

STREET

SERVING WINNIPEG'S WEST END

SEPTEMBER 2025

NEWS AND VIEWS FROM OUR COMMUNITY | VOL 3 NO 10 | FREE TO WEST END RESIDENTS

WOLSELEYLEAF.CA

A letter to Winnipeg Transit...

Inner city non-profits serving youth fear loss of city funding

By Terese Taylor



Photo Richard Freeman

What our expert is saying about the new transit changes

By Claudia Scott

Dear Winnipeg Transit, well, we were given notice that changes were coming to Winnipeg Transit and come they have. The implementation date of June 29th is passed and here we are in mid September.

After almost 3 months of riding the new system, I think it's fair to give some thoughtfully considered feedback.

I have lived most of my adult life in the center of this city. Beginning at age 18 when I lived in residence at the University of Winnipeg, moving on to West Broadway, downtown, and Wolseley (twice), and ending up at age 77 in the West end.

For most of this time, I've relied on Transit Tom to get me where I need to go. I was one of those parents who walked their kids to daycare, and then hurried to catch the bus. I bused to grocery shopping, birthday parties, sports events, medical

appointments. In more recent years, I'm exploring more far-flung areas of the city thanks to Facebook marketplace.

What I'm trying to say is that I am a bus person and I do want you to have a visceral sense of what the removal of a bus stop can mean to a community.

Let's go to the southwest corner of Broadway avenue and furby Street. Crossways-in Common is home to many community services - Day nursery center preschool and infant daycare, Acorn family place, 1 Just City, West Broadway community ministry, Artemis housing co-op, young United Church, hope Mennonite Church,... I'm sure I've missed some. As you can imagine, it's a busy place, with lots of comings and goings as people drop off their kids at daycare and hurry off to work,

continues pg 9...

With a new granting process underway for city funding, board members at the BNC (Broadway Neighbourhood Centre) say they may be in danger of losing the funding that has kept their doors open for as long as they can remember.

"We've always got our core funding from the city," said BNC board chair Dorit Kozmin.

Kozmin explained that the city grants have always covered the basic operating costs of the centre, such as their full-time staff, upkeep of the building, lights, and water. "It's very hard to get operating funds really from a lot of institutions, so that's some-



Broadway Neighbourhood Centre staff member, Gasim Abdulrasul (right) works with BNC youth washing a car to fundraise for important programs that have impact in the community.

thing that we've been relying on for many years, and we would be really at a loss without it."

Among other changes, the new funding process caps

continues pg 4...

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BIRDS & BEES



Tele Laferriere of Beez Please loves to teach about the friendly neighbourhood pollinators who need our help. Photo Terese Taylor

Count your lucky birds

Metis Company Beez Please helping pollinators thrive

The importance of biological diversity is becoming generally much more understood, but a new study from Carlton University, reported on by the Toronto Star, shows that bird diversity, in particular, is associated with better mental health.

In it, reports The Star, lead researcher and professor Rachel Buxton really didn't think it would show such a strong correlation. "We were surprised that (bird and tree diversity were) significant at all, because there's so many different factors that go into influencing people's mental health in a city," said Buxton. "When we compared it to things like employment or education or marital status or smoking or drinking, we thought that it just wouldn't come out as important ... We were surprised it came out significant at all."

In a recent story in *The Leaf*, Tele Laferriere, and Rene Hince have been working to create "micro-meadows" in the West Broadway BIZ landscaping zones that will "invigorate urban spaces with a beautiful prairie aesthetic, provide immediate food and shelter for native pollinators, and deliver unique educational opportunities

for citizens."

Hince explained that micro-meadows are a collection of wild-flowers, prairie grasses, medicines and blooming trees" that are hardy and adapted to a Winnipeg climate.

"We've now got this natural seed bank that just stays here," he told *The Leaf*.

Although there are bird species at risk, or endangered in Manitoba, Winnipeg is in a seasonal migratory zone for birds every year, and local studies have shown many of Winnipeg's smaller creeks are hot spots for birds passing through.

The current count of bird species that have been seen in Manitoba is over 390 observed, and a study last year between the Seal River Watershed Alliance and National Audubon Society found more species than were previously known. In an innovative partnership, a proposed Indigenous-led conservation plan will play a major role in increasing Manitoba's bird population and diversity.

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Finding connection, community, and home in Winnipeg's vibrant West End

by Mandy Mondaca

I had a charmed and sheltered upbringing in Winnipeg's northeast — quiet, comfortable, familiar, and not very diverse. That world shaped me, for better and for worse.

I've joked with my husband that you can take the girl out of the suburbs, but you can't take the suburbs out of the girl.

