manitoba Writers' Guild and \$125 for non-members.

Head to www.mbwriter.mb.ca for more information.

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Contact us at uwsa@theuwsa.ca or 204-786-9792 for more info

SHOWING US WHO'S BOSS

Your favourite man children return in the sequel to *Horrible Bosses*

KAITLYN EMSLIE FARRELL

VOLUNTEER STAFF

Long-suffering employees of the world, unite. Your spokespeople - Charlie Day, Jason Bateman and Jason Sudeikis - are back on the big screen.

As Day introduces himself over the phone, Bateman quickly cuts him off: "You don't have to do that, those honey pipes." Day responds with: "Well I don't have an answer, I just wanted to say my name." Which then of course leads Bateman into singing the Destiny's Child hit "Say my Name."

2011's *Horrible Bosses* tells the tale of three pals working jobs under some pretty horrendous managers, played by Jennifer Aniston, Kevin Spacey and Colin Farrell. The trio of workers arrive at the conclusion that it'd be best if they kill their bosses. Chaos inevitably ensues. The box



office reciprocated. Naturally, the idea of a sequel didn't really surprise the boys.

"You get asked to do sequels when it makes enough money to warrant it," Bateman says. "It did really well overseas which is not terribly common for a comedy. New Line and Warner Bros. wanted to do another one and we were certainly open to it 'cause we had such a good time doing the first one."

Bateman stresses the trio didn't want to deliver a film that didn't live up to the first one. The crew had plenty of discussions about what the sequel's story would be. For this round, the three start up their own business. As to be expected, shit hits the fan early on, and an investor's son gets kidnapped for blackmailing purposes.

"We weren't going to do a movie if we couldn't find a story that for us made sense," Day says. "We got to a place where it made sense for us to want to do it."

Horrible Bosses 2 has raised the stakes with special effects and big name actors. They've even got a "fourth musketeer" - their title for Chris Pine - who is with them for most of the film and brings new material to the table. Other fresh faces for the sequel include Oscar winner Christoph Waltz, director Sean Anders (*Sex Drive*) and writer John Morris (*Dumb & Dumber To*).

"It's pretty cool," Bateman says. "This is kind of a big commercial studio comedy and when you can class it up with some Oscar winners it makes for a nice balanced cocktail."

"Sean Anders and his writing partner John Morris are two of the best comedy writers in Hollywood right now, I think," Sudeikis notes.

Although they're famous comedians, they can't be jokesters all the time.

"We would actually try to simmer things down and get serious to get some work done," Bateman says.

All in all the guys just want everyone to enjoy the movie.

"I'm hopeful that they're really gonna like it," Day says. "I expect people to be skeptical but I hope that they'll be pleasantly surprised."

Horrible Bosses 2 hits the big screen on Nov. 26.

ACTING DEAD

Prairie Theatre Exchange revives black comedy and returns 92-year-old Doreen Brownstone to the stage

JAMES WILT

@UNITER_CULTURE

ARTS AND CULTURE EDITOR

The subject of dying has anchored many an epic production: think Shakespeare's *Hamlet*, or Miller's *Death of a Salesman*, or Sartre's *No Exit*. But perhaps no play has had such fun at the expense of the ghastly subject as Morris Panych's *Vigil*, an internationally renowned black comedy (Panych and his partner recently travelled to Japan to see it performed). Now, Prairie Theatre Exchange is bringing the play back to the stage.

"It's very witty and really nasty," reports Robert Metcalfe, PTE's artistic director and *Vigil*'s director, noting that the production first graced the company's stage in 1997.

Vigil tells the tale of Kemp, an unashamed misanthrope who quits his day job to visit with his dying aunt, Grace. The play's humour is the darkest of brands, with many a caustic remark directed at Grace (at one point, Kemp asks Grace why she bothers to apply make-up when the mortician will do it



for her). Metcalfe reports that Michael Spencer-Davis, who plays Kemp, has fully embraced the sardonic role.

"I'm letting him tap into my personal misanthropic nature," he jests. "We were just working on that; I just came up from rehearsal. Because it's driven by his own need for armour against the hurts of his life, that's why it's so vicious and sharp. He's protecting himself. That's what I've talked to Michael about. And just to let loose."

Doreen Brownstone, the legendary 92-year-old Winnipeg actor, once again handles the role of Grace; she played the character in PTE's production of the play back in 1997. Metcalfe notes the process to secure Brownstone wasn't a tough one. About a year-and-a-half ago, she was presented a lifetime achievement award at the Mayor's Luncheon for the Arts, and declared that she was still up for roles. *Vigil*

- Metcalfe says - was a natural fit for her.

"Doreen, even though she only has about 12 lines in the show, is pivotal to the show," he says. "She's the point around which everything in the story pivots. She really is a good actor. I was thinking about this last night: she's worked for 60 years, almost, on the stages in the city. The reason she did that - and the reason she got cast - is because she's so good."

Vigil serves as the second part of PTE's six-play season, one marked by some fairly hefty subject matter. *Small Things*, the season debut, delved into class issues in a small town, while *Life, Death and the Blues* will explore immigration and gender. It's all knitted together, Metcalfe says, by the need of connect and to resolve the epidemic of loneliness in our society.

"At the heart of the play is a notion that in order for life not to be meaningless, you

have to connect with other people, and you have to connect with them in a way that's selfless," he says. "Over the course of the play, that's what happens. It's not necessarily a happy ending, but it's a satisfying one for both characters, and there's a real beauty and heart that beats under all this vitriol and jokes about death."



Vigil will be performed from Thursday, Nov. 20 to Sunday, Dec. 7.

Performances take place at the Prairie Theatre Exchange.

Tickets range from \$10-\$50.

Visit pte.mb.ca for more information.



Climate Change in Atlantic Canada

STORM CHASING

Cinematheque screens film made by UW geography prof about climate change in Atlantic provinces

JAMES WILT

@UNITER_CULTURE

ARTS AND CULTURE EDITOR

Notoriety struck Ian Mauro early in his academic career. Back in the early 2000s, the University of Manitoba - where he scored his PhD in Environment and Geography - threatened to sue Mauro and his team for challenging the role of GMOs in a documentary he made. Monsanto Company has a \$12 million building on the U of M's campus; administrators were evidently concerned about the depiction of the corporation, which specializes in the sale of agrochemicals.

