

THE **U** N I T E R

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RIVER TRAILS MAY FALL THROUGH THIS YEAR

BACKSLIDING ON CAMPUS

THOMAS PASHKO
MANAGING EDITOR



On Wednesday, between editing articles for this issue of the paper, I took a detour to Riddell Hall to get myself a coffee. On the way there, I was greeted by an unpleasant sight: a student had set up a table passing out merchandise for federal Conservative leader Pierre Poilievre.

Don't get me wrong – I don't belong to any political party. I've always lived by the old W.C. Fields adage that "I never vote for anybody, I always vote against." But as far as distasteful federal politicians go, I'd be hard-pressed to think of one I'd more eagerly vote against than Poilievre.

A career politician who's spent his entire adult life working for one right-wing party or another, Poilievre certainly has no idea what it's like to work a real job. That hasn't stopped him from shamelessly aping the MAGA-style neo-fascism that's taken over American politics.

The Tories are no strangers to repackaging stale Republican ideas to sell to Canadians exhausted by ineffectual Liberal leadership. It feels a little more nefarious when they're repeating anti-queer dogwhistles or using carbon taxes as an excuse to enable Putin's genocide in Ukraine.

But what troubled me more was how no one seemed to care that someone was hawking merch for a far-right Tory leader on the University of Winnipeg campus. It's a troubling indication of a changing, backsliding culture at the U of W. Put aside just how *square* it is to stump for the leader of one of the major parties. (Didn't we used to be cooler than this?)

When I began my studies at the U of W in 2009, it was a hotbed of progressive activism. I remember my friends who attended the University of Manitoba telling me about how they were regularly accosted by anti-choice protesters at school. "Not only would that not fly at U of W," I would think, "those anti-abortion downs wouldn't be able to leave with their faces un-spat-upon."

Maybe it's not just the U of W that's changing. Maybe society at large is getting comfortable with cronies quietly promoting the far-right elite in public. Personally, I'm nostalgic for honest-to-goodness angry, loud, in-public anti-fascism, even of the face-spitting variety.



ILLUSTRATION BY GABRIELLE FUNK

Cleaning doesn't have to be a chore - it can be a celebratory ritual. Read more on page 12.

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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.

An in-person volunteer orientation will be held on Friday, Jan. 19 at 1 p.m. in the Uniter office, room 0RM14 at the University of Winnipeg.

For more information, email volunteer@uniter.ca.

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COMING SOON TO A THEATRE NEAR YOU AND A GALAXY FAR, FAR AWAY

Lucasfilm and U of M scholars team up for an Ojibwe translation

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | @MATTEKLEMARIAM

On Dec. 18, Star Wars fans were greeted with a surprise announcement. This time, though, it wasn't just another spinoff movie slated for development or a new line of action figures.

While many fans may be well-versed in fictional languages like Huttese and droid-speak, they'll soon have a new Indigenous language to add to their repertoire.

Lucasfilm, the University of Manitoba (U of M), the Dakota Ojibway Tribal Council and APTN are collaborating to translate *Star Wars: A New Hope* into Anishinaabemowin (Ojibwe).

"What this project is about is bringing more media in our language," Dr. Cary Miller, a project lead and associate vice-president of Indigenous scholarship, research and curriculum at the U of M, says.

"Some of the reasons why language isn't passing on to our next generations is the lack of media. You can even see in some communities that point in which there's a significant shift in media access. It correlates to fluency decline."

Anishinaabemowin is one of the most widely spoken Indigenous languages in North America with more than 300,000 speakers across the continent and a partic-

ularly high concentration in Manitoba.

Dougald Lamont, former leader of the Manitoba Liberal Party, was inspired by Lucasfilm's prior Navajo dub of the classic 1977 film.

Miller says Lamont "reached out to Dakota Ojibway Tribal Council. Pat Ningewance, our Anishinaabe language faculty member at the U of M, is probably the foremost scholar on Ojibwe language preservation in Canada. That brought the involvement of the university."

After receiving a Canadian Heritage grant, the project was off at many parsecs per hour. While Lucasfilm will oversee production and handle logistics, the endeavour will heavily rely on the expertise of fluent speakers like Ningewance during the audition period.

Miller believes a translation of an accessible and beloved classic will help preserve and proliferate Anishinaabemowin while highlighting its practical applications.

"The perception is that (Anishinaabemowin) is not a skill or benefit. It's something to compensate for. The heritage of education in Canada has led people to feel that the language is a hindrance," she says.

"Careers can be made based in knowledge of the language as translators and



The poster for *Anangong Miigaading*, the upcoming Anishinaabemowin (Ojibwe) dub of *Star Wars*.

teachers. For the youth, having this film in their language makes them see their language in a different way."

Beyond the cultural and educational potential of screening *Anangong Miigaading* (that's *Star Wars* in Ojibwe), the dubbing has personal significance to the passionate team behind it.

"The bottom line is it captures the heart and the mind. I saw the first film when I was six or seven. I must have seen it five times, begging Mom and Dad to see it one more time. (Project lead) Maengan Linklater's son has 'Jedi' as a middle name,"

Miller says.

"It's a labour of love for everybody who has initiated this project ... We're doing it for our passion for the work and the language."

While the film is in the early stages with no projected release date yet, Miller hopes their work will usher in a new era of fluency in the galaxy.

"(We) want to bring popular culture into our languages, so that the things kids want to watch have that voice. The more places the language is reinforced, the more likely fluency is to be maintained," she says.

LOCAL FILM AND TELEVISION PRODUCTION A 'GROWTH INDUSTRY'

Insiders provide a glimmer of what's to come in 2024

SUZANNE PRINGLE | ARTS AND CULTURE EDITOR | @BLAQUE_SQUIRREL

If you're a Manitoban interested in showbiz, 2024 might be your year.

The latter half of 2023 was marked with a significant withdrawal of United States productions from Canada due to the Writers Guild of America and SAG-AFTRA strikes. This impacted Canadian film and television professionals who rely on US projects for employment throughout the year.

However, here in Manitoba, things were not so dire.

"We fared much better than many other provinces in terms of continued production," Lynne Skromeda, CEO and film commissioner at Manitoba Film and Music, says.

Largely due to an influx in locally shot Canadian productions over the past few years, Manitoba producers felt less of a sting in 2023, despite losing a few American shows.

"We had enough domestic work to keep our membership at least largely working," Steven Foster, business agent at the Directors Guild of Canada (DGC) in Manitoba, says.

According to Foster, DGC's membership increased by 6 per cent last year. While a handful of US-based projects fell through, he says Manitoba's film industry maintained resilience through a mix of domestic and service productions.

"We certainly saw less wages being taken

by our members (in 2023)," Nicolas Phillips, president of IATSE 856, the union representing crew, says. "However, our (membership) numbers have gone up."

Alan Wong, president of ACTRA (Alliance of Canadian Cinema, Television and Radio Artists) Manitoba, claims the organization's 800-plus members actually benefited during the SAG-AFTRA strike due to the amount of Canadian productions not reliant on American actors.

"Projects that were based on Canadian IP (Independent Production Agreement) were able to go ahead," he says, like *Acting Good* (CTV), *Don't Even* (APTN/Crave), and Francophone production *Le monde de Gabriel Roy* (ICI).

Additionally, certain US productions were able to move forward during the strikes under the condition that they use Canadian talent. This allowed many local actors, directors and writers to take on roles typically slated for US workers.

"This is a growth industry," casting director Jim Heber says. He credits Manitoba tax incentives for attracting production to the area — but says local talent is also attracting attention.

