

# THE **U** NITER

FREE WEEKLY.  
VOLUME 69 // ISSUE 13 // JAN. 15

## THE NEW MUSIC ISSUE



THE RESULTS ARE IN!  
YOUR 2015 UNITER FIVER  
SOMEBODY LANGUAGE  
& THE WAY IT FEELS  
AUTUMN STILL  
MABEL'S FLIGHT  
CAREY J. BUSS  
THE JANZEN BOYS

How to apply  
for a grant

Inside the home of  
Christine Fellows  
& John K Samson

Music Management 2015 -  
more relevant than ever

HALF PINTS  
BREWING CO.  
the official beer of big fun

# BIG \* FUN

[bigfunfestival.com](http://bigfunfestival.com)

2015

#bigfun2015

JAN 28 — FEB 01

Operators

KEN mode

Andy Shauf

B.A. Johnston

Mise En Scene

Powder Blue

The Ripperz

Cannon Bros.

Well Sister

Human Music

Absent Sound

Conduct

Vampires

Hana Lu Lu

The Hours

Lukewarm

Micah Visser

Animal Teeth

Panamax

Animal Lover

Tropic Harbour

Surprise Party

The Will To Power

The Party Dress

The Moas

Yes We Mystic

Gold Mountain

SMRT

Basic Nature

Cloudfight

Tunic

The Catamounts

Smoky Tiger

Triggers

Slurs

Odanah

The Unbelievable Bargains

Slow Leaves

BΔBΔ YΔGΔ

Twin

Camp David

Holiday Monday

The Zorgs

Rayannah

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magazine

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THE UNITER



manitoba  
music

AUDIO WORKS  
production services



# \* ON THE COVER

Somebody Language and the Way it Feels photographed for *The Uniter* at The Good Will on January 9. Image by Mike Sudoma.

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Ben Figler of Somebody Language

MIKE SUDOMA

This is our second annual New Music Issue. It's something we're very excited to present to you, and not just because it ties in with our Uniter Fiver showcase (January 15 at the West End Cultural Centre). What you'll find within these pages are stories and ideas that make up the music community. You'll get a sense of everything that goes into making a record - from how to apply for a grant, utilize a graphic designer, getting it to campus radio (just send it to 'em - it's that easy) and what exactly a manager does, we've tried to cover it all.

The bands covered in this issue (which you voted on as this year's Uniter Fiver, also in its second year) represent a good variety of age groups and sounds, but I would have definitely liked to have seen some heavy bands, some hip hop crews and a few more singer/songwriters enter the contest. If you're out there and making sounds just let us know! We'd love to hear your ambient death dirge inspired by your cat's anxiety recorded on your iPhone just as much as we'd love to hear your bluegrass jams or your radio-ready pop masterpiece recorded in LA.

There's a misconception that we only cover a certain type of music here, and that's true - we cover local and Canadian. If you'd like some coverage, give us a shout! As plugged in as we are, we don't know the sounds coming out of your basement unless you tell us about 'em. One of my favourite local bands from the last few years - The Famous Sandhogs - keeps sending me brilliant lo-fi albums with hand-written liner notes (watch for my review of what I can only hope is a rock opera - *Bohonky Tonk* - very soon) and I wouldn't know about them (they don't seem to play shows and are ultra-secretive) unless they did.

We love music at *The Uniter*. You love music. Let's listen to music together.

-NJF

## ONLINE EXCLUSIVES

GRAB THE FREE WEEKLY DOWNLOAD AT UNITER.CA - THIS WEEK IT COMES FROM SOMEBODY LANGUAGE AND THE WAY IT FEELS. "BACHELOR SUITE" IS A ROLLOCKING DOO-WOP DITTY THAT CAN BE FOUND ON THE LATEST *BEACH STATION BLUES* COMPILATION.



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PHOTOS BY SIMEON RUSNAK

ANASTASIA CHIPELSKI

@ANACHIPS

ARTS & CULTURE EDITOR

Christine Fellows greets me at the door and immediately offers a cup of ginger tea, and it barely takes half a moment to feel welcomed and warmed. Fellows and John K Samson are each notable musicians, writers and all-around creators with a vast body of work between them.

Fellows recently released both an album and poetry collection titled *Burning Daylight*, which she is preparing to tour through the Yukon and BC.

"I started writing it up in Dawson (City, Yukon) when we were the songwriters in residence in Dawson in 2011. So I started it back then, and I always said when I finished that I wanted to bring it back up there. Because it's all inspired by Jack London stories, which are big in the North because he was writing about the Klondike," Fellows explains.

Samson may be most known through legendary Winnipeg band the Weakerthans, as well as his solo songwriting from the past five years. He joined us in the kitchen for a bit, and then retreated upstairs to his office as we explored the bright living room walls lined with work by local creators.

"This is all Winnipeg here. Simon Hughes, Alicia Smith, I love this actually, I love her, this thing she does where she always has this extracted bit," Fellows explains as we pause at the work that also makes up the cover art of Samson's *City Route 857*.

Art and music go hand-in-hand throughout the house. A painting by Takashi Iwasaki leads into a conversation about a piano he was decorating for a cancelled art project, which still lives in an office that Fellows and Samson share. Christine relocated her office to a room next door, replete with day bed, piano, multiple ukuleles, computer and the most organized wall of cables I've ever seen.

As we meander through the house, Fellows points out little mementos and pieces of art that read like a living archive of the creative community they are both immersed in.

**1) PICKLES, THE BIRD**

"It changes winter a bit when you have a little something like this. I know they're kind of ordinary creatures as far as creatures go that people have as pets, but for me, I've never had a bird before."

**2) WORK BY TAKASHI IWASAKI**

"I gave that to him for his birthday, that was his one true wish... if you kind of stare into it for a long time, you can see all the weird details."

**3) CHRISTINE'S OFFICE AND UKULELE COLLECTION**

"I've been doing a show with my friend Shary Boyle in February that we're touring and it's all ukuleles. I've got the three sizes."

**4) AN IMPRESSIVELY ORGANIZED SYSTEM FOR CABLES**

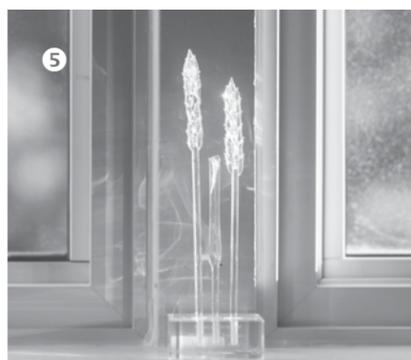
"Well, it used to be all in a milk crate, and I was always rooting, rooting, rooting..."

**5) SAMSON'S MANITOBA ARCHIVES AWARD**

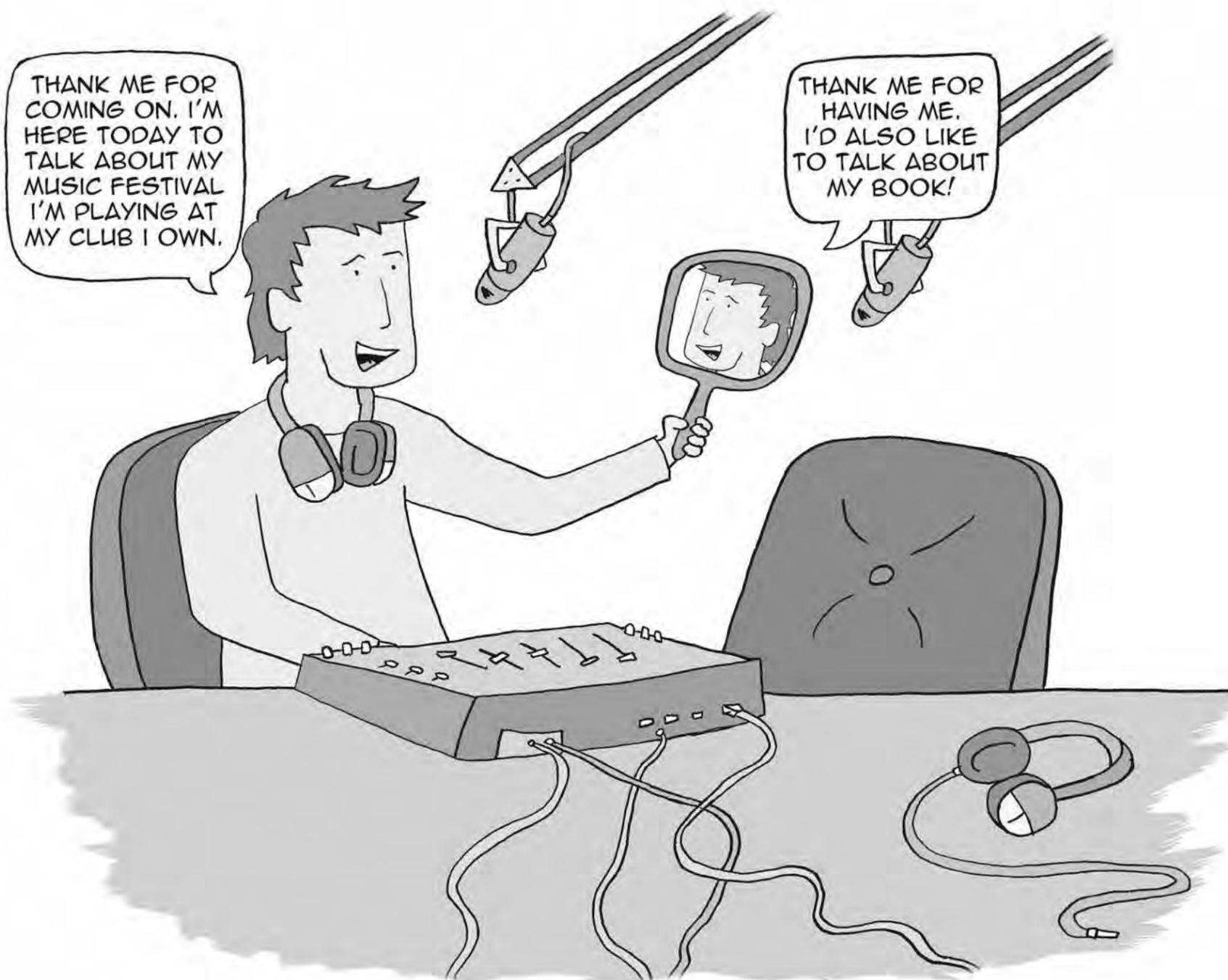
"It's his most prized award. That's a very special award. And we had to go to a ceremony at CMU, and they had a hot buffet, you know with chicken balls and all that."