The lawsuit never actualized. Perhaps it gave Mauro confidence, because since then he's created a trio of films attempting to bring attention to the implications of climate change in Canada. Hefty stuff. First, he partnered with Inuit filmmaker Zacharias Kunuk to document the rapidly changing landscape in the North. Then, he switched his focus to the Atlantic provinces; at the time, he taught at New Brunswick's Mount Allison University, which he used as a home base.

"The vulnerability of these coastlines as a topic certainly resonated with me," says Mauro, who currently teaches in the University of Winnipeg's geography department. "When you've interviewed 100 people, you realize how vulnerable that particular coast is with the Atlantic hurricane and post-tropical storms that take place, and the increasing frequency and intensity of these storms and the associated flooding. When you start to hear from that many people, you realize how serious the issue is."

Climate Change in Atlantic Canada was filmed in 2012. All four provinces were included, with 107 people serving

as sources. Mauro notes that each interview took around two hours, so editing was quite the process. Environmentalist David Suzuki caught wind of the project and committed to assisting Mauro in touring the film around. The pair stopped in each of the provinces, drawing on thousands of people and raising money for environmental organizations.

"The film is the largest qualitative research study on climate change in Atlantic Canada," Mauro notes. "We sought to get a diversity of people involved from farmers, fisherman, hunters and Indigenous communities through to policy makers, scientists and people in levels of local government. We wanted to show the different layers of how people across society are being affected but also the layers of how people are responding at those different scales."

It's fitting that Mauro's bringing the film home for the first time. He's currently working on a project about climate change in British Columbia, and another about the resistance to fracking by the Mi'kmaq people of New Brunswick. But after all that, he's considering turning his efforts towards a project about the repercussions of greenhouse gas emissions upon the prairie provinces.

"This issue affects us all," he says. "It's a global issue but if you take a look at what could happen in the Canadian prairies between drought and flooding issues, we're in an age of extremes. It's only going to be exacerbated. As a citizen of the prairies, not only do I want to document what could potentially happen but the opportunities and much-needed responses we'll have to have in place."

Climate Change in Atlantic Canada screens at Cinematheque on Wednesday, Nov. 26 and Thursday, Nov. 27. General admission is \$9, student admission is \$8.

FILM



BIRDMAN

★★★★☆

In theatres now

Director Alejandro González Iñárritu's previous films (*Biutiful*, *21 Grams*) have been derided by some critics as "misery porn." I've avoided his previous films for this reason. As an Iñárritu novice, I found his newest film *Birdman* to be mostly (but not entirely) free of misery.

Birdman stars Michael Keaton (as a thinly veiled version of himself) as Riggan Thomson, an actor famous for playing the superhero Birdman. Riggan is starring in a Broadway play that he's also adapted and directed. It's a desperate bid for relevance: Riggan's washed up and wants to believe he's more than Birdman. He hires wildcard Mike Shiner (Edward Norton, also a thinly veiled version of himself) as his co-star and the whole apparatus begins to crumble, all while Riggan engages in surreal bits of levitation and telekinesis that may or may not be real.

The members of the cast, particularly Keaton and Norton, deliver interesting performances. Keaton and Norton riff off their real-life public personas: Keaton as the ex-superhero

whose mask still defines him, Norton as a brilliant actor who creatively hijacks every project he acts in. The film reframes Keaton in the same way the play-within-a-film reframes Riggan. The film acts as a bizarre reflection of itself.

The movie is shot to appear as one long continuous steadicam take, which does give the feeling of live theatre as actors perform scenes in real time to great effect. However, it doesn't feel as though Iñárritu ever does anything with the "one take" conceit; the method doesn't accomplish anything that couldn't have been done with long takes, edited traditionally. It feels like he's done it just for the sake of doing it, and it makes what should be extraordinary feel unremarkable.

Finally, the film's last act is extremely problematic. Iñárritu takes what's been an otherwise smart movie and indulges his instinct for misery. He confuses suffering for pathos, taking the film into bleak territory that's at odds with the rest of the film. It's a lazy ending to a movie that's anything but.

THOMAS PASHKO



WHIPLASH

★★★★☆

Opening soon

What is the price of artistic perfection? That's the central question at the heart of *Whiplash*, the new drama from writer-director Damien Chazelle (*Guy and Madeline on a Park Bench*). This semi-autobiographical picture is a visceral one, balancing precise technique and animal ferocity. The result is a gorgeous gut-punch of a movie.

Miles Teller stars as Andrew Neyman, an ambitious jazz drummer attending the prestigious Shaffer Conservatory. He comes under the tutelage of conductor Terence Fletcher (J.K. Simmons), an instructor who's known for producing the country's best musicians. Fletcher takes the drill-sergeant approach to his teaching, inflicting verbal and emotional abuse on his students as a means to achieving greatness.

Whiplash, like much of Teller's recent work (including *Spectacular Now*), has firmly cemented the 27-year-old as one of today's best working film actors. He isn't a showy chameleon. His voice and physicality are essential to every role he plays, but I've never seen him play the same character twice. The kind of

drumming he does here can't be faked, and it's a physical achievement on par with Natalie Portman's dancing in *Black Swan*. Simmons brings to life a terrifyingly calculated monster, whose teaching and abuse are so wrapped up in self-rationalization that he no longer recognizes a difference between the two.

Chazelle's camera is always moving. He juxtaposes long takes with quick inserts, an approach that's uniquely musical. He channels Scorsese in the best way, turning drumming into as much of a physical penance as boxing is in *Raging Bull*.

Whiplash's greatest achievement is that its central question, whether or not Fletcher's results justify his methods, is never definitively answered. I watched Fletcher and saw a monster, a bully who justifies his abuse with an absolutist view of art and music that I loathe. Others will see a well-meaning teacher whose harsh methods are the brutal reality behind great art. Neither viewer will be wrong, and both will understand why Andrew so willingly defers to his abuser.

THOMAS PASHKO



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ORDINARY LIVES

Make Work and Blanket Statements show at Actual Gallery

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

Everyday objects and generalized phrases are what you'll find at Actual Gallery this month, as gallery director Lisa Kehler pairs two different exhibits by three different Winnipeg artists.

