

JANELLE MONAË

**THE ANDROID RETURNS
TO WINNIPEG**

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JAZZ FEST 2012

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FESTIVAL**

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COVER IMAGE

Acclaimed pop singer Janelle Monáe is one of 80-plus acts set to perform at the 2012 TD Winnipeg International Jazz Festival. Read about the festival on page 9 and check out an interview with Monáe on page 8.

UNITER STAFF

MANAGING EDITOR
Aaron Epp → editor@uniter.ca

BUSINESS MANAGER
Geoffrey Brown → geoff@uniter.ca

PRODUCTION MANAGER
Ayame Ulrich → designer@uniter.ca

CONTRIBUTORS:

Kaeleigh Ayre, Ethan Cabel, Danelle Cloutier, Melanie Dahling, Kaitlyn Emslie Farrell, Nicholas Friesen, Johnny Fukumoto, Carson Hammond, Dylan Hewlett, Derek Loewen, Mark McAvoy, Lauren Parsons, Matt Preprost, Jesse Rodgers, Harrison Samphir, Katerina Tefft, Matthew TenBruggencate, Peyton Veitch, Eva Wasney

Rehabilitation Centre helps injured animals get back into shape

Funding, 'unnecessary orphans' biggest challenges for Wildlife Haven Rehabilitation Centre

KAELEIGH AYRE
VOLUNTEER STAFF

It's that time of year again. Spring has sprung, and the rabbits are multiplying like, well, rabbits.

But before you touch that "abandoned" baby rabbit or squirrel in your yard, give the Wildlife Haven Rehabilitation Centre a call to find out exactly how you should handle the situation.

Reesa Atnikov, the centre's supervisor and sole full-time employee, cannot stress this enough.

"We get about 1,700 (animals) a year," Atnikov said. After completing a head count, she concludes that there are approximately 100 animals in the centre's care right now. "And that's just today. It could change tomorrow."

Atnikov is responsible for all of the animal care and rehabilitation that takes place at the centre, as well as every other task that may come up at a not-for-profit. She is a certified animal rehabilitator, as issued by the International Wildlife Rehabilitation Council.

The Wildlife Haven Rehabilitation Organization (WHRO) was formed in 1984.

What began as a backyard operation eventually expanded to a wildlife hospital on the grounds of the University of Manitoba in 1993, and became the Wildlife Haven Rehabilitation Centre in 2003.

In 2008, the centre moved to its current temporary location 10 minutes south of the city on Highway 59 in Île-des-Chênes, Man.

The not-for-profit takes in both bird and



WHRC supervisor Reesa Atnikov.

SUPPLIED

mammal species native to Manitoba that have been injured or abandoned, and gets them back into shape again.

Hundreds of animals are released each year once they are able to fend for themselves, and those that are not fit to be released are kept as educational ambassadors, to educate the public about wildlife.

However, taking care of animals is expensive. "There's always the issue of funding," Atnikov said. "We're not given any money by the province, we're not funded by the government at all. We rely on donations, membership (and) a couple corporate sponsors."

The centre recently held its sixth annual "baby shower" in April, which successfully raised sev-

eral thousand dollars to be put towards animal care.

WHRC is also actively seeking a permanent home, with funding and space constraints keeping them from staying at their current location permanently.

Funding aside, with the arrival of spring comes the centre's other challenge.

"One of the biggest challenges is definitely unnecessary orphans," Atnikov said. "We really, really need to emphasize that people need to phone us before (doing) anything. Just because you don't see a mom, is not enough of a reason to snatch the baby away."

"Another challenge we're faced with is trapping," she added. "People have some sort of animal that will have their babies (in their house) and they think, 'I'll just trap it and get rid of it.' If you trap it, it is basically a death sentence. Almost every place in the city that traps animals euthanizes them."

And in a lot of cases, babies are left behind to starve.

Whether it is to make an animal inquiry, or to find out what supplies WHRC is low in, once again, Atnikov stresses the importance of giving the centre a call.

Donations are always welcome, too.

"Yes, there is no charge (for people) to drop off animals, but we do appreciate donations for sure."

For more information visit www.wildlifehaven.com or call 204-878-3740. Keep up to date with the animals in care on their Facebook page: www.tinyurl.com/WHRCOnFacebook.

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CONTACT US

General Inquiries: 204.786.9790
Advertising: 204.786.9790
Editors: 204.786.9497
Fax: 204.783.7080
E-mail: uniter@uniter.ca
Web: www.uniter.ca

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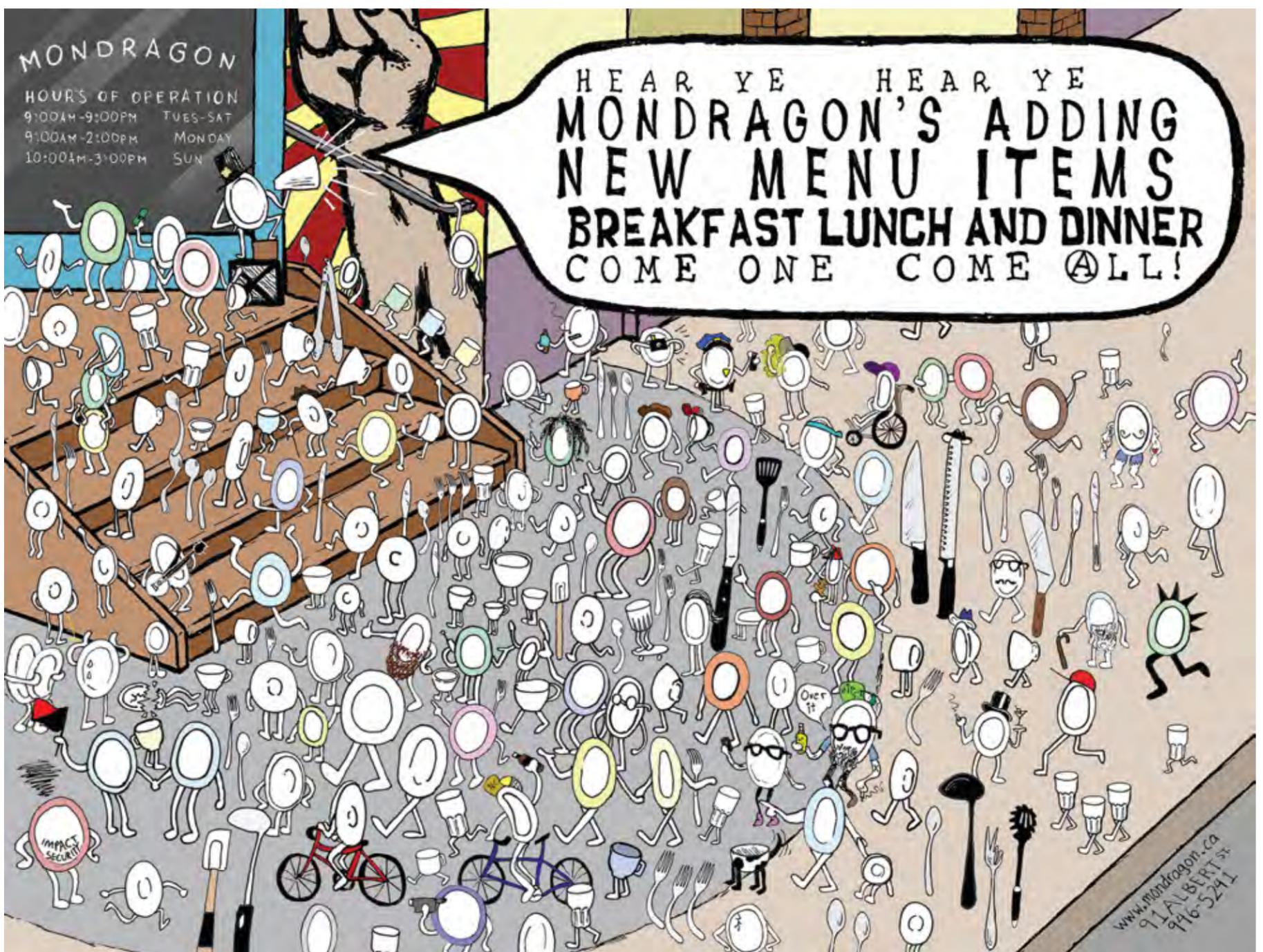
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University of Winnipeg
515 Portage Avenue
Winnipeg, Manitoba R3B 2E9



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News

The state of Winnipeg's Exchange District

Winnipeg's historical district still shows potential



DYLAN HEWLETT

The feeling you get from the architecture is what makes the Exchange District a gem, says Cindy Tugwell, executive director of Heritage Winnipeg.

LAUREN PARSONS
VOLUNTEER STAFF

Over 1,000 new residences have been created in the Exchange District over the past three years and in 2013, Red River College will open its new building, including a residency, bringing more people into Winnipeg's historical district.

The 20-block area filled with small shops, restaurants, art studios and businesses is expanding into a desirable living space for one of the first times in over 100 years.

MEETING NEIGHBOURS

John Giavedoni, executive director of Residents of the Exchange District (RED), created RED as a way to bring the community together.

"It's important for people to come out, chat and get to know their neighbours," he said.

"If we follow the template of how the Exchange was over 100 years ago, it would be successful today - we don't need to re-invent anything."

- CINDY TUGWELL, EXECUTIVE DIRECTOR, HERITAGE WINNIPEG

Through RED, Giavedoni runs informative events and social mixers. In early May he brought in CentreVenture to speak about community economic development and Peg City Car Co-op car sharing.

"People rarely need to use a car in the Exchange, but having one available to go get groceries, or visit a friend across the city, would work really well," he said.

He said that recently he's had residents approach him to let him know that through RED, and through the spirit of the community, they've met more of their neighbours

than they did in the suburbs.

"Many people, despite the suburban 'neighbourhood,' just park their cars and go into their fortresses," said Giavedoni, who spent most of his life in Charleswood and Fort Richmond before moving to the Exchange. "People in the Exchange walk a lot more - to go to work, to get a bite, to go to a show - and they bump into their neighbours all the time."

THE CONCERN FOR SAFETY

"Safety is not a primary concern with people who live in the Exchange District," said Giavedoni.

He said that the people who actually live in the Exchange feel safe, and people who don't live there have a perception of what they call "downtown issues."

"You're always going to have people who are concerned about an area," said Stephanie Scherbain, marketing and communications co-ordinator for the Exchange District BIZ. "We have a presence on the street, and we've had a very positive response from businesses."

But still, the people who are there most often are not worried.

"Being a young woman I'm extra conscious of my surroundings if I'm down there really late at night, but I feel like it's pretty far down the list of sketchy areas in the city," said Olivia Maxfield, who has had a studio in the Exchange for two-and-a-half years.

"I know some people are wary of the homeless people that hang outside of Monday wanting to grab a few bucks, but

I've never had any negative encounters with any of those dudes. I've just made a couple friends."

LIVE, WORK, AND PLAY

Along with the influx of new residents comes a change in how the area operates.

Many of the converted residences are now mixed-use buildings, with storefronts, offices and now residences.

"It's turning into what I call a live-work neighbourhood," said Nan Campbell, retail team lead at Aveda Institute's newly opened Rorie Street location. "It's a neighbourhood where people live and work."

With the changing environment, businesses will need to adapt.

"At 5 p.m. you don't want people going home," said Cindy Tugwell, executive director of Heritage Winnipeg. "It's supply and demand. As more and more people want to live in the Exchange, more and more amenities will be needed."

One thing some residents feel is lacking is a place to buy fresh produce.

"I feel like the Exchange is really lacking basic conveniences like a grocery store. Anyone who lives down there probably has a bit of a trek to grab a loaf of bread," said Maxfield.

But Giavedoni said that can't happen until things stabilize.

"I wouldn't want to see a grocery store open in the Exchange only to find that there wasn't enough residents. I don't think it's far off, though," he said.

Another concern for businesses is the high turnover rate of small retail stores.

"There are still some struggles with turnover. For every successful business there's one that fails," said Lindsey Wiebe, social media reporter for the *Winnipeg Free Press*, who works out of the WFP News Café on McDermot Avenue.

She said that in the one year since the News Café opened, the shop next door has changed hands three times.

"I think we need to find out what it is that

causes these types of businesses to fail," she said.

Stephen Hua, who lives in the Exchange, and operates two of the area's nightclubs, and the recently opened Deer + Almond restaurant, said the solution might be mixing in a bit of corporate influence.

"A big corporation like that has its uses," he said. "If I'm a retailer, if I'm a restaurant, if I have a Starbucks pop up across the street from me, it will bring traffic."

Hua said it has to be a balance between local business and big corporation.

"We're missing that corporation," he said.

While urban sprawl can be blamed for the lack of residential and commercial density in the Exchange, it is also one of the reasons the area has been preserved.

"Walking through the Exchange, it's going back in time to streetscapes that haven't changed in 100 years," said Tugwell.

After the First World War, the focus of building moved to Portage Avenue, leaving the buildings within the Exchange untouched.

"The feeling you get from the architecture is what makes it such a gem," said Tugwell, who believes future development in the area should take its lead from existing stores, galleries, studios and apartments in the area.

"If we follow the template of how the Exchange was over 100 years ago, it would be successful today - we don't need to re-invent anything," she said.

THE NEXT ISSUE OF
THE UNITER IS ON NEWSSTANDS
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Pick up a copy for your summer
music festival coverage, an inter-
view with *New York Times* best-
selling author AJ Jacobs
and a lot more.

Twenty-five years of Pride

GLBTQ community leaders reflect on what Pride means 25 years after it all started

PEYTON VEITCH
VOLUNTEER STAFF

The 25th anniversary of the Pride Winnipeg Festival (May 25 to June 3) is an opportunity for members of the local gay, lesbian, bisexual, transgender, two-spirit and queer (GLBTQ) community to reflect on how far the community has progressed towards acceptance since the event launched in 1987.

The evolution of the event itself towards a week-long festival parallels this development.

"The balloons shine a little brighter now," said Barb Burkowski, the chair of the Pride organizing committee.

Organized in response to Manitoba's human rights legislation passed in 1987 by the provincial government, the first pride march - far smaller in scope and scale than the current festival - was an opportunity for GLBTQ people in Winnipeg to celebrate a historic victory.