"The strength of our talent pool is deepening," Heber says, "so more and more opportunities will be presented to Manitoba artists."



With the WGA and SAG-AFTRA strikes resolved, 2024 is expected to be a busy year for US movie and TV productions filming in Winnipeg.

Wong expects an "abundance of opportunities" in 2024. Back in the 2021-22 fiscal year, the provincial film industry generated \$365 million in production revenue.

"Many new jobs will be created, which contributes significantly to the Manitoba economy," he says.

The DGC is more "cautiously optimistic," as nothing is assured until the contracts are signed.

"Several different projects already have their eyes set on Manitoba," Foster says. "But for legal reasons, we can only talk about shows that have signed our voluntary recognition agreement."

Confirmed shoots include big-budget US feature films *Bruno Penguin* and *the Staten Island Princess*.

"Other larger shows — US shows — have had conversations," Foster says, encouraging those interested to check the DGC website over the next few weeks to see what's coming up.

Representatives from local entertainment unions (ACTRA, IATSE and DGC) say people interested in film-industry employment should contact their offices for more information.

"Anyone can enter the film industry, regardless of age or experience," Phillips says. "There's room for everybody."



DREAD WHO'S COMING TO DINNER

alterNatives serves belly laughs, social commentary in equal portions

MATTHEW TEKLEMARIAM | ARTS AND CULTURE REPORTER | @MATTEKLEMARIAM

Dinner parties can be a social minefield on a good evening. A festive atmosphere combined with expected decorum and free-flowing wine can be a recipe for disaster – which makes it all the more relieving, and amusing, when one can step back and simply watch it unfold.

alterNatives, a play by Canadian Drew Hayden Taylor, focuses on a divisive dinner party, hosted by an odd couple pairing and culminating in a healthy dose of contention served with the entrées. The show is celebrating its 25th anniversary this year and runs until Jan. 20 at Théâtre Cercle Molière (TCM).

“We have Angel, a younger Indigenous sci-fi writer, who is in a relationship with Corinne, an older Jewish university professor who teaches Indigenous lit at the university,” Charles Bender says. Bender is the co-artistic director of Menuentakuan, the show’s Montréal-based partner production company.

“Corinne invites two of her friends over for dinner, Dave and Michelle, both of whom are vegan. But she also surprises Angel by inviting two of his old friends, the titular *alterNatives*. They’re Indigenous militants, very cheeky and love to stir up trouble.”

Hysteria and hilarity ensue. Focusing on the clash of cultures and best intentions gone awry, *alterNatives* is touted as both a

comedy and an enlightening experience.

“It’s a satiric comedy. It talks about our relationship and links between Indigenous and non-Indigenous people,” director Xavier Huard says.

“It’s a play about allyship and how allies with their best intentions can sometimes aim not quite in the right direction,” Bender says.

“In going too far with things, they create more chaos than actually creating more opportunities for relationships.”

He credits TCM artistic and executive director Geneviève Pelletier with the convergence of the theatre companies.

“She is really keen on bringing in Indigenous companies from all across Canada, making sure there are as many possibilities at the theatre she directs as possible,” Bender says.

Huard cites the political climate in Québec and enduring relevance of Taylor’s drama as reasons for this particular adaptation.

“I first read it in 2018. At the time, these sorts of questions were circulating in the media in Montréal and Québec. There was a new wave of sympathy for Indigenous artists and Indigenous art,” he says.

Taking a more collaborative approach to their projects, the Menuentakuan crew emphasized the collective in this comedy about division and allyship.

“We don’t work from the traditional mode of theatre, where the director is like a god



MARIE ANDRÉE LEMIRE (SUPPLIED)

alterNatives is a satirical play about a dinner party that turns into a “social minefield.”

and makes all the decisions,” Huard says.

“That’s not really in our spirit. In my work with them, I try to feed them my comprehension and my point of view of the show. We choose collectively what’s our end goal with the show.”

While Bender says relations between Indigenous and non-Indigenous people are often defined by conflict and tragedy, he aspires to handle the subject with levity. Both artists are quick to note that, above all else, *alterNatives* is a farce.

“It’s a *Friends* episode. We poke fun at

everything. It’s a very fun romp,” Bender says.

“We often think comedy is easier than tragedy, but I think it’s the contrary,” Huard says.

“It’s the genius of theatre to treat this subject in a way we can laugh at it. You can enjoy it and laugh and explore questions we often fear.”

alterNatives runs until Jan. 20 at Théâtre Cercle Molière (340 Provencher Blvd). For tickets and information, visit cerclermoliere.com.

WINNIPEG NEEDS A WINTERRUPTION

Multi-venue music fest set to shake you out of hibernation

SUZANNE PRINGLE | ARTS AND CULTURE EDITOR | @BLAQUE_SQUIRREL

Despite being an accredited “winter city” in the World Winter Cities Association for Mayors roster, Winnipeg has taken its time getting cold this year. However, with the recent arrival of the familiar bitter chill and thick blankets of snow, cabin fever will inevitably follow suit.

What better time for a Winterruption?

Winterruption, an annual multi-city concert series, harnesses the power of great music and inviting venues to break winter doldrums and get locals to groove out of their homes.

“We want audiences to look forward to this week,” Jorge Requena Ramos, programmer of Winterruption and creative director of the West End Cultural Centre (WECC), says. He wants to draw crowds that are “eager and excited to put their boots and jackets on and come to shows.”

Every year, the festival populates venues in Winnipeg, Saskatoon, Calgary and Edmonton. In Winnipeg, more than 30 artists and acts are programmed, composing a showcase of performers from diverse backgrounds. There’s even wrestling.

“Our goal is to reflect what makes us who we are as a city,” Requena Ramos says, “especially in the core of our city, where so many languages are spoken, so many flavours are offered, and cultural exchange is an everyday fact.”

Winterruption was founded in Sas-

katchewan in 2016 and expanded to include Calgary and Edmonton then finally reached Winnipeg in 2020 through a partnership with the WECC and Real Love Winnipeg.

“Real Love was brought on (by the WECC) to book and produce the indie shows in Winnipeg,” Gil Carroll, co-artistic director of Real Love, says in an email. “There used to be another great local indie festival that happened in January called Big Fun. Winterruption is aiming to fill that void.”

Since its Winnipeg launch four years ago, Requena Ramos says the organization has learned a lot about resilience.

“I think most of us are still dealing with the effects of the pandemic,” he says. “We are slowly climbing out of a long hangover.”

Winterruption partner Regina Folk Fest, for example, has participated in past years but is “on life support” this year, he says.

With venues like the WECC still averaging 25 per cent under their pre-pandemic show sale numbers, Requena Ramos hopes Winterruption will help music venues weather through the storm of slow winter months.

“Every ticket you buy is also an assurance there will be more future shows,” he says, acknowledging the “huge loss” of the Good Will Social Club in Winnipeg’s downtown scene.



SUPPLIED PHOTO

Greg MacPherson is one of many local artists taking the stage for Winterruption.

“The local music community is amazing,” Carroll says. “We feel so supported by all the people who come out to our shows!”

This year’s lineup has expanded to include more shows than previous years, and 50 per cent of the program features local bands.

“There is lots to choose from,” Requena Ramos says, listing folk, punk, new wave,

dub, hip hop and Indigenous traditional singing as some of the sounds audiences can expect to hear.

For tickets, schedules and show information, visit winterruptionwpg.ca.