**6) SAMSON'S OFFICE**

"And there's the office of John Samson," she announces. "Look at him! In his little chair in the corner, in the darkest corner of the bright room" "It's where the Internet works," Samson replies.



Catch Christine Fellows on Friday, January 16 at the West End Cultural Centre with Shotgun Jimmie. Tickets are \$20 at Ticketmaster. Doors at 7:15, show at 8pm. Visit [cfellowsepk.wordpress.com](http://cfellowsepk.wordpress.com) for more information.



NJF

## UNPOPULAR OPINIONS

WITH NICHOLAS FRIESEN

@NICHOLASTRONAUT

You hear two big things about the Winnipeg music scene: That it is a warm, welcoming place where artists are nurtured and able to grow, with shows every night of the week at world class venues. You also hear that it is incredibly cliquy and that people who are friends with certain people have an unfair advantage.

Both of these statements are accurate.

I'd like to speak to you today about conflicts of interest. I'd also like to do so without naming any names, which is tricky. I can only assume that those "in the know" will know, and that those who would "like to know" can ask around. Maybe I'll begin with a few abstract questions.

**Question 1)** Should a music festival that opens itself up to applications also curate the festival?

**Question 2)** Should organizers of a music festival also play this festival, or should it be run by impartial non-musicians who aim to put the spotlight on new and exciting artists?

**Question 3)** Should bookers at venues book their own bands/bands they work with (through management or label connections) as openers for well known touring acts?

**Question 4)** Should journalists work as publicists and use one avenue to advance the success of a client?

Musicians have been curating festivals forever - it wouldn't be Lollapalooza without some sort of Perry Farrell act playing - but there has to be a question of ethics when organizers of events so blatantly book bands that a quick Google search will show they have associations with. You can keep the application page on your festival website as vague as you like, but it's only fair to state if a percentage of the festival will be curated (especially if you are tweeting at bands inviting them to play). In contrast, the rules to our recent Uniter Fiver contest clearly state that no current paid employees of *The Uniter* can enter, nor can anyone who is in a band with a current paid employee.

Such conflicts of interest have occurred in the mainstream media quite a bit this last year. Jian Ghomeshi booked guests on CBC's *Q* that shared his lawyer and agent without disclosing this fact to listeners. One might argue that he can book whomever he wants for his show, and this is true. Ethically it becomes questionable because Ghomeshi shared a lawyer and agent (Chris Taylor and Jack Ross) with many of the show's guests, including Lindi Ortega, who appeared twice on *Q* in a year. Ghomeshi was, up until his recent court case, also the manager of pop singer/songwriter Lights, who appeared as a guest on *Q*. Exposure of

any kind where money is involved is a clear conflict and should have been disclosed. Ghomeshi's former co-worker Rich Terfry, host of *Radio 2 Drive*, has never played any Buck 65 songs on the air. When he goes on tour, he doesn't mention it. This is called separating your two worlds.

Just last week Toronto Global TV anchor Leslie Roberts made national news when he was suspended from work over possible conflict of interest, an ownership role in BuzzPR, which refers to itself as "Toronto's top public relations agency." One argument made between the Roberts and Ghomeshi situations is that *Q* is simply an "entertainment program" and shouldn't be held to the same standards as hard news. Reporting on something is reporting on something, regardless of subject matter.

This preferential treatment can no doubt provide exposure to an artist that wouldn't otherwise receive it. What about when money is not changed hands? Everyone is friends with everyone and you can't avoid conflict of interest, not in a city like Winnipeg. The criteria that I give to young writers who come in asking to cover their friend's bands (which happens once a week) is an old chestnut passed down from local journalist Bartley Kives - "If you've ever sat down for a meal with them, you probably shouldn't be writing about them." This probably means that if you play in a band with someone, you shouldn't review

a record by their other band. If you work as a publicist for an artist, you probably shouldn't write a story about them. If you work/volunteer for an organization, you shouldn't write a positive comments piece about it. Let other people do the talking for you, otherwise it's a press release.

I've worked very hard since my first day as arts & culture editor at *The Uniter* to keep things on the level here. I informed bands that I was friends with that they would receive no preferential treatment, or any sort of coverage whatsoever from me as a writer, and that continued when I became managing editor (I even stepped down from my position as chairperson of a local record label collective when I took the gig). Nothing that I work on creatively will be covered in the paper, but there are plenty of other publications to approach for exposure. All new contributors go through a volunteer orientation with the paper, and the subject of conflict of interest is outlined by our volunteer coordinator.

There are a lot of grey areas here, but consider this: if it makes you wonder if you're doing something wrong, you probably are. You wouldn't want to read a record review written by the band, would you?

*Nicholas Friesen does things outside of this publication that you will never read about in this publication.*

# THE NEW MUSIC ISSUE

## BUSINESS AND PLEASURE

Modern music management is about more than dollars and cents

THOMAS PASHKO  @THOMASPASHKO

BEAT REPORTER

The role of talent management in music has existed as long as the music industry itself. Bob Dylan's manager Albert Grossman and unofficial "fifth Beatle" Brian Epstein were essential to the success and influence of those artists.

But how important is talent management in 2015's music industry? With the shrinking music economy, the ease of home recording and the increased emphasis on DIY ethics, what role does a band manager actually play in Winnipeg's geographically isolated music scene?

It's a bigger role than you might think, and it's getting bigger.

Chris Burke-Gaffney has witnessed the shift in the music industry firsthand. The manager, songwriter and producer founded CBG Artist Development in 1994 and has worked with many noteworthy Canadian pop artists including Chantal Kreviazuk and Sierra Noble.



Tim Jones

"I call my company an artist development company," Burke-Gaffney explains. "New artists typically have the raw skills, but not the assets. That can mean anything from finances to songs to backing musicians to the wherewithal to create a team. My job is to build those assets that [will] help push them up the ladder. My role transitions between producer, songwriter, consultant and manager."

Burke-Gaffney has always taken a

hands-on, creative approach to management. It's an approach he says was atypical in decades past, but has become increasingly relevant.

"I'm not saying [my approach] is better or worse than others who just do the business side, but as the industry has shrunk more and more people are wearing many hats," Burke-Gaffney says.

In April 2009, Tim Jones co-founded the management company and label

Pipe & Hat, which manages such artists as Mise en Scene and The Revival. Despite being a newer company than CBG, Pipe & Hat takes a similarly varied and dedicated approach that has paid off for its artists.

"We do everything but get onstage and make the music," Jones says. Pipe & Hat company employs photographers, videographers, designers and engineers in addition to managers.

"Most bands will say, 'We want to make an album.' They record a CD, play a release party and maybe sell a few hundred," explains Jones. "With our acts, we ask, 'Why do you want to make an album?' That begins a lengthy process of finding producers, visual artists, and creating an entire business plan around the album. Most musicians aren't business minded. They're artists."

For Jones, the immersion that's essential to good managing goes way beyond the business side and into the personal.

"Last year we had a tragedy," Jones explains. "Alex Danyliuk from The Revival passed away. It was hard on everyone and I learned that being a manager means arranging for counsellors and psychologists, making sure everyone who needed to could heal. But I also had to be the person saying, 'The reality is, we have to find a new drummer. It feels like a dirty thing to be thinking about, but we have to begin that process.'"

Yet, Jones doesn't shrink from the added layers of responsibility he took on through that experience: "These people are more than business, they're close friends. You can't just know the band. You have to know the people."

## ANOTHER FIVER

Five anticipated local records + a few Winnipeggers putting music out in 2015

NICHOLAS FRIESEN  @NICHOLASTRONAUT

MANAGING EDITOR

### MARGARET HOWISON - LIKE A NOISE (FEBRUARY)

Recorded at the legendary Private Ear, this six-song EP from Howison will hopefully host tunes similar to the intimate, campfire-ready tracks that pepper her soundcloud page (think Ruth Moody, Haley Bonar). Catch her release show at The Good Will on February 5.

### BLEED AMERICAN - FIGURE IT OUT (FEBRUARY)

On the nine-song follow up to last year's self-titled EP the local punkers apparently went with a cleaner guitar sound and included more vocal interplay. Fun!

### DON AMERO - REFINED (APRIL)

Amero has been running a Kickstarter campaign for his latest, aiming to raise \$20,000 (he's at \$14,707 at press time) by



KEN Mode

January 15. Working with Murray Pulver (Doc Walker) at Signpost Studios, the 10-song LP has a bit of a concept behind it - to work as a piece of healing art for those in need of musical therapy. If he raises more than the goal, Amero's page notes that his intention is to get it into the hands of people in need - for free - by partnering with schools and community centres.

### KEN MODE - SUCCESS (JUNE)

Named by Stereogum as one of the 101 most anticipated albums of 2015, I suppose it doesn't mean much that we are also excited for it, but yeah. Recorded at Empire Recording with Steve Albini (Nirvana, Silksworm), the sixth LP from Winnipeg's favourite Juno-winning noise rockers is poised to be a classic. Catch KEN mode January 30 at the Sherbrook Hotel.

### PSYCHICS - YOU DON'T HAVE TO BE AFRAID (TBA)

Ambient, demonic, unnatural and gorgeous, The Psychics are one of those bands that gets booked to play a 40 minute set, only plays two songs and then says "but we have five more songs left." You'll get lost in the trio's grooves just as much as its members do. Catch the band January 17 at the Fort Rouge United Church.