In spite of this, Burkowski notes that the atmosphere of the time prevented uninhibited jubilation.

"What they were marching for and being a part of it for, how they were actually brave enough to come and walk the streets at that time, is incredibly different than what is happening now," she said. "I do not think it is comparable."

University of Winnipeg Students' Association LGBT director Dayne Moyer echoes this by mentioning how some of the original marchers even "had bags on their heads to remain anonymous."

"What they were marching for and being a part of it for, how they were actually brave enough to come and walk the streets (in 1987), is incredibly different than what is happening now. I do not think it is comparable."

- BARB BURKOWSKI, CHAIR, PRIDE WINNIPEG COMMITTEE

Societal changes mirror changes in the parade itself.

Burkowski points to a smattering of GLBTQ meeting places in the 1980s such as Gio's and Purdy's as being some of the few places where the community could feel welcome in a social setting.

"These are places where they could gather together, be safe and be themselves," she



DYLAN HEWLETT

Trevor Thorkelson participated in the first Pride march in 1987. "I had an obligation to march on behalf of all the people who could not or would not," he says.

said. "A lot of these meeting places are where the strength and growth came from because when you can sit down and talk about yourself and your life, you start to gain strength and feel comfortable."

Progress continued to be made as a number of clinics and resource centres grew out of these gathering spots.

Although victories such as the intro-

duction of gay marriage are easier to point to, the yardsticks have also moved closer towards social acceptance for GLBTQ people.

By 2012, GLBTQ couples can frequent restaurants or even straight bars in Winnipeg without facing the stigmas of the past.

"People were spit on and kicked out of families with no place to go (in the 1980s),"

Burkowski said. "We forget (that)."

Despite the broad recognition that significant progress has been made over 25 years, there are varying views as to where Winnipeg now stands as far as acceptance for gays and lesbians.

"People are still not comfortable coming out in their families, particularly in cultures from countries where (homosexuality is forbidden)," Burkowski said. "There is also still trouble in schools."

Moyer echoes this thought.

"When you see so many people out at the parade having a good time, you sort of forget about major issues that we still need to address. ... If (youth) know that in their family or in their community it is not OK to be gay, they do not have as much support."

Moyer believes that in certain circumstances, it can even be less safe for youth who come out because of the internalization that the situation has improved to the point where it does not matter.

Trevor Thorkelson, a participant in the first pride march in 1987 recalls what it was like to march on that day.

"I had an obligation to march on behalf of all the people who could not or would not. It was a show of solidarity," he said.

With the intensive media coverage and nervous excitement of the marchers, Thorkelson recognized that he was participating in a truly historic moment for the GLBTQ community.

Twenty-five years later, Thorkelson still believes in the power of Pride.

Rather than seeing the current Pride celebration as a fun diversion, Thorkelson believes it is still very politically relevant.

"Why don't you take a walk through Polo Park holding the hand of your best friend of the same sex and see how comfortable you feel?" he asked.

One of the points of disagreement over the festival itself is the debate over whether or not Pride is a kind of gay holiday, a political protest or something in between.

Moyer argues that despite the need for the community to celebrate together, more emphasis on the political nature of the event is needed because of the issues that are still outstanding.

"I think that there is a little bit of a loss of direction. A lot of the floats in other parades have a specific political message and we don't really do that in Winnipeg," Moyer said.

Burkowski on the other hand is more optimistic that the political flavour has not been lost, pointing to how this year features an illumination of the Legislature with the colours of the gay pride flag.

"I see it as a celebration of political gains," Burkowski said.

LISTINGS

COMMUNITY EVENTS

Video Pool Media Arts Centre and the University of Manitoba department of English, theatre and film presents the VILEM FLUSSER and MARSHALL McLUHAN THEORIES OF COMMUNICATION REVISTED INTERNATIONAL CONFERENCE May 31 and June 1 at Cinematheque, 100 Arthur St. This two-day international conference and exhibition juxtaposes the unique legacies of Vilém Flusser and Marshall McLuhan. For info visit www.vpmediacconf.com.

The Rady Jewish Community Centre and the I.L. Peretz Folk School Endowment Fund present Winnipeg's beloved Yiddish festival MAMELOSHEN at the Winnipeg Art Gallery on May 31 and June 13 to 14. For info visit www.radyjcc.com.

The 11th annual RUN FOR RIGHTS is on Saturday, June 2 at Kildonan Park. Registration is from 8:30 to 9:00 a.m., and the run starts at 9:30 a.m. Everyone is welcome, and there is no minimum donation or pledge required to participate. For more information on getting involved, call Louise at 204-475-4565 or email run4rights@gmail.com.

PRIDE 25 festivities are at the Forks on Sunday, June 3 from 1:30 p.m. to 5 p.m. with WOMYN OF PRIDE, JERRY SEREDA, ANJULIE and THE CLIKS.

WINNIPEG INTERNATIONAL CHILDREN'S FESTIVAL celebrates 30 years with KIDSFEST 2012, June 7 to June 10 at the Forks. An interactive, life-like dinosaur petting zoo, a plate-spinning comedic waiter, international children's entertainment stars FRED PENNER and AL SIMMONS, and a group of singing "baboons" are among the headliners of Kidsfest.

Pirates! Vikings! Renaissance! The first annual SWORDS AND SABRES FESTIVAL is on June 9 from 10 a.m. to 6 p.m. at Coronation Park. This free Renaissance-esque festival is geared towards all ages. For more info go to www.sword-

sandsabres.com.

Join the Alzheimer Society's 20 YEAR MEMORY WALK 20 on Thursday, June 14 at the Forks. Call 204-943-6622 or register online at www.alzheimer.mb.ca and start collecting pledges today.

The annual JUNTO'S EXCELLENT SOLSTICE TALENT SHOW is on Saturday, June 23 from 6 p.m. until possibly dawn at Mondragon, 91 Albert St. This fundraiser features family fun, folk music, comedy, poetry, big games, punk and hardcore - all in aid of Junto Library and the A-Zone.

ON CAMPUS

The inaugural El Tassi Public Lecture features PROFESSOR AMR ABDALLA, an Egyptian-born Muslim who has first-hand experience with the Arab Spring and will be giving a lecture on the subject of THE IMPACT OF ARAB SPRING ON TERRORISM AND DEMOCRATIZATION on June 6 at 5:30 p.m. in Convocation Hall.

The AGASSIZ CHAMBER MUSIC FESTIVAL, June 9 to 16 is being held at Eckhardt-Gramatté Hall. For a complete schedule go to www.agassizfestival.com.

There will be a BLOOD DONOR CLINIC at University of Winnipeg on June 20 on the 2nd floor of the Duckworth Centre at 11:30 a.m. to 3:30 p.m. For more info call Darrin Desmedt at 204-789-1172.

VOLUNTEER OPPORTUNITIES

Do you want to meet a new friend and learn about a new culture? Do you have an hour to spare each week? If so, why not become a LANGUAGE PARTNER? Our program is currently in need of volunteers for the students who have signed up for the program now until mid-August. Contact Julie McKirdy at 204-982-1151 if you are interested.

Bike mechanics and bike enthusiasts WANTED! No experience required. Come out to a volunteer orientation and learn how you can get involved. Contact the W.R.E.N.C.H at programs@thewrench.ca or 204-296-3389. volunteers@winnipegfringe.com or phone 204-956-1340 ext. 285.

Wayfinders is an in-school and after-school mentorship program that provides high school students, who come from diverse backgrounds and reside in the Maples, with the supports and encouragement needed to graduate high school, and make a successful transition to post-secondary training or education. Wayfinders is looking for individuals who would like to use their educational and/or professional training to tutor high school students in social studies, history, math, physics, geography and other high school subjects. If interested, please contact Awit Marcelino at 204-801-7136 or awit.marcelino@7oaks.org.

The Plug In Institute of Contemporary Art is looking for enthusiastic and reliable volunteers to help in a number of areas of our operations. Volunteers gain valuable experience and meet artists and other interesting people. For more information email michelle@plugin.org.

THE 2012 BIOMEDICAL YOUTH SUMMER CAMP is looking for volunteers for an inner-city science camp from July 23 until July 27. If you're interested contact byp.coordinator@gmail.com.

THE UNIVERSITY OF WINNIPEG STUDENTS' ASSOCIATION BIKE LAB is on campus. Email bikelab@theuwsa.ca for more information, or join the Facebook group at <http://www.facebook.com/uwsabikelab>.

To volunteer for UNIVERSITY OF WINNIPEG STUDENTS' ASSOCIATION fill out an application on their website, [TheUWSA.ca](http://www.theuwsa.ca) or grab an application from their office in Bulman Centre.

To volunteer for UNIVERSITY OF WINNIPEG STUDENTS' ASSOCIATION FOODBANK email foodbank@theuwsa.ca, or grab an application from the UWSA.

THE UNITER, the weekly rag you are holding right now, is looking for contributors for the fall. Email Aaron at editor@uniter.ca.

CKUW 95.9 FM is seeking volunteers for the music and news departments and fill in hosts over the summer. Email ckuw@uwinnipeg.ca.

THE WEST BROADWAY YOUTH OUTREACH CENTRE is always looking for more volunteers to help with a variety of programs including sports, tutoring and other programs to benefit inner-city youth. Call 204-774-0451 or stop by 222 Furby St. to offer your skills.

THE SPENCE NEIGHBOURHOOD ASSOCIATION is looking for volunteers to help with their programming. Interested volunteers can download a volunteer application form at www.spenceighbourhood.org or call 204-783-5000 for more information.

RUPERT'S LAND CAREGIVER SERVICES' RING A RIDE PROGRAM needs drivers to take clients residing in South West Winnipeg to appointments, shopping and social outings. Compensation for gasoline and parking is provided. For more information please call 204-452-9491 or email us at rlics_vol@mts.net.

The Uniter has one more summer issue coming out: Thursday, June 28. It will be on stands for all of July and August. Want to see your event listed in that issue? Email it to listings@uniter.ca by Tuesday, June 19. The Uniter returns to its weekly publishing schedule at the beginning of September. Stay tuned to www.uniter.ca for details.

Campus

Travelling for a cause

Collegiate student giving back through charity he founded

LAUREN PARSONS
VOLUNTEER STAFF

Roméo Bérard II is spending his summer travelling through Asia.

However, unlike most young travellers, the 16-year-old University of Winnipeg Collegiate student is not looking for a summer of parties.

"The goal of the trip is to learn about the problems I read about in books first-hand, (to see) how I can assist in the context of a charity and to establish contacts in each country," Bérard said in an email from the Philippines.

Bérard plans to travel through 10 countries during his five-and-a-half-month vacation from school.

"No matter how hard some of these people try to get ahead, they just simply can't and often end up in worse positions that they originally started in."

- ROMÉO BÉRARD, FOUNDER, THE SHINING LEADERS FOUNDATION

During that time he will be meeting with different dignitaries, visiting schools to gather context of their needs, and spreading the word about his charity, The Shining Leaders Foundation (TSLF).

TSLF aims to provide better tools of education for children who would not normally have access to them. These tools range from replacing books, desks, chairs and school supplies to constructing classrooms, bathrooms and even entire schools.

But Bérard knew there was more to starting a charity than just raising money.

"I was missing the experience the time and physical exposure to the problems I had been reading about for the last few years," he said.

So far his trip has been successful by his standards.



University of Winnipeg Collegiate student Roméo Bérard, second from right, is currently travelling throughout Asia to spread the word about his charity, The Shining Leaders Foundation.

SUPPLIED

Dignitaries have agreed to match the funding of projects in their provinces.

Bérard has seen eight submitted project proposals, and has had two others shipped to Canada.

Before convincing his parents that he should move to Winnipeg to form a larger audience for TSLF, Bérard was going to school at Mennonite Collegiate Institute (MCI) in Gretna, Man. It was there that he got the idea for TSLF from reading books about human rights organizations, especially Craig Kielburger's Free the Children project.

"Roméo always had a keen interest in world events," said Tim Wiebe, who taught

Bérard Grade 10 Bible at MCI. "It doesn't surprise me at all that he would translate his interest in world events into forming a charity and trying to make a difference in the world."

Bérard said that so far, his views on how the world works have changed.

"I have always thought that people can do whatever they want if they try hard enough and aren't lazy. After being here, I realized that it is in fact not always possible," he said.

He told a story about a woman he met who had just been granted a U.S. work visa, but had to decline after becoming widowed, and was left with three children. Her oldest

daughter is 16 and wants to go to university to become an occupational therapist, but each semester is \$1,000, and she only makes \$300 a month to provide for her family.

"No matter how hard some of these people try to get ahead, they just simply can't and often end up in worse positions that they originally started in," he said.

She asked Bérard for help as a last resort after hearing about TSLF, and he agreed to help, out of his own pocket, on the condition that her daughter applies for a scholarship for second semester.

When he returns home, Bérard plans to make TSLF a registered charity, start a website and blog, and begin fundraising.

Big expansion for community gardens in UWSA's final budget for 2012-2013

Overall deficit reduced by \$70,000

ETHAN CABEL
VOLUNTEER STAFF

As summer begins, the University of Winnipeg Students' Association (UWSA) community garden is expanding throughout campus under the leadership of new co-ordinator Elizabeth Shearer and several dedicated volunteers.

"We started months ago in developing approvals and getting our project off the ground," said Shearer, a third-year environmental studies student at the University of Winnipeg. "I saw the need for the community gardens to expand and grow, so it evolved into more than I originally thought."

As the U of W starts construction on the new Field House, Health and Wellness Complex on Spence Street, it will affect the current community garden plot next to the Duckworth Centre.

As a result, 10 garden plots will be moving and expanded to several new areas, including around the Bike Lab, Sparling Hall and near McFeetor's Hall at Langside Avenue.

These changes all fit under the recently approved UWSA operating budget, which gives the community garden a \$4,500 facelift within a fiscally restrained package.

"She (Shearer) has a really exciting vision for how this will allow us to expand the community garden programming and make sure that it has an appropriate new space," outgoing vice-president internal Katie Haig-Anderson said in March.

After a long process of consultation and amendment, the University of Winnipeg

Students' Association (UWSA) presented its final 2012-2013 budget at the organization's annual general meeting (AGM), held in March.