SUPPLIED PHOTO

TRUE DETECTIVE: NIGHT COUNTRY

“Part 1” streaming now on Crave

★☆☆☆☆

THOMAS PASHKO | MANAGING EDITOR | X THOMPASHKO

When the first season of HBO’s *True Detective* began airing in January 2014, the show quickly became a phenomenon. The hard-boiled mystery, with its grimy aesthetic, idiosyncratic dialogue and hints of cosmic horror, felt like a breath of fresh air to many viewers and critics.

A second and third season followed in 2015 and 2019, respectively, with new casts and stories but carrying on the themes of crooked cops, non-linear narratives and crises of philosophy.

Now, five years since the last season, there’s a new *True Detective* of sorts. HBO’s

marketing hasn’t been entirely clear whether *True Detective: Night Country* is technically the fourth season of *True Detective* or the first season of a new spinoff. (Its opening credits curiously say it’s “based on the series *True Detective* created by Nic Pizzolatto.”)

Night Country certainly feels like a different show. Unfortunately, that’s to its detriment.

Night Country boasts an impressive cast led by Jodie Foster and Kali Reis, playing two cops on opposing beats who get wrapped up in the disappearance of a team of scientists from a remote Alaskan research base.

The setting, a town so far north that it experiences weeks of darkness in winter, is a fun addition to the series’ milieu, as are the supporting players (including Fiona Shaw and John Hawkes).

Unfortunately, where previous seasons gave actors like Matthew McConaughey and Colin Farrell career-redefining roles playing characters brimming with darkness and secrets, *Night Country*’s characters don’t seem to have anything to hide.

New series writer-director Issa López, who helmed the 2017 Mexican horror darling *Tigers Are Not Afraid*, does not give Foster and Reis the crackling dialogue that Pizzolatto gave McConaughey.

Of course, Pizzolatto had the advantage of writing in his native New Orleans dialect of English, whereas this is López’s first English-language project. But it’s not a lack of dexterity with words that trips up *Night Country*. It’s the lack of subtext.

Foster and Reis’s characters aren’t corrupt or morally compromised. They’re merely prickly and brusque. Even the minor characters are constantly revealing their exact

thoughts, feelings and motivations to anyone who will listen.

The plot mechanics are wielded with the same bluntness. This is, admittedly, only the first episode. The show still has five more weeks to improve. But where debut episodes of previous seasons felt like they were building mystery, this feels merely like laying track.

This is especially true of *Night Country*’s handling of the supernatural. Instead of a simmering metaphorical undercurrent enriching the themes of human evil, López announces it in this episode’s opening scenes, bad CGI and all.

Is it unfair to criticize *Night Country* for being too different from previous seasons of *True Detective*? Perhaps. It is, after all, a show that ostensibly reinvents itself with each season.

But these changes should at least feel as interesting as the things they’re replacing and should be done at least as well. Sadly, this doesn’t feel like a fresh, new take but a dull misstep. Here’s hoping it corrects course in the coming weeks.

ARTS BRIEFS

CIERRA BETTENS | ARTS AND CULTURE EDITOR | X FICTIONALCIERRA @CIERRABETTENS

Lights on the Exchange returns

Starting Jan. 21, Winnipeg’s Exchange District will look a little bit brighter. For the second year in a row, Lights on the Exchange - Allumez le Quartier will bring more than 25 light-based artworks to the neighbourhood. To learn more and download a map of the works, visit bit.ly/3j4FOj0.

Gabs Sings Babs

In a cabaret-inspired performance, singer Gabi Epstein will share her journey of self-discovery through song – specifically, through icon Barbra Streisand’s greatest hits. Presented by the Winnipeg Jewish Theatre (C 148-123 Doncaster St.), the concert plays in the afternoon and evening on Jan. 20 and 21. Tickets are available at bit.ly/3SVQYnH.

Agrarian After Dark

Head down to the Park Theatre on the evening of Jan. 31 to learn about community food systems while enjoying local eats and sips. Presented by the Harvest Moon Society, Fireweed Food Co-op and The Dog’s Run Farm, Agrarian After Dark connects rural farmers with urban consumers. General tickets are \$15 and can be purchased via bit.ly/3S5DqWU.

RMTC and TPM present *among men*

Royal MTC and Theatre Projects Manitoba’s forthcoming play, *among men*, chronicles a tale of two renowned Canadian poets, Al Purdy and Milton Acorn, 10 years before fame. Set in the wilderness, Purdy and Acorn wrestle with masculinity while attempting to build an A-frame cabin. The show runs from Jan. 24 to Feb. 10. Join in on the adventure by reserving a ticket at bit.ly/3O4M2Md.

Celebrating the work of Alvin Pauls

The MHC Gallery at the Canadian Mennonite University’s forthcoming exhibition honours the life and work of Winnipeg artist Alvin Pauls. *From Here to There: A Retrospective in Paint-Clay-Glass* features a selection of Pauls’ original pottery and paintings spanning his early career to now, in his 80s. An opening event takes place on Jan. 19 at 7:30 p.m. For gallery hours and more, visit cmu.ca/gallery.

Royal Winnipeg Ballet hosting auditions

Could you be the next ballerina to grace the Centennial Concert Hall stage? The Royal Winnipeg Ballet is welcoming aspiring dancers from Grades 6 to 12 and post-secondary students to attend auditions on Jan. 26. Winnipeg-born dancers Michel Lavoie, Emilie Lewis and Katie Bonnell will host the auditions and participate in a Q-and-A where parents and dancers may ask questions about their RWB careers. Visit bit.ly/3j1wxbJ to learn more and register.

TRANSIT FARE INCREASE IMPACTS STUDENTS

'I don't think that it should cost that much to get to school'

JURA MCILRAITH | CITY REPORTER | @ JURA_IS_MY_NAME

University of Winnipeg (U of W) students have mixed feelings about the new cost of riding the bus to school after Winnipeg Transit increased their fares on Jan. 1.

Single-semester Peggo e-passes for post-secondary students now cost \$303.70, compared to \$293.20 in 2023.

Transit fares rise annually because of inflation and increased by 3.8 per cent for 2024, Megan Benedictson, a communication officer for Winnipeg Transit, says in an email statement. Full-fare rides now cost \$3.25 cash (up from \$3.15).

Full-time U of W students automatically purchase a U-Pass through the University of Winnipeg Students' Association as part of their term fees. These discounted passes currently cost \$225.60 per term or \$431.20 for the September 2023 to April 2024 school year.

Students can opt out of the U-Pass for the winter term by filling out a form on the UWSA website by Jan. 19, 2024.

Part-time students have access to seven-day, 28-day and monthly discounted passes. Lower-income Winnipeg residents can apply for the WINNpass program, which provides transit passes at a 50 per cent discount.

Nathan Douglas, a fourth-year applied computer science student, relies on public

transportation to commute to school and work.

Douglas is 21 and says he spends at least \$500 on transit each school year, because he can't afford a car. He also pays about \$60 per month for a bus pass during the summer.

"I wouldn't necessarily say I love it, but I get why (fares) have to go up," he says. "At least there's less upfront prices (compared to owning a car), even if, over time, it maybe ends up being expensive anyways."

Kamylle Virata, 19, is in her second year at the U of W. She doesn't think the higher prices will impact her much, because she saves money living at home with her parents while going to school for pre-medical technology.

"I don't notice it as much," Virata says. "It's nothing new. I know it increases every year, but I don't really have a problem with it."

Other students, like 18-year-old Raven Anderson, feel the financial pressure.

"Buying tickets isn't something ... I usually budget for," Anderson, a first-year student says. "I don't think that it should cost that much to get to school or to get to work or to just get to where you need to go."