Make Work comes from Kristin Nelson, who received her Bachelor of Visual Arts from the Emily Carr Institute of Art and Design in Vancouver before moving to Winnipeg in 2004. It serves as a follow-up of sorts to her *Make Soft* exhibit, which was just shown at RAW Gallery last month.

"*Make Work* identifies my interest in the relationship between manufacture and making as a culture or movement," Nelson says. "The value of work, in a general sense, is also explored."



MICHAEL DUMONTIER & NEIL FARBER

Many pieces were created by weaving on a floor or computerized loom, while others feature cross-stitching and photography. Nelson has replicated ordinary items such as legal paper, graph paper and lined paper. There are photographs of her paper towel collection and depictions of vacant factory buildings.

"I have been drawn to these mundane subjects in part because of their ability to be so present in our daily lives, yet to also be near invisible and to some extent disposable," she says. "I am exploring the way in which we treat these everyday consumer goods."

Nelson has been working on some of these pieces since 2012; it features some work from her Master of Fine Arts thesis, which was completed this year at Concordia University in Montreal.

"I hope that the audience will enjoy the work in its simplicity," she says. "I have always been interested in highlighting people, places or things that often remain invisible."

The other featured exhibit is by Michael Dumontier and Neil Farber, who co-founded the now defunct Royal Art Lodge and met when they were studying at the University of Manitoba.

Titled *Blanket Statements*, the exhibit features 16 pieces and is mostly based around text, which is perhaps fitting due to Farber's childhood interest in comic books.

"We really focused in on the text, which we've been doing for a while, but this exhibit feels more pure in that way," says Farber, 39. "There's some little jokes and some other little witty things that we've tossed in there too."

Nothing is Better Than Nothing features a simple sketch of a pencil while *We are a Community*, *We are a Salad* is more intricate. You could stare at it for hours since it's so colourful with lots of cartoonish-looking people filling the canvas. There's even what even appears to be octopuses if you look hard enough.

Other pieces are much more text based, with statements such as *Mom is God* and *In the Sweet Pie and Pie* being pretty much all that you see on the page.

"My favourite thing is that this is a smaller show, which we don't always get to do," Farber says. "It's pretty concise and lean. You can get through the whole show quickly and it's pretty easy to understand."



Make Work and Blanket Statements can be viewed at Actual Gallery, 300 Ross Ave. until Dec. 20.

Gallery hours are from 12-5 on Tuesday-Saturday.

Head to www.actualgallery.ca for more info.

DANCE YOUR LUNGS OUT

Young Lungs Research Series gives audiences a peek behind the curtain

TONY HINDS

 @THE TONYHINDS

BEAT REPORTER

An artist's creative process can be difficult to explain. Words can capture an approximation, but the essence will often be incomplete. Akin to the taste of a fine wine or caviar, it's better experienced than explained.

This December, the Young Lungs Dance Exchange presents an opportunity to get a look at its creative process, illuminating the in-progress works of a variety of established and up-and-coming Manitoba dance artists. Ian Mozdzen, the creative administrator of Young Lungs, notes that conveying the concept can be tricky, as the pieces are not necessarily finished products.

"There's a subtlety to it," Mozdzen says. "It's like getting to see what people work on before they've 'made it' into 'something.' It's very 'process.'"

The current series is performed over three evenings and features two different artistic dance pieces per night. Any member of Young Lungs is eligible to apply for



LEIF NORMAN

their project to be selected for the series. Some creators may continue developing their pieces for finalized showings in the future, while others will only be seen during this limited engagement. Each night will conclude with a mediated talk-back conversation between artist and audience, to ask questions and get feedback on the individual pieces.

Freya Olafson, an artist and member of Young Lungs is one of six creators whose work is featured. Partly inspired by YouTube videos of young, non-professional dancers improvising moves, Olafson's piece will be performed on Dec. 12,

though the final version may not be complete until as late as 2016. Her piece also features performances from notable local dance artists Lise McMillan and Carol Ann Bohrn.

Olafson admits it's uncommon to get a glimpse of how an artist's work can evolve.

"It's much different than just: 'Come in. Here's a program with a description of what the piece is. Watch it. Clap. Or don't. And now, leave,'" Olafson says with a laugh.

Tanja Woloshen, a fellow creator and former board member at Young Lungs, insists this discussion will bear creative benefits.

"Dance can often be this abstract, mysterious form," Woloshen says. "Because the research series is not geared toward a production, there isn't that pressure to have your Ts crossed and your Is dotted. You're really working with this visceral, dirty, sloppy, whimsical stew of ideas."

Mozdzen describes the Young Lungs collective - which formed in 2003 as a way of supporting local independent dancers and artists in creating unique, original works - as "a jigsaw puzzle, always reassembling and changing itself."

The series is funded by grants from Canada Council, Winnipeg Arts Council and Manitoba Arts Council and will be held at The Rachel Browne Theatre, providing the series a more intimate setting in contrast to the 2013 series, which was held at the larger Gas Station theater. Mozdzen feels this atmosphere will allow the latest series to be more accessible.

"We're already in," Mozdzen says. "It is so easy! There's already seats. We don't need a lighting designer, we don't need anything. We just need to turn on the lights and show dance."



Young Lungs Dance Exchange - Research Series 2014 is on from Dec. 11 - 13 at the Rachel Browne Theatre.

Shows start at 8pm.

Series passes are \$15, single passes \$10 in cash at the door or online.

MEMORIES OF WHAT WAS

The connection between Canada and China during World War II

JENNIFER CHEN

 @IJENCHEN

COMMENTS EDITOR

I have always admired Canada's position in international conflicts.

Canada has played an important role in helping to maintain peace around the world in the past. In my home country of China, people respect Canada for its contributions to China during World War II. But now I see Canada is moving towards a more aggressive military policy rather than that of peace.

Perhaps what many people do not know is that there was a connection between Canada and China during World War II, partially because of Canadian physician Norman Bethune, who saved the lives of many Chinese people and is the best-known Canadian in China.