The over \$3 million budget saw Haig-Anderson reduce the overall deficit of the organization by approximately \$70,000, with savings coming from changes to Soma Café and various other forms of financial tweaking.

"It was really a team effort. We looked at ways to reduce the deficit in a lot of departments in the UWSA while trying to minimize the effect we had on the services we provide," she said, adding that the organization budgeted for a slight increase in student fees, at three per cent, which comprises the organization's largest source of revenue.

Additionally, the UWSA found savings by closing Soma Café over the summer, which will reduce the overall budget for café staff wages from \$80,000 last year to just over \$55,000 this coming year.

Due to the advice of its auditor, the organization is for the first time accounting for unclaimed book sales from Petrified Sole, which amounts to \$20,000 in revenue for the organization.

As part of a new budget process, the UWSA went through several stages of consultation, created a draft budget and approved a final budget before presenting it at the AGM for information purposes only.

The previous process allowed for budget amendments at the AGM.

"The hope of changing the process was that it would allow for participatory budget making," said Haig-Anderson, adding that student participation helped shape the bud-



KAITLYN EMSLIE FARRELL

The operating budget that the UWSA approved in March gives the community garden on campus a \$4,500 facelift.

get considerably this year.

Haig-Anderson sees the changes to the community garden project, proposed by Shearer over multiple budget meetings, as an example of that participatory goal.

"That was a really exciting development in this budget and a great example of how students can get involved and see their ideas realized," she said.

The most significant change between the draft budget released in late February and the final budget presented in March was the

decision to keep publishing *Stylus* magazine on a bimonthly basis.

Initially, Haig-Anderson estimated that scaling back the magazine's publishing schedule to a quarterly would save the UWSA \$10,000 and would not substantially affect the magazine.

However, students expressed support for a regularly published *Stylus*, which also contains the CKUW radio schedule, and the budget was changed to accommodate student support.

Comments

Street harassment is everyone's problem



KATERINA TEFFT
VOLUNTEER STAFF

Recently I was out jogging in Wolseley wearing baggy sweatpants and a hoodie, and as I passed a young man on the sidewalk, he slapped me on the rear.

I turned around and shouted at him, but he just smirked and said nothing.

I wanted to do something, but instead I just kept running because it was dark, we were alone on the street, he was much larger than I was, and frankly, I was scared.

It was humiliating.

I am often told that if I hadn't wanted those men to shout at me from their car as they drove past, I shouldn't have worn that short skirt.

As summertime approaches, 80 to 90 per cent of Canadian women can look forward to the same sort of treatment - to having strange men leer, whistle, cat-call and honk at us, sometimes on a daily basis.

We can look forward to sexually explicit comments shouted out of car windows in broad daylight, vulgar gestures made as we walk down the street minding our own business and potentially being groped by complete strangers in public.

This daily street harassment is a common occurrence, a phenomenon that affects the vast majority of women and one that is widely reviled yet it persists.

I want to explain to all the men reading these words why street harassment is never OK, always oppressive and absolutely a big deal, since so many of you (although, I stress, not all) seem to lack

understanding of the gravity of this issue.

I consulted with several of my female friends for their input, and some of the words they used to describe how they feel when they are sexually and verbally harassed on the street were: uncomfortable, angry, guilty, scared, repulsed, guarded, paranoid and weak.

"When I get catcalled or yelled at, I deflate," one friend told me. "I feel like my sense of power and independence has become an illusion."

I have never heard a woman say that she takes that kind of attention as a compliment.

Women who make an effort to look nice in public aren't always looking for affirmation of our physical attractiveness from strangers, and we probably didn't wear that short dress because we wanted to be viewed as a sexual object.

We probably just wanted to look nice so that we would feel confident in ourselves, and being groped and harassed does not make us feel confident.

However, street harassment does not only happen to stereotypically attractive, scantily clad young women.

Women of all ages, shapes and sizes experience it, at nighttime and in broad daylight, regardless of what we're wearing - and from what I can tell, it's not about paying women a compliment on our appearance it's about asserting male dominance and making us feel small and helpless.

It's about feeling entitled to do so.

Many young men I've encountered, while they firmly deny that they would ever partake of street harassment themselves, treat the issue with a flippancy that is disturbing.

When I've tried to broach the subject with them, they've made jokes, brushed it off, told me I'm overreacting, or made comments like, "You should be flattered. You'll miss the attention when you get old."

I don't find this funny in the least, and

I don't know any woman who does.

But, as a friend of mine said, "I guess it's easy to be flippant when you don't live with the threat of sexual assault over your head at all times."

The most frustrating reactions I receive on a regular basis are defensiveness and blaming/shaming.

I am often told that if I hadn't wanted those men to shout at me from their car as they drove past, I shouldn't have worn that short skirt.

Men who dismiss the feelings and experiences of women as invalid in these and other ways are missing the point we are not trying to call them out simply for being a man, or blame them for something they didn't do.

We are calling upon them to be our allies, to actively resist a culture that teaches men that their sense of masculinity must come from exerting dominance over women, and that they are entitled to have access to our bodies, instead of attempting to ignore the issue and therefore allowing it to persist.

Belittling us for rightfully feeling scared and angry is deeply detrimental.

Blaming us for the harassment perpetrated against us is even more so.

The responsibility to end street harassment does not lie with the victims it lies with the perpetrators and those who condone their behaviour.

The same goes for all forms of sexual violence.

I leave you men with one final thought: if your sister, mother or girlfriend had men shouting obscenities at her on the street, or if she were groped by a stranger on the bus, or leered at by men slowly driving by, or followed for blocks, or asked repeatedly to get into a stranger's car, and if these things happened to her on a weekly basis, would it be something to joke about then?

Katerina Tefft is a fourth-year politics student at the University of Winnipeg.

Healthy strategies for a healthy summer

Focus on process-based goals when taking your health and fitness to the next level



JOHNNY FUKUMOTO
VOLUNTEER

As we get more beautiful weather this spring and summer, it will encourage more Winnipeggers to get outside and become more active through recreational sports or going to the park - usually in preparation for weddings, the lake and the beach.

This is a fantastic opportunity to get healthy.

If you are looking to take your health and fitness to the next level, I highly recommend you take a few minutes to set some goals for yourself.

Now I'm not talking about spewing out some arbitrary weight loss number and then hoping for the best. This type of goal is known as an *outcome-based goal* and is very common.

One example of an outcome-based goal is, "I want to lose 10 pounds in June."

There are two pitfalls to an outcome-based goal.

The first is that there is questionable reasoning behind the goal.

Why did you pick that goal? Do you like how the number 10 sounds? Did a doctor tell you that to be healthy you needed to lose 10 pounds in the next few months? Is this physically possible or safe? Are your friends always talking about losing "that last 10 pounds?" Is this 10 pounds of fat or do you care if you lose muscle as long as the scale goes down 10 pounds?

Have you honestly thought about your reasons for this number?

The second pitfall is the lack of control you have in achieving that goal.

What if you totally revamped your nutrition, worked out harder and smarter than you ever have before, and you only lost five pounds?

What if you didn't lose any weight?

This may be due to many factors you can't control or that are variable or hard to predict from person to person.

Wouldn't that be frustrating? You might feel like a failure even though you were extremely disciplined.

The feeling of failure would have come from the way the goal was designed.

Time and time again I've seen people who are developing healthy habits and making real progress but who just don't feel successful.

They need to focus on *process-based goals* that are in their control.

One example of a process-based goal is: "I will do 12 metabolic resistance training workouts in June."

You can control this.

Plan out the details and be specific:

What days of the week will I do this? What time of day will I crank out my workouts?

What are my workouts going to be? Should I look for a quality trainer or coach?

Will I have a workout buddy? If yes, who? If I have to miss a workout for a legitimate reason, how will I make it up?

At the end of June, you will be able to easily track your progress of the process.

But isn't the outcome still important?

Yes, of course it is!

When process-based goals are achieved they will lead to positive outcomes as well.

In our metabolic workout example above, it can lead to fat loss, strength gain, change in how clothes fit, increased energy levels and quality sleep among many other exciting things.

You should document any and all positive changes you notice along the way. The beauty of this setup is that that you didn't arbitrarily box yourself into an outcome-based situation that too often discourages people in their journey to improve their lives.

You have to determine your own process-based goals. They can be related to anything - workouts, healthy eating, even things unrelated to fitness.

I recommend using the effective SMART goal acronym, which emphasizes making goals: specific, measurable, attainable, realistic, and time-oriented.

Focus on the process. Feel in control.

Enjoy the results!

A lifelong athlete, Johnny Fukumoto has a degree in kinesiology from Wilfrid Laurier University. He is the owner of, and head trainer at Fukumoto Fitness, Winnipeg's "anti-gym." Visit www.fukumotofitness.com.

Reflections on festival season

You may not be a full-time artist your entire life, but even if you can do it for a little while, it's worth it



MATTHEW TENBRUGGENCATE
VOLUNTEER STAFF

Festival season is fast approaching and Winnipeggers will soon flock to the many festivals that fill this city's sweet, sunny months, enjoying our town's neighbourhoods, cultures and arts.

It's rich living for the Heart of the Continent - especially for Winnipeg's artists.

Even if they aren't the sole focus, artists make up a huge chunk of a summer festival's programming.

They'll be strutting the stages, painting the buildings, playing music in the parks with the blessings and backings of established, branded events.

The young boy, the teen goth and the senior, laughing together at a Shakespearean joke - that's a victory. It's worth remembering.

And audiences will come.

Not just the season subscribers, culture vultures and die-hard enthusiasts who attend the arts all through the year, but crowds of people will attend these events. Masses. Sometimes the whole city shows up.

That's what festival season is for artists: a chance to bite into the sweet fruit of all out, balls-to-the-wall support.

It's not guaranteed, but festival season

is the best chance to be celebrated - really *celebrated* - as an artist.

I'm looking forward to festival season, even as I plan a career change away from "artist."

Almost seven years ago, I co-founded Theatre by the River with a number of young actors - mostly new graduates from the University of Winnipeg.

We looked at Winnipeg's theatre scene and saw (rightly) that there wasn't much work for young, local actors. So we made our own, showcasing our talents in the hopes of eventually moving from occasional gigs to full time careers.

We've produced some fantastic shows in seven years with deeply relevant messages for Winnipeg audiences.

I have a treasure chest of memories from each production and I'm hoping to gather some more - this summer, TBTR is presenting a staged reading of *Transit of Venus* at the U of W on June 5 and 6.

Still, I haven't snagged the career I had hoped for, which I'm willing to chalk up to lack of talent or effort.

But I look around at the undeniably talented dancers, painters, musicians and actors I know and see very few wearing the title of full-time, professional artist.

Winnipeg only has a handful of people under that banner (most working in arts administration). That's the reality. And now, approaching my 30th birthday, it's hard to pretend otherwise.

There is a window of opportunity for self-exploitation a handful of years when the sleepless nights can be shrugged off, the small turnouts celebrated for their

intimacy, and your empty wallet made into a useful prop.

You'll work yourself hard and outrun the consequences.

Throttle the living daylights out of this time. Because the window narrows, then shuts.

You will, eventually, get tired of working hard for few material rewards.

Your inability to make a living solely doing what you love (your "calling" you'll say among sympathetic friends) will become frustrating.

You won't want money, but the nice things money buys...

There are ways of propping that window open, however, and the real point of writing this piece is sharing that advice.

That treasure chest of memories you fill as you go about your business? Go through it, not just once or twice, but often.

The young boy, the teen goth and the senior, laughing together at a Shakespearean joke the friend who references your play as he copes with a new group home opening on his street the normally quiet kids shouting down the bullies as you hold an extended kiss with a man - these are victories.

They're worth remembering.

And when summer comes, bite into it. Happy festival season.

Matthew TenBruggencate has been rained out, fogged out, dry humped, depantsed, yelled at, laughed at, panned, praised, overrun by elementary students and out-acted by a dog while on stage. Visit www.theatrebytheriver.com.

Arts & Culture

The power of positive pop

Local songstress Flo aims to uplift listeners with her new album, *Pieces of Me*

NICHOLAS FRIESEN
VOLUNTEER STAFF

It's been five years since Winnipeg pop/R&B songstress Flo released her self-titled debut, but the girl hasn't been sitting around waiting for the phone to ring. Opening for the likes of Lauryn Hill, recording with Western Canadian Music Award-winning producer Arun Chaturvedi and writing up a storm, Flo's sophomore disc, *Pieces of Me* is the culmination of a lot of positive things.

"I'm so glad to have this out," she says. "Part of me was thinking that the second album would come out a lot sooner, but things happen when they're supposed to happen."

When writing for a new record, the hardest part can be trimming down the track list. Flo had a number in mind - 11 - but wound up with 14 tunes on the disc.

"I noticed that so many albums that I adore, like Justin Timberlake's and both of Adele's albums, have 11 songs on them. I thought, 'There's gotta be something special about 11,'" she says.

She felt strongly about all 14 songs though, and decided to include all of them.

All 14 tracks are definitely uplifting, giving the listener an hour of music that makes them dance but also makes them think.

"Obviously there's fun songs, everyone needs a fun song," Flo says. "I want my music to make a difference. It's great if people can move and dance to it - bonus - but I want for there to be meaning behind that. When you listen to epic songwriters like Bob Dylan or Leonard Cohen or Lauryn Hill, they embody artists that not only have good production and great vocals, but there's meaning behind their songs. It's the

full package."

The substance of songs is important to Flo, as well as a lot of like-minded female singers such as Lady Gaga and Jodi King. They know that a lot of younger fans are listening.

"I really do believe that music is a powerful vessel," she says. "So why not have some songs that are hopefully catchy and upbeat but really have positivity and brings strength to those that need it?"

The first single from *Pieces of Me*, *Hateless*, is one of many powerful, affirming songs that have a positive message. Recorded with the Winnipeg Youth Chorus, it gave Flo a chance to get some honest feedback from her young collaborators.

"That was a blessing in disguise," she says. "Those kids are Winnipeg's Mickey Mouse Club, they are the stars of tomorrow. I wanted to test out some songs on them, and some of them took me aside afterwards and said, 'You are beautiful.'"

Being able to have a positive impact on listeners means a lot to Flo.

