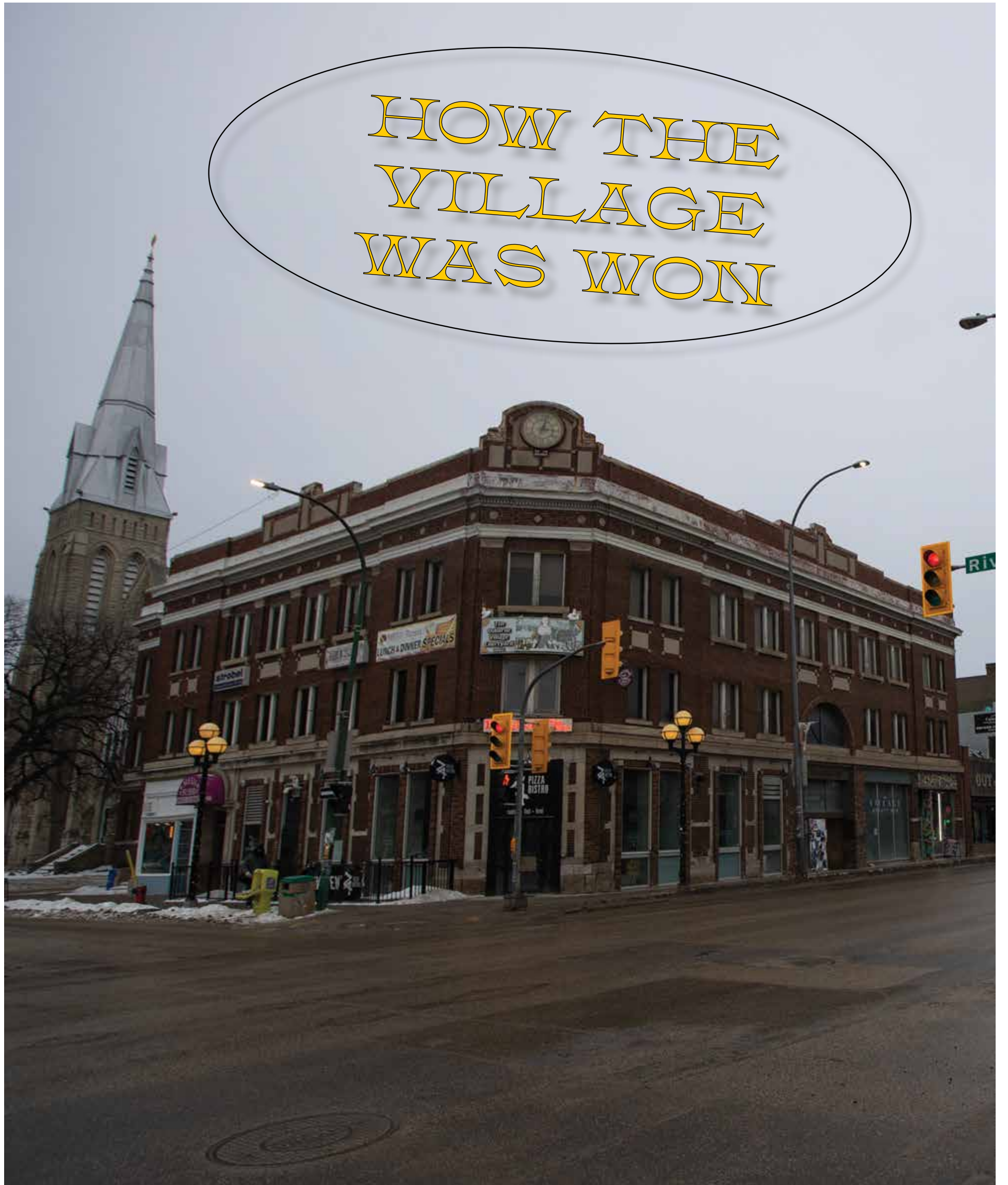


THE **U** N I T E R

CITY HALL SLASHES ARTS FUNDING—P3 | WILL METHANE SALES LOWER EMISSIONS?—P6 | HAIKU HOROSCOPES!—P14



OSBORNE VILLAGE'S ILLUSTRIOUS HISTORY AS HAVEN FOR ARTS AND CULTURE

A PROBLEM OF PRIORITIES

THOMAS PASHKO
MANAGING EDITOR



Anyone who's been reading *The Uniter* for a while has probably read me complaining about Winnipeg's car-centric philosophy more than once. It's a favourite topic of mine. As someone who doesn't own a car and relies on sidewalks and transit to get around, it impacts me pretty directly.

And, like any newspaper writer who regularly complains about the city's love of cars and hatred of pedestrians, I've certainly dedicated my fair share of column inches to the issue of Portage and Main.

The debate about Portage and Main is one of those nifty Winnipeg things that seems to embody part of this city's weird character. We spent 15 years cheering for a hockey team that didn't exist. Our unofficial anthem is a song containing the refrain "I hate Winnipeg." And our busiest, most famous intersection is one where pedestrians can't even cross the street. Why? Because 45 years ago, city hall cared more about developers and automobile traffic than people – and not much has changed.

As such, I couldn't help but let out a hearty laugh when I saw that Mayor Scott Gillingham now supports reopening the intersection – not because it's prioritizing pedestrian traffic, but because it would be much more expensive to fix the underground concourse that pedestrians currently use.

Don't get me wrong. I'm glad that we might reopen Portage and Main. Given how bad transit and sidewalks have become, it wouldn't surprise me if city hall just said "screw you," closed the concourse, left the barriers up and made pedestrians walk an extra block or two to cross. I do wish this change was coming because of a shift in priorities. But I'll take my wins where I can get them.



PHOTO BY MIKE THIESSEN

David Perrett's sculpture *city.block.stop*, located by the Ellice Avenue bus stop at the University of Winnipeg. Read more on page 3.

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SUBMISSIONS

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.

A volunteer orientation will be held on Friday, Mar. 8 at 1 p.m. in The Uniter's office (room 0RM14). For more information, email Dara at volunteer@uniter.ca.

Deadline for advertisements is noon Friday, six days prior to publication. *The Uniter* reserves the right to refuse to print material submitted by volunteers. *The Uniter* will not print submissions that are homophobic, misogynistic, transphobic, ableist, racist or libellous. We also reserve the right to edit for length/style.

CORRECTIONS

In the Feb. 29 article "Singing strong in the face of antisemitism," we misidentified performer Seth Zosky as Dan Petrenko.

The Uniter regrets the error.



GRITTY CITY DOCUMENTS EARLY WINNIPEG HIP-HOP SCENE

'It's never just been about the music'

SUZANNE PRINGLE | ARTS AND CULTURE REPORTER | @BLAQUE_SQUIRREL

In December 2019, former *Stylus Magazine* hip-hop writer Nigel Webber dug into researching his passion project, *Gritty City: An Oral History of Winnipeg Hip-Hop Music 1980 to 2005*, not knowing that the world was about to shut down.

Stuck at home during the COVID-19 pandemic, Webber profited from the extra time.

"I just started hopping on the phone with people," he says.

From there began a three-year process of interviewing and transcribing more than 180 conversations with some of Winnipeg's most legendary hip-hop artists spanning the first 25 years of its history. He plans to release a sequel that picks up in 2005 to the present day.

Self-published through FriesenPress Publishing, the book is in its final approval phase and is set to launch in June 2024. Between the covers are firsthand accounts from the many artists who brought hip-hop to Winnipeg. Webber's goal is to document this generation's significant contributions before their stories are lost forever.

"A majority of the book is told through the voices of the people who actually lived the history," book consultant and Winnipeg hip-hop artist Elliott Walsh, aka Nestor Wynrush, says.

Walsh gave Webber, who is not a hip-

hop artist himself, a credible reference and introduced him to many of the artists, activists, producers and promoters who grandparented the Winnipeg hip-hop scene – including the late Gerry Atwell, DJ Bunny and DJ Alibaba.

"You want someone that takes what you're doing seriously or what you have done seriously," Walsh says, adding that the artists felt respected and heard by Webber.

Recognizing that these are predominantly BIPOC narratives, it was important for Webber to take a backseat to their perspectives.

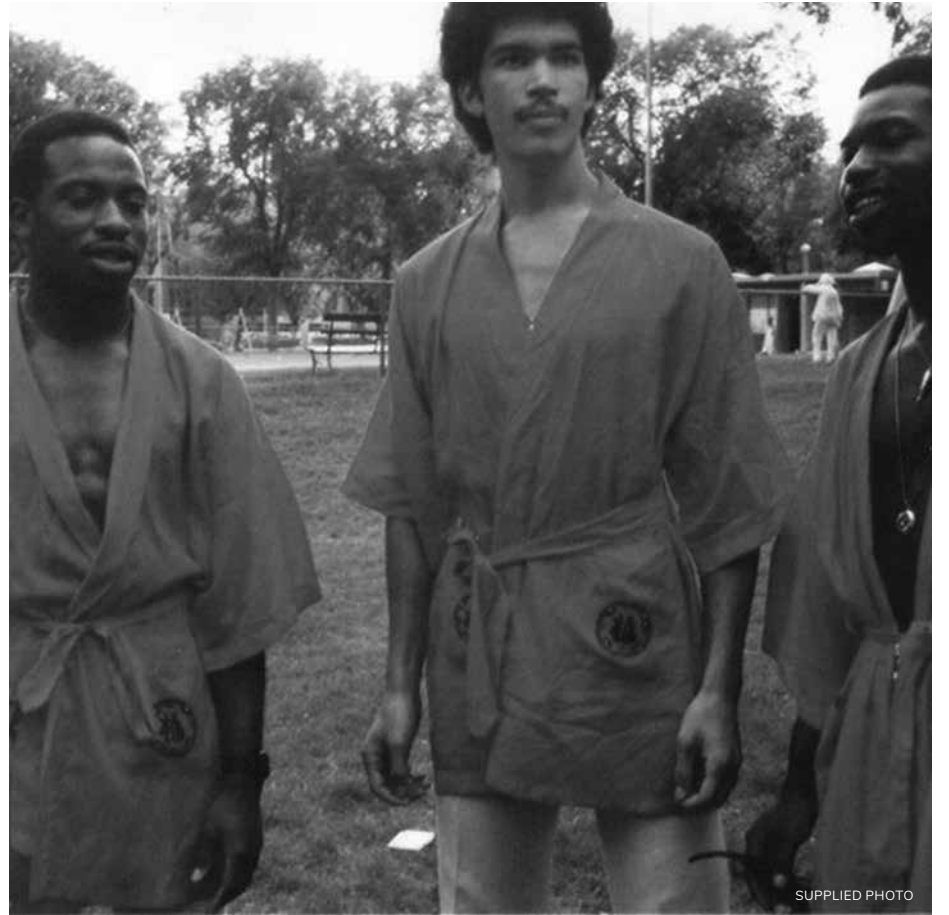
"Not only is this documenting stories of ... predominantly Black, Brown, Indigenous people – (it is) documenting them before it's too late and treating them with respect," Webber says.