### ALSO, LOOK FOR RELEASES FROM ...

Beefdonut  
David Brawner  
Clipwing  
Dead Ranch  
Elder Abuse/Anchorless (Split 7")  
Figure  
Fortress of Insanity  
Ghost Hole  
Greek Riots

Guerrillas of Soul  
Hearing Trees  
The Hours  
Martin Klatt  
Little Black Lungs  
The Lousy Lovers  
Mal Magorel  
Mulligrub  
The New Wild  
Sierra Noble  
AJ Ongenae  
Palm Trees  
Sibyl  
Somebody Language & the Way It Feels  
Tin Can Bandits  
Unbelievable Bargains  
Vampires  
White Foxes  
Yes We Mystic

# THE SHOW MUST GO ON

The West End Cultural Centre is a venue with a vision

JILLIAN GROENING



BEAT REPORTER

Among all of the new businesses cropping up in West Broadway and the West End, there is one familiar old mainstay with a colourful facade that rarely fails to draw a crowd.

Located at the corner of Ellice and Sherbrook, the West End Cultural Centre (WECC) is a Winnipeg musical institution. In its 28 years of existence, the venue has had the ability to consistently evolve while always striving for what is best for the community and for the music.

In September of 2014, Jack Jonasson - formerly of another Winnipeg institution, The Lo Pub (RIP) - took the helm and began running the show at the respected venue.

"It's where my heart is and where my head is," Jonasson says of his position as WECC general manager. "Having the opportunity to be back around music and working for an organization that I have



Jack Jonasson

very strong ties to in my own musical history is very exciting for me."

One of the first shows Jonasson put his own money into happened 15 years ago at the WECC and he's been involved in one way or another ever since. From playing numerous times to attending countless releases of records he's had a hand in creating, Jonasson has always felt a close connection to the renovated church.

Five years ago the venue went through a massive overhaul. All of the amenities were upgraded while the exterior and the energy of the beloved venue were carefully preserved.

"When the renos were done there was a lot of thought and energy put into the design of the room," Jonasson says. "They wanted it to be a great venue to play music in and also to see music in."

That included amping up the sound system.

"I've had artists say they wished they could pack up the system and take it on tour with them," artistic director Jason Hooper explains.

Apart from the acoustic features of the venue, the WECC also boasts an incredibly diverse musical lineup, partnerships with other Winnipeg organizations such as the Winnipeg Folk Festival and extensive community outreach work.

"The WECC isn't just a live music venue," Jonasson notes. "It's a place that provides programming and opportunities for kids that wouldn't otherwise be given the chance."

One program the WECC plays host to is the Tune-In Musical Mentorship. The event happens twice a week and provides kids living in the area access to musical instruments and the freedom to create in a safe and supportive environment.

"Seeing the amount of excitement and talent coming out of these kids is amazing," Jonasson says. "I've seen it have such a positive effect on the kids and how they exist in the world."

Along with putting more energy into community programming, Jonasson hopes to foster more relationships with community organizations.

"That's a really important thing for me," Jonasson states. "Spreading beyond just musical performances and expanding our reach to other creative disciplines."



The WECC is hosting the Uniter Fiver showcase on Jan. 15. Visit [wecc.ca](http://wecc.ca) for a full calendar of events.

# MAKING MUSIC LOOK GOOD

Graphic designers' contributions to the music industry shouldn't be overlooked

DEBORAH REMUS



BEAT REPORTER

Scrimping on album art isn't a smart choice. Winnipeg is lucky to have a number of talented graphic designers eager to help bands create eye-catching pieces of art to inspire interest in their sounds.

"I remember walking around back in the day and wanting to see bands like KEN mode and Comeback Kid just based off of the posters," says Harley Watt, a self-taught graphic designer who has done lots of art for his own metal band, Waster.

"Sometimes bands don't want to be about image because it can feel stupid,



Royal Canoe's Today We're Believers album cover as designed by Christopher Samms.

but if a band has good visuals people really do take them more seriously."

Watt also worked at Levy's for three years, designing guitar straps for musicians including Todd Kerns (Age of Electric, Static in Stereo, Slash).

His work inspired former Waster bandmate Nic Herzog to take up graphic design in 2013. Under the moniker Two Oh Four Design, Herzog has created art for the likes of Triggers, Bleed American and his own punk band, Elder Abuse.

Recently Herzog has been working on lots of band and show posters while

studying digital media design at Red River College. Posters are his favourite to create, mostly because there's no limit to what you can design to get people's attention.

"A t-shirt needs to be sold, so you want it to be appealing to a lot of people, while you have a bit more freedom with a poster," Herzog explains. "Plus there's just something really pleasing about putting something together in a rectangle and making everything fit together perfectly."

Christopher Samms, another prominent Winnipeg graphic designer, also

started out designing stuff for his own bands. He graduated from Red River College's graphic design program in 2009 and now works on his own as a freelance designer.

He says he most enjoys tackling branding projects, with clients including the Big Fun Festival, Union Sound Hall and the Winnipeg JUNO Host Committee, where he worked as lead designer for the We Speak Music campaign. He also created the album art for Royal Canoe's popular 2013 record *Today We're Believers*.

"Obviously the music is the most important thing, but with so much independent music coming out it's important to stand out in an oversaturated market and visuals can help with that," Samms says.

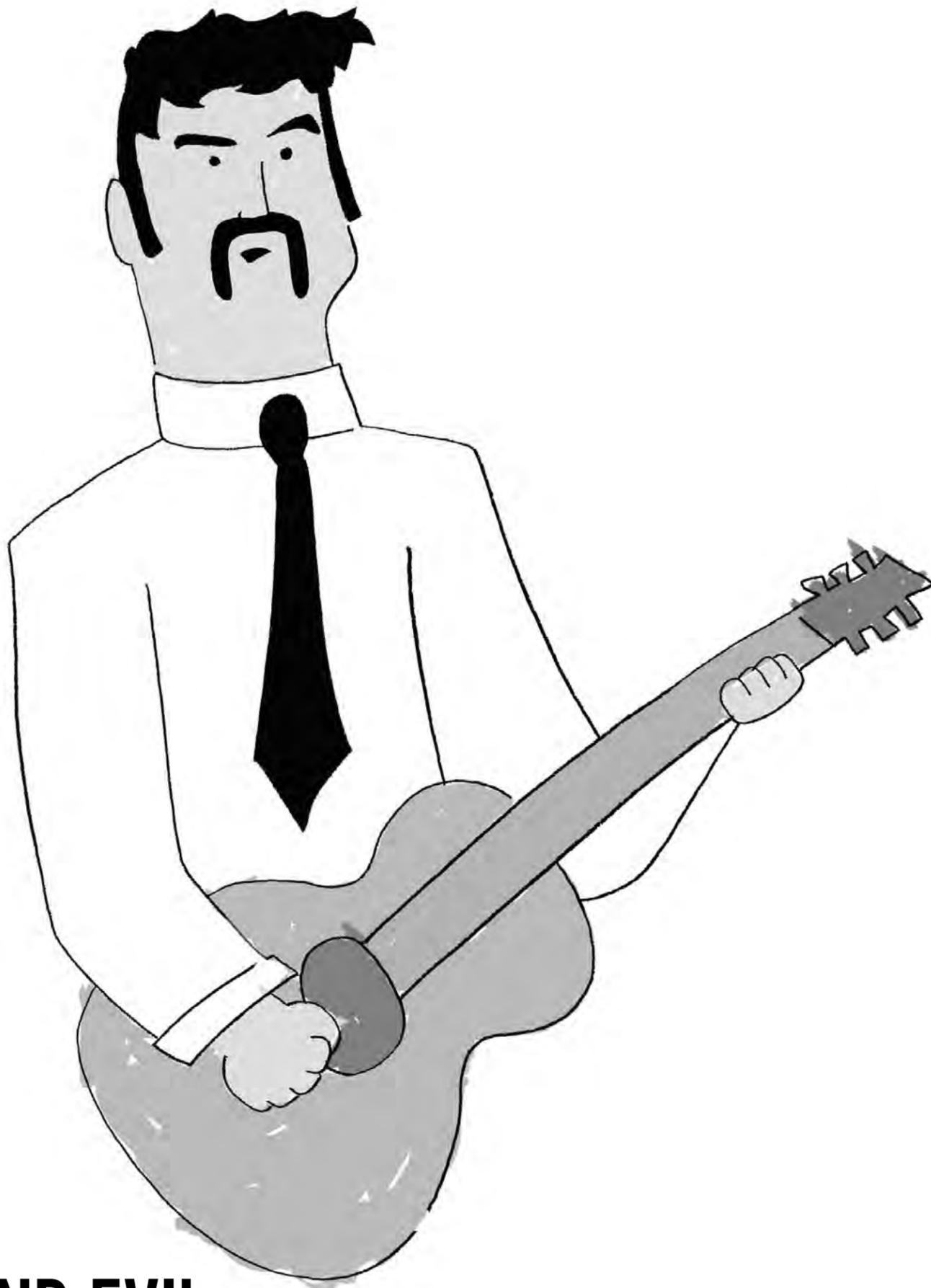
In the end, graphic designers play a pretty essential role in the music industry, even if they don't always get much of the credit.

"I don't even want to say this as a graphic designer, I just want to say this as a person," Herzog says. "Just take a second to look at the liner notes and see who put the work in because there's so many hours that went into designing that record sleeve and everyone should discover who these people are."



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# THE NEW MUSIC ISSUE



NJF

## GOOD AND EVIL

J. Williamez spills the beans on his musical influences

### STAFF

J. Williamez might be familiar to *Uniter* readers for a number of reasons. For years the musician/comedian penned his Good and Evil column for our back page, and just last week the latest record from his band The Civil Disobedients, *Another Dead Medium*, was voted the favourite local release of 2014 by our readers.

In addition to putting out that collection, Williamez released 52 songs last year (that's one a week for all you calendar freaks) which can be heard at [jwilliamez52songs.blogspot.ca](http://jwilliamez52songs.blogspot.ca). Come and enjoy him when he hosts The Uniter Fiver showcase on January 15 at the West End Cultural Centre.

#### **Name the best bad album you own.**

Hands down and without a doubt: Milli Vanilli's *Girl You Know It's True*. For some reason, I really identify with them.

Probably because most people wish I didn't sing either.