Canada has played an important role in addressing the issue of "Comfort Women," cases of sexual slavery committed by the Japanese military throughout their invasion of East and South East Asia. During World War II, the Empire of Japan forced women and girls to provide forced sexual services to the Japanese military. It is esti-



imated that approximately 200,000 women were involved, including women from Korea, China, Taiwan, Philippines, and the Netherlands. While the Japanese government has refused to acknowledge this act, the Canadian House of Commons unanimously passed a motion, spearheaded by Ontario politician Olivia Chow, to encourage the Government of Japan to recognize its role in this crime against humanity and to make "a formal and sincere apology" to comfort women (House of Commons Motion 291, 2007). This effort by the Canadian government is a strong testament to the leadership and friendship of Canada to the victims of this crime.

In addition to supporting the victims of the "Comfort Stations," the battle of Hong Kong, which lasted from December 8 to 25, 1941, was another connection

between Canada and China. The Empire of Japan invaded Hong Kong, which was a British colony at that time, on the same day it attacked Pearl Harbour and started the Pacific battlefield of World War II. British, Canadian, and Indian troops joined with local troops to defend Hong Kong. The battle lasted 17 days, and the Japanese army ultimately occupied Hong Kong. The Canadian army, however, made a significant contribution to the defense of the city. The Canadian force consisted of 1,975 soldiers that were from the Winnipeg Grenadiers and the Royal Rifles of Canada from Quebec. Approximately 290 Canadian soldiers were killed in battle, and 493 wounded. In the following three and a half years of Japanese occupation, over 10,000 Allied soldiers were imprisoned. In all, 260 Canadian soldiers died in Japa-

nese imprisonment following the battle of Hong Kong.

The Canadian contributions to both defending Hong Kong during the war and defending the rights of victims after the war clearly bring Canadians and Chinese together. It bridges a friendship that is rooted in our history.

Sometimes a reminder of our history is important to lead discussions for the future.

I think Canada should rebuild its pride in contribution to supporting peace rather than engaging in conflicts overseas that are politically driven.

Jennifer Chen is originally from Nanjing, China. She graduated from the University of Manitoba with a M.Sc. degree in Kinesiology. She is passionate about multiculturalism and community service.

HER MOUSTACHE

A strange encounter at Dali's exhibit

MICHAELA SENKIW

 @MICHAELAJAYNES

VOLUNTEER STAFF

I met Salvador Dali at the Winnipeg Art Gallery. I think.

I first see her cross-legged on a tapestry style rug staring up at Dali's *Santiago El Grande*. I take her photo without her knowing and then wait for her to stand up. When she does, I show her the photo and she insists on a retake so she can do a surrealist pose. What happens next feels like I'm trying to remember a dream.

I explain to her that viewers are encouraged to lie down for this one. So, together we sprawl out on the floor of the WAG. She doesn't have to tell me she isn't from Winnipeg. Maybe it's the vintage Chanel purse wrapped around her body or maybe it's her candidness.

"I don't talk to just anyone like this," she confides.



Dali's *Santiago El Grande*

Her parents are holocaust survivors and somehow that makes seeing Dali in Winnipeg very sentimental to her. She values the opportunity more than most, I suspect. She grew up in this city and met Santa at the annual parade when she was a young girl. He told her it didn't matter that she was Jewish, she could still ask him for a present.

We stay here taking turns taking pictures of each other from different angles.

She tells me that my blouse matches the rug and that it is beautiful. There are witnesses to this; the security guards are holding back laughter. I like to think they're just happy to be part of what is going on.

We continue through to the next gallery to the other works, equally as impressive. When we get to Dali's *Madonna of Portlligat*, she stops and asks me about one of the shadows in the painting. She wants to know why it is there, she wants

to know all the reasons why it could be there. I don't have the answers, because she is distracting me.

"Every one of us is a Dali or a Beaverbrook, you know," she offers. "Most of us don't wake up to it." This time she is staring right at me, not the painting.

"Who are you? I mean who do you want to be?" she asks. I tell her I want to be a writer, but I think she already knows, or maybe that isn't the answer she's looking for.

"I'm a writer, a healer and I'm a singer too," she says before she tells me a story of how she sang "Santa Baby" at a Christmas Showcase.

"I'm like a gypsy artist. Who knows where the caravan is going to stop?"

The gallery is closing and our guard friends are growing impatient. She isn't ready to leave.

"I like being here at the end, it's like a new beginning."

It is a new beginning. I stand in the grand lobby of the gallery trying to remember why I came here to begin with. She starts talking again about our connection; she says we have a relationship she would expect from a daughter but hasn't experienced from her own kin.

I've never listened so well. I only notice her true age as we depart. To me she is this young, fiery spirit. Her age remains a mystery. I watch her walk away into a flurry of snow and light. I am still looking for her moustache.

Michaela Senkiw studied English and Art History. She has always wanted to be Lois Lane.

Dali Up Close is on now until January 25, 2015.



PLEDGES AND POPULATIONS

Multiculturalism at city hall could use a jump-start

THOMAS PASHKO

[@THOMASPASHKO](#)

BEAT REPORTER

Brian Bowman is already breaking new ground as mayor of Winnipeg. At his swearing-in ceremony on Nov. 4, Bowman chose to have the meeting blessed by an Aboriginal elder. Bowman, who is Métis, is Winnipeg's first Aboriginal mayor, and this gesture is potentially illustrative of a new level of outreach between City Hall and Winnipeg's minority communities.

Oluwatosin Ajila is the former president of the Association of Nigerian Students at the University of Winnipeg. Ajila describes city hall's relationship with Nigerian Winnipeggers as "cloudy."

"There aren't really any issues I see for the community to complain about," Ajila says. "At the same time, there hasn't been much contact with City Hall at all. Most of our contact has been with the provincial government. We've had communication with the Minister of Multiculturalism, and MLAs will usually come to our celebrations and say 'hi.' In my experience, the

province has been more productive than City Hall."

Nigerian-born Winnipeggers are the city's fifth-largest immigrant population, and Ajila says he'd appreciate an increased focus on the community.

"I'd like to look into getting an organized place for the Nigerian community, maybe an office, or a space for Nigerian kids and youths to come play and be involved."

Kevin Sharma, president of the University of Winnipeg Indo-Canadian Students' Association, says he's satisfied with

city hall's involvement with Winnipeg's Indian citizens.

"I'll usually see City Hall representatives at a majority of the festivals and things that our community usually puts on," he says. "I have no complaints."

Like Ajila, Sharma says an increased presence would mean a great deal to people.