"It's never just been about the music," Walsh says. "It is our migration patterns and the racism in the city and battles for equity."

Webber says he wants to avoid passing hip-hop off as a subgenre in the larger history of Winnipeg or Canadian music and to treat the artists as individual contributors.

"I think it deserves to have its own history and be recognized as a really important cultural art form," he says.

Hip-hop came to Winnipeg through



SUPPLIED PHOTO

Nigel Webber's upcoming book *Gritty City* documents Winnipeg's early hip-hop scene.

many channels, Walsh says, including immigration from the Caribbean, the Black-O-Rama Reggae Festival, MuchMusic's *RapCity*, *Spotlight* (VPW), radio (NCI) and tapes being shared from relatives in American cities.

"It looked like rebel music. It was a reaction, and there's a reason why this music has survived and why it spread, why it even made sense to young Indigenous folks at the time," Walsh says.

Webber and Walsh both consider the book a Winnipeg history that address-

es how the genre responds to the "gritty" histories of racism, class divisions and oppression that inform the city's culture as a whole.

"If you're not a hip-hop fan and not even from Winnipeg, (you can) still come away with some form of appreciation, I hope," Webber says.

"It's a history of the people of the city of Winnipeg. It's conversations that aren't always had out in the open," Walsh says. "And, hopefully, they will cause more conversations."

ART AT STAKE

City of Winnipeg slashes public art funding in draft budget

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

In *The Death and Life of Great American Cities*, author and urbanist Jane Jacobs posits public art as an essential pillar of city life.

"We need art, in the arrangements of cities as in the other realms of life, to help explain life to us, to show us meanings, to illuminate the relationship between the life that each of us embodies and the life outside us," Jacobs writes.

In Winnipeg, the future of public art – the work that visually narrates the city's story – is at stake. The city's 2024 draft budget lists no dedicated funding for public art.

Funding for the Public Art Program, which was established two decades ago, has declined considerably between 2019 and now. From its inception in 2004 to 2018, the city dedicated \$500,000 a year to public art projects. In 2019, it was reduced to \$250,000 and \$125,000 in 2022.

Now, it sits at zero.

Carol Phillips, the executive director of the Winnipeg Arts Council (the body that administers the city's Public Art Program), believes the cuts will come with drastic consequences.

"If we don't have funding from the City of Winnipeg, we cannot convince other levels of government (to invest)," Phillips says. "If the city is not going to invest, no one else is, either."

Kelly Campbell, a participating artist in the WITH ART/Youth WITH ART programs delivered through the Winnipeg

Arts Council's Public Art Program, fears the adverse impact the cuts will have on community outreach.

Every year, organizations across the city apply to WITH ART to develop an art project with a local artist around themes of identity and local connections. However, without proper funding, Campbell says it's likely the program will not exist in the coming years.

"The worst thing about it is that you can't actually even see (the impact) until later," Campbell says. "It's like a generational loss."

Across the city, public art landmarks remind residents and inform visitors of Winnipeg's living history. The *Rooster Town Kettle*, created by artists Bill Burns and Ian August, marks the site of the historic Métis road-allowance community along the present-day Southwest Transitway.

In the heart of Winnipeg's Exchange District, Bernie Miller and Noam Gonick's *Bloody Saturday* streetcar commissioned through the Public Art Program reminds passersby of the 1919 General Strike that took place on the same grounds.

The construction of *Bloody Saturday* was made possible by the labour of trades workers – labour Phillips argues attests to the wider economic benefit of public art.

"All of that money is only reinvested in the community," she says. "All the money that results in public art projects goes to



PHOTO BY KEELEY BRAUNSTEIN-BLACK

David Perrett's sculpture *city.block.stop*, located by the Ellice Avenue bus stop at the University of Winnipeg

that whole array of people that work together to make it happen."

Without municipal public arts funding, it is unlikely that these visual landmarks would exist.

To dissuade the city from moving forward with the cuts, Campbell plans to speak as a delegate at the Standing Policy

Committee on Community Services meetings on March 11 and 17.

"Public art should be made by the people that live in the community, and this is like the only opportunity that people really have to do that in the city," they say. "We don't even know what we're losing."



THE PIANO TEACHER

Plays at the Tom Hendry Warehouse until March 16

★★★★☆

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

Is grief just love with nowhere to go?

The Piano Teacher presents a slightly different take. In the absence of their beloved, grief, a paralyzing force, can rob one of the ability to do what they love.

The tale of loss, friendship and music is the latest production to take centre stage at the Royal Manitoba Theatre Centre (Royal MTC)'s Tom Hendry Warehouse. Conceived by playwright Dorothy Dittrich, *The Piano Teacher* is a humanizing portrait of grief that

rightfully deserves the 2022 Governor General's Literary Award for Drama.

Two years after tragically losing her husband, Kevin, and son, Terrence, Erin (Gwendolyn Collins), a decorated concert pianist, loses her ability to play the keys. Following unsuccessful trials with psychiatrists and grief counselors, Erin turns to Elaine (Jane Testar), a piano teacher known for her unconventional pedagogy.

During each lesson, Erin opens up about

her past in an attempt to understand her aversion to the piano. Though, like grief, her return to the keys is no linear journey. The two-hour production requests patience, yet never bores.

Throughout the play, the characters think out loud, unfolding the narratives of their respective paths. We eventually learn that Elaine carries a grief of her own. After developing arthritis in her hands, she dropped her ambitions of making it as a performing pianist and settled into a teaching role.

Here, viewers begin to come to terms with the ways in which grief is all around us. To the grieving, its weight is a constant tune, yet to the outside world, it is but a pianississimo verse, heard only by the trained ear.

Marking a transitory period, Tom, the carpenter-turned-love-interest, saunters into Erin's life as she renovates her home along with her mind. Following the intermission, a scene between Erin and Tom forces Erin to reckon with her past, inciting what the late Joan Didion coined as the "vortex effect."

In *The Year of Magical Thinking*, Didion

— who, like Erin, lost both her husband and child — describes a grief-related phenomenon where the triggering of memory by familiar material sparks a paralyzing rush of emotions.

For much of the play, the piano, for Erin, is synonymous with the vortex. She cannot play it. She cannot touch it. Yet, it is only after her fingers grace the keys that she truly begins to make peace with the past and seize the present.

"Grief turns out to be a place none of us know until we reach it," Didion writes.

The Piano Teacher combines the frisson of classical piano with universal truths about love, loss and friendship. It is simple in its concept but rich in its narrative.

Dittrich is a maestro in the art of capturing loss, composing a theatrical sonata stringing together the acts of grief. For the audience, it is a rich portrait of the realities of grief — doubling as a self-reflective therapy session — that is sure to pull enough heartstrings to compose a song.

SEAGRASS

Plays at the Dave Barber Cinematheque through March 13

★★★★☆

SUZANNE PRINGLE | ARTS AND CULTURE REPORTER | @BLAQUE_SQUIRREL

It can be an effort to sit through a slow-moving, character-driven film where nothing really happens. *Seagrass* is an exception.

Set in the 1980s, the film follows an interracial (Japanese-Canadian) family. They are attending a marriage-and-family retreat on the coast of British Columbia at the behest of wife and mom Judith (Ally Maki), also dealing with her mother's death, and begrudging husband and dad Steve (Luke Roberts), whose patience with her grief is waning.

Written and directed by award-winning Canadian filmmaker Meredith Hama-Brown, this debut feature explores Japanese internment during the Second World War through the eyes of a family dealing with racism and generational trauma.

Shot with a generous amount of Steadicam, the vérité style forges an intimate viewer connection with each character's journey. Predictable at times and full of common tropes, the film is nonetheless a stunning portrait of a family battling an invisible enemy.

The film opens on a B.C. ferry. Sisters Stephanie (Nyha Huang Breitzkreuz) and Emmy (Remy Marthaller) are at play, the camera bouncing around as they dart about the deck.

The tone is serene, playful and beautiful. The overexposed lighting transitions the family into a seemingly ethereal space. The parents, silent and tense, haven't left the vehicle.

Arriving at the retreat, the scene is quickly set. The attending children are aggressive,

unsupervised, white and, yes, racist. The two girls are separated into groups, left to navigate this hostile world alone as their parents sort their issues in group therapy.

The girls feel emotionally abandoned, and the parents are challenged by another Japanese-Canadian couple in their group. And here's where the trauma begins to unravel.

The scenes are intercut with shots of the coastline. Not unlike the second season of *The White Lotus*, the high waves crashing languidly in slow motion against the rocks foreshadow the family's tumult.

A legend told by the island children of a certain cave piques Emma's interest. If you stare inside and think of a dead person, they will come back to haunt you.

As the youngest, more sensitive daughter, Emma is drawn to the curious cave. Peering squeamishly inside, the camera switches to her point of view, drawing the audience within.

Throughout the rest of the film, Emma appears haunted by her deceased grandmother. The atmosphere itself is achieved through off-kilter, slow-moving camera work — an unseen force creeping through the darkness and into the cottage.

When Judith hits a breaking point after drinking and fighting with Steve, she explodes with the force of pent-up generational pain suffered by her family.

Her rage scatters her daughters into the wilderness, and Emma follows the siren call of the cave, as her sister cowers on a near-



by rooftop. The family unites in a frantic search for Emma, ending in a denouement that is at once mundane and difficult.

The characters respond to each other's verbal and physical slings with heartbreaking vulnerability. The family is painfully authentic, with interactions among them uncomfortably relatable.