#### **Everyone has stolen music online, but is there any music you would pay a million dollars for?**

No. I can't even afford to pay my rent. Also, anyone with a big enough ego to even consider charging a million dollars for his or her music (for some reason, I'm looking at you, Kanye) doesn't deserve to be listened to.

#### **I once saw a documentary about you, I think it was called *Cannibal Vegetable*. What would a biopic about you be called and who would play you?**

It doesn't matter what it would be called as no one would ever get to see it, as it would never even get made due to the fact that I would demand to play myself and then, when the studio finally gave in and let me, I'd spend all my time on set in my trailer demanding increasingly fancy sushi and martinis.

#### **What music gets you in the mood for self love?**

I think an easier question to answer would be "What, music or otherwise, *doesn't* get me in the mood for self love?" The answer would be: "Not bloody much!"

#### **Blatantly name-drop the most famous person you know.**

Kevin Bacon. Admittedly I don't know him personally. But I do know this about him: He was completely unwilling to come to Winnipeg to write a song with me, despite my generous offer that he could crash on my couch while he was here.

#### **Who is your least favourite artist of all time (and why)?**

Kevin Bacon; because I am a bitter, petty and unforgiving kind of guy. And because my couch is really comfortable, not that he'd ever know.

#### **Congrats on writing and recording 52 songs last year! During this project did you ever reach a point where you thought, Fuck it?**

Thanks! Yes, there were absolutely *many* points throughout the year when I thought "Fuck it!" In fact there were very few days over the course of the year, when I didn't think "Fuck it." But the main point that I really gave up was near the end of June. I was already way behind, and just sort of gave up for the next five months. When I finally decided to make a run for the finish line, it was already late November, and I ended up putting out 35 of the 52 songs in the last 42 days of the year. There was one day near the end when I released SIX songs.

#### **Finish this sentence. "If I didn't make music, I'd be ..."**

Able to pay my rent.

Visit [jwilliamez52songs.blogspot.ca](http://jwilliamez52songs.blogspot.ca) to hear more from Winnipeg's favourite silly person.

THE 2015

# Writer Fiver

## SHOWCASE

**I**n December we asked new artists to submit their best songs and you voted on them. The idea is to give a leg up to people new to this business we call show, and to do it with a little ceremony.

It's not always easy to get your sounds out there, so Manitoba Music is giving the Fiver bands one year memberships. The "winner" (chosen by an industry panel) is on this very cover and will get to record at Collector Studio with Will Grierson and

Arthur Antony. Maybe we'll come up with a few more goodies between press time and the show, who knows.

Come on out to The West End Cultural Centre on January 15 to see The Janzen Boys, Carey J. Buss, Somebody Language and the Way it Feels,

autumn still and Mabel's Flight play an industry showcase. Doors are at 7:15, show at 8pm, \$10 at the door, all ages.



MIKE SUDOMA

## SPRECHEN SIE SOMEBODY?

Somebody Language mixes sixties vibe with poetic lyrics

THOMAS PASHKO

 @THOMASPASHKO

BEAT REPORTER

There are many contradictions at the heart of Somebody Language, the creative musical brainchild of songwriter and frontman Benjiman Figler. This singer-songwriter project is also a huge, sometimes eight-piece band.

The songs are earnest and vulnerable, but maintain an edge of sarcasm. Confessional lyrics gel with precise exercises in doo-wop and '60s style beach pop.

Figler, 23, says those contradictions aren't anything to get too hung up on. For instance, the huge backing band... well, it just sort of happened.

"I was getting a bit ahead of myself," Figler says. "I wanted more people's

input, to get more creativity behind it. I was asking so many people. Now we've calmed it down. We've finally got it down to a core six-piece."

When backed by his group, the band's full moniker is Somebody Language & The Way It Feels - a name with long-held meaning for Figler.

"Somebody Language' means, to me, anybody's individual creative expression, and how we perceive it," he explains. "And 'The Way It Feels' is just how you feel after you've experienced it. 'Somebody Language', those words have stuck with me since high school. I wrote them down and they stuck with me for a long time, and I finally came up with what I thought they mean to me. I wanted it to stay a part of me.

"I want to change the backing band's name sometimes, if we're doing something different. Like if we're doing a

punk set, Somebody Language and some punk band name."

The group debuted its first single and music video "Bachelor Suite" this past October. The song is narrated by a recently-dumped dude who insists that he's happy with his breakup, while his desperate tone makes it clear he's anything but.

"It just started out as this little ditty that I thought was amusing," Figler says. "My friend and I would do these exercises where he'd play piano and I'd improvise some vocal thing over it. [This song] developed emotionally and musically into something more. It took on a very heavy meaning for me months after I'd written it. When the video came out it really did represent how I was doing in my life."

The song's doo-wop-inspired sound comes from Figler's unique approach to

songwriting, which starts with vocalizing rather than instruments.

"I started playing guitar when I was 18," Figler says, "so I stopped writing vocally so much. Now that I'm writing without my guitar there I'm back to doo-wop songs. Whenever I'm vocalizing to write songs, I'm always singing doo-wop. It's never ending."

Despite efforts to the contrary, Somebody Language shows no signs of slowing down in 2015.

"I wanted to take January off. Then we got booked for the second. Then the ninth. Now the fifteenth. Now we're gonna record an EP. We're gonna send it to get mixed by Ron Obvious who did The Subhumans and D.O.A. That's the plan. Record, play, record, play."

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

# THE NEW MUSIC ISSUE

## SING ALONG, BOYS

Janzen Boys build a band out of family jam sessions

JILLIAN GROENING

 @JILL\_GROENING

BEAT REPORTER

The Janzen Boys have come a long way from after-dinner sing-alongs and silly hallway jingles.

From the Carpenters to the Beach Boys and the Jackson 5, The Janzen Boys are following an age-old tradition of families making music together.

Whether it's the natural-sounding harmonies or the wholesome delight of discovering sibling power-teams, there is a certain undeniable warmth and familiarity that stems from blood relations performing together.

"The running joke is however old my youngest son is, that's how long we've been together," John Janzen, the patriarch of the group, says. "We've always been goofing around the house but the thing that got us started truly was busking at the Forks last year."



ADARA MOREAU

It was oldest son and vocalist Simon's, 14, idea to audition for the busking licence and make the band a more formal affair. His brother Mick, 10, who was an avid instrumentalist on drums and mandolin, agreed to take up singing and what do you know - three-part harmonies emerged.

Following a summer of busking at the city's number one tourist spot, the boys took the show on the road and busked their way to the West Coast and back.

"We took the money made from busking and stopped to play music in every city on the way to Kelowna, BC," Janzen says. "It was just the best summer holiday I've ever had."

The proud pop is happy to take credit for some of his children's musical gifts. He filled the house with so

many musical instruments that the boys would have to be moving guitars, ukuleles and mandolins around in order to do anything.

"I'm definitely not a make-them-practice parent," Janzen admits. "But I did make it so that whenever they were bored, the obvious choice would be to pick up an instrument."

Apart from physically leaving musical cues around the house, Simon and Mick also had the luxury of growing up in a musically creative environment. They spent much of their childhood in Japan - where John was based for 10 years - where they were practically raised in a jam session.

"I was in a band at the time and when I'm making music they're always in the periphery of it," Janzen says.

In addition to his creativity-based parenting methods, musical genetics seem to run in the Janzen line. Janzen's younger sister Diana Ishigaki often lends her voice to the group's folksy songs.

"The cool thing about a family band is that these little jam sessions happen in 15 minute increments," Janzen explains. "It's all very informal. It became the only option if I ever wanted to have a band."

The Janzen Boys' next step is to record some of their material in order to have a tangible piece of music, more than just the YouTube videos that got the group noticed in the first place.

"It'd be great to have something to hand out to people," Janzen says.

Visit [facebook.com/thejanzenboys](https://facebook.com/thejanzenboys) for more information.

## STILL WITH ENTHUSIASM

autumn still is poised to capitalize in a supportive local scene

SHANAE BLAQUIERE

 @SHANAEBLAQ

VOLUNTEER STAFF

The members of up-and-comers autumn still are a humble group - too humble to even use capital letters in their band name. "We're not looking to be in-your-face," vocalist and bassist Bethany Swanson says with a smile.

Trevor Graumann (vocals/guitar) and drummer Roger Arseneault politely join Swanson in thanking me for noticing the lack of capitalization. These modest three comprise the core of the band, rounded off by Jessica Cuddy on keyboards and Grant Partridge on synths.

Despite their humility, the group members have a number of reasons to boast. The band's self-titled EP was released on Dec. 4 with a show at the Good Will Social Club. They've joined the bill of a Locals Only show at the Park Theatre Café, reached



MIKE SUDOMA

the top of the CKUW chart, and will play the Uniter Fiver showcase at the West End Cultural Centre on Jan. 15.

If that isn't enough, autumn still promises there's more to come. The EP, Swanson says, was meant as an introduction.

"We will put all our energy into a full-length. That's our plan for this year," Graumann adds, "A tour is being planned this very second."

In the meantime, they are busy playing shows and garnering momentum. "Our shows are kind of like the capital letter thing. We're not exactly in-your-face," says Graumann.

"Our songs have a kind of intensity that require more of an involved listening than a casual rock show vibe," Swanson agrees. "Hopefully our presence is insidious; as

people hear it more, they latch on. That's the desire."

Arseneault, who has played all over Canada and originally hails from New Brunswick, can attest to the supportive local community. The heartwarming friendliness of the Winnipeg music community has made them feel comfortable and welcome here.

"The biggest thing about Winnipeg for me is that other bands are willing to help other bands. You don't talk to other bands and ask, 'Hey, we don't have a bass amp. Can we use yours?' That would never happen anywhere else," he explains.

Swanson recalls the Winnipeg music scene as being "a little more cliquey" in the time before she moved to Lethbridge for several years. But now it's an exciting time to be playing music in Winnipeg, she says,

because "it feels like things are co-mingling."

"There was a brief period of time where there was almost a shortage of venues. It's been amazing for the past year or so with all the new things opening up," Graumann adds.

Arseneault says the music he's making with autumn still, regardless of success, just "feels right."