"I feel like during some of the festivals and community events, the City's involvement has been a 'show your face and leave' situation. It'd be great if they took a more personal approach. People in the commu-



NICHOLAS LUCHAK

nity take great pride when they see city hall representatives come out. They appreciate the effort. I'd like to see them take part, understand what the festival is for, that type of thing."

Mike Tutthill is the executive director of the Rainbow Resource Centre (RRC), an organization whose mission is to "represent and support LGBTT* individuals, communities and families." Tutthill says RRC has had little interaction with city hall.

"We've applied to the city for funds before, but haven't received any," Tutthill says, noting that some individual city councilors have invested in the organization.

Tutthill also feels that increased visibility and dialogue is needed.

"I think there's room for the City to be more vocal in its support for LGBT citizens and for Pride. Even in smaller cities like Halifax, the City is all over Pride."

Coun. Mike Pagtakhan (Point Douglas) says he has a healthy relationship with various cultural associations in his ward, and says such organizations shouldn't be hesitant to reach out to the city government.

"City Hall is a place that supports these organizations, but there are hundreds, and there's no comprehensive list of them," Pagtakhan says. "They're great organizations because they're working on laser-focused projects, and it's easy to collaborate and advocate for those types of projects."

Several organizations, including the Immigrant Centre and the Philippine Canadian Centre of Manitoba, didn't respond to *The Uiter's* requests for comment.

The City of Winnipeg is a sponsor for the Immigrant Centre, 100 Adelaide St. Visit [icmanitoba.com](#) for more info on the Centre's services.

WAITING GAME

Opioid addiction remains a problem but the city is fighting back

ALANA TRACHENKO

VOLUNTEER STAFF

The number of people on waiting list for opioid addiction treatment has fallen since Winnipeg's opioid "explosion" of 2010.

Four years ago prescription opioid addiction in Winnipeg received a lot of attention. It seems as if the issue became rampant overnight - so much so that one of the province's top addiction experts, Dr. Lindy Lee, resigned due to the province's inability to help.

According to media reports at the time, Lee described the problem as an explosion and then resigned saying she couldn't keep 'plugging the holes' to keep up people seeking help for addictions to such drugs as OxyContin.

"I would still say that it is a concern today," Mike Sloan says. Sloan is a pharmacist who works adjacent to Opiate Addiction Treatment Services (OATS)

dispensing methadone. "Other opioids, like fentanyl, are being used more prominently today."

Methadone is a synthetic drug used to wean people off of addictive opiates such as morphine, oxycodone and heroin. Sloan says wait times for patients in the city can be six months to a year; OATS is able to see patients within a few weeks.

"Patients not receiving treatment are at risk of continued opioid misuse, increased health risks like bloodborne and sexually transmitted diseases, more hospitalizations, involvement in criminal activity, and instability in their lives," Sloan says.

The Addictions Foundation of Manitoba (AFM) provides free addictions treatment, including individual and group counselling for opiate addicts. Currently

57 people are on the waitlist at AFM; it's a substantial number but much smaller than the reported 147 in 2010. The wait is shorter at OATS.

Dave Grift, client services manager for eastern and central Manitoba programs at AFM, says treatment may last a lifetime.

"Success is people reducing their use of opioids, reclaiming their lives, and doing well," he says.

Some people may taper off their use of methadone, while others will continue to use it, according to medical recommendations, Grift says.

Those who are on a wait list are still given access to resources before they receive treatment.

"We can offer other types of support while they're waiting to get into a program... it's not just, 'I'm on a wait list, so

nothing happens,'" Grift says. In addition, clients are triaged and some are accepted into treatment as priority admissions.

These would be clients who are pregnant, use IVs, or have compounding medical issues. For those classified as regular patients, the wait may hinder their chances of rehabilitation.

According to Grift, one barrier to treatment is accessibility. The main treatment centres are in Winnipeg and Brandon and people coming from other areas of the province may face challenges getting to a centre.

"One of the things that I would suggest is more options available for people in their own communities," Grift says.

Visit [afm.mb.ca](#) for more information.



MIKE SUDDMA



A FINE BALANCE

A day in the life of a Wesmen athlete

JILLIAN GROENING

@JILL_GROENING

BEAT REPORTER



Stephanie Kleysen

Stephanie Kleysen works harder than you. As a five-year Wesmen veteran and captain of the women's basketball team, Netflix black holes and other time-sucking, brain-numbing hobbies simply don't exist on the young athlete's watch.

"I definitely learned to time manage real fast," Kleysen tells *The Uniter* after one of her daily three hour practices. "It only takes one week to realize 'holy smokes, you can't just sit around and watch TV.'"

The average school day for the Vincent Massey Collegiate alum begins with two classes promptly at 8:30 a.m., where she's working towards an Exercise Science degree with plans of applying to physio.

"I never thought I'd go the physio route because my mom's in physio, but sure enough my path has lead me right to

where I didn't want to go," Kleysen says with a laugh.

After class, the self-professed "grandma of the team" heads to the Duckworth Centre for a weights session and then into the gym to work on shooting. In the hour or two before the daily team practice, Kleysen finds time to eat and study. Post-practice means more homework before tucking into bed and doing it all again the next day.

"I'm really good at sleeping," Kleysen says of her trick to staying focused. "It's truly my resting time where I'm able to turn everything off. I think I would struggle if I didn't have the ability to do that."

Kleysen's raw motivation has allowed her to be a top-player and hold the title of captain for three years running. Not to say the position isn't without its stresses.

"I don't feel a lot of pressure necessarily, but I feel that I owe it to my team," Kleysen explains. "Were I ever to not perform well I'd take complete ownership of that. A difficult part of being an athlete is taking the blame, not to sound egocentric, but I'm just hard on myself in that sense."

Apart from the aforementioned training schedule there are also "individuals," one-on-one sessions, held throughout the week with the coaches.

"Stephanie's probably one of the hardest working players to ever go through the program," Wesmen women's basketball head coach Tanya McKay professes.

McKay has been coaching the Wesmen for 19 years and is no stranger to the energy, drive and pressure felt by university-level athletes. Being a former

student athlete herself - she played five years with the Wesmen - McKay can't stress enough how the life skills learned on the court have resonated throughout her career.

"You're dealing with people and handling stressful situations," McKay says. "Athletics and school combined at a university level prepares you for that."