Tender, whimsical and heartbreaking, *Seagrass* is a gorgeous and challenging story of the traumas that inextricably link generations together, as much as it tears them apart. Hama-Brown is an incredible storyteller, using her tools to create an engaging visual experience.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6AM	MORNING BREATH	The Sentinel's Marvellous Kaleidoscope	Worldbeat Canada Radio	Indigenous In Music	FANTASTIC FRIDAY World - Island Music	THE SATURDAY MORNING SHOW	CKU-SPEAKS
7AM		Folk Roots Radio	FRAÑOL	CANQUEER			
8AM	Shortwave Report CounterSpin	RADIO ECOSHOCK	Behind the News With Doug Henwood	Harbinger Media Hour	Wooden Spoons	Green Planet Monitor	SHADES OF CLASSICS Classical and New Age
9AM	DEMOCRACY NOW!		DEMOCRACY NOW!				
10AM		This Way Out		Viewpoint	SUNNY ROAD Roots Music	MUD PUDDLE RADIO For Kids (Adults too)	
11AM	DEPARTMENT 13 POP/ROCK	WINGS	VOYAGE Jazz	BRIDGING THE GAP			Medicine Wheel of Music
NOON	COMEDIOLOGICAL REPORT	The Man in the Gray Flannel Suit Folk		ACCESSIBILITY MATTERS	NO FIXED ADDRESS Lived Experiences of Homelessness	THE ELECTRIC CHAIR	TEMPLE TENT REVIVAL
1PM	outSPOKEd Truth Before Reconciliation	THE GREEN MAJORITY	ALTERNATIVE RADIO	DEAD MEDIUM	HOW TO SURVIVE A TORNADO		NEON BEIGE SOUND EXCHANGE
2PM	GroundSwell Radio New Classical	The Stuph File The Reminder	THE META WORLD	TICKLE MY FANCY Blues	GLOBAL RESEARCH NEWS HOUR	THE IVORY TOWER Eclectic Mix	YOU CAN'T HIDE FROM GOD Gospel
3PM	NewFound Records Music from Newfoundland and Labrador	Winnipeg Arena is on Fire	STOOPALOOP SHOW	BARKING DOG Post 'n Present Folk 'n Roots	Dollar Country		Active Voice
4PM	The Vulcan's Hold Trip Hop		SPACE CADET MUSIC, OUT OF THIS WORLD	SQUAREWAVE VIDEO GAME MUSIC AND HISTORY	The Sean Show Local Music	Eclectic Residents	The World News, spoken word
5PM	Thrash Can Thrash Metal	SYSTEM KIDZ YOUTH IN CARE	AMATEUR HOUR So Bad, It's Good	PAGES	Soft Robotics (Electronic/Ambient)	Star Road Junction Progressive Rock	GroundSwell Radio New Classical - Repeat Broadcast
6PM			EAT YOUR ARTS & VEGETABLES				This is Hell
7PM	THE WORLD World	Sonic Blanket	TWANG TRUST Country/ Roots/ Sq. Dumb Rock 'n' Roll	TAWNY, THE BRAVE Pop/Rock	THE HOW DO YOU DO REVUE	WE BUILD HITS Hip-Hop	THE C.A.R.P. The Completely Asinine Radio Program
8PM	DESTINATION MOON Sock-Hop-A-Go-Go	Balmoral Blues Blues	S.A.N.E. * RADIO Local Experimental Music	Adult Kindergarten	Hip Hop 50 Hip Hop	RED BOX Hip-Hop	Circle One Punk
9PM	The Freedom Principle World Music	TranceLand Electronic/Dance	ROMPE Latin	Dub City Scazzers	Da Show World & Variety	QUADRAFUNK Electric Dance Party	THE GASHLYCROB THINGS
10PM	TEARSHOT DAILY	TEARSHOT DAILY	TEARSHOT DAILY	PHASE ONE Electronic	StreetKillaz Local Hip Hop	DANCE HALL FEVER Dancehall and Reggae	ISLAND VIBES Caribbean
11PM	BREAK NORTH RADIO	LISTENING PLEASURES	Two Princes				
MIDNIGHT		Free City Radio					
1AM	METAL MONDAY	NIGHT DANGER RADIO	ShrimpFarm.Crypto Replay	THE WONDERFUL & FRIGHTENING WORLD OF PATRICK MICHALISHYN	MANITOBA MOON	ShrimpFarm.Crypto Collages by Silas	Rainbow Country
2AM			Winnipeg Arena is on Fire Replay				
3AM	MODERN JAZZ TODAY	The Motherland Influence	Thrash Can - Replay			Your Show Here	REVOLUTION ROCK
4AM			Meta World Stoopaloop Show - Replay				
5AM	AMPLIFIED RADIO	BACKBEAT					GIRLIE SO GROOVIE
6AM							

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Some programs are on hiatus earlier along different content due to university closures for COVID-19.
New shows are marked with a star ★
Live shows are marked with a lightning bolt ⚡

ARTS BRIEFS

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

WFG unveils film scanning services

Thanks to a grant from the Government of Canada's Community Services Recovery Fund, the Winnipeg Film Group (WFG) now offers premium film scanning services for 8mm, Super 8mm, 16mm and Super 16mm. Visit bit.ly/4bVTeEC for pricing and ordering information.

Presenting the next generation of filmmakers

The annual Freeze Frame International Film Festival for Kids of All Ages returns from March 10 through 16, showcasing films by talented young filmmakers. A week of workshops, screenings and fun is planned. The general public may purchase tickets and festival passes via freezeframeonline.org/tickets.

U of M Jazz takes the Fort Garry

On the evening of March 10, musicians from the University of Manitoba Jazz Orchestra will perform an exciting program of big-band favourites and new works by Canadian composers. The show, led by conductor Jonathan Challoner, takes place at 7 p.m. at the Fort Garry Hotel's lower-level Club Room. Tickets may be purchased via showpass.com/umjo.

Staging a midlife crisis

In tandem with the Video Pool Media Arts Centre's 40th anniversary, artist Lawrence Bird will explore withdrawal, the final stage of the organization's "midlife crisis." "drawing Room" deploys technological remnants and artifacts from Video Pool's collection to forge a connection between media and architecture. Catch the opening event on March 15 from 7 to 9 p.m. at the Poolside Gallery (300-100 Arthur St.).

United through song

This Thursday, March 7, a musical tribute to legendary Chilean protest song "El Pueblo Unido Jamás Será Vencido (The People United Will Never Be Defeated)" will arrive at the Muriel Richardson Auditorium at the Winnipeg Art Gallery. Presented by GroundSwell Inc., the program features an evening of revolutionary songs performed by Vancouver pianist Corey Hamm and Winnipeg's Papa Mambo Trio. Tickets are pay-what-you-can and can be purchased via bit.ly/3ToLVy9.

Release your inhibitions

A moving quartet of performances composes the Village Conservatory for Music Theatre's *Inhibition Exhibition* festival at the Crescent Fort Rouge United Church (525 Wardlaw Ave.). Running from March 6 to 10, the program features a cabaret-style musical showcase, a celebratory performance by the conservatory's 2023/24 class, a live podcast recording and a staged reading of new theatre works. For tickets and more, visit bit.ly/3V72orT.

CITY BRIEFS

THOMAS PASHKO | MANAGING EDITOR | X THOMASPASHKO

UWSA polls close

March 6 was the last day for University of Winnipeg students to vote in the general election for the University of Winnipeg Students' Association. While election results won't be ready at press time, they should be available by the time this issue of *The Uniter* hits newsstands. Check theuwsa.ca for election results.

Severe late-winter snowfalls

At press time, a heavy snowfall is blanketing southern Manitoba. The snowfall is expected to last until the afternoon of March 7, with some areas getting as much as 20 centimetres. Dozens of cities, towns and communities are under snowfall warnings, and there will be highway closures on Routes 1, 2, 5, 10 and 250. Winnipeg's snow-plowing and sidewalk-clearing crews are in full mission prep, according to a city press release.

Province to expand labour protections

Manitoba's NDP government has announced that it will end a ban on project labour agreements that was enacted by the previous Progressive Conservative government. Large government projects often hire both unionized and non-union workers. The PCs' policy banned labour agreements that extended union benefits and labour rules to non-union workers, citing costs. The NDP has hinted at more labour legislation in the near future, including one banning scab labour during strikes.

Former PM Mulroney dies

Brian Mulroney, the Progressive Conservative politician who served as Prime Minister of Canada from 1984 to 1993, died on Feb. 29 at age 84. His death came after a fall in his home in Palm Beach, Fla. Mulroney, who was seen as Canada's counterpart to Margaret Thatcher and Ronald Reagan, was responsible for privatizing many of Canada's vital public services. Mulroney sold off or dismantled 23 of Canada's 61 crown corporations, including Air Canada, Petro-Canada and the pioneering Connaught Laboratories, which discovered and developed insulin as a treatment for diabetes.

CMHR architect dies

Antoine Predock, the New Mexico-based architect who designed the Canadian Museum for Human Rights, died on March 2 at age 87. Predock designed dozens of buildings during his career, primarily in the American Southwest and still has a project under construction — an inn at the iconic French Laundry restaurant in California's Napa Valley. His design for the CMHR echoes the conceptual Tyndall-stone architecture of the Canadian Museum of History (Douglas Cardinal) and the Canadian War Museum (Raymond Moriyama and Alex Rankin) in Ottawa.

Gillingham supports opening Portage & Main

Mayor Scott Gillingham announced on March 1 that he wants to reopen the intersection of Portage Avenue and Main Street to pedestrians. Portage and Main was closed to pedestrians in 1979 to appease developers, who wanted traffic diverted to the underground concourse. Community activists have argued for years that the intersection should be reopened, citing the concourse's confusing layout, inaccessibility and inconvenience. A recent study found that necessary repairs to the concourse would cost the city \$73 million, which influenced Gillingham's opinion.



PHOTO BY MIKE THIESSEN

The City of Winnipeg may start harvesting and reselling methane at the Brady Road Landfill.

WINNIPEG CLAIMS METHANE SALES COULD LOWER EMISSIONS

Lack of citywide composting still a major greenhouse-gas contributor

JURA MCILRAITH | CITY REPORTER |  JURA_IS_MY_NAME

WITH FILES FROM THOMAS PASHKO

The City of Winnipeg claims a proposed plan to start selling methane produced at the Brady Road Landfill could help lower the city's greenhouse-gas emissions.

Announced in February following the latest assessment from the water and waste department, Coun. Brian Mayes wants to see the project up and running by 2026.

"It's a good thing to do, because it means there's less (landfill gas emitting) out of the ground," Mayes says. "At the end of the day, that's the goal."

For the past decade or so, the city has been flaring the landfill's methane – a gas 80 times more damaging to Earth's climate than carbon dioxide, created by rotting organic matter in the landfill. Flaring is the process by which methane is burned, converting it into carbon dioxide to reduce the output of emissions – but not by the amount the city would like.

Selling the gas instead of continuing to flare it could lower the landfill's emissions by 40 per cent, according to the city.

In 2021, greenhouse-gas emissions from landfills, flaring landfill gas, treatment of liquid waste and waste incineration accounted for six per cent of Manitoba's total emissions. That's 50 per cent higher than in 1990, according to data from Climate Change Connection.

Winnipeg could earn \$10 million from methane sales over 20 years, according to a previous report.

Mayes says the methane would be put into the marketplace to be used elsewhere. He was unsure of where or to whom the gas would be sold, saying it would be up

to the contracted company, Integrated Gas Recovery Services.

"I think, to the city, who the ultimate consumer is doesn't really matter," Mayes says. "If we can reduce the amount (of gas) coming out of the ground, then I think that's good environmentalism."

He acknowledges the criticism that companies and organizations should reduce their reliance on natural gas as a source of energy, but he says there are many structures in Winnipeg that will use natural gas for years to come.

Mayes believes this could be the "big thing" that Winnipeg accomplishes in the 2022-2026 term. He also hopes to see more movement on definite compost plans, which would also reduce how much gas Brady Road Landfill generates by having less organic matter thrown away.

"I don't know how quickly we can get (a composting system) to the curb and up and running," Mayes says. "(Selling methane is) not as big as certain other steps like a compost plan, but I think it's still important, and it's something I really do think we can get done in this term."