"We are still at a point where we want people to know our name and hear our music. It's huge. There's a whole other crowd of people who are hearing about us now," he says.

"I guess we have to capitalize the letters to our name now," jokes Swanson.

Visit [facebook.com/autumnstill](https://facebook.com/autumnstill) for more information.

# HOME WITH THE BELL

Folk songwriter Carey J. Buss grew through summer camp, metal and funk

TONY HINDS

 @THETONYHINDS

BEAT REPORTER

Carey J. Buss first picked up a guitar at age 12 after hearing his dad's copy of AC/DC's *Back in Black* on a primitive cassette tape. But it was a piece of life-changing advice - "If you can't find the music you really want to listen to, make it yourself" - that inspired him to dust off his guitar and start writing songs of his own in 2013.

"I started blasting it and all of a sudden, I wanted to be Angus Young," Buss says, recalling his early guitar adventures. He also cites Led Zeppelin, Megadeth, the John Mayer Trio and Stevie Ray Vaughn as early influences. "Anything with really great guitar work."



His first collaborative experience came in high school playing in Driftwood, a thrash metal band. He segued from metal into blues, joining the (beautifully monikered) funk & blues band Slam Panda.

"My ear has always been more attuned to the melody than to lyrics," Buss says. "I like good lyrics, but I had just never considered myself a poet."

By 2011, he had discovered folk artists such as Kaki King and Fleet Foxes, the latter's *Helplessness Blues* being the album that changed Buss' life. Along with his first encounter with The Winnipeg Folk Festival, Buss' passion for folk music was solidified.

The song "Answer The Bell," Buss' Uniter Fiver entry, is inspired by a bell at the Luther Village summer camp. He made a recording of the bell - a daily alert

for campers - to keep for himself.

"The sound of the bell just makes me happy," Buss says.

Buss currently works in the camp's winter office, and like many up-and-coming musicians, recognizes the binding necessity of day jobs. His bandmates - Logan Picton on fiddle and Chloé Carpenter on vocals - are so busy it's rare for all three of them to be at practices. The Uniter Fiver showcase will mark only the third time the group has performed together since forming in August 2014.

Despite the relative newness of this group, Buss is far from inexperienced. Before joining forces with Picton and Carpenter, he's counted nearly 70 shows at local venues as a solo performer since 2013. He also became acclimatized to on-stage performance through leading campers in song at Luther Village.

In the coming year, Buss plans to record an EP, also to be titled *Answer The Bell*. He believes an LP would be more difficult to connect with an audience, and that recording costs would be lower with an EP, which would allow for a more efficient production.

"Making a full-length LP just doesn't make economic sense anymore," Buss says. "I still listen to full-length albums, but apparently, a lot of people don't. And I'm not the fastest writer in the world, so for me, it's quality over quantity."

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

# READY FOR TAKE-OFF

Mabel's Flight hopes to spread wings with debut EP

DEBORAH REMUS

 @DEBORAHREMUS

ARTS REPORTER

Most of the musicians in Mabel's Flight are still in their final year of high school, but that isn't stopping the band from starting to establish itself in Winnipeg's indie music scene.

The group first got acquainted at Lincoln Middle School, but it wasn't until they transferred to Westwood Collegiate that they really became friends and started bonding over music.

"There's not a lot of bands out there, it's kind of a quiet suburban area," bassist Benjamin Dueck, 18, says. "But I think it helped us because there weren't really many bands that sounded like us around. Our peers weren't doing anything like this and I think that drove us to want to create something."

The current line-up is comprised of Dueck, lead vocalist/guitarist Cameron

Cannon, drummer Brett Kartinen, pianist Julian Polimeni and multi-instrumentalist Marielle McLeod, who primarily sticks to violin and accordion.

Originally, the members all played in a grunge band that McLeod fronted called Sly, though the band quickly dissolved after releasing one EP.

"I guess grunge was just a phase for us and then we started to get a little bit bored," McLeod, 18, says.

"When you're first starting to learn your instruments it's really easy to play loud music because it's simple and the purest release of energy, but then we wanted to take ourselves more seriously and write more dynamic songs that aren't too depressing," Dueck adds.

Now the band is focused on playing a blend of folk and indie rock, citing

Death Cab For Cutie, Arcade Fire, Neutral Milk Hotel and Winnipeg's own Yes We Mystic as its biggest influences.

The band name is inspired by an animated television series called *Gravity Falls*, which follows the adventures of two twins named Dipper and Mabel through their summer vacation in Oregon.

"There's one episode where Mabel finds these gumballs and she eats them and she goes on some crazy acid trip where she flies away on a bird and that just sort of hit me as a cool name for a band," Cannon says.

The only show Mabel's Flight has played so far was in St. Malo, Manitoba. The band was booked to play what it believed to be a summer music festival, but it didn't turn out to be quite what its members expected.

"We drove all the way out there and then it turned out we were just going to be playing on some guy's porch to his weird family," Dueck says.

"The Uniter Fiver showcase is going to be our first real show and we're definitely ready," Cannon adds.

The band is also working away at an EP and has been recording in Polimeni's basement over the winter break. The group plans to put three songs on that release and hopes everyone can hear it in the coming months.

"We just want to keep recording and playing shows and see where it takes us," Dueck says.

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



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# THE NEW MUSIC ISSUE



L to R: FINN, Greek Riots, Hearing Trees, Pants and Sibyl at last year's Uniter Fiver Showcase.

## WHERE ARE THEY NOW?

Uniter Fiver 2014 - one year later

NICHOLAS FRIESEN

@NICHOLASTRONAUT

### VOLUNTEER STAFF

#### FINN

This quintet released its debut EP in December. Our reviewer found it reminiscent of late period Death Cab and early Teenage Fanclub, praising its diverse use of vocalists. Catch the band January 24 at The Good Will with Close Talker and ATLAAS.

#### GREEK RIOTS

In November the band released the chart-topping four song *Cavalier* EP, which was recorded/mixed/mastered by Ron Obvious (Mise En Scene, D.O.A.). Catch the band February 6 at The Park Theatre opening up Moon Tan's CD release.

#### HEARING TREES

The band released its debut EP, recorded by Michael P Falk of Les Jupes, and is rumoured to be back at work with him on a proper LP. Hearing Trees also con-

tinues to operate its underground venue, Suite 421.

#### PANTS

The final Facebook post from the band (March 26, 2014) reads:

*"Bill parted ways with PANTS yesterday. Ryan and Nyala are going to continue writing songs together and hope to resume operating as a full band with a new member soon."*

*"The name might change. A new page might pop up. We'll keep you posted."*

#### SIBYL

The band that graced the cover of *The Uniter* also won Manitoba Songfest with "April Showers." Rumour has it the group spent December working on a new record. Members also keep busy in White Foxes and The New Wild. Catch the band January 30 at the Times Change(d) with Kim Beggs.



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NICHOLAS LUCHAK

# THE GRANT AND THE FURY

A beginner's guide to grant writing

TONY HINDS

 @THETONYHINDS

BEAT REPORTER

So you're a poet songwriter, dropping Dylan-level science on your tiny but dedicated fan base in trendy coffee shops around town. Yet, you've never recorded a note and EarShot's not in your vocabulary, so the notion of grant writing seems daunting.

We understand.

There's a plethora of information available online, which musicians would be wise to review.

Roland Deschambault, artist and industry development coordinator at Manitoba Music, says beginners often start with the demo grants.

Manitoba Film and Music offers a level 1 grant of \$2000, and The Foundation Assisting Canadian Talent on Recording also offers a demo grant of \$1500. Deschambault's realistic about the difficulties of obtaining these grants.

"Even established bands can often be denied grants," Deschambault says. "They're not writing them properly."

Demo grants are intended to fund the recording of 2 - 3 songs for Manitoba solo musicians or bands, giving the artists a feel for the studio and allowing them to release music for potential fans.

In addition to a bio and flattering photo, applicants should lay out a realistic strategy spanning 18 months or longer. Knowledge of the industry is important, as record labels are wary to sign musicians with no understanding of the business.

"A proposal might say: 'We plan to tour the west,'" Deschambault says. "For me, that doesn't feel like enough information."

When mapping out a game plan, applicants shouldn't be afraid to state the obvious, even if they believe something to be common knowledge. If a band has played sold-out shows in Halifax, it should be mentioned. Surprisingly, there is no specific essay-like format that applicants must follow.

"You're an artist, right?" Deschambault says. "Be creative."

The proposal should detail highlights and success stories, if available. Already have radio play? How will you continue this trend? No radio play? How will you get it? And in case that plan fails, it's wise to include a plan B. Overall, the proposal should illustrate how the artist plans to utilize the finished product they plan to produce.

In the event a proposal is rejected, feedback is not only available, but recommended. Grant juries take detailed notes. To a sensitive artiste, those notes may sting, but the artist can learn from their mistakes and improve their chances of getting approved next time. Especially if the goal is to succeed at an industry level.

Deschambault insists self-awareness is also key. Successful artists must have a realistic understanding of their skill level, and should seek the opinions of others. It's not uncommon for established bands with more than 10 years' experience to also apply. Applicants may potentially end up in competition with their favourite locals.

Many artists also hire grant writers, a practice Deschambault advises against. Instead, he insists that artists should write them themselves, as their grant should be their creative life-plan.

"Write something you'll be proud of two years from now," Deschambault says. "That grant is going to be your map to success."



For more information on grant writing, visit:

Manitoba Music -  
[manitobamusic.com](http://manitobamusic.com)

Manitoba Film and Music -  
[mbfilmmusic.ca](http://mbfilmmusic.ca)

The Foundation Assisting Canadian Talent on Recording - [factor.ca](http://factor.ca)



### À La Mode

À La Mode  
Independent

★★★★★☆☆

Local songstress Dominique Lemoine has been making music as À La Mode and with others (Eagle Lake Owls, etc) for years, but this trio of tunes marks the first proper release from her solo project. Her sugar-soft vocals fall onto glistening electronic blips and live instrumentation like snow on your apartment windowsill. "To the Wind" is a pining love song, while "Mountaintop" is a glockenspiel laden ditty that belongs in a Wes Anderson flick. "New Leaves" is an ambient/acoustic number that might make Nico blush had she not ridden a bicycle in Ibiza. Lyrically, Lemoine's work is abstract but relatable, gentle but commanding - not unlike Charlotte Gainsbourg. If last year's synth "Just a Boy" single was her "Élastique," this EP is her *Sunset Sound*.