Despite living with her parents, she doesn't have a lot of extra money as a stu-



On Jan. 1, transit fares went up - and students are feeling the pinch.

dent. Anderson buses downtown every day and says she's noticed how higher fares can impact other people in Winnipeg.

"There's a lot of people who are cold that just need to go on the bus, but they can't afford it," she says.

Some first-time riders thought Transit prices were expensive even before the fare increase. Faye Graham, 19, took the bus for the first time after moving to Winnipeg for school last year.

"(The price) was more than I was expecting," she says.

Graham is now in her second year as a biology student and no longer takes the bus to school. She moved back home to Beausejour, which is roughly 60 kilometres northeast of the city, and busing is no longer an option.

Instead, Graham carpools with three others and spends about \$80 on gas each month and just under \$500 for parking during the fall and winter terms.

She says public transportation can be a good opportunity for Winnipeg-based students who don't have vehicles or live close enough to walk to school.

RIVER TRAILS MAY FALL THROUGH THIS YEAR

Unseasonable weather could leave Winnipeg skaters landlocked

JURA MCILRAITH | CITY REPORTER | @ JURA_IS_MY_NAME

This winter's warmer-than-average weather has halted skating activities on the Nestaweya River Trail, leaving commuters, hockey players and figure skaters wishing for thicker ice.

The outdoor river trail starts at The Forks and makes its way down sections of the Assiniboine and Red rivers. Every year, the length of the trail depends on how the river freezes, but it typically runs longer than six kilometres.

This winter, it may not open at all.

The Province announced in early January that a swell of water coming from late-December rainfall in the United States has impacted the quality of the ice.

"Before the knowledge of that increased water flow coming up from the States, the team was already out on the ice doing testing, doing a lot of floods to thicken the ice and make it suitable for folks to be on," Zach Peters, communications and marketing manager at The Forks, says.

"Once it's safe to get back on the river, they will be doing that again, and then hopefully we're opening in the not-too-distant future."

Peters says the water levels rose between three and five feet. This wouldn't be the first time in recent history that the trail

remained closed because of poor weather conditions.

The Forks didn't open the Nestaweya River Trail in 2020, because the way the water froze was unsafe for skaters, and it would have been too expensive and time-consuming to open.

Peters says there's still a chance the trail will be ready by the end of January. Usually, it doesn't officially open until sometime in the first month of the year.

"As Mother Nature allows, we will extend down the Assiniboine and down the Red," he says. "It might not be as long as in past years, both in terms of distance and in terms of number of days open."

In the meantime, The Forks opened its onland skating and walking trails in collaboration with the City of Winnipeg to create Winnipeg 150 Winter Park. The park is part of celebrations for the city's 150th birthday and consists of more than a kilometre of paths, the Canopy Rink and skating areas at the CN Stage.

"Winter is not something to shy away from or hide from," Peters says. "It is something that we see to be embraced and enjoyed."

The Exchange District BIZ also offers a skating rink in Old Market Square, so



A sign at the Forks indicates to visitors which trail is which.

people can enjoy the outdoors on their lunch breaks, after work or while they visit the city.

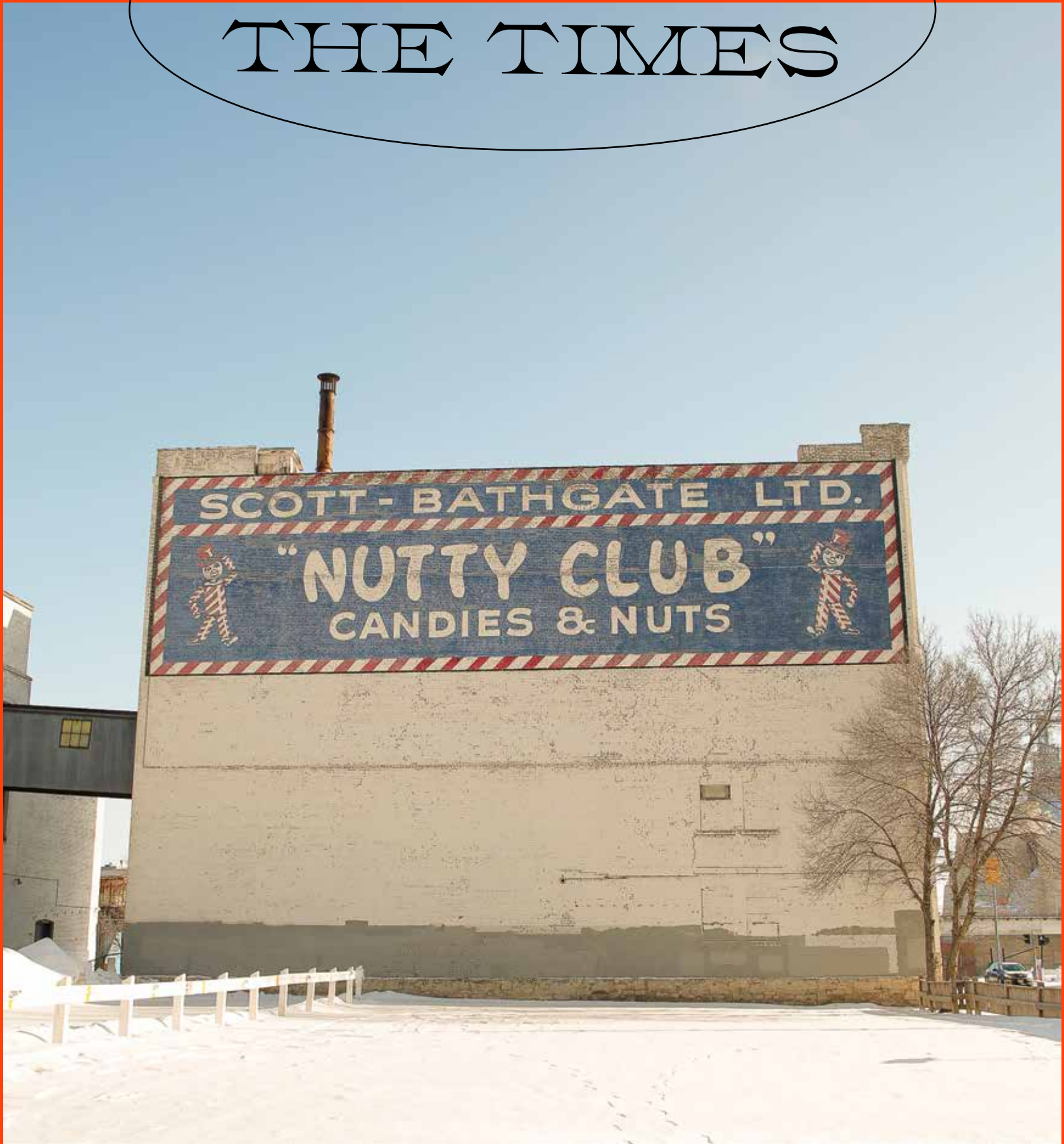
"It's just really a great meeting place to get out into the Exchange District in the winter," Rachael Alguire, Exchange District BIZ marketing and communications coordinator, says.

The rink opened in December, which

she says was earlier than in previous years. It also functions as a site for Exchange District BIZ events, like curling competitions and Drag on Ice.

Partnered with Little Brown Jug, Drag on Ice gives a space for Winnipeg drag queens to perform on the rink while viewers take in the Exchange District.

SIGNS OF THE TIMES



THE STORIES BEHIND SOME OF WINNIPEG'S MOST ICONIC SIGNAGE

Editor's note: This story was originally published on Feb. 25, 2021 at uniter.ca.