Winnipeg has tested composting plans multiple times. The latest test ran from October 2020 until September 2022 and received positive feedback from participants. This pilot program involved roughly 4,000 homes in the Mission Gardens, Inkster Gardens, Linden Woods, St. George and Daniel McIntyre neighbourhoods.

In October 2023, the city's executive policy committee (EPC) approved a proposal to start curbside compost pickup by 2030. Some, including Mayes and May-

or Scott Gillingham, expressed concerns about the long timeline and associated waste-collection fee increases.

The proposal approved by the EPC differed from the report on the 2020-2022 pilot program, which had recommended the city start charging households \$8 in 2024 to fund the program, with further fee increases down the road.

In February, the city's 2024 preliminary budget included a \$10.54 increase to waste-collection fees, but that money won't go toward a composting program.

Mayes says money raised from the methane sales will go into a climate-change reserve fund, which will be used to fund future climate-change initiatives. What exactly those initiatives are has yet to be determined. The money could theoretically go toward a composting program, but there's no guarantee.

The best solution to reducing Winnipeg's carbon footprint could be a combination of both projects sooner, Peter Denton, a University of Winnipeg contract instructor for the history of technology, says.

"The problem remains that (excess methane) shouldn't be there in the first place," he says. "To see this as somehow a win for the environment is kind of missing the point, because the City of Winnipeg has consistently refused to implement a wide-scale composting collection system for decades."

Denton thinks the city should act now with the information they've collected, adding Winnipeg could potentially subsidize a compost system with some of the money generated from selling Brady Road Landfill's methane.

If organic materials were disposed of properly, there would be no methane gas to sell, he adds.

Denton argues that by delaying action to avoid raising fees, the city is placing a heavy environmental burden on Winnipeggers instead.

"Brady is going to produce methane probably longer than I will be alive, so the capturing is a good idea," Denton says. "But it would be much better to stop putting organics in the landfill and reduce the problem that way."

Mayes acknowledges the potential contradiction presented by the methane sales: by turning Brady's methane emissions into a revenue stream, it disincentivizes the city from reducing those emissions via composting in the future.

"It's still more efficient to compost (to reduce emissions)," he says. He points to "legacy methane" as a potential approach, whereby new organic waste could be composted, while methane from preexisting landfill waste is harvested.

While he admits that methane sales could theoretically produce enough money to discourage composting, "I think there are nine votes for us to do some version of (a city composting program). What version that is? Stand by. We'll probably decide that in June or July."

Individuals and the City of Winnipeg both have a responsibility to reduce emissions or lower their carbon footprint when possible, Denton says.

He recommends Winnipeggers start composting their own organic materials like fruit and vegetable scraps, grass clippings and coffee grounds.

Each year, 1.3 billion tonnes of food is lost or wasted globally according to the United Nations Environmental Programme Food Waste Index. Composting can reduce greenhouse gases by 40 to 50 per cent.

Another option for Winnipeggers looking to reduce their carbon footprint is Compost Winnipeg. The program started in 2014 by the non-profit Green Action Centre (GAC) with a single pickup truck collecting compost. Their goals are to limit waste and address the impacts of climate change.

GAC noticed a large amount of organic waste was being thrown into Winnipeg dumps compared to other North American cities. There were also limited composting options in the city at the time.

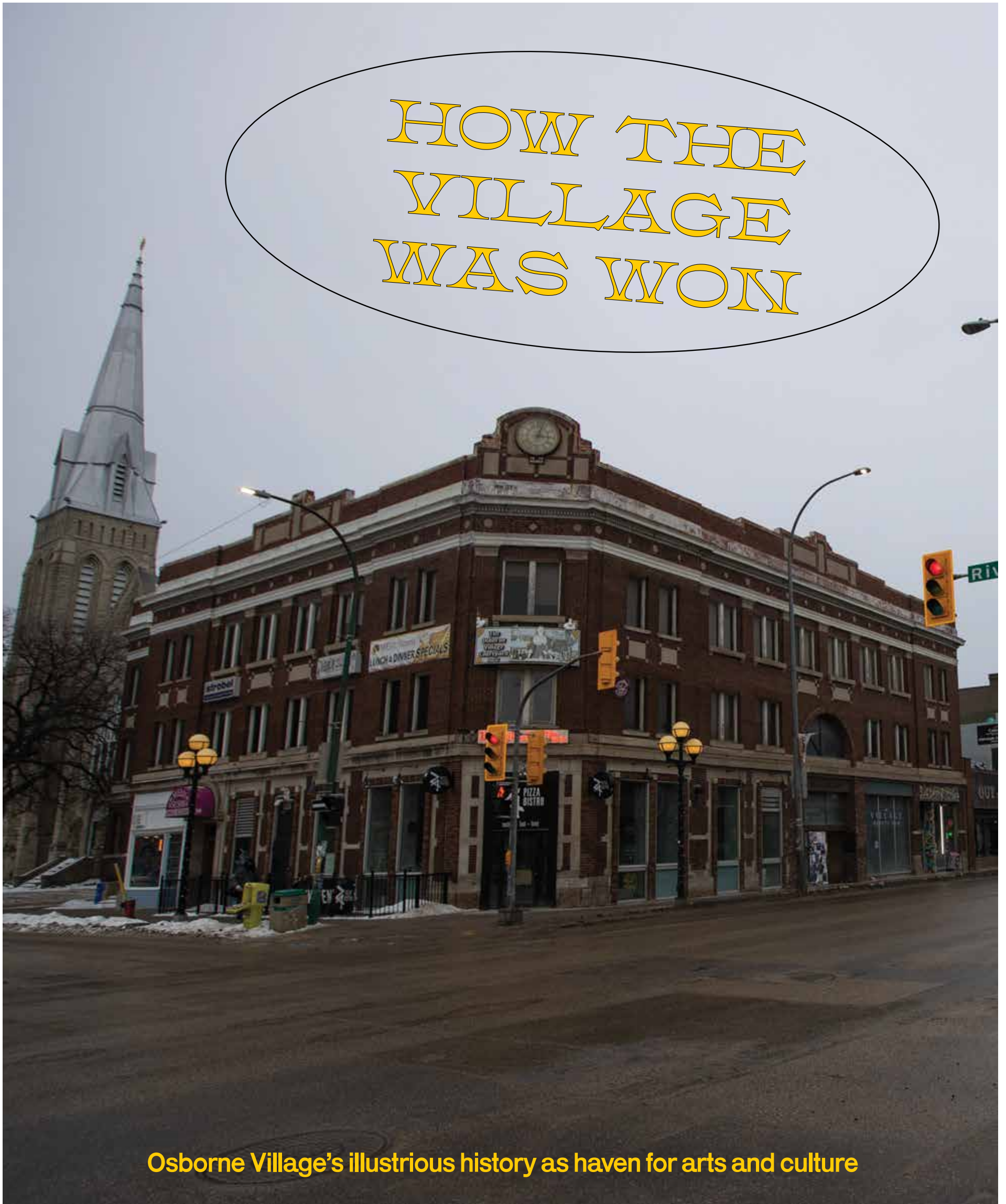
Now, Compost Winnipeg serves most neighbourhoods in Winnipeg with five trucks. Every month, they divert more than 70,000 kilograms of organic waste from landfills. To date, they've kept more than 4,906,000 kilograms out of landfills.

Compost Winnipeg charges \$40 per month or \$420 annually for compost pickup in residential areas. They are the only service that offers compost pickup in Winnipeg.

While Denton says selling the methane is the "obvious thing to do," he hopes to see the city take more concrete action on composting plans sooner rather than later.

For him, the answer to the problem is simple. "We collect garbage," he says. "Why wouldn't we collect compost?"

HOW THE VILLAGE WAS WON



Osborne Village's illustrious history as haven for arts and culture

The historic Courtyard Building (100 Osborne St.)

Where young people congregate, they will also create. The rule has proven itself many times in many cities over the years.

In New York's Greenwich Village, Bob Dylan busked in cafés before his ascent to stardom, heralding the burgeoning folk movement. San Francisco's famed Haight-Ashbury district was the birthplace of a counterculture that swept the nation and made the term "hippie" ubiquitous, even most of a century later.

These havens of bohemian life have been where one can aspire to more than the conformity of quotidian life. During the mid-20th century, more and more creatives and bohe-

mians embraced alternative lifestyles as a means of breaking free of post-war social rigidities. And in any major city centre, creatives will claim one area of their own to make the world of their choosing. Winnipeg is no exception. Enter, Osborne Village.

"It's just been this hodgepodge of cultural gatherings over the years that have just defined the Village as a very creative part of Winnipeg's cultural fabric and landscape," Jino Distasio, a professor of urban geography at the University of Winnipeg, says.

"The Osborne Village area is one of Winnipeg's most unique, diverse and eclectic neighbourhoods. It's been that

way since the '70s ... you had the hard-nosed Osborne Village Inn mixed in with alternative, new-wave, hippies, all kinds of things."

David Moxley, long-time owner of Moxley Rentals in the Village, recalls the early years that garnered its reputation.

"Music, sexual liberation, freedom from your parents. It was a very happening kind of thing," he says.

Through a combination of circumstance, real estate and the indomitable will of residents, Osborne Village became a sanctuary, an enclave of creativity near the heart of Winnipeg for the last half century. Its story is simultaneously simple and complex.

Location, location, location

Osborne Village, named after the street that runs through its heart, experienced a boom of growth following its incorporation into the City of Winnipeg as a part of the Fort Rouge area in 1882.

Within the next 15 years, the Village would be further connected to the city by the construction of three major bridges: Osborne Street Bridge, Maryland Bridge and Main Street Bridge. This, coupled with Winnipeg's old streetcar system, cemented the neighbourhood's future as a bustling commerce district.

"We have to remember that if we go back in Winnipeg's history, the Osborne Village area itself was very centrally located. It became one of those early neighbourhoods connected to the streetcar system, which gave it an immediate advantage as a streetcar neighbourhood," Distasio says.

From the beginning of the 20th century onward, the Village's real estate was dominated by a mix of wealthy homeowners and more middle-class housing, according to Distasio.

"It was one of the first inner-city areas after the development in the 1900s to basically have the people living in this area," Marc Vachon, an associate professor in the University of Winnipeg's geography department, says.

Letting for less

But in the 1970s, the demographics shifted. Prominent mansions became empty nests as youngsters took flight and the owners grew older. Eventually, it was time for a new sort of inhabitant to take root in the Village: renters.

"It really started around the '70s and probably continues into the '80s. Many transformed their homes and started renting rooms," Vachon says.

He cites the conversion of the building that formerly housed the Victoria General Hospital at 424 River Ave. into an apartment building, where he lived for six years, as an example.



Moxley's Rentals (181 Osborne St.) and Oriental Bowl (179 Osborne St.)



106 Osborne St., a building constructed in 1912, currently sits vacant.



The Zü is a new apartment complex under construction at the site of the former Osborne Village Inn and its music venue, The Zoo.



Firehall No. 4 (150 Osborne St.) was constructed in 1955.