- Nicholas Friesen



### Greek Riots

Cavalier  
Independent

★★★★★☆☆

Greek Riots just played its first show almost a year ago at the first Uiter Fiver showcase, but the guys are already showing that they're capable of penning well-crafted indie-rock tunes that are worth your time. Led by Jacques Richer's folksy pipes the four tunes were produced by Rob Obvious (The Subumans, Mise En Scene) and sound really slick for something that was supposedly recorded in the band's jam space. Perhaps the best track is "Sleeping Dogs" with its screeching, soulful guitar licks that fit together perfectly and add more of a pop-rock twist to the band's sound. The lyrics are a little forgettable, but the instrumentals more than make up for it in the end.

- Deborah Remus



### Johan Agebjörn

Notes  
Paper Bag

★★★★★☆☆

Swedish electronic artist Johan Agebjörn's latest album *Notes* is being labelled as an ambient record, which is a bit of a misnomer. While influenced by the spacey soundscapes of Berlin School electronica, *Notes* is full of intricate arrangements and complicated, melancholic melodies that make the album more about songs than tone.

*Notes* is at its best when it's atmospheric and instrumental. Songs that keep the vocals front and centre, like "The Left-overs," detract from the album's best traits. The lyrics also leave something to be desired. But this album isn't about lyrics, and when Agebjörn stays instrumental ("The Right to Play") or uses the vocals as an intangible instrument ("You Passed Through"), the album melds into a blissful, shapeless whole.

Agebjörn occasionally mixes classical instrumentation with his synths, which never feels gimmicky. The same can't be said for the overused ambient music cliché of layering nature sounds between tracks. But when it works (which is most of the time), *Notes* is a beautifully hypnotic record.

- Thomas Pashko



### Various

Winter 2015 Compilation  
Elephant Bell Records

★★★★★☆☆

Opening with The Civil Disobedients' "Car Seat" - a track about a woman murdering her two children - this 14 song comp from local label Elephant Bell is intense, heavy and free on Bandcamp. Featuring upbeat killers from radio-ready rockers New Renaissance, The Secrets and Senor Dinosaur, the disc has some diversity courtesy of Warplane (the more subdued "Morning View") and J. Williams (the drum machine'd hilarity of "Fluffy Burrito"). It's also got some "bonus tracks" from classic punkers Les Sexy ("Backstabber") and '90s regressors Wazooka ("Wait"), but the standout comes from the always dependable Dreadnaut with "Rise," which delivers enough pounding sound to kill a small country.

- Nicholas Friesen



### ALFA

Harmattan  
Head in the Sand

★★★★★☆☆

Local hip hop artist Alfa's latest, *Harmattan* is a solid, bob-your-head slice of funk, totally free of DJ work and samples we've come to expect from decades of hip hop. The sound is lush and layered, orchestrated beautifully by producer Michael P Falk (Hearing Trees).

Alfa's vocal and lyrical talents are strong, lending a fresh, unique voice to what could be described as *hip hop lite*. Alfa's band is stellar, which features producer Falk, New York-based drummer Curtis Nowosad and bassist Julian Bradford. The album's replay value is immediate. You'll quickly find yourself humming "Faux-Real" as you feed your cat. "Eyes On Fire" is soulful and endearingly catchy. The greatness of "Skinny Liz" doubles when that saxophone hits. It's not a perfect album, but it's enormously spinnable.

- Tony Hinds



### The New Wild

The New Wild  
Independent

★★★★★☆☆

In just four songs, brothers Daniel and Sean Guezen deliver more grit and dirt than a lot of bands do in a whole career. More credible than the Black Keys and more honest than the White Stripes, opener "Dallas" is made for college radio (in a good way, while "No Cuts" mixes things up with a slower groove. "Wail" comes off like a blistering jam and "Play It By Fear" deserves your full attention (despite its cringe-worthy title), going off Pack AD-style with poppy yet aggressive hooks and subtly-cooed vocals. Alternating between guitars, drums and vocals adds a lot of diversity to the disc, which is a necessary ingredient most duos lack.

- Nicholas Friesen



### Crooked Brothers

Thank You I'm Sorry  
Transistor 66

★★★★★☆☆

Recorded in both a warehouse and a hand-built log cabin, The Crooked Brothers' third studio album *Thank You I'm Sorry* resonates with the lonesome snarl of a concrete outlaw.

Beginning with the mournful "Dear Antonia," the album then sways from the deep, bourbon-soaked folk grooves of "Blackbird in the Snow" to the growly, sleazier neon-lit blues of "Organs on Demand" and "Lightning In My Chest." From the busted-heart poetry of the lyrics to the quiver of the lap steel, *Thank You I'm Sorry* is the perfect soundtrack for driving down a dusty highway towards the dive bar you got a black eye at last week.

- Jillian Groening

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## BACKSTAGE COSTS

Local bands may love what they do, but they rarely make enough cash

ALANA TRACHENKO

 @ALANATRACH

VOLUNTEER STAFF

Who doesn't love a local show? It's an evening for hanging out with friends, watching cool bands for cheap admission and drinking beer. Winnipeg loves its local performers and they love us back. However, most of us are not cut out to be in the bands we enjoy seeing - the hours are long and irregular and it often takes months before they see the kind of cash they need to move forward. New bands need a combination of talent, energy and a determination that is downright stubborn.

"If you want to be in a band you need material to show promoters, but to get the material you need to play shows to make money," says Daniel Baron of Winnipeg's FINN. "It's a vicious cycle."

Playing shows is the easiest way to make money. Not only does the band make a cut



FINN

from admission, they have a chance to sell merchandise, although that can be difficult at some venues.

"We sell more merchandise at all-ages shows," says Alex Paradoski of A Waste Odyssey. "At bars, people are thinking, 'should I buy the shirt or three more beers?' But when you've already had a few beers, more beer is usually the priority."

When it comes to producing an album, Paradoski says there's a decision to make between making money and gaining exposure.

"We put out this album for however much you want to pay," Paradoski says of A Waste Odyssey's recently released *Humberstone*. By making it available for free, more people have access to listen to and share it.

Baron notes that an easy way to make a

few bucks is playing cover tunes in a bar. These shows usually allow for the band to sneak in some originals, too.

"It's fun to learn covers, to play them for people and to make money, so why not do all three?" Baron says with a laugh.

The biggest expenses include recording and producing albums and merchandise as well as going on tour. All of these are essential to new bands hoping to grow beyond the local scene.

"We need to get a van and how much is food going to cost? How much are we going to make at each venue?" Baron says of planning their upcoming spring tour. The decision to go on tour overrode other projects, such as filming a music video, which would have cost the group around \$5000 (editor's note - a video can be made

with an iPhone and an idea for \$0, just as an album can).

For A Waste Odyssey, producing its latest album *Humberstone*, has been the biggest cost, despite recording with the album's namesake James Humberstone, who worked at a reduced price.

However, when all is said and done, it's a labour of love.

"It's totally worth it," Paradoski says. "Creating something like a song - that lives on. Money doesn't matter much in the grand scheme of things. I don't want to die with a lot of money, I want to die leaving behind the things I've created."

*"The music business is motivated by money. Music is motivated by energy and feelings." - Erykah Badu*

## SPEAKING VOLUMES

#MMIW and the power of music to inspire social change

CAITLYN GOWRILUK

 @CAITLYNGOWRILUK

VOLUNTEER STAFF

By its very nature, music is a mode of expression. It affects people in ways that other mediums fail to do and messages conveyed through music often create a ripple effect throughout society.

Dec. 31, 2014 marked the Idle No More community's third annual New Year's Eve round dance. The goal of the unity vigil was to remember the nearly 1,200 missing and murdered Indigenous women in Canada through traditional Aboriginal music and dance and to inspire a dialogue on the issue, which is often discussed online under the hashtag #MMIW. The year was plagued with several high-profile tragedies in Winnipeg alone, including the death of 15-year-old Tina Fontaine, whose body was pulled from the Red River in August and the vicious assault of Rinelle Harper, who was found left for dead on the banks of the Assiniboine River in November. But the year was also seen by many as a turning point in the discussion of missing and mur-



Tanya Tagaq

dered Indigenous women, with almost all levels of government supporting an inquiry into the matter.

In September, Inuk throat singer Tanya Tagaq was awarded the prestigious Polaris Music Prize. The award is given to the best

Canadian album of the year based solely on artistic merit was granted to Tagaq for *Animism*, an album she released in May of last year. Hailing from Nunavut, Tagaq is now based out of Brandon, Manitoba. Her haunting performance at the awards gala

in Toronto honoured Canada's missing and murdered Indigenous women, with a list of their names projected on the screen behind her.

To simply deal with themes of social change in music may not be enough at this point. Tagaq's Polaris Music Prize performance was lauded as revolutionary by people nationwide. And yet, the leader of our country is quick to dismiss these lost lives as "not a sociological phenomenon." Beyoncé, arguably the most powerful woman in music, stood onstage at MTV's 2014 Video Music Awards while a screen behind her bore the word *feminist*, in giant, illuminated letters. The words of Nigerian author Chimamanda Ngozi Adichie's now-famous Ted Talk, *We Should All Be Feminists*, played for millions of viewers to hear. And yet, this year still seemed to bring with it almost countless attacks on women's rights around the world, both subtle and overt. To discuss justice and change is one thing, but to find the means to dismantle social structures is quite another.

While certain crowds are quick to claim that music isn't as good as it once was, it has become increasingly clear that the opposite is true. Music is an outlet and a form of communication. It's an art form that is now easier to access than it has ever been. And in a society that values academia over lived experience, it is not only a way to elevate your own voice, but a chance to hear the voices of those you may not have otherwise had the chance to. Music is constantly inspiring social change all over the world, and will continue to do so - but only if we allow it to.