"I've had kids tell me horrible things like, 'I have a hard time with stuff and if I play that song, I can look myself in the mirror and tell myself that I really am beautiful.'"

⇒ Flo releases *Pieces of Me* with a performance at the West End Cultural Centre on Saturday, June 9

⇒ Noma, Those Guys featuring Mkaps and Xanadoods featuring Ismaila will also perform

⇒ Doors at 7:15 p.m., show at 8 p.m.

⇒ Tickets \$15 in advance at the WECC, Ticketmaster, Music Trader and the Winnipeg Folk Festival Music Store, or \$20 at the door. Both prices include a copy of the CD.

⇒ Flo also performs a free show Thursday, June 14 at 9:40 p.m. in Old Market Square

⇒ Visit www.flosoul.com



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While it took longer to release than she initially hoped, Flo is proud of her sophomore effort, *Pieces of Me*.

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Down to Earth

Janelle Monáe talks about the wild ride *The ArchAndroid* has taken her on



Sharp-dressed woman: Janelle Monáe returns to Winnipeg for a performance at the jazz festival.

AARON EPP
MANAGING EDITOR

A few weeks ago, on May 18, Janelle Monáe marked the second anniversary of her debut full-length album with a tweet that read in part, "Happy Birthday, *ArchAndroid*. I thank God for you." What exactly have the past two years been like for the 26-year-old, born Janelle Monáe Robinson?

"It's been a voyage, it's been whimsical, it's been very inspiring and very encouraging," she says by phone from a recording studio in Atlanta, Georgia. "I've been able to tour around the world and meet some of my musical heroes like Stevie Wonder ... and have some incredible opportunities."

Acclaimed for its mix of R&B, neo-soul, funk, hip hop and rock, *The ArchAndroid* earned Monáe a Grammy Award nomination for Best Contemporary R&B Album and produced the hit single *Tightrope*, featuring Big Boi from Outkast.

"I will release the follow-up to *The ArchAndroid* according to my soul clock. When the time comes, I will notify you and the rest of this beautiful world."

- JANELLE MONÁE

The Kansas City, Kansas-born singer, known for her pompadour and tuxedo, will bring her otherworldly live show to Winnipeg's Burton Cummings Theatre on Wednesday, June 20 as part of the 2012 TD Winnipeg International Jazz Festival.

Monáe has said her music is influenced by all the things she loves - scores for films like *Goldfinger*, albums like Stevie Won-

der's *Music of My Mind* and David Bowie's *Ziggy Stardust*, along with experimental hip hop like Outkast's *Stankonia*.

The ArchAndroid is a concept album that tells the science fiction-inspired tale of Monáe's alter-ego, Cindi Mayweather, a messianic android sent to free the citizens of Metropolis from The Great Divide, a secret society that uses time-travel to suppress freedom and love.

"I enjoy science fiction because there are limitless possibilities," says Monáe, who grew up watching *The Twilight Zone* with her grandmother. "The ideas and possibilities intrigue me. It ignites something in my imagination that allows it to run wild."

Her lyrics may be fantastical, but they do feature very real themes of empowerment and self-realization that Monáe hopes will uplift and motivate listeners.

"I think I'm a service-oriented person and that I was put here to help and contribute to society," she says. "Music is something that brings people together - it's a universal language. It's a great platform when you have the attention of androids, humans, aliens, whoever comes to the concert. You have the opportunity to say something. You can be encouraging and life-changing."

"I think music is medicine, and I've always wanted to create that," she adds.

Two years after *The ArchAndroid*, the big question is when Monáe will release a follow-up album, and what it will be like.

"It's jammin'," she says of her next album. "The concepts are moving and I will release the follow-up to *The ArchAndroid* according to my soul clock."

"When the time comes, I will notify you and the rest of this beautiful world."

⇒ See Janelle Monáe perform at the Burton Cummings Theatre on Wednesday, June 20

⇒ Show at 7:30 p.m.

⇒ Tickets \$46 (plus fees) at www.jazzwinnipeg.com, by phone at 989-4656, in person at Jazz Winnipeg (007-100 Arthur St.) or at Ticketmaster

⇒ Visit www.jmonae.com

Bursting apart, coming together

Antlers front man Peter Silberman talks creative process amidst resounding success

HARRISON SAMPHIR
VOLUNTEER STAFF

After moving to Brooklyn, Peter Silberman met Michael Lerner and Darby Cicci, two of the men who would join him in the formation of The Antlers.

Nearly five years later, and following the success and critical acclaim of two full-length records, the band's chief songwriter reflects on the past, and what's vaulting the group into the future.

"It started off with just me," Silberman recalls during a recent phone interview. "I moved to New York to get it started in a real way ... Darby and Michael stuck around (and) we continued to play music together."

The Antlers' third album, 2009's *Hospice*, was released on Frenchkiss and met with almost unanimous praise. Critics cited the album's haunting ambiance and post-rock flavour among its strengths, while its allegory of an emotionally abusive relationship also received attention.

Silberman attests to the deeply personal elements of *Hospice*, ones that are directly informed by his own life experiences, but says he never expected the type of reception the work eventually garnered.

"We had pretty modest ambitions at the time," he says. "We didn't really know what we wanted to do and couldn't expect what happened. The record picked up quite quickly even though it was a very personal story for me to be telling."

Enigmatic lyricism and nuanced, expres-



Critically-acclaimed indie band The Antlers released its fourth album, *Burst Apart*, last year.

sive instrumental segments came to characterize The Antlers who released their fourth LP, *Burst Apart*, just over a year ago.

"After touring we thought, what do we want to do? We had an opportunity to capitalize on something successful, a chance to make something that we were excited

about," Silberman says.

"We were in a state of change, struggling to keep up and make sense of it all."

Burst Apart, while diverging from the conceptual rigidity of *Hospice*, established a strong rock foundation with electronic elements, broadening the group's sound and

inviting a remix EP in the same year featuring Neon Indian and Bear in Heaven called (*together*).

"Musically, I thought we were trying to push ourselves in new directions," he says. "*Burst Apart* is about self-destructive tendencies, and I think it's a common feeling to be your own worst enemy sometimes."

Silberman is excited to play his first show in this city as part of the TD Winnipeg International Jazz Festival. He does not go into great detail when discussing the band's next album, though.

"We just finished working on something during January, February and March," he hints. "I'm trying to stretch out creatively, explore new ideas, and be relaxed with the whole process. I have the feeling of a blank slate, and I'm thrilled to start writing."

While new material is in the works, listeners and fans alike can expect great things from Silberman and the young Antlers, a group that has certainly grown through an artistic process fuelled by creative impulse and a refreshing outlook on the music industry.

"I like to think we've been ourselves throughout this process, and we try to hang onto that," Silberman says.

⇒ See The Antlers at the Pyramid Cabaret on Saturday, June 23

⇒ Haunter will also perform

⇒ Show at 10 p.m.

⇒ Tickets are \$18 in advance at Jazz Winnipeg (007-100 Arthur St.) or at www.jazzwinnipeg.com

⇒ Visit www.antlersmusic.com

Why don't we paint the town and all that jazz?

Twenty-third TD Winnipeg International Jazz Festival offers something for everybody

EVA WASNEY
VOLUNTEER STAFF

This year's jazz festival promises a bevy of international and local artists that will appeal to nearly every musical inclination from classic jazz, to soul, to hip-hop and everything in between.

The 23rd annual TD Winnipeg International Jazz Festival, held over 10 days from Thursday, June 14 to Saturday, June 23, will feature iconic jazz musicians like Ramsey Lewis, as well as a wide selection of artists that will appeal to a more varied audience.

For Jazz Winnipeg's executive director, Paul Nolin, this kind of variety is integral to the continuing success and growing popularity of the festival. His main suggestion is that people try not to pigeonhole themselves into a genre.

"Many people have an idea of what jazz is and it's like me saying I don't like reading fiction," Nolin says. "Well, there's so many types of fiction out there, so too is there so many types of jazz, and as a community-based festival it's important to attract as many people as possible."

While Nolin likes to include an element of traditional jazz sensibilities in the festival, he is excited to showcase artists who he calls young innovators.

"Those groups which represent the new era of jazz music, such as the Vijay Iyer Trio and Bad Bad Not Good, are really young guys who are doing a whole lot to connect jazz to a new audience," he says.

While the buzz surrounding this year's festival is centered on well known international stars like pop superstar Janelle Monáe, there are more than 30 local artists, such as Mise En Scene, The Noble Thiefs and Royal Canoe, who will be performing at different venues around the city.

Winnipeg vocalist Amber Epp, of the band Trio Bembe, is looking forward to playing on June 15 as part of the free opening weekend concert series at Old Market Square.

"For me, Latin Nights is always the funnest concert," Epp says. "Everyone is



Toronto's Heavyweights Brass Band is one of more than 80 diverse acts performing at this year's jazz festival.

SUPPLIED

happy, it's almost summer and everyone is dancing. It's the closest you can get to a party in Havana!"

Aside from the free opening weekend and the Jazz For Lunch series at Old Market Square, the festival also features a Theatre and Club series, which both afford a different audience experience.

The Theater Series features bigger name acts and concerts are held at either the Burton Cummings Theatre or the West End Cultural Centre. The Club Series, on the other hand, features a wide array of artists at venues such as the Pyramid Cabaret, the King's Head Pub, the Winnipeg Free Press

News Café and many more.

When asked what the best way to experience the festival is, UFMF music director Michael Elves has several suggestions.

"As a true Winnipegger, I like the bargain of the free opening weekend," he says, adding that "the club pass is also a good idea because it gets you into different venues so you can see as much as you can over the week."

Elves looks forward to the festival each year because it brings in touring acts that most Winnipeggers usually wouldn't get a chance to see, but he is also excited about what the festival offers local artists.

"These (groups) are doing really interesting things and playing at local venues around the year, but they don't always get the attention that the Jazz Fest allows," Elves says.

Nolin shared a similar sentiment about up-and-coming Winnipeg talent.

"I think the fest is a great showcase for the community to reach a larger audience, but I'd hate to say that we are responsible for their success," he says. "Rather, the festival is a great vehicle for exposure."

For more information, visit www.jazzwinnipeg.com.

Three to see

A trifecta of acts you shouldn't miss at this year's jazz festival



BadBadNotGood

Wednesday, June 20
10 p.m. at the Pyramid Cabaret
Advance tickets \$15

A jazz trio known for its hip-hop covers, the members of Toronto's BadBadNotGood first met in Humber College's Music Performance program.

The group - Matthew A. Tavares (piano/synths), Chester Hansen (bass) and Alex Sowinski (drums) - opened for jazz legend Roy Ayers in November and then played Filles Peterson's Worldwide Awards show in London.

BadBadNotGood released its second album, *BBNG2*, this past April. "No one above the age of 21 was involved in the making of this album," the trio boasts on its Bandcamp site. "This album was recorded in one 10-hour session. Thanks to our friends, family, loved ones and anyone who fucks with us."

Featuring covers of Kanye West and James Blake, *BBNG2* is available for free download from the group's official website, www.badbadnotgood.com.



Trombone Shorty & Orleans Avenue

Thursday, June 21
7:30 p.m. at Burton Cummings Theatre
Advance tickets \$25 and \$35

A big hit at last year's festival, Trombone Shorty & Orleans Avenue return to Winnipeg for another concert featuring their signature sound - a sound Troy "Trombone Shorty" Andrews has dubbed "supafunkrock."

Featuring Mike Ballard on bass, Pete Murano on guitar, Joey Peebles on drums, Dwayne Williams on percussion, Dan Oestricher on baritone sax and Tim McFatter on tenor sax, the band mixes together old-school New Orleans jazz, funk, soul, hard-rock power chords and hip-hop beats.

Andrews has performed at events as diverse as Bonnaroo, Austin City Limits and Fuji Rock in Japan, and he's collaborated with the likes of U2, Lenny Kravitz, Eric Clapton and Jeff Beck.

He also played himself in a recurring role on the hit HBO series *Treme*.

Visit www.tromboneshorty.com.



Vijay Iyer Trio

Saturday, June 23
8:30 & 10:30 p.m. at Aqua Books
Advance tickets \$25

Pitchfork has described Grammy-nominated composer-pianist Vijay Iyer as "one of the most interesting and vital young pianists in jazz today" and *GQ India* named him one of the "50 Most Influential Global Indians."

Iyer's latest release - his 16th as a leader - is this year's *Accelerando*. It's the follow-up to the multiple award-winning *Historicity* (2009).

Both feature the Vijay Iyer Trio, with Iyer on piano, Marcus Gilmore on drums and Stephan Crump on bass.

Iyer was recently appointed Director of the Banff Centre's International Workshop in Jazz and Creative Music, a program founded in 1974 by Oscar Peterson.

If the \$25 ticket price is too steep for you, catch Iyer's free jazz lab performance at 5:30 p.m. on Saturday, June 23 at Aqua Books.

Visit www.vijay-iyer.com.

MUSIC LISTINGS



BANDS VS. FILMMAKERS in support of Cinematheque returns to the West End Cultural Centre on Thursday, May 31 with *SITDOWNTRACY*, *THIS HISSES*, *CANNON BROS*, *THE MAGNIFICENT 7s* and *NOVA* performing, with films by RHYANE VERMETTE, SCOTT FITZPATRICK, CURTIS WIEBE, STEPHANE OYSTRYK, and DANISHKA ESTERHAZY.

THURSDAY, MAY 31 TO WEDNESDAY, JUNE 6

BANDS VS. FILMMAKERS in support of Cinematheque returns to the West End Cultural Centre on Thursday, May 31 with *SITDOWNTRACY*, *THIS HISSES*, *CANNON BROS*, *THE MAGNIFICENT 7s* and *NOVA* all playing scores for the films of RHYANE VERMETTE, SCOTT FITZPATRICK, CURTIS WIEBE, STEPHANE OYSTRYK and DANISHKA ESTERHAZY.

BALTIMORE ROAD's CD release party is at the Park Theatre on May 31.

BURNING DOWN THE HOUSE: A BENEFIT FOR GEOFF OWEN is at the Pyramid Cabaret with the *ROD HUSSEY REVIEW* on May 31.

Indie acts *WINDUP RADIO SESSIONS*, *ANIMAL TEETH* and *MT. NOLAN* play *FRAME Arts Warehouse*, 318 Ross.