“The ’70s was also the time the city intensified the density by building all these three-storey apartments. Mostly infill and promotion of the construction of these buildings over homes. It was a period of construction of housing,” he says.

Distasio corroborates Vachon’s recollections of real-estate turnover.

“A lot of the homes in the Osborne Village area were transitioning into boarding houses, duplexes, triplexes, rooming houses, fraternity houses ... it’s a trend that we’ve seen in a number of different neighbourhoods,” Distasio says.

As the area moved away from family dwellings and the idea of counterculture became more commonplace, the arts and culture scene in the Village thrived.

Moxley recalls this period of transition working as a young adult in his father’s shop. At 72 years old, he’s worked at Moxley’s Rentals for over 55 years, a firsthand witness to the Village’s growth after taking over the family business.

“At times, landlords took the opportunity to rent to people who wanted to open up shops for a reasonable price,” Moxley says.

“Stores were opening up and such, and the counterculture was thriving with young teenagers and hippies migrating to areas like this. From the (mid-1960s) up to the ’80s, it was a pretty golden time of youth culture.”

Both Vachon and Distasio cite the proximity of university campuses to the Village as a contributing factor to its status as a happening place.

“If you look at the ’70s and ’80s in the Village, it’s a fact that students really clustered in the Village area, as well. The students that were renting in the area, students that were contributing, students at both universities, as well,” Distasio says.

“You even had a fun clustering of city-planning professors living in the area from the (University of Manitoba). You had a really interesting mix and match of young professionals and students really contributing to the activism we saw in that neighbourhood, the community mobilization for different things,” he says.

“Osborne has always had less people between (the ages of) 40 and 50 and more people on either extreme, people 20 to 30 and people 50 and up. One of the reasons is access to services like transit and the proximity of the U of W,” Vachon says.

Enjoy yourself, it’s later than you think

Of the Village’s many invigorating qualities, one is most noticeable come sunset: shops stay open. For the restless and often nocturnal youth, it has historically encouraged community and congregation long after the suits have turned in for the evening.

“It’s alive, right? As an example, there’s so much in the Exchange, and it is a great area, but it closes up at five o’clock,” Nick Kowalchuk, executive director of the Gas Station Arts Centre (GSAC), says. Leading the GSAC for the last 15 years, he describes it as “a home to people who don’t have a venue.”

“The Exchange is geared towards (offices). I get it, and that’s where they’re making their money. Whereas in Osborne Village, we would go to Baked Expectations, we would go to Papa George’s when it was late at night and absolutely everything was closed. You knew things were going to be open,” he says.

Vachon concurs, citing the vibrant nightlife scene as contributing to both its commercial and creative expansion.

“There’s a lot more dancing bars and clubs open much longer than usual on Osborne. Some restaurants make most of their money between midnight and three o’clock, because that’s when the clubs close and people come to eat,” Vachon says.

It takes a village ...

The rooming houses that spurred its development have mostly disappeared, and the Osborne Village Inn/Zoo has closed and, perhaps symbolically, given way to a apartment complex opening in spring called “The Zü.”

But regardless of changes to real estate or what some may perceive as signals of gentrification, the Village has persisted as a symbol of creativity and



In 2003, Osborne Village residents successfully lobbied against the construction of a Giant Tiger store at the location of the Gas Station Arts Centre.

bohemia in the city. Why?

Vachon cites the long legacy as making up most of the reputation today but can't hide his admiration for the place he's long called home.

"Once a neighbourhood has a reputation, no matter when it starts having it, it sticks for a long time," he says.

"But I've lived in the Village since I've lived in Winnipeg ... every day I go out, and I'm sure to meet someone, even though I don't know their name. I'll meet someone positive and shoot the breeze and so on. There's a close-knit kind of community here that people are friendly towards each other."

Distasio tries to define an ineffable quality of the Village that has kept it trucking on to this day.

"The thing that has defined the Osborne Village is its community resiliency, its community activism, its counterculture scene defined by hippies and the early punk scene," Distasio says.

"There was some kind of spark in the area that kept its foot in this creative world against all these other challenges. The Village was a mix of metal, madness and gentrification that shouldn't mix, but it did."

In a watershed moment in its history, the people of Osborne fought the conversion of the GSAC into a Giant Tiger store two decades ago, proving the Village people were a force to be reckoned with.

"They fought the Tiger and kept the culture," Distasio says.

And for Kowalchuk, above all else, community is key.

"It's a close-knit community that (tries) to help each other out ... they live in the area, and they're active, so that part of their living room becomes the coffee shops in which they meet," he says.



A collage of posters show that, despite changes to the neighbourhood, Osborne Village is still a cultural hub.



Students march at the Education for All rally on Oct. 26, 2017, to protest against the Pallister government's Bill 31. The bill, which removed tuition fee caps, eventually passed.

CFS-MB DOWN, BUT NOT OUT

Student org weathering staff, executive vacancies

MIEKE RUTH VAN INEVELD | CAMPUS REPORTER

The Canadian Federation of Students' Manitoba chapter (CFS-MB) has kept a relatively low profile this year, but chairperson Marie Paule Ehoussou says the organization is still hard at work on its highest-priority issues, like international-student healthcare.

CFS-MB's full-time administrative staff position, the Manitoba organizer, is currently vacant after the previous organizer left to pursue another employment opportunity. Ehoussou says the search for a candidate has been ongoing for "almost a month."

"You've not seen us on campus this winter semester, because we don't have an organizer," she says. "But September, we were all out." She says they visited the University of Winnipeg (U of W), University of Manitoba (U of M), Université de Saint-Boniface (USB) and Brandon University. "We did all our universities ... So far, I will say, so good."

CFS' interim national chairperson, Michelle Kambire, says the national office has made its personnel available to CFS-Manitoba while the provincial chapter remains understaffed. She says Ehoussou is "(doing) her best" to cover two roles at once, including doing campus-based outreach by herself.

The year so far

In its largest public outing of the academic year, CFS-MB co-hosted a rally at the Legislature on Nov. 8 as part of the federation's national day of action. About two dozen students and supporters gathered to call on the province to take steps toward eliminating tuition fees and promoting "fair treatment of international and Indigenous students," as

reported by *The Manitoban*.

The rally was a redux of CFS' Nov. 2, 2016 day of action, where several hundred students marched from the U of W's front lawn to the Legislature. The 2016 event's large turnout was attributed in part to existing student mobilization in support of the U of M Faculty Association's then-ongoing strike action.

CFS-MB has also maintained its participation in the Healthcare for All MB campaign, which it launched in 2018 after the Pallister government repealed universal healthcare for international students.

Kambire says bringing back Manitoba health cards for international students is a major priority of CFS' national office.

On Feb. 14, CFS-MB supported the launch of Healthcare for All MB's most substantial publication to date, a 32-page research paper documenting international students' experiences of healthcare inaccessibility in Manitoba.

Ehoussou's second term as chairperson ends April 30, but she says "there is much more to come and (to) do" for CFS-MB this academic year. She is not running for re-election.

Disclosure

Students at all four of Manitoba's biggest universities each pay around \$17.50 per year in membership dues to CFS, 40 per cent of which goes to the Manitoba chapter. But a member trying to find out where that money is going may have those efforts frustrated by the organiza-

tion's seeming ambivalence toward providing basic operational information.

CFS-MB's website is several years out of date. The most recent entry on its "latest updates" page is from July 2022, and "who we are" displays a list of the 2021-22 provincial executive (PE). The phone number listed on the website is out of service.

In a voice memo, Ehoussou says the website's info is "pretty obsolete," but that it will "definitely change" when the 2024-25 executive committee begins their terms in May.

She says "the reason why you might have not seen a lot of public information per se, is because we don't have a (Manitoba) organizer right now," but she did not clarify how long the position, listed Feb. 21, 2024, has been open. The November 2023 national executive report notes the position as vacant.

Ehoussou says Karla Antanacio is the current deputy chairperson and that the previous treasurer stepped down for "personal reasons," with no replacement having been elected. According to CFS-MB's bylaws, the treasurer is responsible for "long-range financial planning" and presenting the organization's budget at annual general meetings (AGMs).

Antanacio did not respond to several requests for comment. Ehoussou declined to provide the names of the 2023-24 PE absent "permission to disclose their personal information," she says. PE positions are public-facing, meant to represent specific identity-based constituencies, such as racialized students and international students.

At-large executive and PE positions are elected at the CFS-MB AGM, which all local member students can attend free of charge. Ehoussou says this year's AGM takes place March 30 at USB.

The "governing docs" page of CFS-MB's website has column headers for AGM and PE meeting minutes, executive reports and "finances," but all four have been empty for at least two years.

CFS-MB's bylaws require AGM minutes to include reports on the organization's activities throughout the year, completion of directives adopted at the previous AGM and the functioning of the PE.

CFS-MB has no formal obligation to

publish the documents listed above, but its national counterpart does: CFS' operations policy stipulates that minutes of national executive and general meetings be posted online within 60 days. Minutes haven't been uploaded to the federation's website since October 2021.

Kambire was elected interim chairperson at CFS' special general meeting on Jan. 27. She says the national office is currently understaffed, which is a "possible answer" for why this year's minutes aren't yet available. She declined to comment on operations matters from before she took office.

Strength in numbers

Critics of CFS often counterpose the organization to the Canadian Alliance of Student Organizations (CASA), which was founded in 1994 by politically moderate student leaders dissatisfied with the CFS' social justice-oriented approach to student advocacy.

U of W students had an opportunity to vote on joining CASA in this year's UWSA general election. Although no one campaigned for or against CASA membership, at least one executive candidate's campaign material proposed leaving CFS once CASA membership has been secured, citing the latter organization's lower fees.

CASA's work focuses primarily on lobbying federal politicians, whereas the bulk of CFS' petitioning of elected officials occurs at the provincial level.

Ehoussou says the organizations' differing approaches form "a beautiful mix." Moving forward, she hopes CASA and CFS leaders can focus on working toward reaching compromises based on a shared desire to help students.

"There is strength in numbers," she says. "If we can't even have a consensus and come as a united front, it doesn't look credible. We can solve whatever happens ... we don't have to go and talk shit about each other in front of the media."

"I think everybody's willing to move forward, because student life keeps getting harder every day," she says. "Let's use our energy to find solutions instead of stressing students more."



THE NEWCOMER EXPLAINS

Higher education in Ukraine and Canada

VOLODYMYR ANDREIKO | COLUMNIST

My four years of higher education in Ukraine flew by quite fast. Last summer, I already had my bachelor's degree in translation, somehow managed to combine remote education in Ukraine while being in Canada and started going to University of Winnipeg at the same time.

Every now and then, I hear how different the Ukrainian education system is from those in North America.

When I came to Canada, I was surprised that there were no groups. In Canada, students generally have more freedom to choose their classes in the order they want within schedules they find comfortable.

When I began my education at a Ukrainian university, I was assigned to be in the group TEG 15B (Translation English German). The group consisted of 20 people, and we took classes together for four years.