When Victor and I began looking for a house together, I was adamant we stay in the northwest part of the city. That's where my kids were rooted — in their schools, routines, and friendships. It was what felt safe and familiar. But as we searched, it became painfully clear that finding a home big enough for our blended family, in the price range we could afford, was nearly impossible. Houses in the area felt too small or too compromised.

One day, Victor showed me a listing for a house in the West End. I dismissed it — it wasn't what I had in mind.

Weeks later, after yet another round of discouraging showings, I came across the same house online. A big old character home with lots of bedrooms and potential. It needed work, but something about it pulled me in. When I showed it to Victor, he laughed — it was the same house he had shown me before.

Victor grew up in the West End. These streets are woven into the fabric of his story. When we walk through the neighbourhood now, he points out the house where his friend lived — the one with the old man who would yell at kids if their ball rolled onto his grass. He tells me about the little corner shop called El Izalco, run by a kind Salvadoran woman who knew neighbourhood kids didn't always have money to spend, so she'd slip them treats anyway.

He remembers the friends who were always welcome at their house because things weren't good at home.

These memories bring the place alive for him, filling it with people, stories, and a deep sense of belonging.

So we bought the house — on Home Street, in the first block north of Portage Avenue.

At first, it felt like a sacrifice — more driving, more juggling, more running between the West End and the northwest with four kids still



The author's beloved Home Street. Photo Mandy Mondaca

in their same schools and activities.

Emotionally, it felt like we were settling. Just across Portage sat Wolseley — my dream neighbourhood — with its canopy of old elm trees, lovingly tended gardens, and chalk-covered sidewalks. It's a front-yard kind of place, where people sit on hammocks or around fire pits instead of disappearing into backyards. Nearly every house seems to have a pair of brightly painted Adirondack chairs out front — a quiet invitation to linger, to connect. I used to look across and feel a pang. This wasn't that.

Our street is a mosaic of stories and experiences — families with kids riding bikes, elders tending gardens, newcomers finding their footing, and folks accessing supports

nearby. I often walk down our block alongside neighbours heading to local resource centres or picking up food from the church's food bank on the corner. Some might see these things as challenges to avoid, but for me, they're part of what makes this place honest and real. This diversity — in age, background, and circumstance — is a quiet testament to the resilience and kindness woven into everyday life here.

There are neighbours who are out every day, quietly helping however they can — dropping off food, checking in, sharing what they have. Their steady presence and generosity are part of what makes this street feel like a true community.

Much of my new relationship with this place has grown right in my front yard. I've

watched my youngest watch the world — tracking birds between the lilacs, pointing at pigeons landing on rooftops, giggling at neighbourhood cats and dogs strolling by with their people.

In that quiet time of sitting and noticing, I've come to know our neighbours too.

Conversations have started over babies and gardens, the scent of spring lilacs, and people stopping to pet my dog. What began as a way to pass time with my son has become a place where we're planting something deeper.

Our house on Home Street sits just north of Portage — not far from downtown but tucked into a street where people still greet each other by name. Across the street lives Uta, an 86-year-old woman who's been here since the 1960s. One day

she told me, "Mandy, when we moved into our house, we were the youngest on the street — now we're the oldest." I think of that often. I never imagined having an 86-year-old friend at 43, but Uta truly is just that.

Her presence — steady, generous, rooted — is part of what's made this place feel like home.

And there's life here. One of the things I cherish most is how walkable the area is. Cross Portage south into Wolseley and you'll find Tall Grass Bakery, where I stop for sourdough bread, and Verde Juice for a smoothie or salad. Head north along Home to Sargent Avenue and you'll discover a variety of small, family-owned cultural restaurants — like Sargent Taco with authentic Mexican tacos and carrot salad, and Lisbon Bakery known for its Portuguese buns. This diversity in every direction around our home reflects the vibrant, interconnected community we're proud to be part of.

It's the kind of place where you get to know the rhythm of people's routines — who walks their dog early, who's outside tending flowers, who always waves when you drive by. It didn't take long for neighbours to learn our names, or for us to learn theirs. There's a pride here, even in the smallest things — a carefully planted garden, a hand-painted sign, a hello across the fence.

I had spent so many years clinging to an idea of what home was supposed to look like — a certain kind of street, a certain kind of house, a certain kind of life. When we moved, it felt like that dream had slipped away. But slowly, something softer emerged: a different kind of home, built not on aesthetics or aspirations, but on relationship, rhythm, and presence.

Letting go of the story I'd written in my head made space for the one unfolding in front of me. Not the polished version I had once imagined — but something more honest, more human.

The West End has taught me that beauty doesn't always shout. Sometimes it looks like a quick walk to Zeid's when you've forgotten an ingredient — and the staff recognizes you, just as you recognize

COMMUNITY

Fear loss of funding, continued from front page

grants at \$250,000 and dropped the total amount available through the fund from 3.2 million to 2.5 million; opens the door to other organizations to apply (previously organizations that had received operational funding could simply apply for a renewal of funding); and requires that applications be completed by mid-September.