The *SUPER RAD DEATH TOUR* brings snot-rocket man *B.A. JOHNSTON* and garage-rockers *THE KETAMINES* to the Lo Pub along with local openers *MICRODOT* and *ATOMIC DON & THE BLACK SUNRISE* on May 31.

The Ellice Street Festival kicks off with a concert at the WECC with *WHITE FEATHER SINGERS* and *KERI LATIMER* on Friday, June 1.

Epic shoe-gazers *HAUNTER* plays the Lo Pub

on June 1.

The Cavern hosts *FARLERS FURY*, *ROYAL RED BRIGADE* and *HENNESSEY* on June 1.

You probably want to see *GRAND MASTER* playing an acoustic set at Pop Soda's Coffeehouse & Gallery on June 1. It will be weird.

OUTLAW HIP HOP comes the Zoo on June 1 featuring *BLUNT FORCE*, *FOREIGN OBJECTS*, *HENNY & TRAGIC* and *JON DREZDEN*.

BELLE PLAINE, *ROMI MAYES* and *SARAH BURTON* play the Times Change(d) High and Lonesome Club on June 1.

OH! CALIFORNIA! A tribute to *OPERATION IVY*, *SCREECHING WEASEL* and *THE RUNAWAYS* is at the Pyramid on Saturday, June 2.

ZEUS brings their Genesis-covering indie-rock antics to the Lo Pub with *THE DARCYs* on June 2.

DINING ROOM DIPLOMATS, *MACLEAN BROS* and *REVIVAL* play the Cavern on June 2.

It's punk rock night at the King's Hotel with *THE AFTERLIFE*, *THE FANTASTIC*, *GRAMMA LLAMA* and *THE WHORE MOANS* on June 2.

HELLRIDE, *PRODIGY* and *CORVIS* hit the Zoo on June 2.

A BENEFIT CONCERT FOR REFUGEE FUND is

on Saturday, June 2 at Crescent Fort Rouge United Church, 525 Wardlaw Ave. and features *JEFFERY STRAKER* and *JAYLENE JOHNSON*.

For folks who like making metal down by the beach: *BEACHFEST 2012* returns June 2 with *ZMSU*, *EARTH ACID*, *EL DIABLO*, *GRAND MASTER*, *MORTAL RUINS*, *ORDINARY SIN*, *RED SEED*, *THE RUINED* and *TYRANTS DEMISE* playing Winnipeg Beach.

Utah rock act *THE USED* play the Garrick Centre on Sunday, June 3.

PRIDE 25 DANCE PARTY is at the Lo on June 3.

Fundraiser for Bluesday's Rockin' Ronnie is at the Times Change(d) and Pyramid on Sunday, June 3 with *THE PERPETRATORS*, *THE DETONATORS*, *RAMBLING DAN FRECHETTE*, *TIM BUTLER*, *CLAIRE BESTLAND*, *D.B. & THE BLUE ROCKS* and *BIG DAVE MCLEAN*.

Alt-country band *DEER TICK* plays the WECC with *THE NOVAKS* and *TURBO FRUITS* on Tuesday, June 5.

The Lo Pub hosts *LOOM* with *SLOW DANCERS* on Wednesday, June 6.

MANITOBA MUSIC NIGHT at *NEW MUSIC WEDNESDAY'S* continues on June 6 with *ROB CROOKS*, *OLDFOLKS HOME* and *INDICATOR INDICATOR* at *Ozzy's*.

THURSDAY, JUNE 7 TO WEDNESDAY, JUNE 13

The much-anticipated, long-awaited *ULTRA MEGA CD* release party requires not one but two nights at the Times Change(d) - Thursday, June 7 and Friday, June 8.

Local music mag *STYLUS* teams up with *WOVEN RECORDS* to showcase local acts at the Lo Pub on June 7.

Indie-rock act *WINTERSLEEP* plays the Pyramid Cabaret on June 8.

DUSTIN HARDER AND *THE DUSTY ROADS BAND* play the blues at the Windsor Hotel on June 8.

ROMI MAYES plays the Cube in Old Market Square on June 8.

Need a new pair of neon sunglasses? Then head on down to *Ozzy's* for *READYMIX '96* on June 8.

SALINAS, *THE MYSTICS* and *SPIRIT CHILDREN*. Sounds like a night at the Lo Pub on Satur-

day, June 9.

Four acoustic punk acts in one night: *GREG REKUS*, *AUSTIN LUCAS*, *PJ BOND* and *TEDDY JOE JR* all play the Standard on June 9.

KING CABERNET is spinning *STAX N' WAX* on June 9 at Juss Jazz, 240 Portage.

VIRIDIANS, *REFORM PARTY* and newly formed instrumental rockers *GRAND BEACH* play *FRAME Arts Warehouse*, 318 Ross on June 9.

SUICIETY brings the metal to the Pyramid on June 9.

The very soulful *FLO* releases her new album *Pieces of Me* at the West End Cultural Centre on June 9.

B.C. Rapper *MOKA ONLY* hits Winnipeg's Greenroom, 108 Osborne with *FACTOR CHANDELIER*, *BIRDAPRES*, *ROB CROOKS* and *DJ CO-OP* on Wednesday, June 13.

SHOTGUN JIMMIE returns to the Lo Pub with friends *CANNON BROS* backing him up on June 13.

THURSDAY, JUNE 14 TO WEDNESDAY, JUNE 20

The *JAZZ WINNIPEG FESTIVAL's* Free Opening Weekend in Old Market Square kicks off with *FLO*, *MAIKO WATSON*, *THE DIRTY CATFISH BRASS BAND* and *THE TIGHT FITS* on Thursday, June 14.

Punk rock act *SHEARING PINX* perform with *RANDOM CUTS*, *MICRODOT*, *FLETCHER PRATT* and *CRABSKULL* at the Lo Pub on June 14.

The Marymount Benefit Concert is at the Pyramid Cabaret on June 14 with *DON AMERO*, *KYLA CEDERWALL* and *ELIAS SCHRITT & BELL* performing.

Folk reggae act *MISHKA & ANUHEA* perform at the West End Cultural Centre on June 14.

Jazz Winnipeg Festival Free Opening Weekend continues with a little Latin flavour featuring *MARCO CASTILLO & BRAZILIAN BEATS*, *TRIO BEMBE*, *DE LA ROSA*, *PAPA MAMBO* and *SON LATINO* performing in Old Market Square Friday, June 15.

BOATS, *LES JUPES* and *PIP SKID* all at the Lo Pub on June 15.

RIDLEY BENT plays the Times Change(d) High and Lonesome Club on June 15.

Jazz Winnipeg Festival Free Opening Weekend

gets into the indie rock on Saturday, June 16 with *ENJOY YOUR PUMAS*, *FLYING FOX* AND *THE HUNTER GATHERERS*, *MISE EN SCENE*, *ROYAL CANOE*, *THE LIPTONIANS* performing alongside hip-hop acts *THE LYTICS* and *ALFA* at the Cube.

THE THREE AHS play the Lo Pub with *VAMPIRES* and *HANA LU LU* on June 16.

MANAFEST hits the West End Cultural Centre stage with *WHOSARMY* on June 16.

Singer-songwriters *BRY WEBB*, *SNAILHOUSE* and *ZACH LUCKY* play the West End Cultural Centre on Sunday, June 17.

Jazz Winnipeg Festival Free Opening Weekend brings the funk and soul with *MOSES MAYES*, *THE NOBLE THIEFS*, *GUERRILLAS OF SOUL*, *SOULSTATION*, *THE HEAVYWEIGHTS BRASS BAND* and *DUSTIN HARDER* and *THE DUSTY ROADS BAND* for one final dance-filled night on June 17.

DEVON SPROULE plays *Aqua Books* with *THOM GILL* and *RED MOON ROAD* on June 17.

The always-amazing live *WEBER BROTHERS* play the King's Head Pub as part of Jazz Fest on Monday, June 18.

THE HEAVYWEIGHTS BRASS BAND play the Le Garage Café on June 18.

Roots-rock act *LARRY AND HIS FLASK* are back for Jazz Fest with *THE SCHOMBERG FAIR* at the Pyramid on June 18.

For the purer Jazz Fest types the *DELFEAYO MARSALIS SEXTET* performs at the West End Cultural Centre on June 18.

HELEN WHITE performs at the Winnipeg Free Press News Café on June 18.

DOG DAY is in town with *MITTEN CLAPS* to play the Lo Pub on June 18.

THE HOLD STEADY are back in the Peg playing the Burton Cummings with local hero *GREG MACPHERSON* on Tuesday, June 19.

Fuzzy indie-pop invades the Lo Pub with *PARLOVER*, *HOODED FANG* and *GOOSE HUT* playing June 19.

DOUG EDMOND plays *Aqua Books* June 19.

SHINE ON: THE UNIVERSE OF JOHN LENNON has award-winning Canadian performers collaborating to play the works of John Lennon at the West End Cultural Centre on June 19.

CONTINUED ON PAGE 15



MORE MUSIC THIS MONTH



THE USED

"That's a pretty heavy question," Jeph Howard, bass player for Utah rock band The Used, says when asked where the band was at mentally when it started writing the songs on *Vulnerable*, the album the group released this past March.

The band's last album, *Artwork*, had leaked three months prior to its August 2009 release date. As a result, Howard says, the band's label didn't give the album much support. In the two-and-a-half years that followed, the band - rounded out by singer Bert McCracken, guitarist Quinn Allman and drummer Dan Whitesides - struggled through problems with its management. Allman got married, as did Whitesides, who also welcomed a baby into the world.

"Everyone's priorities got kind of mixed up," Howard says.

In the midst of it all, though, the band wrote 60 songs, of which a dozen appear on *Vulnerable*. Howard says the goal was to create something very different from the band's previous four studio releases.

"We wanted it to be basic and simple - simple, simple. Just one guitar, one bass, not like different tracks going over each other to make it sound complicated. I think from that we kind of changed it into (something) more electronic but (still) simple. ... It's not overcrowded and overdone and too much of something, but it has (an) electronic feel to it."

This month marks the 10-year anniversary of the group's self-titled debut album. Howard says a DVD is in the works that will commemorate the band's decade-plus history.

"We're excited (we've been) a band for this long. We're excited to still be touring and still have die-hard fans," he says. "We're very appreciative of it."

The Used perform at the Garrick Centre on Sunday, June 3. Tickets are \$31.75 at Ticketmaster.

Visit www.theused.net and read more from this interview at www.uniter.ca.

- AARON EPP



J RILEY HILL

After roughly one year of recording and editing to get just the right sound, Winnipeg's J. Riley Hill is releasing his first official solo LP on Woven Records this month.

Hill, formerly of the folps and J.R. Hill & the Oktars, has recorded and released his own music in the past, but says he's never spent so much time on one project before.

"I used to feel like I had to release everything I recorded," Hill says. "So I had all these songs that I would release and there was just no focus. It was cool at the time, but I started to get tired of having all my albums be something I was embarrassed by or had no desire to listen to."

In 2009, Hill released a digital album every week for seven straight weeks. He says the experience left him creatively drained and made him realize what he really wanted was to spend time polishing an album he could tour and promote and be proud of.

"With other albums I've made, I didn't feel like promoting them because I was tired of them a week after they were done."

Hill says the album is poppy, but is uncomfortable placing it in any one genre.

"It's like rock and pop, but it's different styles to achieve the same goal: catchy songs that are interesting to listen to."

Hill wrote all of the songs and played all of the instruments himself. The album will be available on vinyl, tape and CD on Tuesday, June 12. To pre-order it, or to listen to the first single, *Alone*, visit www.tinyurl.com/jrhalone.

You can also see Hill live when he performs at the Lo Pub on Thursday, June 7. Admission is \$7 and the show starts at 9 p.m.

- MARK MCAVOY



BRY WEBB

It's fitting that Bry Webb is giving a concert on Father's Day. If it weren't for the fact that he became a father, after all, Webb may not have recorded his solo debut, last year's *Provider*.

After his critically-acclaimed band the Constantines went on indefinite hiatus in 2010, Webb spent a long time figuring out how to make music again. He didn't write any songs for a while, but when his wife gave birth, Webb started thinking about making music for their son, Asa.

"Trying to figure out what music-making was beyond my experience in the Constantines was strange and intimidating," Webb says by phone from his office at the CFRU 93.3 FM campus and community radio station in Guelph, Ont., where he works as the programming coordinator. "And then our son arrived and it sort of just became about making music for him - writing songs that conveyed something that I wanted to share with him. That was why I started writing music again."

Webb recorded *Provider* live off the floor over a series of weekends last summer. He has done some touring in support of the disc, but is mostly content to stay at home these days and be a husband and father.

Does he have any advice for soon-to-be dads?

"No," he says with a laugh. "Not at all. I know better than that now."

Then he adds, "Enjoy yourself and have fun."

Bry Webb performs at the West End Cultural Centre on Father's Day - Sunday, June 17. Snailhouse and Zach Lucky open the show. Tickets are \$15 in advance at the WECC, Ticketmaster, Music Trader and the Winnipeg Folk Festival Music Store, or \$20 at the door.

Bring your dad.

Visit www.harbourcoats.ca and read more from this interview at www.uniter.ca.

- AARON EPP

VISIT UNITER.CA/LISTINGS FOR MORE OF WHAT'S HAPPENING



MUSIC PREVIEWS

Electronic music from around the world

Workshops, panels break down artist-audience divide at third annual festival

MATT PREPOST
VOLUNTEER STAFF

The last time *The Uniter* spoke with Nathan Zahn, the local DJ and producer was hoping to turn his electronic music festival into a household name across Canada.

As hype heats up for the third annual Manitoba Electronic Music Exhibition of Technology, Innovation & Creativity (MEME) - taking place at various locations downtown Thursday, June 21 to Sunday, June 24 - Zahn's hopes continue to take steps toward reality.

"We've for sure had a lot more talent locally and nationally approaching us to see if they can play at the festival," Zahn says. "It's interesting to see several dozen, if not more, serious requests (to perform)."

As with last year's festival - which attracted international acts from Berlin and Geneva - this year's lineup continues to maintain a diverse bill.

"We've for sure had a lot more talent locally and nationally approaching us to see if they can play at the festival."