We didn't choose our classes within the program but instead received a syllabus that covered our topics and courses for those years.

In general, this helped create a sense of friendship within each group. Students worked together, helped each other with homework and prepared for tests.

Most of the classes are passed in the form of oral tests, and there is only one per term. The rest of the grades depend on the student's activity, exercises or homework.

Homework is mandatory. Most subjects have work that is assessed either in the form of exercises or during "practical classes," where students answer questions or give oral presentations.

However, profs assign homework themselves, often without taking other course-loads into account. Several times, our group was absolutely flooded with homework. This usually happened when we had English and would be told to write approximately 50 exercises by hand, including each and every word.

Writing by hand is the most common way of taking notes during lectures. When I started university in Ukraine, I came into a large auditorium, a lot of groups were present, most of the seats were taken, and there were at least 200 people. Our linguistics prof welcomed us all, immediately told us to open our copybooks, and we started writing down the lecture word by word for an hour and a half.

The worst part of this method is that stu-



SUPPLIED PHOTO

The campus of Igor Sikorsky Kyiv Polytechnic Institute in Kyiv, Ukraine

dents don't really concentrate on what they hear, because they often only think about whether they have written everything down.

However, in Canada, people take notes in many different ways. Some students may even just listen and not write anything at all.

In general, the Ukrainian system is quite strict, but students know everything that's going to happen. The Canadian system, however, is very different and much more

flexible, making it much easier for the student to get the classes they want.

Volodymyr Andreiko is a newcomer to Winnipeg from Ukraine. He is a translator and student at the University of Winnipeg interested in music, literature, philosophy and culture.

DON'T BITE THE HAND THAT FEEDS YOU

The problem of federalism

GABRIEL LOUËR | VOLUNTEER CONTRIBUTOR

Federal Environment Minister Steven Guilbeault caused uproar over the last few weeks after he announced that the "government has made the decision to stop investing in new road infrastructure."

Several critics seized the opportunity to denounce Guilbeault, including Conservative MP Mark Strahl. The British Columbia representative, who sits as vice-chair for the standing committee on transport, infrastructure and communities, referred to Guilbeault as "an extreme environment minister."

Guilbeault, with the aid of Prime Minister Justin Trudeau, later clarified that he meant to say the feds would not fund any new road construction.

"We have programs to fund roads," Guilbeault told reporters, "but we have said – and maybe I should have been more specific in the past – that we don't have funds for large projects."

Canada is one of the least densely populated countries in the world while simultaneously possessing one of the largest road networks. Given the vastness of the country's landmass, roads serve as crucial infrastructure to transport goods.

In an open letter to Guilbeault, Dr. Trevor Tombe, an economist at the University of Calgary, stated "roughly three-quarters of everything we trade across provinces is shipped by truck. Internationally, roughly two-thirds of our exports are shipped that way."

Tombe suggests that "we need more funding, not less, for critical infrastructure" and "more funding for interprovincial highway capacity."

On the other hand, *Globe and Mail* columnist Andrew Coyne has welcomed

Guilbeault's comments, suggesting that roadway privatization is a better alternative that allows more federal funding for other projects.

One thing that should be clear from this rift, however, is that it has very little to do with the construction and funding of new roads. This was illustrated when Ontario Premier Doug Ford commented on the matter, saying, "we're building roads and highways, with or without a cent from the feds."

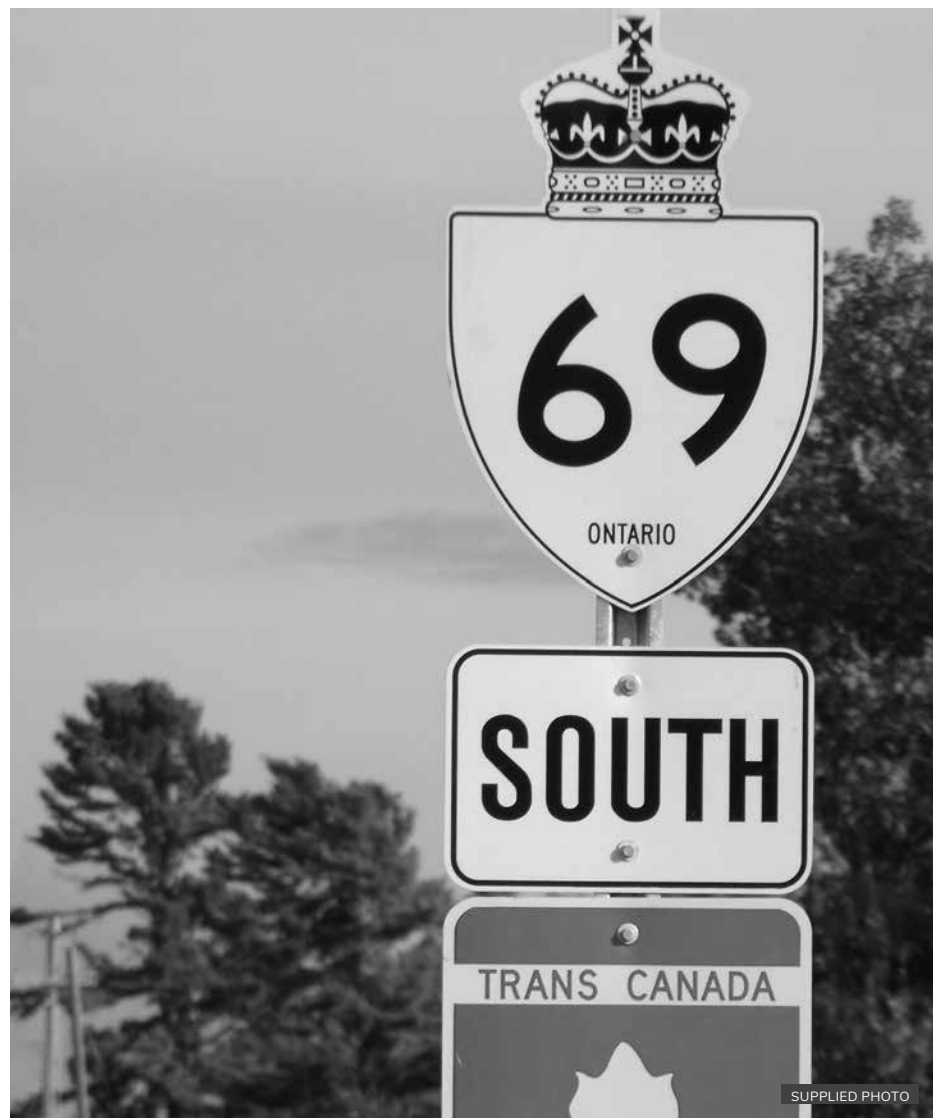
This most recent dispute, rather, unveils the nature of governance in Canada and the problems the federalist system presents. Central to this system is the division of powers over jurisdictions such as roads, natural resources and education.

The Canadian Constitution grants the federal government power over issues of national importance, but this definition can often be hazy.

As a result, provincial and federal leaders are often at odds with one another when they do not see eye to eye. Add in some serious policy issue like funding for infrastructure, and the problem is exacerbated.

It isn't obvious where the feds should wield the authority to supersede provincial powers. Especially when the dictate, like in the case of a carbon tax or the banning of single-use plastics, fuels pre-existing political rifts and impacts oil-dependent Alberta's economic wellbeing.

Moreover, this dynamic potentially amplifies the alienation many Western Canadians feel. Western alienation refers to perceived favouritism in federal policy-making toward the major voting centres of Quebec and Ontario at the expense



SUPPLIED PHOTO

Federal Environment Minister Steven Guilbeault's remarks that the federal government won't fund any new large road infrastructure have created a feeding frenzy for the opposition.

of Western economies. In a 2018 Ipsos poll, just 19 per cent of Western Canadians reported feeling adequately represented by the federal government.

Given that Alberta consistently contributes more in relative terms to federal transfer payments than any other province and the unfavourable polling numbers in

the upcoming election, it may be prudent for the feds to not bite the hand that feeds them.

Gabriel Louër is a volunteer contributor for The Uniter. He serves as emerging leaders director for the UWSA.



ILLUSTRATION BY GABRIELLE FUNK

PHYSICIAN, HEAL THYSELF

When a doctor breaks a patient's trust

THOMAS PASHKO | MANAGING EDITOR | [@THOMASPASHKO](#)

One's relationship to their family doctor is a weirdly personal one. On paper, it's professional, with its own legal dynamics and bureaucracy. But it's intimate. Your doctor knows more about your body than anyone else. Your life is sometimes literally in their hands. If you've had the same doctor since childhood, it can be one of life's longest relationships. So when your doctor fails you, it's more than a professional slight — it's a deep betrayal.

I had the same doctor from birth throughout my entire childhood. He was like a family friend, my parents' and siblings' physician, my aunt's, uncle's and cousins'. He and my dad grew up together and were chummy. We often made trips to his office to examine my lousy tonsils and cure my recurring strep throat.

Early in my teenage years, I started manifesting the symptoms of what I would eventually learn was major depressive disorder. I white-knuckled it for years. I could deal with the emotional ailments that everyone thinks about when they hear "depression" — the darkness, despair and dysfunction. But left untreated, the less-discussed symptoms became unmanageable. My concentration and memory were so bad that school and work became impossible.

Aged 18, I finally sat in my doctor's office and tearfully told him what was going on with me. "That sounds like depression," he told me with what I still believe was genuine compassion. He'd known me since I was a baby. How could he not have been affected by it? "I'm going to send a referral for you to see a psychiatrist. But the wait is long, up to six months. If things get bad, go to the emergency room at HSC."

Then the wait began. I was determined not to go to emergency. There were people with more urgent issues than me, I thought. But six months went by, and we heard nothing. "It's just a long wait," they said. "The referral has been faxed."

But six months became a year, became 18 months, and still I waited, falling deeper into a cognitive hole. I asked to see my doctor, but he'd been away in a mysterious months-long absence. None of his patients could reach him.

Thankfully, on one of my toughest days, my mom went to his office in full "let me speak to the manager" mode. The receptionist pulled my file to demonstrate that my doctor had faxed my referral. But there was the referral form, paperclipped to the front of the folder, never sent. The next day I went to the ER and shortly wound up in

PsychHealth at HSC, which saved my life.

A short while later, the news broke. My doctor's license had been suspended. He'd abused his power as a doctor to fuel his own addiction to narcotics, sedatives, tranquilizers and hypnotic drugs. He'd been writing himself and others prescriptions for OxyContin.

As family and friends started talking, we learned that many people had the same story as me: waiting for referrals to specialized treatment that never came. One person had waited over a year to get tested for what the doctor suspected was cervical cancer.

I don't begrudge anyone their issues with addiction. But the truth is, I trusted my lifelong confidante in a moment of most desperate need, and he failed me. Not through abuse, but neglect. A fax. All he had to do was send that damn fax he kept insisting he'd sent.

I think back on all the reprimands I received from parents, teachers and bosses for school and work assignments I couldn't complete because I was falling apart, waiting for help that wasn't coming. And all he needed to do was send a fax.