And Kleysen agrees.

"You don't realize how much you take away from playing on a university team until you're away from it and applying it to the real world," Kleysen says. "Sport itself only takes you so far."

Catch the next Wesmen Women's basketball game Nov. 21 at 6 p.m. against UBC. Visit uwinnipeg.ca for the full schedule.

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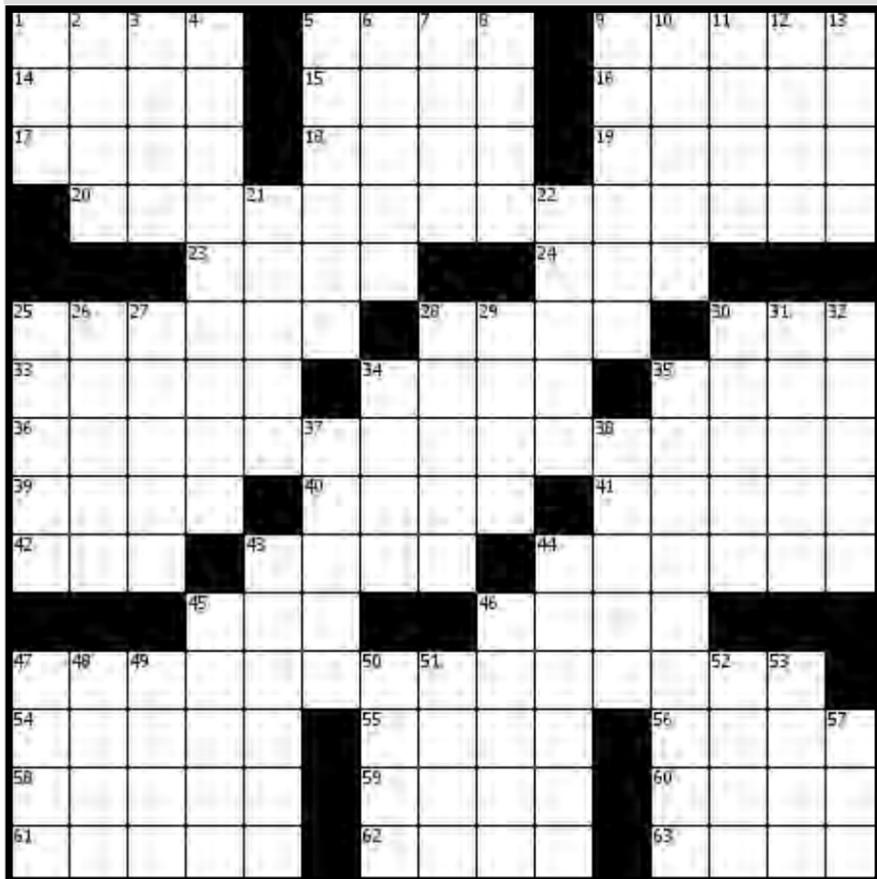
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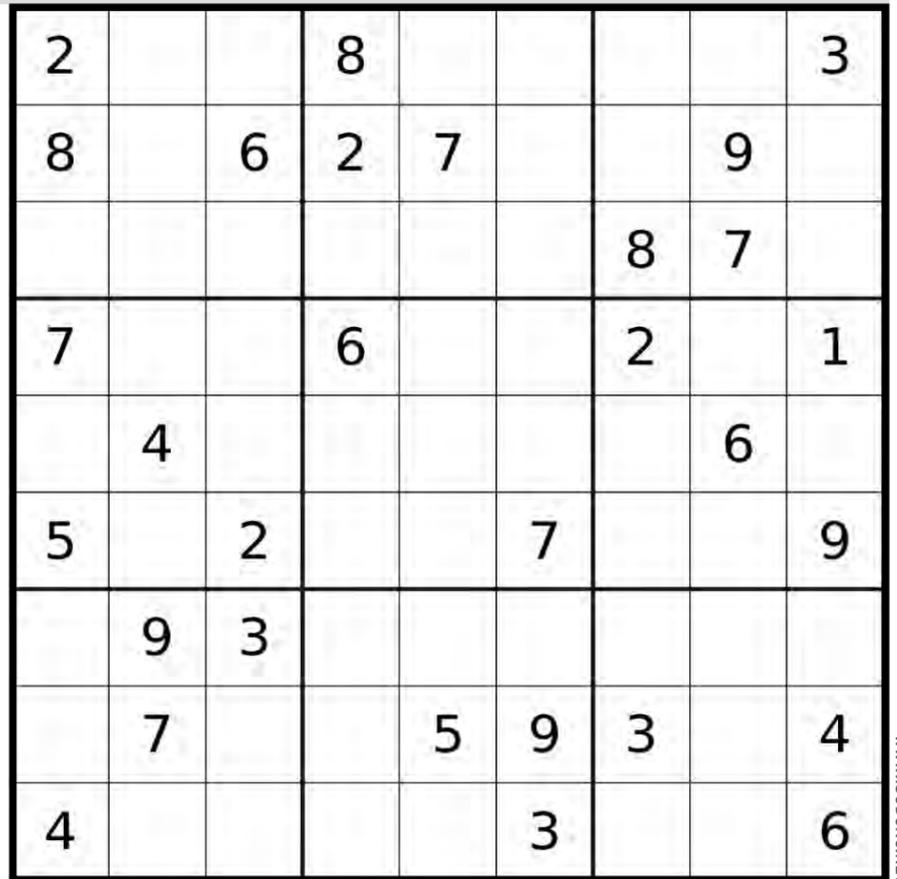
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DIVERSIONS



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ACROSS

1. Playbill roster
5. Very, melodramatically
9. White colleague
14. Higher in the hierarchy than
15. "Family ___" (Game Show Network rerun)
16. Find irresistible
17. Piece of paper currency
18. Casino card game
19. Showed sudden glee
20. Start of a quip by humorist Red Green
23. Withhold from
24. Bird on a certain ranch
25. Spoke stentoriously
28. Snowshoe or March follower
30. Molotov cocktail "fuse"
33. Exhausted
34. Aspirin label datum
35. Kappa forerunner
36. Quip: Part 2
39. Austin Powers' nemesis Dr. ___