- STEVE ZAHN, CO-FOUNDER, MANITOBA ELECTRONIC MUSIC EXHIBITION OF TECHNOLOGY, INNOVATION & CREATIVITY

Headliners this year include John Tejada (Austria), Anenon (Los Angeles), Adham Shaikh (B.C.) and local techno group Tone-pushers.

"We've all been involved in the music scene well over a decade, each of us," Zahn says. "Within the collective, we each have our own niche. Someone might like techno,



SUPPLIED

B.C. musician Adham Shaikh will perform at the third annual MEME Festival.

someone might like drum and bass. We all bring to the table suggestions of our favourites."

Much of the free day-long performances

at MEME will again take place at the Cube in Old Market Square.

A full day of producing workshops - from beginners to advanced - and panel discus-

sions will take place at Manitoba Music on Saturday, June 23, giving participants a chance to rub shoulders and talk music with performers and producers at the festival.

"Unfortunately, a lot of creative scenes can have a cliquishness if you don't know the main players," says Andrew Yankiwski, a partner at Precursor Productions, who will host the workshops.

"We want to form the relationships that keep the mentoring going. It doesn't happen in this scene as much as others."

It's a small, intimate and crucial part of the festival that allows artists and audiences to connect beyond the stage, he says.

"You're usually seeing these people via a stage or a venue that's not appropriate (for this type of discussion)," Yankiwski says.

"Often, I think, for the talent coming in, it's value added for them, a different kind of arena to show what they know and what they do. They are very modest people who are also looking to learn."

As MEME continues to grow - thanks in part by relationships with other festivals like Mutek in Montreal and international press coverage from the U.S. - it's important the festival doesn't overstep and outgrow itself, Zahn says.

Part of that is focusing on building strong relationships with local venues like the Winnipeg Art Gallery and the Manitoba Museum, both of which will play host to after parties when music at the Cube winds down.

"A lot of people like to go out until two, three in the morning. It's a natural thing to have somewhere to go for people," Zahn says, noting the WAG after party will feature three levels of music and VJs.

"It's a big show for us. We want to do it in a classy, professional way. (We're a) pretty artsy scene too."

Visit www.memetic.ca.

Music to make you sick

Local record label No List Records celebrates 18 years and 30 releases

DANELLE CLOUTIER
VOLUNTEER STAFF

What began 18 years ago as three CKUW employees deciding to use their paycheque to fund bands that wanted to release vinyl has now become a record label about to release its 30th record - a seven-inch by Calgary band Breathe Knives titled *hellen keller*.

Though Lee Repko is the only one who remains from the initial three, he has successfully created what he calls "probably the noisiest record label in Canada," releasing music that he calls "gut-churning noise ... music to make you sick."

"Rock 'n' roll for me has always been about danger. It has always been about living fast and loose and really dangerous."

- LEE REPKO, NO LIST RECORDS

"I'm always looking for noisier stuff," Repko says. "Rock 'n' roll for me has always been about danger. It has always been about living fast and loose and really dangerous."

Once No List Records finds the noisiest bands, Repko helps them realize their potential.

"It's easy for us to be proud of and let (No List artists go on to bigger labels) because we know our limitations, we know what we do well and we make single projects look incredible and stand out from the rest," he says.

Chris Gramlich from Toronto band Vilipend agrees. He attributes part of the band's success signing to A389 Records to Repko.

"He released our last effort (the *Plague Bearer* seven-inch) and pushed it, even hir-



SUPPLIED

No List Records owner Lee Repko is happy to help the bands he works with create an album they're proud of. "I will give them something beautiful to show mom," he says.

ing additional PR to work it, which helped it reach a wider range of people and get us increased exposure/notoriety, even charting on college radio, with numerous reviews and press," Gramlich says.

When Repko is not working in the oil fields in Alberta, he is working with bands out of his office in the Frame Gallery on 318 Ross Ave.

Repko explains how he supports bands on No List.

"I will do everything from (finding and booking) their jam space right up to a release. I'll take those recordings, I'll get them mas-

tered and I'll get them put on wax, I'll set up a show to release that act, and I will contact distributors and get the record out there."

Overall, he says, "I will give them something beautiful to show mom."

Repko has kept busy this year with projects like the cassette release of KEN mode's Juno Award-winning album *Venerable*; a 12" LP titled *Everything You Ever Wanted to Know About Violence* from Atlanta, Georgia's Uncle Touchy (No List's first American band); and a future seven-inch vinyl by Sofy Major from France (No List's first non-North American signing).

If you have noticed that a lot of No List's releases are vinyl, that's because most of them are.

"We could have a conversation about 'Oh vinyl sounds better,' or 'I really want a large piece of art,' and for me that was the pivotal part of it - being able to manage art projects, having a 12" by 12" canvas instead of a 5" by 5" canvas," Repko says. "There's so much more real estate to make a piece of art with."

Download a free 2012 No List sampler/mixtape at www.nolistrecords.com/neunoise2012.

FILM

THE SALESMAN plays nightly at 7 p.m. at Cinematheque from June 1 until June 7. Cited as one of Canada's Ten Best Films of The Year by a jury at the Toronto International Film Festival this remarkably poignant new Quebec film is the story of a car salesman named Marcel whose obsession in life has been selling cars.

THE BLACK POWER MIXTAPE 1967-1975 shows at Cinematheque on Friday, June 8 at 9 p.m. and Saturday, June 9 at 9 p.m. From 1967 to 1975 Swedish journalists travelled to the United States to document the black power movement in America. For over 30 years their 16 mm films sat undiscovered in a basement in Sweden. Director Olsson compiled their work into a powerful documentary that chronicles the movement's strength and evolution.

FAMILY PORTRAIT IN BLACK AND WHITE is showing at Cinematheque from Friday, June 8 until Thursday, June 14 at 7 p.m. Grand Prize Winner as Best Canadian Film at last year's Hot Docs Festival, *Family Portrait in Black and White* is the remarkable story of supermom and single mother Olga Nemya who is raising 23 foster children all by herself in Sumy, Ukraine.

FORKS OVER KNIVES plays from Friday, June 15 until Sunday June 17 at 7 p.m. at Cinematheque. *Forks Over Knives* focuses on the devastating research of nutritional scientist Dr. T. Colin Campbell and former heart surgeon Caldwell Esselstyn on the mounting evidence that meat and dairy products increases the risk of cancer, heart disease, stroke and diabetes. Arguing for a plant-based diet high in fruits, vegetables and whole grains they explore the roots of our bad eating habits and reveal the tremendous importance that a proper diet can have in reversing years of bad eating.

NOAM GONICK: WILDFLOWER OF MANITOBA is a retrospective look at Winnipeg filmmaker NOAM GONICK's career in conjunction with his recent award, the Manitoba Film Hothouse Award for Creative Development. The event is on Friday, June 22 at 7 p.m. at the Cinematheque and features Gonick's short films throughout the night finishing with his feature STRYKER at 9 p.m.

The Winnipeg Film Group's MOSAIC WOMEN'S PROJECT is a special production support and film mentorship program to assist two women of aboriginal or diverse cultural backgrounds to produce an independent short film or video. The two new short works by artists MIRIAM SAINNAWAP and RHYANE VERMETTE will be shown on Sunday, June 24 at 2 p.m. at Cinematheque.

LITERATURE

PRAIRIE FIRE MAGAZINE releases its spring issue on Thursday, May 31 at 7 p.m. at McNally Robinson. The first half of the launch will include readings by DORA DUECK, last year's winner of the McNally Robinson Book of the Year Award, and by ANNETTE LAPOINTE and BEV SANDELL GREENBERG who are making their *Prairie Fire* debut.

JEFF RUBIN, author of *Why Your World Is About to Get a Whole Lot Smaller*, the Canadian Business Book of the Year will be speaking and signing his new book, THE END OF GROWTH, on Wednesday, June 6 at 7 p.m. at McNally Robinson.

The CAMERON DUECK book signing for THE NEW NORTHWEST PASSAGE: A VOYAGE TO THE FRONT LINE OF CLIMATE CHANGE will be on June 10 at 2 p.m. at McNally Robinson. In the summer of 2009 Cameron Dueck completed a journey made by fewer people than have climbed Mt. Everest - he sailed through the infamous Northwest Passage.

Writer and political humorist TERRY FALLIS will be reading from his new book THE HIGH ROAD on Monday, June 18 at 7 p.m. at McNally Robinson. *The High Road* is a finalist for the 2011 Stephen Leacock Medal for Humour.

The WINNIPEG MARX READING GROUP led by RADHIKA DESAI and HENRY HELLER meets every Thursday at 6:30 p.m. at Aqua Books.

GALLERIES & MUSEUMS

Gallery 1C03 presents SLOW CRAFT from May 31 until June 30. The exhibition launch is on Thursday, May 31 at 7 p.m.

Graffiti Art Programming Inc. presents BINHI an exhibition of artwork featuring the work of nine Winnipeg artists in their 20s and 30s on growing up and living as Filipino-Canadians. The opening reception will be held Thursday, May 31 at 7 p.m. at the Graffiti Gallery, 109 Higgins Ave. Admission is free with a donation of non-perishable food item. The exhibition will be on display until June 30.

Flatlanders Studio presents NATASHA BOONE ILLUSTRATION EXHIBIT. A family-friendly evening featuring the whimsical and slightly quirky illustrations of Natasha Boone on Friday, June 1 at 6:30 p.m.

FRAME Arts Warehouse at 318 Ross Ave. is hosting an ART AUCTION & FUNDRAISER FOR OSBORNE HOUSE INC on Saturday, June 2. There will be amazing pieces available to bid on and local musicians playing as well.

Gurevich Fine Art and Videopool present BEING THERE by Lei Cox and NEW WORK by Andrew

Movie review round-up

A look at what's playing at Cinematheque this month



BLACK POWER MIXTAPE 1967-1975



SOUND IT OUT



FORKS OVER KNIVES

SUPPLIED

Black Power Mixtape 1967-1975

Directed by Göran Olsson, 2011

100 minutes

English and Swedish with English subtitles.

Plays at Cinematheque June 8-June 9 at 9 p.m., June 10 at 2 p.m., and June 14 at 9 p.m.

★★★★★

It's interesting to think of a documentary of found footage as the equivalent to a hip-hop mixtape, but that's precisely what it is (except, in this case, the samples are cleared).

A Swedish film crew spent some time in the United States, specifically 1967 to 1975, to delve into what was goin' on - and what a time it was.

With various interview segments from musicians and educators being used as narration, the film's structure is focused and never condescending.

Robin Kelley, professor of American studies and ethnicity at the University of Southern California, states at one point that "through the eyes of a Swedish film crew (there's) a sense of innocence - a global perspective that's pretty extraordinary," and it's true. Only through the lens of the objective observer can these stories truly be told.

Spending equal time in each year and told chronologically, the filmmakers visit with anti-Martin Luther King, Jr. activist Stokely Carmichael, the Black Panthers, lawyers involved with the '71 Attica riots and the imprisoned activist/author Angela Davis.

It's powerful viewing this previously unseen footage of events that are widely known. Most compelling, however, is footage of the everyday struggles of ordinary citizens, including one woman's daily routine of not having enough breakfast to feed her 10 children.

Another interesting moment comes from a narrator who wasn't there when it happened, but someone who was definitely influenced by it - Black Star member Talib Kweli. The MC tells a tale of simply owning and listening to a recording of a Stokely Carmichael speech shortly after 9/11, trying to board a JetBlue flight and being detained by the FBI.

It's a film that tells both sides of the story - not everyone agrees with Dr. King's messages and ideas, but the consensus is clear. As stated by the owner of an all-black bookstore, "Black isn't power, knowledge is power."

- Nicholas Friesen

Sound It Out

Directed by Jeanie Finlay, 2011

75 minutes

Plays at Cinematheque June 15-16 and June 21 at 9 p.m.

★★★★☆

It's not quite *Vinyl*, Alan Zweig's 2000 documentary about rabid record collectors, but this Indiegogo-funded doc is a pretty entertaining portrait of the clerks and customers at the last vinyl store in Teesside, England.

The film is a snapshot of the community that hunts out LPs, seven-inch records and everything in between. Ninety-nine per cent of them are men with no wives/girlfriends who don't smoke or drink, with their collections that spill from shelves in their listening rooms to boxes in their bedrooms.

Are these men filling holes in their lives with wax they'll never listen to? It seems so, as one father of two decides to simply sell his entire collection based on the fact that he now has a life.

Occasionally leaving the Sound It Out shop to enter the homes of these fans, we enter the caves of metal fans, a House DJ, a Status Quo junkie and a Bowie booster. The customers talk about how there's nothing to do and no jobs, so they just hang out and listen to music to keep out of trouble.

An intimate in-store performance from local gal Saint Saviour that appears halfway through the film provides the moment when you realize indie record stores are truly special and unique.

Never condescending, Tom, the main "character" in this doc, is the clerk who feels bad about turning vinyl sellers away for having "well-loved" records. This is a breath of fresh air from recent reality shows such as *Pawn Stars* that talk down to the customers for a cheap laugh.

Tom and co-worker David don't even quibble about HMV stores (the well-known chain began in the UK), as they aren't really "record shops." Even the customers agree - they come and see Tom because Tom actually knows what they want. People that actually know anything about music are usually fired from HMV.

It's a meandering film that never really picks up, but it's engaging nonetheless.

- Nicholas Friesen

Forks Over Knives

2011, 90 mins

Directed by Lee Fulkerson

Plays at Cinematheque June 15-17 and 20 at 7 p.m.

★★★★☆

Forks Over Knives explores the "profound claim that most, if not all, of the degenerative diseases that afflict us can be controlled, or even reversed, by rejecting our present menu of animal-based and processed foods."

Lee Fulkerson's film opens with some staggering statistics on the health of modern Americans: The health crisis has reached the point where one in four four-year-olds is obese, and one in three Americans will develop diabetes within their lifetime.

Fulkerson is close to becoming a statistic himself, so he decides to take on the "whole food, plant-based" (the term "vegan" is rarely used) diet that the film's main scientific contributors, physician Caldwell Esselstyn and professor of nutritional biochemistry T. Colin Campbell, profess to be a "cure-all."