I still think of that period as my lost year and a half. I had many important experiences in those 18 months. I started university, got my first real job, recorded my first album with my band, had my first real romantic relationships. I barely remember any of it. The period from my 18th birthday to when I received my first prescription for antidepressants is a haze, life milestones that I try and fail to locate in the shadowy parts of my memory.

I just needed him to send a fax. He kept insisting he'd sent it. It would've taken 45 seconds for him to check if he had. I'd trusted him implicitly since infancy. It still hurts to think about. The thing I remember best about that foggy period might be

the hurt I felt when I learned that I'd been falling apart because he couldn't be bothered to send that fax.

Less than a year later, I read in the newspaper that his license had been reinstated. It felt unconscionable that someone who so recently had harmed so many people was back in his position. People should know that he's not safe, I thought. I went to RateMDs.com and left a negative review of my experience. But I soon received an email letting me know that my review had been removed. People could complain about long wait times or rude receptionists, but not malpractice.

My last interaction with him was several years later. I had a terrible ear infection and no family doctor. I needed a prescription badly and heard through the grapevine that if old patients went to his new walk-in, he could see you quickly. When he saw me, he had a look of deep gratitude and relief on his face. We didn't talk about what happened, but I'm sure he talked about it with some of his old patients who returned (if his RateMD is to be believed, many did).

But with the unspoken look, he seemed to convey to me that he was grateful that I had forgiven him, that I trusted him with my care again. But it was that wordless exchange that made me realize that I didn't forgive him, and I'd never be able to trust him with my care again. I left with my prescription for ear drops, never to return.

I have a family doctor now. I like her a lot. She's on the other side of town. It's a pain in the arse to bus there. I inevitably lose at least half a day every time I go to see her. But I still make that trek, because I trust her. And that trust doesn't come easy.

Thomas Pashko is the managing editor of The Uniter. He's 34 years old and was just recently diagnosed with ADHD.



DIVERSIONS

Haiku HOROSCOPES

by Jonathan Ball,
Registered Fraud

haikuhoroscopes.com



Aries

March 21 - April 19

It's time that you did
Something about that wombat
Who owes you money



Libra

September 23 - October 22

Guns don't kill people
Ignore what the murderer
Says and arrest him



Taurus

April 20 - May 20

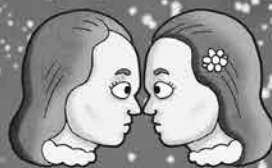
A nod is as good
As a wink to somebody
Who says crap like that



Scorpio

October 23 - November 21

One last chance to win
Her heart, after that it will
Hit the black market



Gemini

May 21 - June 20

As you near the end
Of your life you will learn that
The meat was rancid



Sagittarius

November 22 - December 21

Getting you and your
Son arrested does not count
As quality time



Cancer

June 21 - July 22

Only seven days
Until you realize that
You wasted the week



Capricorn

December 22 - January 19

Waffles are a great
Way to start a day filled with
Longing for waffles



Leo

July 23 - August 22

Your plan to produce
The world's greatest novel has
One fatal flaw: You



Aquarius

January 20 - February 18

Popcorn is a good
Snack that combines gum damage
With low nutrients



Virgo

August 23 - September 22

Though all your plans fail
Take solace in the knowledge
That nobody cares



Pisces

February 19 - March 20

I was too harsh on
Popcorn back there, that's because
It stole my lover



THE UNIVERSITY OF
WINNIPEG

Student Services

SINGLE-SESSION COUNSELLING

Student Counselling Services is launching "Single-Session Counselling," based on the idea that sometimes, a single, well-timed conversation is just what is needed to facilitate change or offer support.

To find out more information and see if a single session would be a good fit for you, please visit: uwinnipeg.ca/student-wellness

TAX FORMS

The T2202 tuition tax forms and T4As scholarship tax forms for 2023 have now been uploaded and are available to students through WebAdvisor.

EXAM SCHEDULE FOR WINTER TERM

The exam schedule is slated to be posted on **March 8**. You

will be able to view and search the schedule here: uwinnipeg.ca/exam-schedules (The exam period will be **April 11 - 24**.)

MONEY TALKS

This series covers some important topics to help you manage your finances:

- **March 12** - Manitoba Student Aid Repayment
- **March 19** - Financial Literacy & Financial Wellness
- **March 26** - Financial Planning for Fall 2024

Money Talks are held Tuesdays, 11:00-11:30 a.m., via Zoom. Pre-registration required. Please visit uwinnipeg.ca/awards

WEBINAR WEDNESDAYS

The Webinar Wednesday series continues with these sessions:

- **March 13** - Self-Compassion
- **March 20** - Test Anxiety
- **March 27** - Applying for Manitoba Student Aid (Spring Term)

Webinar Wednesdays are held at 12:30-1:00 p.m. via Zoom. Pre-registration required. Please visit: uwinnipeg.ca/webinar-wednesdays

FINAL WITHDRAWAL DATE (WINTER TERM)

The final date to withdraw without academic penalty from a Winter Term course (January to April) is **March 15, 2024**.

SPRING TERM REGISTRATION

Your assigned registration start date/time for Spring Term was sent to your University webmail on **March 1**. The registration period for Spring Term will be from **March 18 to April 2**.

View Spring Term courses here: uwinnipeg.com/timetable

GOOD FRIDAY - UNIVERSITY CLOSED

The University will be closed on **March 29** for Good Friday. A make-up day will be on **April 8** for classes that would have been held on Good Friday.

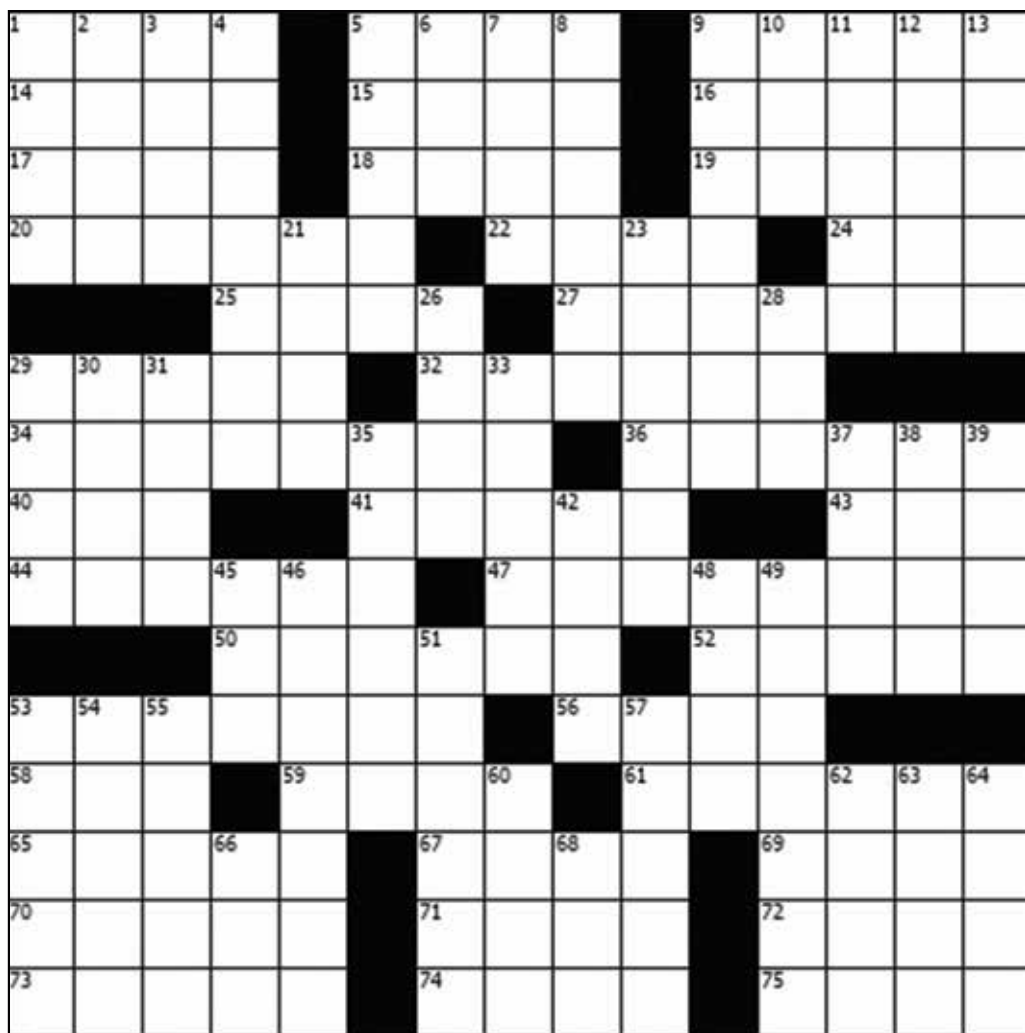
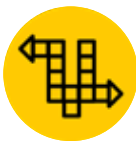
GRADUATE & PROFESSIONAL STUDIES BURSARY

Applications for the Graduate and Professional Studies Expenses Bursary are now open for students in their final year of an undergraduate degree program in 2023-24 academic year, who are applying for Graduate or Professional Studies starting in 2024-25. Deadline to submit - **March 31, 2024**