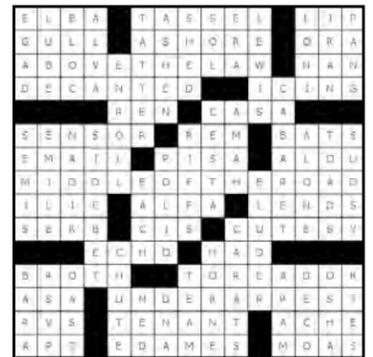
40. What to do after you "read 'em"
41. Prepare for the National Anthem
42. "Catch on?"
43. Siblingless
44. Fashion designer Laura
45. Exist en masse
46. City near Provo
47. Quip: Part 3
54. Sweet 'N Low rival
55. Chassis rod
56. Offers as an opinion
58. Gravy globs
59. Fermentation sediment
60. University founder Cornell
61. Kindergartner's stickum
62. Bow and stern, e.g.
63. Appear

DOWN

1. Negative aspect
2. Admit openly
3. Green of "America's Sweethearts"
4. Gym fixture
5. Put one's nose out of joint
6. Villain
7. "Natch!"
8. Garlic trait
9. Biblical temptress
10. Parisian's parting word
11. Writes rapidly
12. Give ___ for one's money
13. Held onto
21. Minuscule
22. Moore's paramour in "10"
25. Takes part in a Pillsbury contest
26. Bluto's dream girl
27. Stan's tie-twiddling pal
28. Comfortably familiar
29. P.D.Q. alternative

30. "The ___ Tenenbaums" (Gene Hackman film)
31. Observe Yom Kippur
32. Like a chartreuse leisure suit
34. Hamilton-Burr incident
35. Land mass connectors
37. Charlie Brown, to Snoopy
38. Double-curved shapes
43. Vague threat
44. Marshal Dillon's portrayer
45. Rewrite for Hollywood
46. Silenced a hinge
47. The Beatles' second film
48. Soothing hue
49. Molasses-based liquors
50. Grimm work
51. Yokemates
52. Bring down
53. Brontë belle Jane
57. Humphrey's "The Maltese Falcon" role

SOLUTIONS TO LAST WEEK'S PUZZLES.



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



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.

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!

STUDENT CENTRAL

CHANGES TO SC'S HOURS

SC will be open 9:00-4:15 on Friday, Nov. 21

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

RENT A LOCKER TODAY!

There's a chill in the air! Need a place to store your gloves? Lockers are available on the lower level of

Manitoba Hall and on the 3rd floor the Richardson College. Lockers are \$40 per person now until the end of April exams. Rent your locker by sending an email with your preferred location to student-central@uwinnipeg.ca from your UWinnipeg email account, or visit Student Central in person.

DROPPING COURSES

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.

WAIT LISTS

Don't lose out on a seat in a wait listed course! Remember to check your Webmail for permission to register every Monday and Thursday.

MINDFULNESS MEDITATION

The UWSA and Academic Advising Office have collaborated to bring you Drop-in Mindfulness

Meditation sessions every Wednesday and Thursday until 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:

November 26

December 3, 10, 17

Thursdays:

November 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.

SECURITY REMINDER: KEEP YOUR VALUABLES SAFE

The UWinnipeg community is reminded to take suitable precautions to keep valuables safe. Campus Security Services has been advised by police that

a number of laptop/phone thefts have occurred recently in the downtown area.

To protect against theft, it is advisable to ensure that offices are locked when unoccupied, laptops are locked to docking stations, and personal valuables (such as phones, wallets, handbags) are kept on your person or locked away.

Visit the Security Services website for more personal safety tips and security contact information: www.uwinnipeg.ca/index/security-index

ASK! You of W

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

★

E-PRINT

PRINT@THEUWSA.CA

PRINTING MADE: SIMPLE. CONVENIENT. SECURE. AFFORDABLE.

STEP ONE : Email print@theuwsa.ca with attachment you want printed (it will be in the system for 24 hrs).

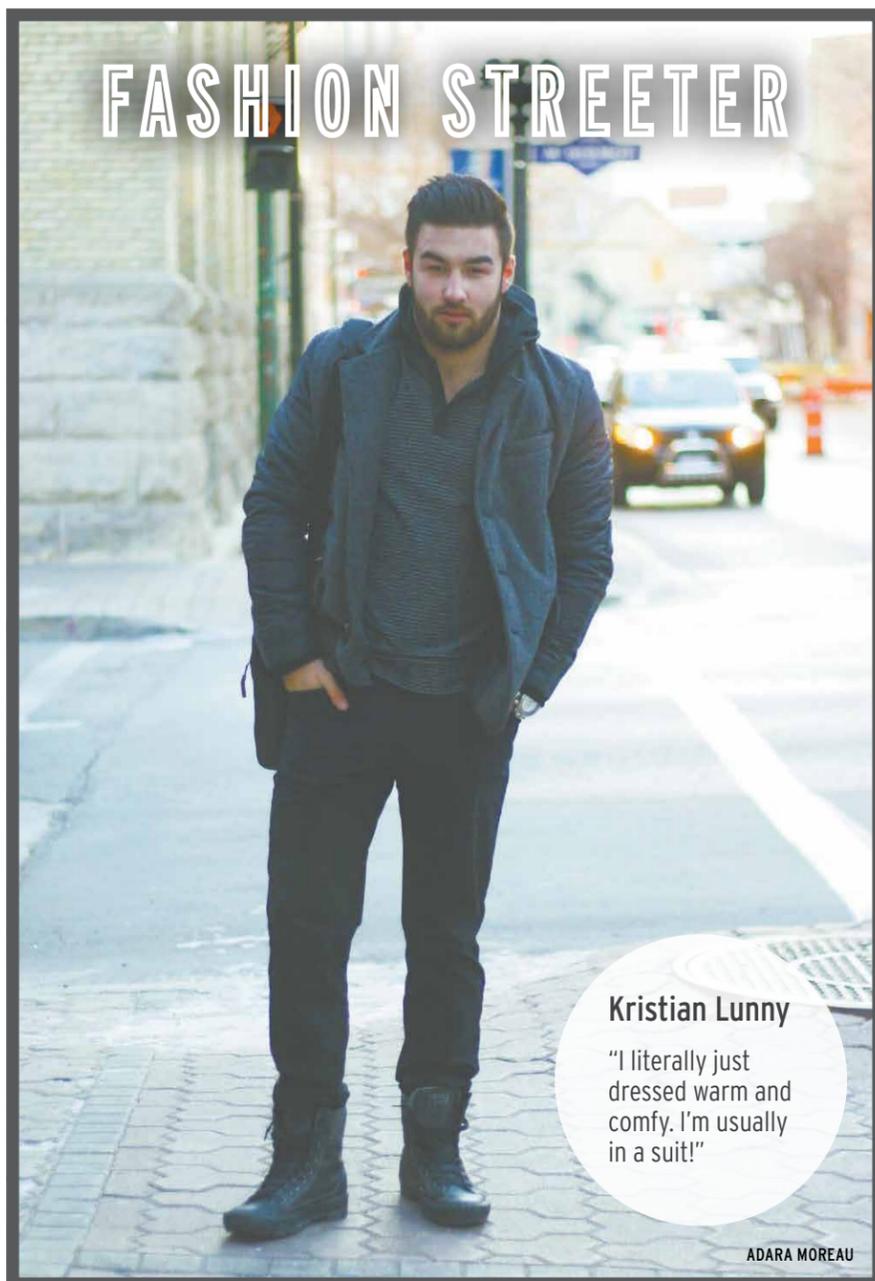
STEP TWO : Note confirmation number in the confirmation email you receive.