Do not watch *Forks Over Knives* expecting to be entertained. Fulkerson is no self-deprecating personality like his fellow documentarians, Michael Moore and Morgan Spurlock. His intent is to examine the results of years of research compiled by Esselstyn and Campbell and experience the effects of the diet on his own health.

The film plays with little humour to lighten the subject matter, and the pacing begins to drag toward the end. While I was engrossed in the information, it became overwhelming, with too many talking heads.

It is interesting to have this information delivered with a scientific, health-focused approach, which should dissuade those that believe a vegan diet is solely for "bleeding-heart hippies."

However, a lot of it seems to be common sense: cut out processed foods and you cut the health risks.

But maybe seeing a film like this is what it takes for people to make the connection.

- Kaeleigh Ayre

THEATRE PREVIEW

Theatre By the River set to present Maureen Hunter's *Transit of Venus*

Performance coincides with unique astronomical event



SUPPLIED

Theatre By the River's Mel Marginet is directing a reading of the play *Transit of Venus*, which follows the life of an 18th century astronomer who strives to discover the mysteries of the universe.

DEREK LOEWEN
VOLUNTEER STAFF

Lovers of both art and science will be pleased to know that local company Theatre By the River (TBTR) will be putting on a show to combine the two disciplines. This is because a rare scientific phenomenon known as the Transit of Venus is poised to happen on June 5, 2012.

For readers who aren't familiar with the term, the transit of Venus is the observed passage of Venus across the face of the sun, an event that occurs only every 121 years.

In light of the spectacular astronomical happening, TBTR will present a staged reading of Maureen Hunter's play *Transit of Venus* on Tuesday, June 5 and Wednesday, June 6. The play follows the life of Guillaume Le Gentil (played by Darcy Fehr), an 18th century astronomer who strives to discover the mysteries of the universe.

The play has a lot to offer thematically, including an interesting contrast between Le

Gentil's relationship with the cosmos and his relationship with the other characters.

"You're really struck with the choices he makes," says Mel Marginet, who is directing the production. "You see it really poised in the play. You see where it could be perfect for his discoveries and his professional life, but also you see how he could make a choice to be with the love of his life."

The play will be staged as a reading, which means there will be little to no visual effects. This is something that Marginet doesn't mind.

"I love readings because you focus on the story," she says. "You don't worry about the lighting or the costumes or planning an actor's blocking."

Table readings may sound simple, but that is far from the truth. Leading man Darcy Fehr gives insight into what a reading entails.

"You have to make many choices as an actor," he says. "There's a limitation of the things you can do with a table read and there is a lot of emphasis on voice to carry the emotion of the story."

Viewers will not only get the treat of a well-acted and produced reading, but they will also learn more about the Transit of Venus from the University of Winnipeg's Let's Talk Science program.

U of W astronomy professor Vesna Milosevic-Zdjelar will open with an hour of discussion and give the audience an opportunity to watch the passing of Venus via satellite.

This outreach is nothing new to TBTR, whose mandate is to connect with audiences in unique ways. Marginet says working with Milosevic-Zdjelar is a delight.

"She is just so on board," Marginet says. "We got together for coffee and hammered out all of the ideas. She's just been wonderful."

Theatre By the River presents Transit of Venus, directed by Mel Marginet, at the University of Winnipeg (Room 4M47) on Tuesday, June 5 and Wednesday, June 6. Tickets are \$10. Visit www.theatrebytheriver.com.

MOVIE REVIEW

Quebec film *The Salesman* is an exceptional, slow-paced character piece

SUPPLIED

Gilbert Sicotte in *The Salesman*.CARSON HAMMOND
VOLUNTEER STAFF**The Salesman**

Directed by Sébastien Pilote, 2011
107 minutes. French with English subtitles.
Plays at Cinematheque Friday, June 1 to Sunday, June 3, plus
Wednesday, June 6 and Thursday, June 7 at 7 p.m.

★★★★☆

Quebec director Sébastien Pilote's latest offering has all of the tempered patience and persistent charm of its titular protagonist who, like the film itself, skips the plaid bargain jacket in favour of a classier appeal.

Originally released under the title *Le Vendeur*, *The Salesman* follows Marcel Lévesque (Gilbert Sicotte), a 67-year-old car salesman in the midst of a 16-year-long "salesman of the month" streak at the ailing small-town Quebec dealership by which he is employed. The indefinite closure of a local pulp and paper mill - the town's primary job provider - sets a backdrop of tangible despair and

topical economic decline that pervades the atmosphere of the entire film.

While *The Salesman* undoubtedly possesses a satisfying neatness in terms of its progression of events, it's clear that Pilote set out to create a more character-and-setting-driven work than one which relies most heavily upon plot development. Thanks to a fantastic performance by Sicotte and the film's excellent cinematography, this decision serves *The Salesman* well.

Marcel is a character who's easy to sympathize with, yet cringe-inducing to watch. Whether he's showing his daughter and grandson (Nathalie Cavezzali and Jeremy Tessier, respectively) his 10,000 newly-ordered business cards (remember, the guy's 67) or sitting in his office listening to voice recordings of the day's (scarcely few) sales pitches as an improvement exercise, Monsieur Lévesque is nothing if not at least mildly delusional. In spite of his role's many quirks, however, Sicotte manages to bring fully to life a character that *should* be merely a stereotype-laden caricature - yet somehow

is anything but.

While *The Salesman* certainly invites some level of symbolic interpretation (everyone involved - especially Marcel - clings desperately to some manner of already-dead dream of the past), Pilote wisely opts not to force any specific modern cynicism down the viewer's throat, as doing so would have distracted from the film's best qualities.

It's no wonder why *The Salesman* received the critical approval that it did along last year's international film festival tour. It's a touching, believable and ultimately tragic character piece that revels in the mundanity of its setting just enough to draw smiles while still maintaining its decidedly dark atmosphere. Excepting a couple of scenes in the film's first two-thirds that are drawn out too long considering their overall importance, *The Salesman* is a film well worth seeing - for the patient.

Milne and Douglas Smith until June 2 at Gurevich Fine Art, 62 Albert St.

Golden City Fine Art presents EPHEMERA by WILLIAM EAKIN and LEALA HEWAK. The exhibition shows at 211 Pacific Ave. until June 4.

Negative Space presents DISPERGERE MAIZ by MANUEL CHANTRE showing until June 7 at Negative Space, 253 Princess St.

PLATFORM centre for photographic + digital arts presents PIONEER LADIES OF THE EVENING curated by Dr. Laurie K. Bertram using archival mugshots and additional museum objects to examine the lives of sex trade workers in Winnipeg more than one hundred years ago. The exhibition goes until June 9 at Platform, 121-100 Arthur St.

FORUM ART FEST, the 47th Annual Art Exhibition & Sale is on Friday, June 15 to Sunday, June 17 at the Forum Art Centre, 120 Eugenie St. The exhibition features over 50 Manitoba fine artists. Visit www.forumartinstitute.ca or call 204-235-1069 for more info.

THEATRE, DANCE & COMEDY

The MARQUIS DANCE ACADEMY ANNUAL RECITAL is on Thursday, May 31 at the Centennial Concert Hall at 7 p.m.

Celebrations Dinner Theatre gets GHOSTBUSTED from June 1 until June 20.

THE DOREEN BISSETT SCHOOL OF DANCE RECITAL is on Monday, June 4 at the Centennial Concert Hall at 6:30 p.m.

Expect HENRY ROLLINS to share his hilariously human insights with you during his most recent spoken word appearance at the Burton Cummings Theatre on Friday, June 8 at 7 p.m.

ESCAPING REALITY comes to MTC John Hirsch Theatre on Friday, June 15 at 7 p.m. World-renowned illusionist DARCY OAKE presents a brand new show featuring never before seen illusions. Having spent over half of 2011 on tour in Europe, Darcy brings his award-winning show back to Winnipeg in support of the Bruce Oake Memorial Fund, raising money for addictions awareness.

Stand-up act ALONZO BODDEN is at Rumor's Comedy Club from June 20 until June 23.

HANNIBAL BURESS (of *30 Rock* fame) is coming to the Park Theatre on Thursday, June 21 bringing his stand-up with local comedian MICHAEL GREEN hosting.

RUSSELL PETERS is at the MTS Centre on Wednesday, June 27.

THE WINNIPEG FRINGE FESTIVAL is on July 18 to 29. Two weeks of 170 companies from around the world showcasing amazing plays to a Winnipeg audience.

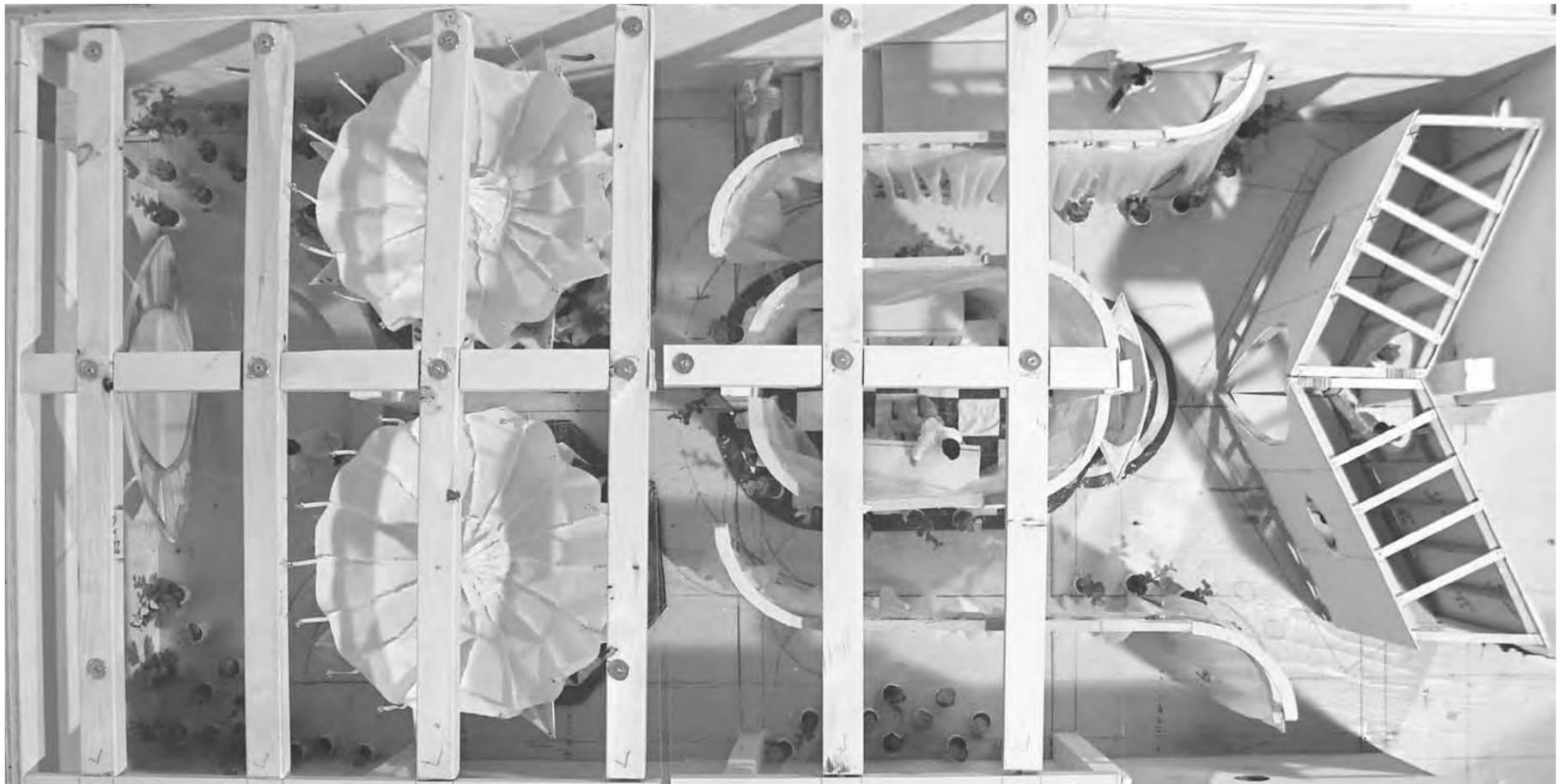
MAMMA MIA! The ABBA-inspired hit musical returns to the Centennial Concert Hall on July 28 and 29.

COMEDY OPEN MIC NIGHTS in the Peg are Sundays at the Cavern with JOHN B. DUFF, Tuesdays at the King's Head Pub and Mondragon, Wednesdays at Pop Soda's and Thursdays at the Standard Tavern.

The Uniter has one more summer issue coming out: Thursday, June 28. It will be on stands for all of July and August. Want to see your event listed in that issue? Email it to listsings@uniter.ca by Tuesday, June 19. The Uniter returns to its weekly publishing schedule at the beginning of September. Stay tuned to www.uniter.ca for details.

Man at work

Local multimedia artist Seth Woodyard's latest exhibition, *Good Work*, is just that



SETH WOODYARD

"Good Work," scale model. Mixed media. 42x72x48 inches. 2012. Below: "The Big Wash," production still. 2012.

NICHOLAS FRIESEN
VOLUNTEER STAFF

Born on Prince Edward Island, raised in Ottawa and living in Winnipeg for the past nine years, artist Seth Woodyard is on a whole other level.

His latest exhibition, the multimedia, month-long *Good Work*, takes place at Ace Art Inc. and finds the 28-year-old visual artist immersing himself in a realistic, work-like installation.

Having done everything from installations, to album covers for local band Flying Fox and the Hunter-Gatherers, Woodyard is already a veteran of the Winnipeg art scene.

Woodyard was a year out of the University of Manitoba's art school and working a day job doing drywall taping and ornamental plaster restoration when he got the inspiration for what would become *Good Work*.

"I used to really much prefer the immediacy of whipping off a painting or drawing, and I would make them really fast, but I'm finding that I'll slow down a little more now. It's good to take your time."

- SETH WOODYARD, ARTIST

"I'm using materials I use in my day job, but using them in different ways or for different aesthetic purposes and goals than when I'd use them at work," he says.

The piece involves Woodyard himself actually building structures and using the tools, though there are also video, sculpture and musical performance aspects to the piece.