More info here: uwinnipeg.ca/awards

PHONE: 204.779.8946

| EMAIL: studentcentral@uwinnipeg.ca



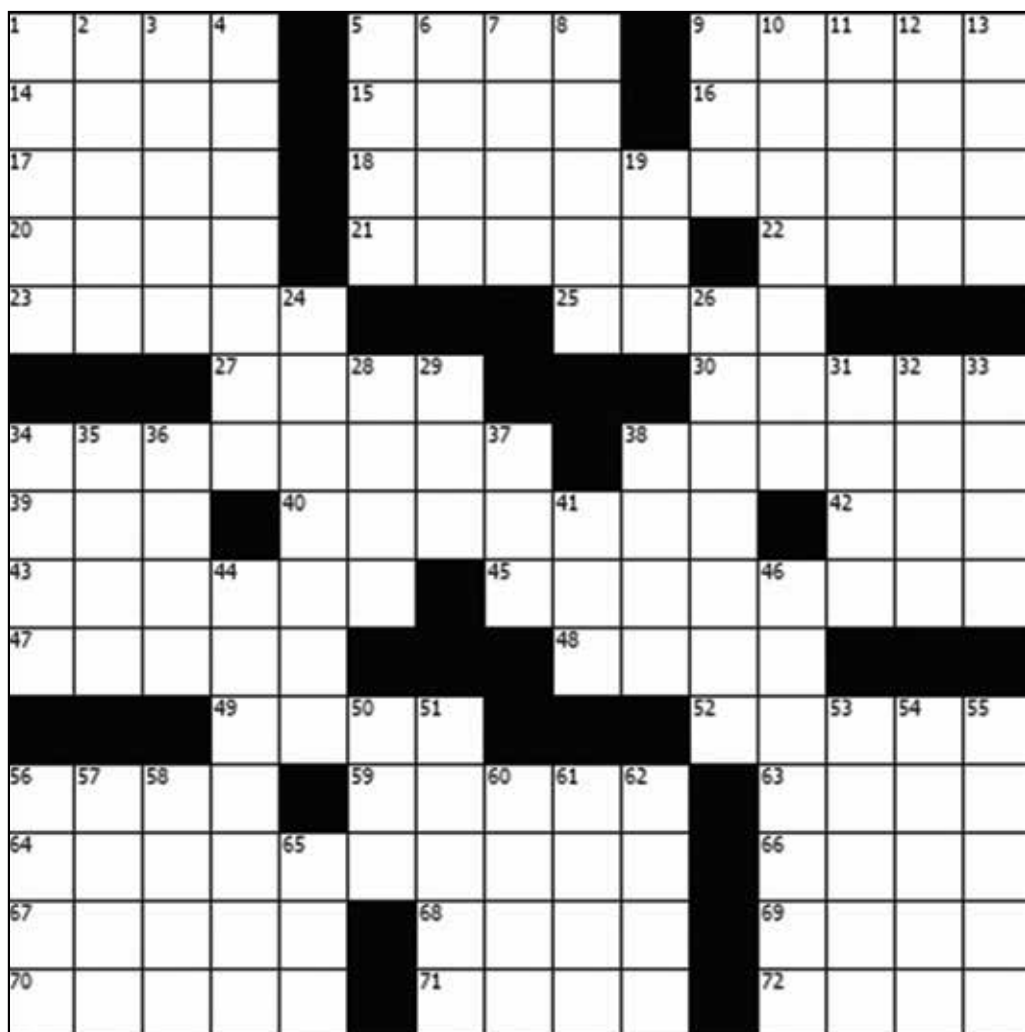
ONLINECROSSWORDS.NET

ACROSS

- 1. MORTGAGE
- 5. LOCALE
- 9. BOWLER'S BUT-TON
- 14. FRENCH FEMALE
- 15. MONOTONOUS
- 16. COLISEUM
- 17. CLOSE TIGHTLY
- 18. MILITARY SUP-PLIES
- 19. CLOSET WOOD
- 20. 50-50 CHANCE (HYPH.)
- 22. OXFORD, E.G.
- 24. DRAMA DIVI-SION
- 25. ON TOP OF
- 27. EMPHASIZES
- 29. CHANGE
- 32. MACARONI AND SPAGHETTI
- 34. NOT YEAR-ROUND
- 36. SINGER ____ FRANKLIN
- 40. LOBE LOCALE
- 41. E.T., E.G.
- 43. LONG PERIOD
- 44. FINALLY (2 WDS.)
- 47. MOST IMMAC-ULATE
- 50. ACTOR HARVEY ____
- 52. TRIALS
- 53. BULLFIGHTER
- 56. LOADS (2 WDS.)
- 58. MAKE A MIS-TAKE
- 59. AGAIN
- 61. CHOICE
- 65. FRENCH ____
- 67. QUITE A FEW
- 69. EAR PART
- 70. HOST
- 71. GUMBO VEGGIE
- 72. LAMBS' MOMS
- 73. GRADED
- 74. TRUE
- 75. DECLARES

DOWN

- 1. "____ WE FOR-GET?"
- 2. TOAST TOPPING
- 3. LAMENTING CRY
- 4. WILLIE AND OZZIE
- 5. CONFORM
- 6. PIRATE'S DRINK
- 7. SHADE PROVID-ERS
- 8. OAHU GREETINGS
- 9. INDY 500 VEHICLE (2 WDS.)
- 10. KEATS' "BE-FORE"
- 11. CAR STYLE
- 12. MAKE INTO LAW
- 13. SMALL PAS-TRIES
- 21. UNFASTEN
- 23. GASOLINE RATING
- 26. OCTOBER BIRTHSTONE
- 28. COMPASS DIR.
- 29. ON THE OCEAN
- 30. PORK OR BEEF
- 31. NOBLEMAN'S TITLE
- 33. WONDERLAND GIRL
- 35. COUNTRY
- 37. DRIVING AIDS
- 38. PARTY GIVER
- 39. INDUSTRIOUS INSECTS
- 42. SHE, IN SEVILLE
- 45. ALIAS LETTERS
- 46. TRANQUILIZED
- 48. ABOVE
- 49. PRICKLY PLANTS
- 51. SHUDDER
- 53. PARKING TIMER
- 54. PERFUME
- 55. PIECE OF LAND
- 57. FAITHFUL
- 60. STOP SLEEPING
- 62. DUBUQUE'S STATE
- 63. FOLLOW OR-DERS
- 64. LOCH ____ MON-STER
- 66. VISIT
- 68. SHOOTER'S GROUP (ABBR.)



ONLINECROSSWORDS.NET

ACROSS

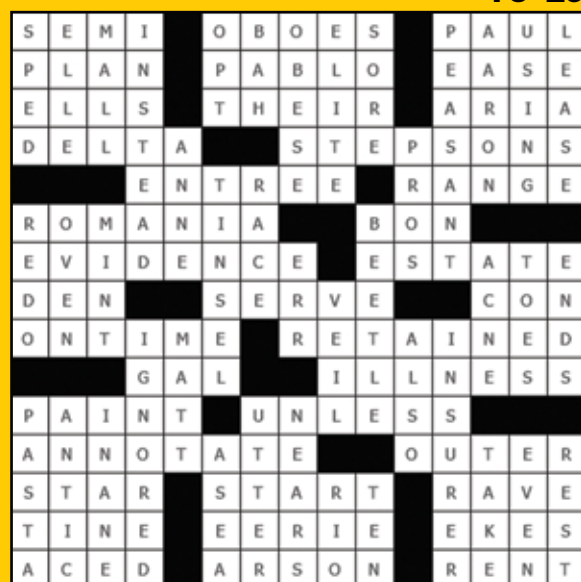
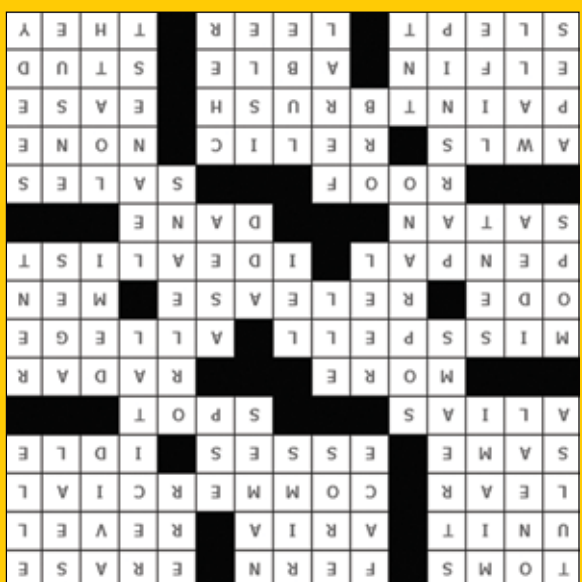
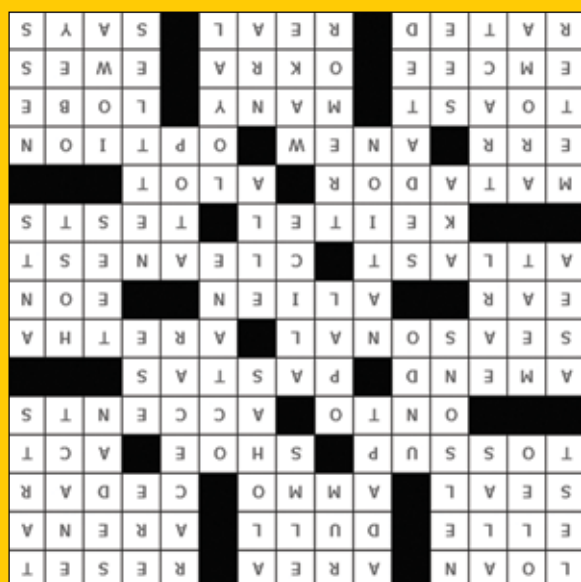
- 1. CRUISE AND HANKS
- 5. LEAFY PLANT
- 9. WIPE AWAY
- 14. ARMY DIVISION
- 15. DIVA'S OFFER-ING
- 16. MAKE MERRY
- 17. SHAKESPEAR-EAN MONARCH
- 18. RADIO AD
- 20. IDENTICAL
- 21. CURVED LET-TERS
- 22. INACTIVE
- 23. PSEUDONYM
- 25. DOG'S NAME
- 27. EXTRA
- 30. SPEED CHECKER
- 34. WRITE "THIER," E.G.
- 38. ASSERT
- 39. KEATS WORK
- 40. SET FREE
- 42. CHAPS
- 43. MAIL FRIEND (2 WDS.)
- 45. VISIONARY
- 47. THE DEVIL
- 48. A SCANDINA-VIAN
- 49. SHINGLE SITE
- 52. ____ TAX
- 56. CARPENTER'S TOOLS
- 59. ANCIENT OB-JECT
- 63. NOT ANY
- 64. ARTIST'S NEED
- 66. RELIEVE
- 67. LIKE SANTA'S HELPERS
- 68. SKILLFUL
- 69. WALL SUPPORT
- 70. NODDED OFF
- 71. SLY LOOK
- 72. THOSE PEOPLE

DOWN

- 1. OKLAHOMA CITY
- 2. BASKETBALL'S SHAQUILLE ____
- 3. HOME OF THE DOLPHINS
- 4. BROOKS
- 5. CONFRONT
- 6. GOD OF LOVE
- 7. EDGES
- 8. MONIKERS
- 9. MESS UP
- 10. DANCE PERFOR-MANCE
- 11. KEEN
- 12. OFFICIAL STAMP
- 13. SHE, IN MAR-SEILLE
- 19. TELEPATHY (ABBR.)
- 24. HIGH VOICE
- 26. NEW ____, LOU-ISIANA
- 28. SPOOL
- 29. BUILDING SEC-TION
- 31. ____ MOORE OF "G.I. JANE"
- 32. EONS
- 33. LANDLORD'S INCOME
- 34. FLOOR CLEAN-ERS
- 35. SUGGESTION
- 36. MAILED
- 37. LUAU NECKLACE
- 38. SAILING
- 41. APPEND
- 44. ROOT VEGE-TABLE
- 46. THINNEST
- 50. SPHERE
- 51. UNTAMED
- 53. RELUCTANT
- 54. FOLLOW
- 55. SHABBY
- 56. TARZAN'S PALS
- 57. ROOM PARTI-TION
- 58. EXISTENCE
- 60. GREASE JOB
- 61. CAPRI OR MAN
- 62. "MOONSTRUCK" ACTRESS
- 65. HIGH EXPLOSIVE (ABBR.)

CROSSWORD SOLUTIONS (FLIP TO VIEW)

78-19





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Contact Paul at businessmgr@uniter.ca
for more information.