Like most cities, Winnipeg's buildings tell a story about its past. Well, maybe it's not a single story with a clearly defined arc. Perhaps, more accurately, Winnipeg's buildings are a scattershot anthology of short stories. They range from the old and beautifully preserved to the rundown and decrepit, from quaint character neighbourhoods to rows of identical strip malls, like so many cubes of Lego, devoid of any personality whatsoever.

But Winnipeg's signage also tells a story. The signs and advertising murals of businesses

and institutions of the city's past and present are part of the city's spirit. They give shape and colour to these places. If old brick walls and fire escapes are these buildings' bodies, the signs are their faces. For some defunct places, like the Blue Note Café or the Starland Theatre, their signs are all that remain. But fortunately, many still have their homes. Here are the stories behind some favourites.



Artspace

The Gault Building at 100 Arthur St. has been the home of non-profit Artspace Inc. since the 1980s, but its instantly recognizable rooftop sign is an original architectural feature of the 121-year-old building.

Rooftop fencing signage “used to be more commonplace in the Exchange District,” Eric Plamondon, Artspace’s execu-

utive director, says. He notes that Artspace is now one of only three buildings in the Exchange that retains this feature. The text originally read “Gaults Limited Importers Wholesale Dry Goods” in reference to the building’s original owners. When Artspace moved in, the fence had fallen down, but they were able to secure funding to restore it.

“Believe it or not, there was a time when there was money available for historical buildings to invest in elements that made it historical,” Plamondon says. “That project was made possible because of a period of time when governments invested in their history.”



“Unequaled Vaudeville” at Pantages Playhouse

Winnipeg’s Pantages Playhouse Theatre opened in 1914. Part of a theatre chain founded by the infamous Greek-American theatre impresario Alexander Pantages, the Winnipeg Pantages was the first stop on the Pantages vaudeville touring circuit of 84 theatres across

the United States and Canada. Performers to grace its stage included Paul Robeson, Buster Keaton and Ella Fitzgerald. While the vaudeville era has long since passed, the Pantages’ beginnings are still emblazoned in its iconic signage.



Nutty Club

The Scott-Bathgate building at 149 Pioneer Ave. was constructed in 1905 as the home of the business partnership of importers and manufacturers’ agents A. E. Scott and J. L. Bathgate. However, the building took on a new life when Scott-Bathgate Ltd. introduced the Nutty Club brand of candy, nuts and popcorn in 1930. The building was painted with murals representing the Nutty Club brand, including its Can-D-Man mascot, a top hat-clad fig-

ure with a body and limbs made of stick candy (though he originally sported a bowler hat from 1930 to 1954). While the building’s future was at one time in jeopardy, it was officially granted historic status in 2017, preserving elements of the building including the Can-D-Man.



“Jesus is Lord” perogy at Karen’s Home Cooking

Karen’s Home Cooking Ltd. at 803 McPhillips St. has been selling authentic Ukrainian food to Winnipeggers since 1993. The business’ distinctive logo of an anthropomorphic perogy in a chef’s hat, a Tryzub apron and red dance boots has been around as long as the business itself, according to owner Karen Sumka.

“My daughter Destiny ... was sketching one day in 1993 (and drew the perogy),” Sumka says. “I kept the drawing, knowing that I would eventually use it as my logo and trademark that I established in 2009.”



The Royal Albert Arms Hotel

The Albert has one of the most complex and layered backstories of any long-running Winnipeg institution. Its reputation is equal parts revered and reviled. Its history as a punk-rock venue includes performances by hardcore legends like Hüsker Dü and Millions of Dead Cops, but over the last 20 years, it's become more well known for its frequent and extended closures and short-lived revivals. The website royalalbertarms.com hasn't been updated since 2008 and still advertises a soon-to-come "boutique hotel with a sexual edge like NO

other hotel in Canada," despite multiple closures and reopenings since this long-abandoned attempted rebranding by an infamous internet pharmacy entrepreneur. To international podcast listeners, it's perhaps best known for a gruesome 2003 murder. The signage painted on the building's facade does little to hint at its bizarre history, but hopefully points to a brighter future.



The Burton Cummings Theatre

The sign on the outside of the Burton Cummings Theatre reflects the venue's status as a beloved historic Winnipeg locale. Renamed in 2002 after the longtime Guess Who frontman, the sign next to the marquee of the former Walker Theatre is even shaped like Man-

itoba. A mural on the building also alludes to its long life as the Odeon movie theatre. Less evident from the building's exterior are some of its other claims to fame, including its reputation as allegedly one of Winnipeg's most haunted buildings.



Woodbine Hotel

Founded as Dufferin Hall in 1878, the Woodbine was originally exclusively a saloon, only incorporating rooms to let later in its existence. Its name change came along with many structural alterations, but it remains one of the longest-running businesses in Winnipeg and, according to an 1985 report by the city's historical buildings committee, may actually be Winnipeg's oldest hotel.

There's little publicly available information about the Woodbine's signature neon sign, but, according to Mike Wolchock, an expert in local historical signage, "It's been there longer than I've been alive. It was made by Claude Neon, probably in the 1940s, post-war. It's a rental, which means they have been making a payment every month since it went up."



UWSA DAY CARE CELEBRATES 50 YEARS

Party at RecPlex will include guest speakers, parachute games and a big cake

MIEKE RUTH VAN INEVELD | CAMPUS REPORTER | X MIEKERUTH

The University of Winnipeg Students' Association (UWSA) Day Care is turning 50, and there are plenty of reasons to celebrate.

The daycare first opened on Jan. 1, 1974 and has since transformed from a 32-space operation in the basement of Bryce Hall to a nationally recognized childcare facility and practicum site.

The centre now has spaces for 144 children and operates out of a freestanding building tucked behind the Richardson College for the Environment.

The UWSA Day Care is hosting a birthday party on Jan. 19 at the Axworthy Health & RecPlex, which executive director Ioulia Berdnikova says is a symbolic tribute to the daycare's original location.

The former location "was right on this place in the RecPlex," she says. "The daycare was relegated because they needed space for the RecPlex ... so there are two core sides of the story: the university need(ed) the space, but, at the same time, the daycare wanted to expand."

The UWSA Day Care offers spaces to the children of University of Winnipeg students, faculty and staff, as well as local community members. Its philosophy emphasizes inclusion, play and parental involvement.

Guardians are encouraged to join their children for group activities, help with fundraising and participate in the daycare's management committee.

"Parents are really (involved) in this daycare," Berdnikova says. "They come for special events. They come, they help ... You just ask the family, and they all help."

The daycare clients come from a mix of socioeconomic backgrounds, which she says impacts the children and their families.

To illustrate, she recounts the example of two student parents whose preschooler made friends with the child of a law professor and doctor. The parents befriended one another as well, and the relationship proved to be deeply impactful.

"Eventually, these students who didn't have a clue what to do and where to go, one of them graduated med school, and he brought the second child here," she says. "(The) mom became a lawyer. It was interesting how we see connection through the children (helps) people make their career choices, because they have (access to) first-hand experience and knowledge."

The birthday event will celebrate these kinds of relationships and recognize decision-makers who have advocated for the



Inside the UWSA daycare

daycare.

Former UWSA executives Rorie McLeod and Peyton Veitch are both on the list of guest speakers. McLeod hired Berdnikova and helped push for the daycare to pay a living wage. Veitch was a key advocate for the centre's 2017 expansion, which added 32 spaces.

Relationships with provincial lawmakers are especially important for the daycare, since the Province provides key funding for overall operations and staff support for disabled children.