Sherri Rollins, Fort-Rouge, East Fort Garry city councillor (responsible for the West Broadway Neighbourhood) is concerned the changes come at the busiest time of year for many non-profits. She believes some sensitivity is needed around organizations that were organically created to respond to specific needs, especially in Winnipeg's lower income neighbourhoods.

"Restructuring grants can be very difficult and destabilizing on organizations that we know have had multi-year and generational benefits like (West Broadway) organizations have had. The other issue that I have is that the timing of the grants will get it ready for the (city) budget, but...to throw the grants out in the summer time when a lot of these places are either on vacation or having the busiest time of the year can be stressful too."

Art City director Eddy Ayoub said that the criteria the city is using is sound, and

transparent - and asks grant recipients to align with city's strategic plan to 2045 - however former recipients are worried that the funding, which is now capped at \$250,000 each, may become a significant shortfall.

"It's like a partnership, but everyone's competing to be a partner, and so it'll be interesting to see how that plays out," said Ayoub. "If we're not successful, it will be another existential crisis that we're facing," he said. "We're optimistic, but it's stressful."

BNC board member Rebecca Ford said she worries that "folks in the community, businesses, government might not see what we are providing." Last year the centre received \$257,000 from the city, split between the Just TV program, and the rest of the BNC's daily programming - including free drop-in sports and after-school programs, meals, a homework club, community garden boxes, recreation, and hosting many community events in partnership with other non-profit organizations in the area.

"According to our last annual report in 2024, we've given out 10,000 meals, 5,000 school lunches, and 600 food hampers. That's a lot of food and a lot of hungry bellies in this area."

Ford is also concerned with an upward tick of youth violence. "I feel like reading the



news you see a lot of violent, impulsive crime and it's getting younger, like 12, 13, 15 year

olds. I feel like it's a sign of desperation, it's a sign of bad influence, a lack of belonging. There are programs here that keep youth and community safe. We provide recreation. We provide workshops, job skills, mentorships, nutritious meals, an outlet for creativity and outlets to get energy out and a space for kids to be all summer, especially those who don't have the opportunity to spend summer at home or any other safe space."

Because of their worries about a possible shortfall, Ford says the BNC has been looking at ways to bring in income, including organizing car washes on Fridays.

"We're looking for different avenues and ways that we can make up for a potential

shortfall from the city, so that we're not so 100% reliant on it, we're looking to community," says Ford.

Steve Wilson, founder and director of the Graffiti Gallery said he's always believed that the city has a role to play in youth recreation, and supporting programming in neighborhoods that don't have a big sportsplex.

"We treat these taxpayer dollars as being sacred," he said, saying that the city cannot offer the kinds of services that non-profits do. With a total overall city budget of more than 1.6 billion, "\$3 million (the amount previously available through the fund) is a lot of money, but in the context of the overall budget, it's a small percentage."

Rollins said non-profits have played an essential role in responding to community needs, sometimes in ways that council members are not familiar with.

She explained, as an example, that the Tommy Prince Recreation Centre in Winnipeg's North End was built with the expectation that "once you build it, they will come," but it wasn't the case. Youth who lived in the area were not coming to use the centre at all, until the city helped to support the Winnipeg Aboriginal Sport Achievement Centre (WASAC), which started with two coaches, four leaders, and 40 neighbourhood youth, and has grown into an organization that now provides programming for thousands of youth year-round.

Rollins highlights that new planned city recreation centers in Winnipeg's suburbs have massive budgets, such as the South Winnipeg Recreation Campus, estimated to cost almost \$100 million to build starting in 2026, and she has sometimes had to draw attention in council to competing needs.

"It really doesn't make sense to rob the inner city of needed recreation resources it has developed over time," she says, and agreed that newer city councillors may not be aware of the important work they do.

Finding connection, continued from page 3

them. Sometimes it's Uta waving from her porch as we tend to the yard, or knocking on our door to see if we want to look through a few items before she walks them down to the Nearly New thrift shop — a West End staple where she often donates things. These small exchanges make the neighbourhood feel alive and connected.

Sometimes it's just a moment of quiet on a busy street, where you feel — even briefly — that you're exactly where you're meant to be.

Maybe home isn't about

the perfect house or the ideal neighbourhood. Maybe it's about the small moments and connections — the waves exchanged across the street, the familiar faces at the corner store, the laughter shared on the lawn. Moving to the West End wasn't the plan I imagined, but it's become the home I never expected — authentic, vibrant, and full of life.

And in that, I've found something far richer than I ever dreamed.