STEP THREE : Go to Pet Sole (10am-4pm Mon-Fri.) and provide staff with confirmation number. Check your print and pay!



UWSA
THE UNIVERSITY OF WINNIPEG
STUDENTS ASSOCIATION

★



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. AN INQUIRY INTO MISSING AND MURDERED ABORIGINAL WOMEN

This is necessary. Let's do something about it. Today.

2. MIKE TYSON ISN'T FUNNY, A SHAKESPEAREAN ACTOR, OR SOMEONE WHO SHOULD BE ANNOUNCING YOUR NEW ALBUM VIA TWITTER

He's a convicted rapist.

2. WHEN A BAND REHEARSES RAGE'S "KILLING IN THE NAME" BELOW YOUR OFFICE FOR AN HOUR

Not the most fun.

4. ARIEL PINK CALLS GRIMES "STUPID AND RETARDED"

The Grimace was unavailable for comment.

5. NICKI MINAJ RELEASES NAZI-INSPIRED LYRIC VIDEO

Lyric videos are stupid. Nazis are stupid.

6. SPOTIFY AND UBER LAUNCH PARTNERSHIP

Dave Grohl doesn't care about streaming music. Or making good music. Just docs about himself, WHICH IS ETHICALLY WEIRD. But yeah, what's Uber again? Some sort of hovercraft?

7. MAC DEMARCO DETAINED BY SANTA BARBARA POLICE FOR CROWD SURFING

"But he's just so chill, man," says every single one of his fans before inhaling.

8. AIDY BRYANT

Currently the best part of SNL and they don't even use her. Just give her the best sitcom ever or a movie or something, Lorne.

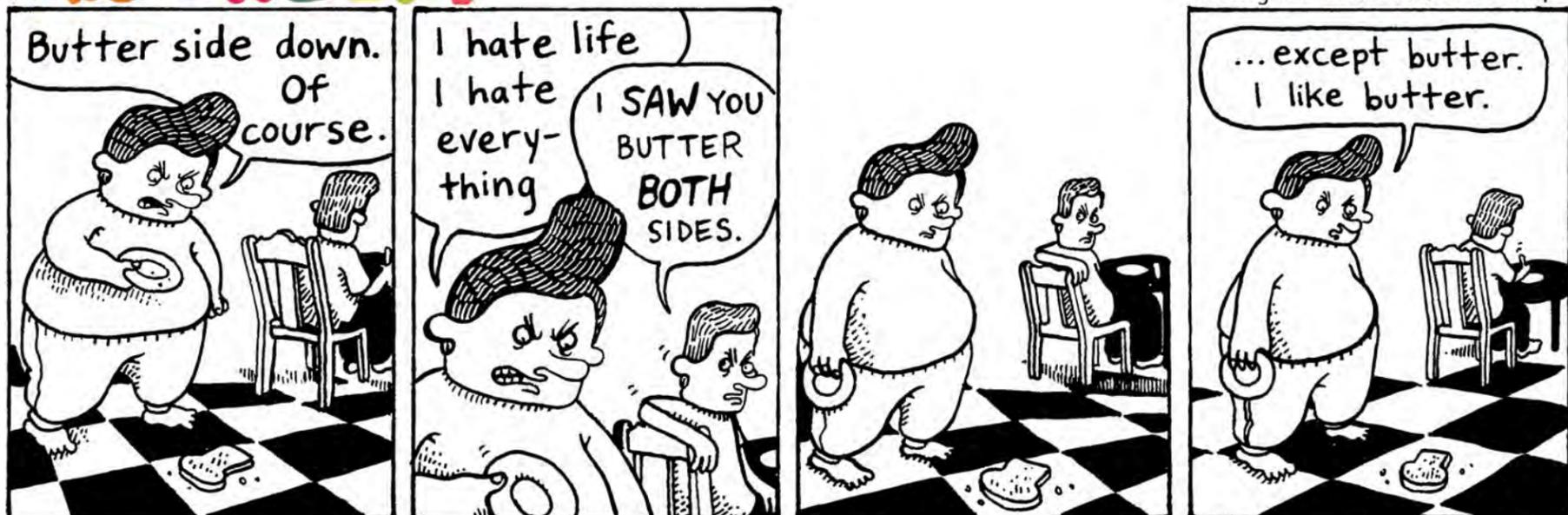
9. KING OF QUEENS RE-RUNS

The only place to find Patton Oswalt, Ricki Lake, Lou "The Hulk" Ferigno and homophobic jokes.

10. KIM KARDASHIAN WEST BREAKS THE INTERNET

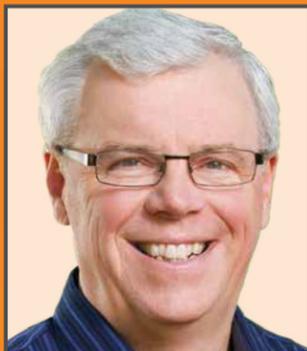
Good thing this list is only in the physical paper, otherwise you wouldn't know this information.

The CREEPS





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