Berdnikova says she's built a "very close relationship" with Union Station MLA Uzoma Asagwara. Throughout the pandemic, they regularly dropped off masks and hand

sanitizer for the daycare.

"I have had the honour of visiting the centre on many occasions, and the work they do is truly inspiring," Asagwara says in an emailed statement.

"The daycare is a safe and inclusive space for everyone. They are committed to providing a supportive environment and are dedicated to creating a larger sense of community and belonging."

The daycare's 50th birthday party takes place Jan. 19 at the RecPlex from 3 to 6 p.m. Opening ceremonies and speeches kick off at 3:45 p.m. The event will feature a photo booth, children's activities and a cake-cutting.

THEORETICAL PHYSICS PROF EARNS FIELD'S FIRST PROVINCIAL GRANT

McDonough Astro-Particle Physics Group will study origins of dark matter

MIEKE RUTH VAN INEVELD | CAMPUS REPORTER | X MIEKERUTH

Pinning down the properties of the invisible "dark matter" that holds our galaxy together has eluded scientists for decades. A University of Winnipeg (U of W) professor recently received funding from the Province to support his inquest into one of astrophysics' biggest mysteries.

Assistant professor of physics Dr. Evan McDonough was awarded a \$50,000 New Investigator Operating Grant from the Province to further his work taking on big, unanswered questions about dark matter.

McDonough says his approach looks back 13 billion years to when "somebody slammed on the brakes" of the initial rapid expansion of the universe. He compares the production of dark matter at that moment to the energy recaptured by an electric car while braking.

"If (you) want to answer the big questions, you should think about how (dark matter is) produced," he says. "Then you can ask: 'How much heat was also produced in that process? What other things are produced, and how do we observe them?'"

Fellow U of W theoretical physics professor Dr. Andrew Frey says questions like

these draw out "subtleties" that pop-culture understandings of dark matter and black holes often miss.

The New Investigator funding will allow McDonough to hire a master's student. The successful applicant will join undergrads from the U of W and master's and PhD students from McGill University and the University of Manitoba on his team.

They will also have the opportunity to participate in the Winnipeg Institute for Theoretical Physics (WITP), a group of 27 academics and their students who have contributed to expanding the reach and impact of McDonough's work.

"I was raised in a big family. I have four siblings, so I like the big-group environment," McDonough says. "I like a lot of people contributing with different, diverse perspectives, backgrounds and opinions."

Frey says the group-based environment McDonough fosters has a "multiplying effect" on U of W researchers' capacity for generative work.

"Theoretical physics works a lot by ideas," Frey says. "One of the good ways to generate ideas is talking to somebody else who also



Assistant professor of physics Dr. Evan McDonough was awarded a \$50,000 provincial grant for his research on dark matter.

knows all the ins and outs of what's going on. Having somebody else here who's at that cutting-edge research stage is really good for the (working) environment."

Both professors say the WITP distinguishes itself through emphasis on group work and "pen-and-paper physics" as a means of tackling problems where experimental study is impossible.

"People who think in the abstract, solving equations on the board, getting together and trying to solve problems, that's, within Canada, fairly unique to Winnipeg," Mc-

Donough says. "We're the biggest centre for theoretical physics between Vancouver and Waterloo."

McDonough is in his third year as a professor. He says the grant's "moral and financial" support is pivotal as he continues to adjust to the freedom and responsibility of professorship.

"The first five years as a faculty member (are) when you carve out a niche for yourself," he says. "I am an emerging leader, and (the grant is) going to help propel me forward to being a world expert."



COLUMN

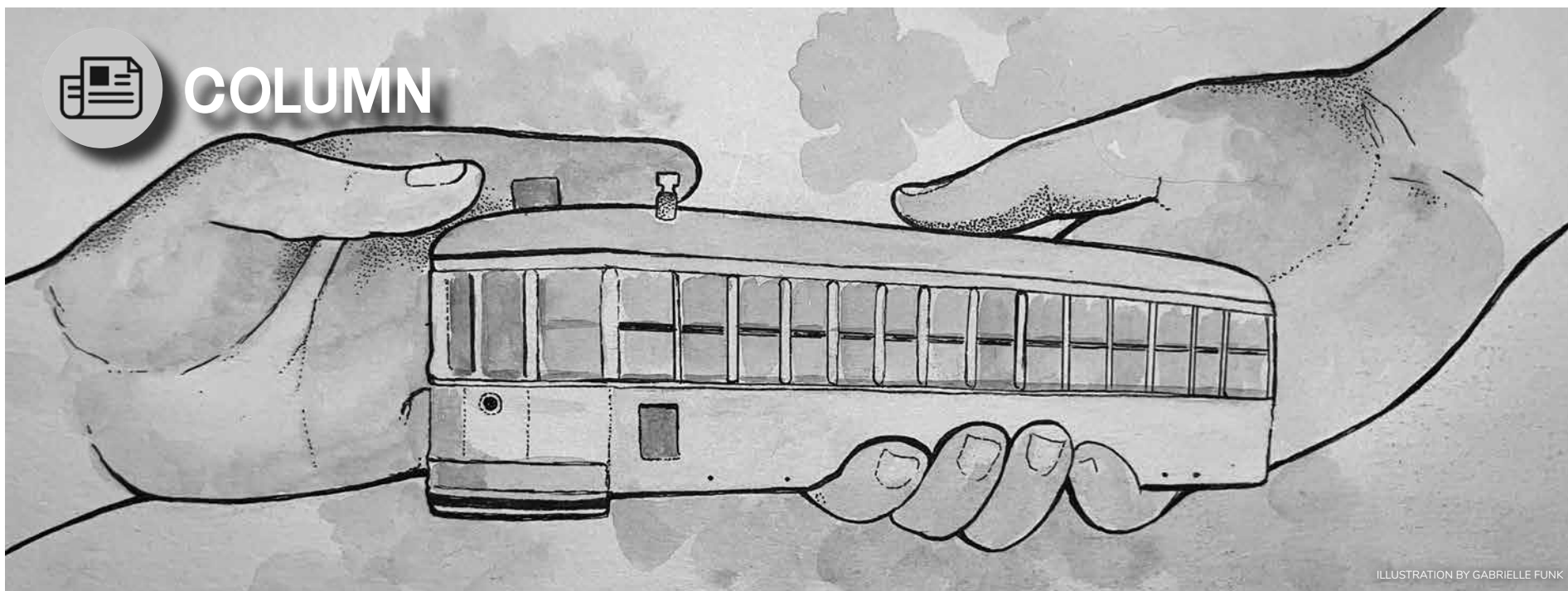


ILLUSTRATION BY GABRIELLE FUNK

A PEOPLE'S HISTORY OF WINNIPEG

First left-wing mayor rode anger toward streetcars to office

SCOTT PRICE | COLUMNIST

A day before the November 1922 Winnipeg civic election, mayoral candidate and alderman J.K. Sparling ran an ad in the *Manitoba Free Press* attacking his opponent S.J. Farmer.

The ad used rhetoric that would be familiar to Winnipeggers who just went through the General Strike of 1919. Sparling pitted labour unions and workers against business and bosses. His ad framed the election as between “Sparling and Stability” or “Farmer and the Reign of the Furies.”

Sparling claimed the election of General

Strike leaders like Farmer would be a disgrace and put “ultra radicals” in charge of every citizen’s life, property and education. To drive the point even further, the ad ended with “LET US SETTLE THIS ONCE MORE, AND FOR ALL!”

The election seemed to be a replay of the Winnipeg General Strike of three years earlier, with a working-class North End versus the middle-class and elite South End. But the real issue was streetcars, which did not line up so neatly into a North End versus South End narrative.