The main video component explores the ritual of bathing, with Woodyard taking a bath as local band Alanadale performs a song it wrote specifically for the project.

The other video performances show Woodyard performing various boring, menial tasks.

"It all grew out of the daily grind," he says.

When one is creating a piece based in day-to-day activities, the lines between reality and art can occasionally blur.

"The lived experience and art practice fuse into each other," Woodyard says. "There isn't a distinct line between one and the other. I take my lived experiences and make them into something that can hopefully play with and draw attention to the mystery that is inherent in the world."

"The materials that I'm using are everyday construction materials. These are just regular, shitty materials, but I try to make them more special than that."

Another element to the piece involves an army of small, sculpted men that are cast in salt, which, at the end of the workweek will be "sacrificed" into the fountain.

"Over the course of the exhibit, the figures will dissolve in the fountain and they'll transform the water in the fountain into blood, sweat and tears," Woodyard says.

Creating the exhibition itself has taken the last two years of his life. This is something that not a lot of people would have the patience for, including a younger Seth Woodyard.

"I used to really much prefer the immediacy of whipping off a painting or drawing, and I would make them really fast, but I'm finding that I'll slow down a little more now," he says. "It's good to take your time."

Documenting the creation of the exhibit has become part of the process, as well as the piece itself. Woodyard is an avid blogger.

"I'm a fairly recent convert to the Internet," he says with a laugh. "It's a long, drawn-out process, so instead of having to wait two years to show anyone product, I can let them see it as it progresses."

"With this project in particular, (which) is all about work and the daily grind, I think that it is particularly important to have at least a peek into what was involved. I think there's a fine line between revealing too much and just revealing enough to get a sense of the work involved. There's something nice in having a mystery in how something was made."

Seth Woodyard's new exhibition, Good Work, opens Friday, June 15 with live performances from Alanadale and the Riel Gentlemen's Choir. It runs until Friday, July 13 at Ace Art Inc. at 290 McDermot Ave. Visit www.seth-woodyard.com.



BRUCE HILDEBRAND

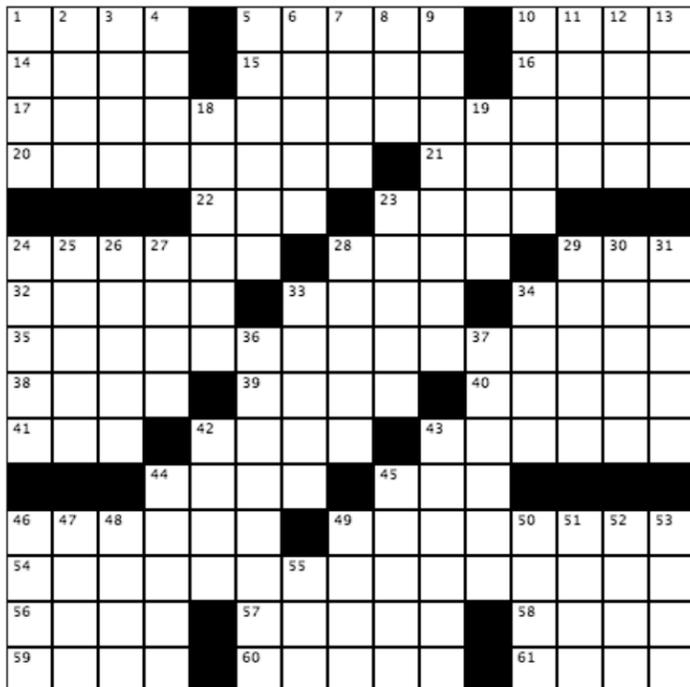
Solutions to puzzles from this month's issue.

M	O	A	T	S	T	A	H	L	A	R	T	E	4	2	1	7	8	5	6	9	3		
O	N	T	O	P	O	L	I	O	D	E	E	R	8	3	9	2	6	1	4	5	7		
O	M	N	I	D	I	R	E	C	T	I	O	N	A	L	6	7	5	3	9	4	1	2	8
G	E	O	L	O	G	I	C	H	A	R	A	R	E	7	9	2	6	1	3	5	8	4	
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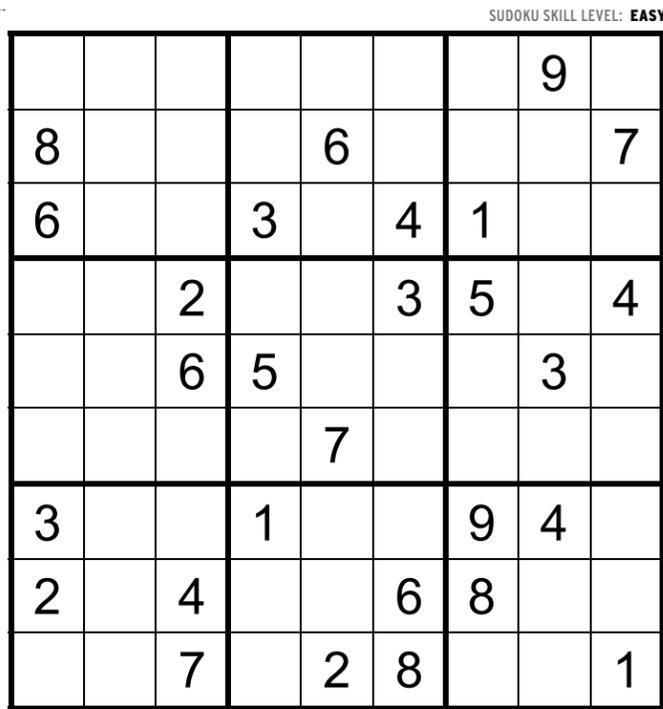


Crossword Puzzle & Sudoku 27

Solutions to this month's sudoku and crossword on page 14.



BESTCROSSWORDS.COM



SUDOKU SKILL LEVEL: EASY

WWW.PDFPAD.COM/SUDOKU

Across

- 1- Castle ring
5- Lesley of "60 Minutes"
10- Commedia dell' ___
14- Aware of
15- Salk's conquest
16- Woodland animal
17- Sending signals everywhere
20- Based on geology
21- Zimbabwe's capital
22- Louis XIV, e.g.
23- Approached
24- Aim
28- When said three times, a 1970 war movie
29- Leaves in a bag
32- Waker
33- Big rig
34- Algerian seaport
35- Direct
38- Driving aids
39- Ethereal
40- Quitter's cry
41- Do the wrong thing
42- Poet Pound
43- Evaluate
44- Mont Blanc, par exemple
45- DDE's predecessor
46- Hype
49- Sure
54- Like afterschool activities
56- Nerve network
57- ___ Perot
58- Japanese soup
59- Slaughter of baseball
60- Beginning
61- Gets the picture

Down

- 1- Synthesizer pioneer
2- Treater's words
3- ___ extra cost
4- Hard work

- 5- Faucet
6- Shinto temple gateway
7- One of the Baldwins
8- Sot's sound
9- Man who obsessively seduces women
10- Go gaga over
11- Actress Sofer
12- Drop of water expelled by the eye
13- Author ___ Stanley Gardner
18- Moolah
19- ___ Camera
23- Like old jeans or shoes
24- Flavor
25- Change
26- Less common
27- Mardi ___
28- Aquarium fish
29- Vestige
30- Viscounts' superiors
31- Peaks of Peru
33- Sex researcher Hite
34- Possesses
36- Cold soup
37- Rural
42- Singer Fitzgerald
43- Help
44- ___-ski
45- Stallion, e.g.
46- In this place
47- Farm team
48- Conductor Klemperer
49- Career golfers
50- Roloids rival
51- Nastase of tennis
52- Mantel piece
53- Cupid's counterpart
55- Vase



Gin

"I'm the biggest girlie girl ever. I like flowy, romantic fabrics - anything that looks like it came from a fairytale."

FASHION STREETER

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

JESSE RODGERS

MUSIC LISTINGS

THURSDAY, JUNE 14 TO WEDNESDAY, JUNE 20

A TRIBE CALLED RED, DJ VOTH and PHIL HOUSELEY rock the Pyramid on June 19.
Jazz Fest headliner JANELLE MONAE performs at the Burton Cummings Theatre for the Performing Arts on Wednesday, June 20.
BADBADNOTGOOD and MITCHMATIC blow minds at the Pyramid on June 20.
Bluesman LUCKY PETERSON plays alongside TAMARA PETERSON at the King's Head Pub on June 20.
Local jazz artist JEFF PRESSLAFF is at Aqua Books performing on June 20.
Jazz vocalist GRETCHEN PARLATO performs at the West End Cultural Centre on June 20.

THURSDAY, JUNE 21 TO WEDNESDAY, JUNE 27

TROMBONE SHORTY & ORLEANS AVENUE play the Burton Cummings Theatre with LUCKY AND TAMARA PETERSON opening on Thurs-

day, June 21.

Indie acts IMAGINARY CITIES and YOUNG EMPIRES play the Pyramid June 21.

Iceland's BJORN THORODDESEN performs at the WECC on June 21.

Singer NIDIDI O is at the Times Change(d) High and Lonesome Club on June 21.

Jazz composer RAMSEY LEWIS performs at the Burton Cummings Theatre for the Performing Arts on Friday, June 22.

The very smooth MAYER HAWTHORNE performs at the Pyramid with THE GAFF on June 22.

RAMBLING DAN FRECHETTE plays the Le Garage on June 22.

RED MOON ROAD play the King's Head Pub on June 22.

Local jazzman KEITH PRICE plays Juss Jazz on June 22.

Folk-rock act THE BURNING KETTLES play the Lo Pub, June 22.

DEATH BY STEREO, BRING THE FIGHT, DIVISION and DIEFENBAKER are at the Zoo on June 22.

Indie rockers THE ANTLERS play the Pyramid

with HAUNTER opening, Saturday June 23.

VIJAY IYAR TRIO lays it down at Aqua Books, June 23.

Oh my goodness! Thee BOOKER T is playing the Burton Cummings Theatre for the Performing Arts on June 23.

SWEET ALIBI plays the King's Head Pub, June 23.

DEMETRA plays the Times Change(d) on June 23 with MARIACHI GHOST playing a late night gig afterward.

JASON GORDON plays Pop Soda's on June 23.

Roots-rock act COWBOY JUNKIES are back at it, playing the West End Cultural Centre Monday, June 25.

THURSDAY, JUNE 28 TO WEDNESDAY, JULY 4

Juno award-winning artist KINNIE STARR performs at the West End Cultural Centre on Thursday, June 28.

Ontario roots-twang artists THE BEAUTIES play the Times Change(d) High and Lonesome Club on June 28.

CROSS, MT. NOLAN and BURNT WITCH SURVI-

VORS GROUP are playing the Lo on June 28.

Montreal indie act EACH OTHER and local act THE BOKONONISTS play the FRAME Arts Warehouse on June 28.

BERNIE THIESSEN and BIG DAVE MCLEAN are at the Times Change(d) on Friday, June 29.

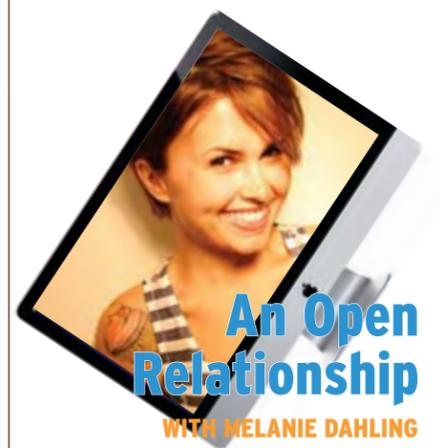
DON AMERO plays the Cube on June 29.

CITY STREETS are at the Lo Pub on June 29.

JAYLENE JOHNSON, KERRI WOLKE and the POINT DOUGLAS GOSPEL CHOIR perform a benefit show for Manitoba House Drop-in Centre at the West End Cultural Centre on June 29.

JACK MARKS AND THE LOST WAGES are the Times Change(d) on Saturday, June 30.

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Have the confidence to be yourself

When I was 18, I met my first real boyfriend, "Eddie."

We lay around watching VHS tapes, ordering pizzas and talking about how much better we were than everybody else.

It was us against the world - until I met "Rufus."

Rufus was a punk rock/James Dean/Rick Moranis mash-up that I found captivating. He made me laugh and he talked about music the way the characters in *High Fidelity* did.

I thought he was the smartest, sweetest and cutest guy I'd ever talked to.

Aside from my boyfriend, of course.

I was wracked by guilt for having this crush. I had been with Eddie for two years at this point and I didn't understand how I could be so ambivalent.

The thing is, this was symptomatic of a bigger picture problem with Eddie.

We didn't communicate at all.

We had a lot of fun together, but he was so opinionated I never felt like expressing my thoughts fully.

He was a few years older than me and he seemed to know something about everything. I didn't feel I had much to contribute. Eventually I was trying so hard to be a "cool girlfriend" that I had deflated my once bubbly personality.

I got my crush on Rufus in a class where I was frequently encouraged to express myself. There were no wrong answers and I wasn't judged for being somewhat green.

I found I was more than capable of comprehending "grown-up" concepts. I started to re-discover the fire in me that I'd extinguished to let Eddie shine.

While not everyone shares this exact experience, I do notice many of my friends buckling under the pressure to be the "cool girlfriend."

We've seen ourselves depicted in a certain way on sitcoms and in buddy comedies and we find ourselves fulfilling those roles in real life.

I find it tragic and confusing that so many of us are in relationships in which we cannot be ourselves.

The point is supposed to be to find someone compatible with you who accepts everything that makes you repulsive to most other people.

I think so many of us struggle with commitment issues because we feel repressed in our relationships. We are encouraged to get someone's attention by playing games, then we end up trapped with someone who doesn't know who we really are.

I've been in relationships since Eddie in which I've developed crushes on someone else, but all I do is acknowledge them and move on.

Repression leads to rebellion and I've found that even if I may come across as a little intense at times, being honest is the only way to create something lasting.

If you're feeling like "that girl," maybe it's OK to be that girl sometimes.

Say what you feel, just try not to be a psycho about it.

Have a question about relationships you'd like Melanie to address in a future column? Email it to melanie_dahling@hotmail.com with "Open Relationship" in the subject line. Visit <http://melaniedahling.wordpress.com>.

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