*Caitlyn Gowriluk is a first-year Rhetoric major at the University of Winnipeg.*

# THE NEW MUSIC ISSUE

## THE FINAL FRONTIER

Campus radio stations in 2015

RACHEL NARVEY

VOLUNTEER STAFF

Campus radio has been thriving in Winnipeg for decades, and in 2015 it's still going strong.

The ability to tune in to 101.5 and 95.9 FM provides listeners with alternative viewpoints as well as local music that won't receive play on private radio.

As nonprofits, fundraising is essential for both stations in order to ensure day-to-day operations run as smoothly as possible.

"It's a constant priority to make sure that we're within our budget," Rob Schmidt, station manager of CKUW says. "Last year we chose to stop airing ads on the station entirely. The only way for us to grow our budget is by appealing to listeners."

Similar to CKUW, UMFEM receives roughly 85 per cent of its funds through student levies. The rest of the station's budget comes from its annual fund drive,



L to R: Kent Davies and Darryl Reilly of Peg City Groove

Pledge-O-Rama. Donations can cover equipment costs and transmitter space, things without which the station wouldn't be able to operate.

"One of the biggest takeaways from Pledge-O-Rama is the power of positive change that the radio station has in our community," says Jared McKetiak, station manager of UMFEM of the October pledge drive. "We live in an age with so much disinformation that campus and community radio are like the final frontier. No one is telling us what to say."

Broose Tulloch, host of UMFEM's *Beer for Breakfast* feels similarly about campus radio in an age where news is everywhere.

"You can't keep track of everything that's out there," he says. "It's my job to wade through all the data and present the information."

Show hosts volunteer their time in order to bring programming to the airwaves. Victoria King, volunteer co-ordinator of CKUW and host of *Now Sounds*, began volunteering for the station in 2010.

"I remember when I first walked up here and I was just blown away by this world," King says.

"We operate as much as a community centre as we do a radio station. You make radio here but you also meet new people, you discover new music. So much of the causes that I think about and support are causes I didn't know existed four years ago."

Community radio gives listeners who might otherwise go unexposed to local music the chance to hear new Manitoban bands.

"Not everyone likes staying out all night to see a band play at 2 in the morning," Schmidt says. "Playing local bands on the radio makes their music accessible to a very large audience. Being part of that chain of encouraging bands and helping them grow is really important to us."

McKetiaak says one of the most rewarding experiences can be hearing listener feedback.

"It might not seem like it's a big thing, but to the people who make the station go and make things happen, it's huge. I'm not just talking into a vacuum; there's people out there who are listening to what I'm saying. Having that sort of power is amazing."

CKUW's annual pledge event, *Fundrive*, kicks off in February. Visit [ckuw.ca](http://ckuw.ca) for more information.

**SPECIAL GENERAL MEETING**  
FEBRUARY 12

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# FILL YOUR SPARE WITH SONG

MCMA offers daytime music lessons to students

DANIELLE DA SILVA

 @DLOUISEDASILVA

CITY EDITOR

For the busy student or educator puttering away on campus, music can be an escape.

Very often campus study spots are filled by students with noses nestled in books and ear buds firmly in place. Music can get us through the rough times in our studies by offering a needed diversion.

Rather than finding that break in consuming music, instructors at the Manitoba Conservatory of Music and Arts (MCMA) are challenging students to create it.

As part of a new partnership between MCMA, the University and the Collegiate, downtown dwellers can take individual music lessons in the instrument

of their choice (including voice) in Bryce Hall.

Samantha Beiko, marketing and student services co-ordinator with the MCMA, says there are 10 studios on the second floor of Bryce Hall – each with its own piano – in need of daytime use.

“We have a bunch of these daytime spots and we would love to fill them with students who are here and who have spares, as well as faculty and staff on the campus,” Beiko says.

For a limited time the MCMA is offering discounted lessons for new MCMA students. If you sign up and take your first lesson before Feb. 21, six weeks of 30 minute lessons are \$125. Beiko says that is a discount of about \$75 from regular priced sessions. Available time slots are Monday to Friday, 9 a.m. to 5 p.m.

The studios are also open to students

for a quiet study or practice space free of charge. The rooms were created as part of an extensive renovation to Bryce Hall that was completed in the spring of 2014 and is part of the Collegiate’s new music and performing arts program. To book a room, the MCMA just requires a phone call to reserve the space.

According to Beiko there are also 50 music instructors available to students and staff for 30 minute lessons on spares or lunch breaks. She says it’s a good opportunity for people who haven’t had a private lesson before to see what the experience is like.

“If it’s an instrumental discipline they’ll bring themselves and their instrument and they’ll work with the teacher on pieces that they’ve chosen for their level, and they’ll work through them with a focus on technique and how to

approach them,” Beiko said. “So they’re using the repertoire as a lesson tool.”

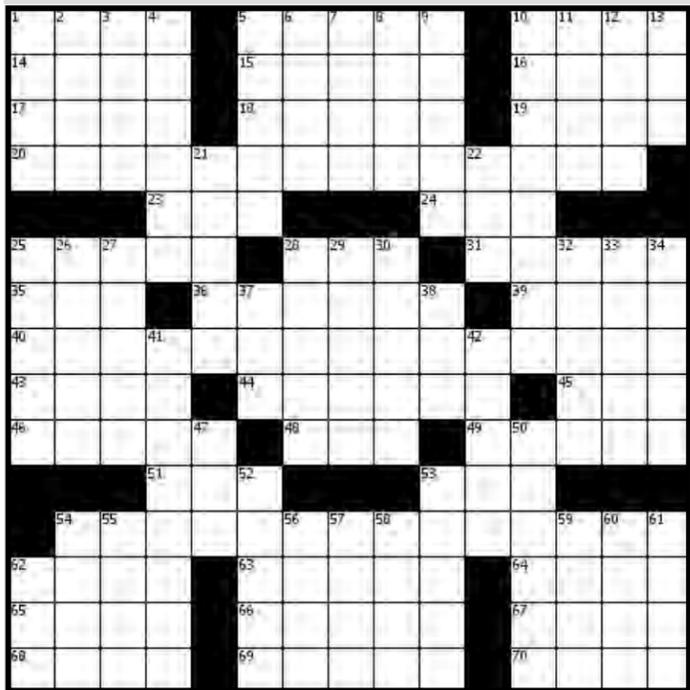
There are also a number of benefits to practicing music while studying even if it’s tough to fit in with a school schedule, Beiko says.

“We see with our students a lot of them have the tendency to give up their private music instruction that they’ve been doing since age five till 18 because they get to university and they’re just like, ‘oh no, there’s so much going on and I won’t have time to do it,’ but it’s one of those things that if you keep using it throughout your school life it helps you balance everything else,” she says.

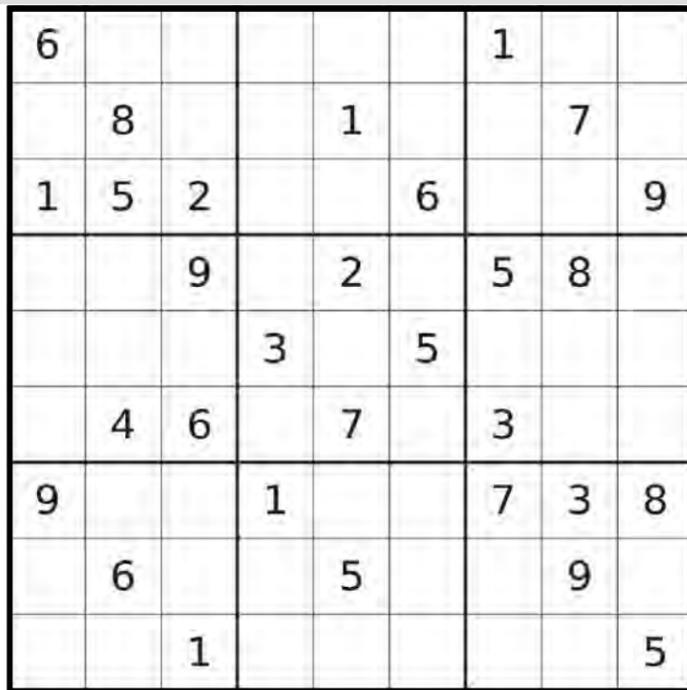
Visit [mcm.ca/](http://mcm.ca/) for more information.

SUPPLIED

# DIVERSIONS

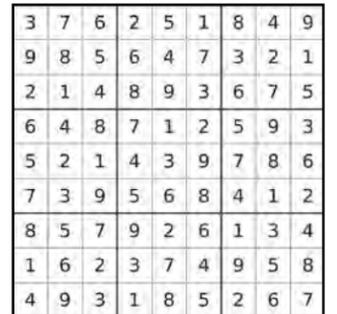
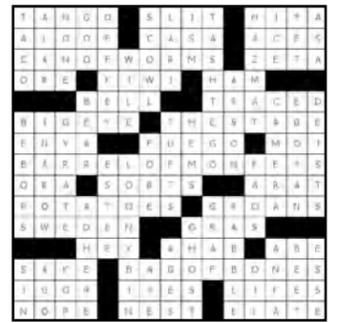


WWW.ONLINECROSSWORDS.NET



WWW.SUDOKU.NET

## SOLUTIONS TO LAST WEEK'S PUZZLES.



### ACROSS

1. Beat the air
5. Concorde
10. Small price to pay
14. Plentiful
15. Garden-variety
16. Candid
17. Take in
18. Tester of Solomon's wisdom
19. Catalog
20. Let it go
23. Second ending
24. Help wanted notice?
25. Berlin's "A \_\_\_ With an Umbrella"
28. Light touch
31. Very sophisticated
35. Paleozoic, e.g.
36. Potential boat capsizers
39. Settled down

40. Clean one's clock
43. Manipulator
44. Liked
45. Prefix with conservative
46. Pass twice on the track
48. Word with black or private
49. Book maker?
51. Apple variety
53. Hymenopteron
54. Hope to get a hand?
62. Cry like a baby
63. Jump for joy
64. Incongruous mixture
65. Dueler's choice
66. Hand measures
67. Gruyere coat
68. Realm
69. Now
70. Director's unit

### DOWN

1. Wilma's hubby
2. Untrustworthy one
3. '70s 'do
4. Distant communicator
5. Forward
6. U.S. tennis great
7. Table sticks
8. "Hands off!" (Var.)
9. Thick portions
10. Side dish
11. Monumental
12. Cozy spot
13. It can be a real blast
21. Riffraff
22. Old Testament book
25. Leg bone
26. Jagged
27. Boutonniere setting

28. "Moll Flanders" author
29. Amalgam
30. Chap
32. Put in a row (Var.)
33. Locales
34. Guiding beliefs
37. Anti-prohibitionist
38. Another 37-Down?
41. Crushed
42. Hawsers
47. A way to stand
50. Zinger
52. Treasure container
53. Harold Robbins novel (with "The")
54. Bear of literature
55. "The Virginian" author Wister
56. Big showcase
57. Campus area
58. Arm bone

59. Pelvic bones
60. Berkshire response
61. Orbital point
62. \_\_\_ Paese (cheese)

**Student Services** You of W

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

### AWARDS & FINANCIAL AID

Note for Fall Term Award Applicants:

Please note that only successful applicants were notified if selected for an award by webmail or mail. You can also see awards applied to your account on WebAdvisor - Finance Administration - Account Activity. Be sure to check all terms in the Fall/Winter session you are registered in (Fall 2014, Fall/Winter 2014, and Winter 2015).