Much like in the 1906 streetcar strike and the 1919 General Strike, streetcars were the centrepiece where political battles would be fought in Winnipeg. The election in 1922 differed on the question of public ownership of Winnipeg’s streetcar system and growing distrust and anger toward the Winnipeg Electric Company (WEC) that ran the streetcars.

The issue of public ownership arose because the franchise awarded to the WEC to run the city’s streetcars allowed the city to take over service during certain windows.

These windows were not set to occur until 1926 and 1927, but the WEC stated that, without a guarantee of franchise, they would not be able to raise its debenture (a type of credit that is not backed by collateral but given on the reputation of the issuer).

Even though most of Winnipeg City Council opposed the public takeover of the streetcar system, they decided the situation should be resolved through a referendum, spearheaded by Sparling.

Sparling made the crucial error of limiting those who could vote on the referendum to only the 24,000 ratepayers of the WEC, not the general population. This angered many

Winnipeggers. Most of the people who relied on the essential service were shut out from deciding its future.

There was significant resentment toward the WEC for always crying “poverty” while continuing to undertake expensive expansion projects and providing lucrative shareholder dividends.

Farmer quickly seized on the opportunity to attack not only the unpopular referendum but also the WEC for being untrustworthy.

All of Sparling’s pontificating fell flat, with Farmer winning 57 per cent of the vote, gaining votes outside of the traditional labour constituency of North Winnipeg, along with the election of six aldermen representing the Independent Labour Party.

Given that the experiences of the Winnipeg General Strike were still fresh, Farmer likely would have lost if the election hadn’t hinged on streetcars and the WEC.

These events represent how the issue of transit can cut across traditional voting lines and be a unifying issue regardless of political leanings.

Scott Price is a labour historian and program director at CKUW 95.9 FM.

CLEANING WITH CARE

The joys of tidying

PATRICK HARNEY | COMMENTS EDITOR

The process of cleaning has always been an integral part of my life. Many of my earliest memories are shaped by the scents, sights, sounds and sensations of cleaning. I can vividly recall the feeling of my mother’s cloth-brandished hand reaching from behind me to wipe my perpetually snot-covered face – an act I vehemently rejected.

My mother was a diligent cleaner. Coming from a family of tireless tidiers, every speck and every streak was an affront to her being. She spent countless hours making sure that everything was in order, that no cabinet was contaminated and that no rug remained unvacuumed.

Her disposition was likely an inherited cultural sense of status. To her, a clean home was a successful home, and the practice of hygiene and maintenance were ways to project one’s internal value. If both bodies and objects were kept in pristine form, it could demonstrate, for those looking in, that they were of exceptional worth.

Like many teens, I downplayed the necessity of cleanliness. I saw it as a bourgeois practice, a product of suburbanization and the middle-class accumulation and defense of unnecessary “stuff.” And for the stuff that I deemed necessary, such as my bed or clothes, cleanliness was an unnecessary illusion that masks the ugly realities of wear.

“Things are meant to be used. They are meant to be dirtied. Why should I try to hide that?” I would retort, in an expectantly spoiled fashion, any time I was asked to sim-

ply clean up after myself.

It was only as I grew older, and got a job as a janitor, that I began to see the value in preservation through cleaning. Working in schools across the city, I mopped floors, disinfected tables and scrubbed toilets.

Through this process, I saw how the act of cleaning was an act of care. I felt immense pride knowing that I was nurturing and defending objects so that others around me could use them. My acts helped extend their lifespans and allowed more people to use and rely on them daily.

In a capitalist society, where extracting value is of the utmost importance, the actions of those in the caring economy – like cleaners, homecare workers and daycare staff – are often radical. Care entails a maintenance of value and a use of time and energy to safeguard what is already here rather than producing more.

As an adult, I have grown into my inheritance: a compulsion towards constant cleanliness. But, with my own home with its associated nooks and crannies, it seems so much easier for dirt and grime to collect on every surface. Every time I scrub or scour, some additional form of disorder creeps up on me, leaving behind piles of dust and colonies of smudges.

Still, the process must be done, and I have begun to feel an immense joy in the unending practice of care through cleaning.

As I smell the acerbic waft of industrial solutions as they leave the spray bottle, I am



ILLUSTRATION BY GABRIELLE FUNK

transported back to my mother’s diligent practice of care.

Although I struggled to see how scrubbing my face was a way of showing love, I see now that those actions were ways of caring for me and showing me my inherent value.

Patrick Harney is the comments editor at *The Uniter*. He still doesn’t make his bed every single day.



A MARKETING 'MASTERMIND'

Was 2023 the year of Taylor Swift?

ANTONIETTA BUETI | VOLUNTEER CONTRIBUTOR

With 2023 finally in the rearview, it appears that it was a year brimming with reimaginings. Pop-culturally, the year felt bombastic, an undeniable response to years shrouded in uncertainty and despondence.

Major blockbusters like *Barbie* and *Oppenheimer* battled it out in cinemas, and Queen Bey made an iconic return via a smash-hit world tour for the newest addition to her catalog, *Renaissance*.

For Swifties around the world, these events existed on the periphery as the era of Taylor Swift pressed on in full force.

Whether you were "...Ready For It?" or not, it seemed like nobody could avoid the popstar sensation this year. In December, *Time* magazine rewarded Swift's compelling omnipresence by naming her their 2023 Person of the Year.

This isn't the first time the magazine has honoured Swift. In 2017, she was a part of The Silence Breakers, a group of women who, according to *Time* and CBS, "ignited the anti-harassment #MeToo movement." This makes her the first woman to grace the cover of *Time* magazine twice.

While some couldn't help but roll their eyes at another mention of the singer, in my estimation, this is an indication of a job well done.

By *Time's* own definition, the title of Person of the Year goes to "The person or persons who most affected the news and our lives, for good or ill, and embodied what was important about the year, for better or for worse," as written by Walter Isaacson in the 1998 issue.

Whether or not everyone personally finds Swift important is less relevant than the overarching cultural impact of her presence.

My own father, who struggles to remember the names of any celebrities born after the year 1965, heard about Swift's Eras Tour (and its nearly unattainable tickets), bought me passes to see a Candle Light concert rendition of her hits.

My mother, who, to her credit, is somewhat fluent in contemporary pop culture, debated the merit of the success of the

Taylor's Versions.

After Swift's first six albums were sold against her will to record executive and mentor Scooter Braun for more than \$400 million, she decided to re-record and re-release these albums as Taylor's Versions. She now owns these record-breaking versions, which I would argue is a well-earned win.

While the general public is likely oblivious to when and why Swift has been reborn in the public zeitgeist, rapid superfans and loyal supporters (where I personally identify) have been privy to her re-ascent to popstar royalty.

Music fans experienced a total Taylor takeover following the release of the formative *1989* in 2015. Her successive albums, contemplative creations, were hailed as instant classics by fans and critics alike. Swift has been an unstoppable force in the public opinion ever since.

Swift's Eras Tour grossed more than \$1 billion. She has now re-released (almost) all of her entire back catalogue, and she was Spotify's most-streamed artist in 2023.

"Are you not entertained?" Taylor asked Sam Lansky, and readers at large, in her *Time* interview, referencing her "position as the master storyteller of the modern era."

However, Lansky's piece is reluctant to broach some of Swift's biggest controversies, such as her carbon emissions and billionaire status. In the past three months alone, she has emitted 138 tonnes of carbon-dioxide and has spent upwards of \$70,000 USD fueling her private jet.

Swift also became a billionaire in 2023, which introduces a host of ethical considerations to supporters of her work, as she has demonstrated minimal effort to redistribute her astronomical wealth.

"Someday, I'll be big enough so you can't hit me," Swift sings in "Mean," a Grammy-winning track off of *Speak Now* (2010). It seems that day has come, but how did she do it?

Swift's brilliance lies, of course, in her songwriting abilities but, more impressively, in her marketing prowess.

"All you have to do to be my friend is



ILLUSTRATION BY GABRIELLE FUNK

like me, and listen," a young Swift, clad in cowboy boots and bouncy bouffant curls, writes in the cover letter of my tattered copy of her self-titled debut. This sentiment serves as a thesis statement for her career.

Swift, since her inception, has never sold a character.

As a self-conscious eight-year-old listening to "You Belong With Me" for the first time, I felt principally aware of Swift's personal stakes in the story. While I felt emboldened by the acknowledgement of feelings I couldn't define, I knew the story I resonated with was not my own.

Neither was "Our Song" or "Love Story" or "The Story of Us" – all songs you could find on my iPod Shuffle circa 2012. The feeling, the emotions were offered on loan to me – like a best friend lending you a sweater in a casual sort of way, without explicit conditions or timelines for return but with the underlying understanding that the sweater wasn't, and would never

be, yours.

What is rarely clear to fans, but has perhaps become increasingly clear to Swift, is that there must be a distinction between the persona and the person.

Swift's decision to embrace her identity as a performer could be viewed as an ugly rift in the relationship that fans have cultivated with the star over time. In reality, dispelling the parasocial notion of friendship with Taylor Swift™ is essential to becoming a critical consumer of pop culture.

A healthy emotional distance from the performer is important, because it allows for the consumer's critical analysis and thought, driving the artist to cultivate the highest calibre of both art and heart. Is there a more esteemed accolade for any creative?

Antonieta Bueti is a second-year university student who lobbies for *Speak Now* supremacy.

CITY BRIEFS

TESSA ADAMSKI | CITY EDITOR | X TESSA_ADAMSKI @ TESSA.ADAMSKI

Stefanson steps down

Heather Stefanson, the former leader of the Manitoba Progressive Conservatives, officially stepped down on Jan. 15. She will remain in her position as Tuxedo's MLA, which she has held since 2000. The caucus expects to name a new interim leader sometime this week, as the party voted on new leadership rules for the selection process, which is based on a points system.

Community shelter from the cold

For the third year, tipis will be set up outside Thunderbird House at 715 Main St. Sabe Peace Walkers will run the community care camps to provide 24-hour access to overnight warmth, basic necessities and traditional Indigenous teachings and ceremony. These camps will be set up for a minimum of four days in a row during extreme cold-weather warnings. People can also call 211 if they see someone struggling in the cold.

Security officers riding Transit

The first cohort of 21 security officers started their six-week training in response to safety concerns on the city's buses. Last year, Mayor Scott Gillingham announced the need for security officers to ride specific bus routes and patrol bus stops that often have the highest reported number of assaults. The City of Winnipeg says the officers will have the authority to detain people who are being violent and connect people in need with various social supports.

Family files human-rights complaint

The daughter of one of the slain victims police believe to be located in the Prairie Green landfill, north of Winnipeg, has filed two human-rights complaints. Cambria Harris, daughter of Morgan Harris, and family advocate Robyn Johnston have launched complaints in the Human Rights Code citing the Manitoba PC Party's discriminatory campaign election ads and the current NDP provincial government's alleged failure to allocate resources to the Brady Road and Prairie Green landfills.

Supports for survivors

The Province has invested \$1.3 million in funding to Clinic Community Health and Ka Ni Kanichihk to create the Sexual Assault and Intimate Partner Violence Crisis Response Program. These organizations provide trauma-informed and culturally appropriate healthcare and will offer forensic nursing services, such as physical examinations, evidence collection and mental-health support to survivors who do not require emergency medical treatment.

Winnipeg turns 150

The City of Winnipeg marks 150 years since its first council meeting and civil election in 1874. The city was incorporated in 1873 with a population of roughly 2,000 people, covering five square kilometres of land. At the time, only 398 people were eligible to vote. City council is celebrating the anniversary with a Winnipeg 150 graphic designed by Jordan Stranger, a Cree visual artist from Peguis First Nation, and \$50,000 in community grants.

78-13 CROSSWORD SOLUTIONS

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THE UNIVERSITY OF WINNIPEG

Student Services

STUDY SKILLS WORKSHOPS

Need some help with time management, library research, or writing essays? Study Skills Workshops cover these topics and more!

The series continues on Mondays, Wednesdays, and Fridays until the end of January. Each session is held 12:30 to 1:20 p.m. in Room 4C60.

Registration in advance is required. For details and to sign up, see uwinnipeg.ca/study-skills

MONEY TALKS

Get some tips on “How to Apply for Awards (Winter Term)” at the next Money Talks session on **Jan. 23**, 11:00-11:30 a.m., via Zoom.

Registration in advance is required. More info here: uwinnipeg.ca/awards

TUITION FEES FOR WINTER TERM

Winter Term fees are due **Jan. 24**.

Pay the easy – pay online through your financial institution.

Use the bill payment feature on your financial institution’s website:

1. Log on to your bank’s website
2. Add The University of Winnipeg – Tuition as a bill payee
3. Use your seven-digit student number as the account number (International payments can be made via flywire.com.)

For more information, please visit: uwinnipeg.ca/fees

FALL TERM GRADES

The tentative date for the release of official grades from the 2023 Fall Term is **Jan. 25**.

INTERNATIONAL STUDENT SERVICES (ISS) WINTER GALA

The ISS Winter Gala on **Jan. 26** will be a fun evening of food, music and entertainment to celebrate

the start of Winter Term. Tickets are \$10.00 at the ISS office (8th floor Rice Centre, 491 Portage Ave).

Space is limited so get your tickets as soon as possible!

More info at uwinnipeg.ca/iss

SPRING GRADUATION

Are you finishing your last courses in April? Want to graduate in June? The final date to apply to graduate in June 2024 is Feb. 1.

To apply for graduation, go to the “Student Planning/Registration” link on WebAdvisor. Click on the “Graduation” tab and complete the form.

For more information on graduation, visit uwinnipeg.ca/student-records

WINTER 2024 IN-COURSE AWARDS

The online application for Winter In-Course Awards remains open until Feb. 1. Students who missed the Fall Oct. 1 deadline

and those registered in Winter term only are encouraged to apply.

For details: uwinnipeg.ca/awards

CAREER CHATS ON INSTAGRAM

Career Chats are live sessions on Instagram that feature advice from an employer or career-related expert.

Upcoming topics:

Feb. 1 – N.E.E.D.S. Inc. with Aric Goodbrandson

Feb. 15 – STEP Services with Brett Howden and Melissa Phaneuf-Ahi

Hosted by Career Services, Career Chats take place every other Thursday at 11:00 a.m. on UWinnipeg Instagram.

LOCKER RENTAL

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“54 miles to Portage - It's a Long Tramp”

Considered Winnipeg's oldest surviving mural, the image of a cigarette- and bundle-equipped hobo has emblazoned the building at 2579 Portage Ave. since at least the mid-1930s (some sources date it to the '20s). The mural has undergone changes along with the building and the city around it over the years. While the storefront is currently occupied by a tailor, it was

the home of a pharmacy owned by Carman Ruttan when the mural was first painted. The text originally read “54 miles to the next drug store,” since, at the time, the nearest pharmacy was in Portage la Prairie.



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