Award Applications Currently Available:

- Graduate and Professional Studies Expenses Bursary - For students in the final year of their undergraduate program who are applying for entry into a Graduate or Professional Studies Program with financial need.
- General Bursary - These bursaries are meant to provide additional support to those who have unmet financial need after they have accessed all financial resources available to them.

Both application forms are available online: Go to [www.uwinnipeg.ca](http://www.uwinnipeg.ca)

Click "Student", click "Awards and Financial Aid", click "In-Course Awards (current students)"

### STUDENT CENTRAL

Need somewhere to store your jacket and boots? Rent a locker from the Student Central! There are lockers still available on the 1st-4th floors of Centennial Hall, in the basement of MB Hall and on the 3rd floor of Richardson College. Locker rentals are \$20 per person for Winter Term.

Just send a Webmail email to [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca) with your preferred location or visit us at Student Central.

### U2014FW COURSE DROPS

Wednesday, January 21st, 2015 is the last day to drop a U2014FW course. No refund is applicable.

### UNDERGRADUATE WINTER TERM (U2014W) ADD/DROP PERIOD

The Add/Drop Period for U2014W is January 6th to 19th. During this period, students can alter their U2014W schedule. U2014W courses dropped during this time are eligible for a 100% refund of tuition, student association and student association building fund fees.

### UNDERGRADUATE WINTER TERM (U2014W) TUITION FEES

U2014W tuition fees were due January 6, 2015. Pay online through your bank's website! Set up the U of W as a bill. Your seven-digit student number is the account number. (The University does not charge a convenience fee for this payment method.) Check your balance on WebAdvisor. Click on "My Account" and then "Student Finance". Choose "Account Details" for a list of charges, payments, awards, etc. Late fees are \$77.00.

### PAYMENT PLANS

Still haven't paid your tuition fees? Are you unable to pay your entire tuition at once? If you can pay at least 25% of the amount due immediately, you can set up a payment plan at Student Central. A \$77.00 late fee is applicable. Payment plans must be completed by Feb. 27th, 2015. Come to Student Central today!

**ASK! You of W** PHONE: 204.779.UWIN (8946) | EMAIL: [studentcentral@uwinnipeg.ca](mailto:studentcentral@uwinnipeg.ca)

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Counsellor

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Dietitian

*From the Provincial Eating Disorder Prevention and Recovery Program*

For more information visit: [womenshealthclinic.org](http://womenshealthclinic.org)

EDAW  
2015

women's health clinic

Are you a University of Winnipeg student who wants to be more involved on campus?

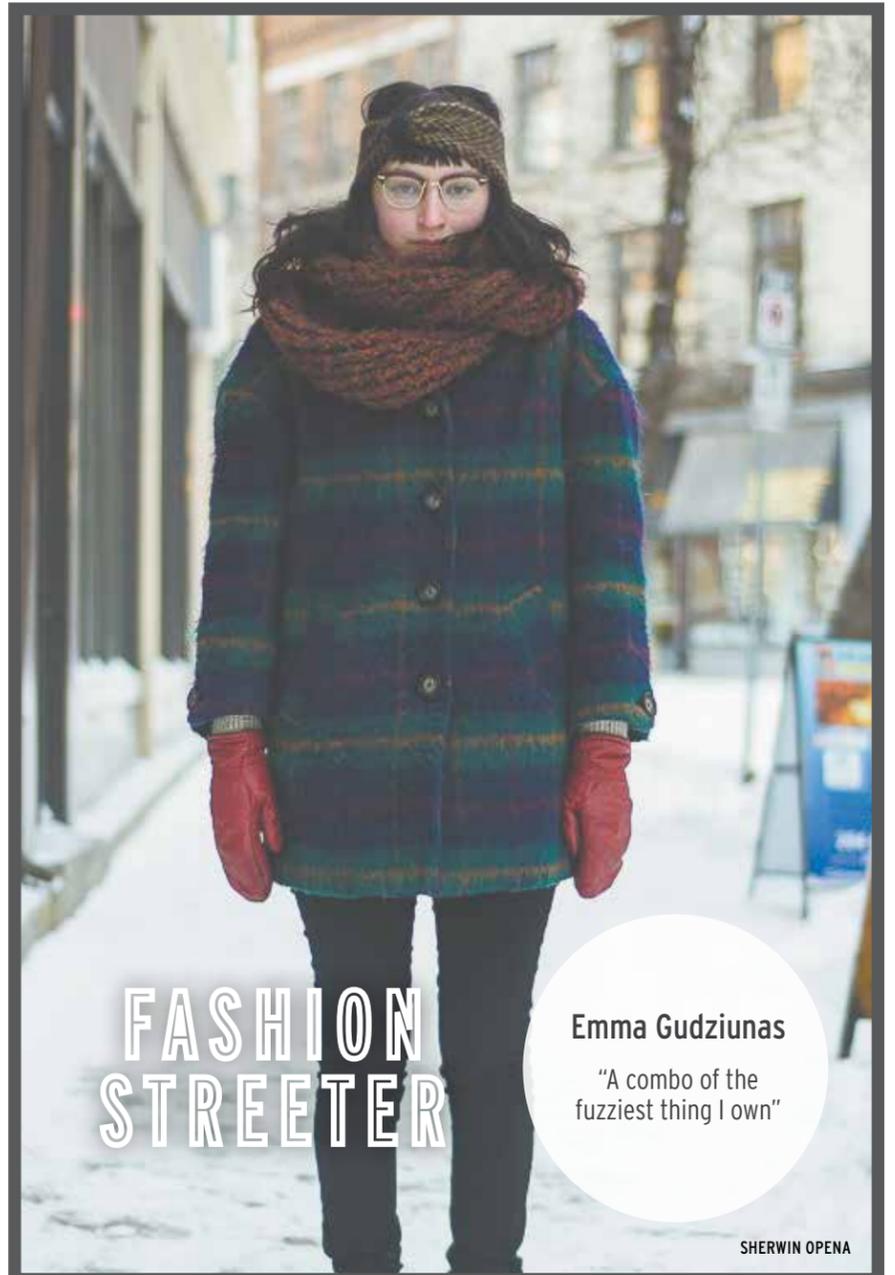
# MOUSELAND PRESS

The publisher of The Uniter is looking for new student directors to sit on its board.

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

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

if interested, send a cover letter and resume to Kent Davies, Interim Chair of the Board, at [board@uniter.ca](mailto:board@uniter.ca)



## FASHION STREETER

Emma Gudziunas

"A combo of the fuzziest thing I own"

SHERWIN OPENA

The Uniter Fashion Streeter is an ongoing documentation of creative fashion in Winnipeg inspired by the Helsinki fashion blog [www.hel-looks.com](http://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. JE SUIS CHARLIE**

Hug a political cartoonist.

**2. AMANDA LANG**

We always thought Kevin O'Leary was the evil one.

**3. JAZZ BRUNCHES**

I wish there was a character on *Girls* that existed only to say "shut up, Marnie!" every single time Marnie speaks/sings/looks/breathes.

**4. IF THAT CHARACTER WAS AN OLD LADY**

She could exist in 1960s New York and tell Megan Draper to shut it, too.

**5. JUDD APATOW VS BILL COSBY**

"At the very least, go in your mansion and disappear for the rest of your life," Apatow said about Cosby on the *WTF* podcast. "He shouldn't be rewarded and applauded for (allegedly) raping that many women."

**6. THE GOLDEN GLOBES**

So many great moments for women, so many seconds wasted on Jeremy Renner's behaviour.

**7. CADBURY CREME EGGS CHANGE CHOCOLATE**

The Dairy Milk shell is being replaced by a soft exoskeleton made up of Tom Brady's unfulfilled dreams. Delicious.

**8. HOUSE OF CARDS**

Just binge watched the first two seasons. That Francis Underwood is one mischievous character, but he's no Subway Thief.

**9. THE WEEKND ARRESTED**

The (cringe) noir&B singer allegedly punched a police officer in the face, but is already back to making terrible duets with former Disney Channel starlets. Fun.

**10. DID YOU KNOW THE ALLMAN BROTHERS BAND BROKE UP (AGAIN)?**

So did Vivian Girls, Beady Eye, The Civil Wars, Guided by Voices (again), Death Grips, Crystal Castles and Orbital. Woah.

THE UNITER, MANITOBA MUSIC & THE WEST END CULTURAL CENTRE PRESENT

..... THE 2015 .....

# *Uniter Fiver*

..... **SHOWCASE** .....

HOSTED BY J. WILLIAMEZ

*autumn still*

*Carey J. Buss*

*The Janzen Boys*

*Mabel's Flight*

*Somebody Language  
& the Way It Feels*

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