Mandy Mondaca is a community advocate and mother who lives in Winnipeg's West End with her husband and their family. She works in community development and believes deeply in the power of connection — from creating systemic change to nurturing everyday neighbourhood relationships. Through personal reflection and storytelling, she explores the beauty and complexity of belonging, family, and community life.

STREETS
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The Streets is published by The Leaf Inc. All rights reserved
The Leaf receives funding from the Local Journalism Initiative

Funded by the Government of Canada

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***‘These films should get people talking,’
says founder of African Movie Festival of Manitoba
Festival to show incredible local and international films,
feature locally made films on Black mental health***

By Terese Taylor

This year’s African Movie Festival in Manitoba (AM-FM) will feature a line-up of compelling international films, and start with a new addition; a special series called Manitoba Gaze, which will kick the festival off on Thursday September 18, featuring local film makers of all backgrounds, and four locally produced films about Black mental health. Feature films will run from the 19-21.

It is the first time the festival is being held at the Winnipeg Art Gallery-Qaumajuq, showing films, both in its main hall and beautiful new Ilipvik theatre, and the WAG will be the festival’s home for the next five years.

Festival founder Dr. Ben Akoh said the number of great new films to choose from was overwhelming this year. They include: ***Subata, the Beast*** a psychological thriller investigating violent crimes, by up and coming South African director Norman Maake, (recent winner of the Best African Film award at the Barcelona Indie Awards and Africa Magic Viewers’ Choice Award earlier this year for his film ***Inkabi***), and ***Goodbye Julia***, about the complex relationship between two women brought together by an unspoken tragedy, the first film by Sudanese director, Mohamed Kordofani, (currently with a rare 100% rating on Rotten Tomatoes), an internationally multi-award winning film, and the first Sudanese film selected by the Cannes film festival. A short film set in Madagascar, ***Mermaids***, with English subtitles by French film maker Sarah Malleon, explores a daughter’s innocent quest for new friends, and comedy-thriller ***Kidnapping Inc.***, an official selection of the Sundance Film Festival, started and stopped production in Haiti three times before it was completed.

“It has been really challenging to curate. It was so hard to cut out some of the films,” lamented Akoh. “I encourage everyone to see as many films as possible.”

The AM-FM has been offering an annual masterclass for young aspiring Black film makers, and this year received funding from the Canadian

Mental Health Association. “We think Black mental health is an important subject to talk about because, of course, the Black person doesn’t have any mental health issues, right? But no, that’s the stereotype which we’re trying to cross,” said Akoh.

It’s an intensive program—that participants have poured their hearts and souls into, along with untold hours dedicated to learning all the stages of production, emphasized Akoh. “We wanted them to have a full experience where they can actually bring their families and friends to come see the projects they have been working on.”

The festival will also bring some films to the University of Winnipeg, Manitoba and St Boniface in the week running up to the start of the festival. “This year’s festival marks an exciting new chapter for AM-FM,” said Akoh. “By bringing African stories together with Manitoba voices, we’re building a bridge of cultural exchange and creative discovery that

opens the doors for co-productions and collaborations across diverse cultures and geographies. Audiences can expect powerful storytelling, fresh perspectives, and a celebration of film that truly reflects the diversity of our world.”

“The Winnipeg Art Gallery is pleased to partner with the African Movie Festival in Manitoba in celebration of Black culture and artistry,” said Julia Lafreniere, Head of Indigenous Ways & Partnerships. “It has been wonderful to work with the AM-FM team and we’re excited to share and grow this partnership over the next five years to ensure that Black voices and stories are always represented at the Winnipeg art gallery.”

The AM-FM will bring more than 20 local films, and 20 films “from different parts of Africa, the African diaspora, documentaries, shorts and feature narratives paired with filmmakers, question and answers, industry dialogues and networking opportunities,” invites Akoh.



The festival has special prices for seniors and students, as well as a special fundraising gala on Sunday evening that will feature film awards and a performance by

Nafro Dance. Film tickets can be purchased at the door or online. For more info go to AM-FM.ca.



Joyful re-creations and recycled art

MAWA's artist in residence explores meditative, healing aspects of art

Story and photos by Terese Taylor

West End resident Moneca Sinclair came to expect the unexpected as a girl when she visited her grandmother in the community of Moose Lake, Manitoba. She always knew a transformation would be going on - that in her grandmother's capable hands, one thing would become another.

"Like she would take chip bags and she would cut them up in strips and she would make a garland. You know, she'd get those fancy scissors and make circles and sew them together or cut them in strips and use them for pom poms or wrapping paper. 'She'd just clean it up and recycle it that way,' Sinclair told *The Streets*.

Fast forward to Sinclair's house on Banning Avenue, and much of her grandmother's spirit is alive in Sinclair's front yard. Colourfully remade artwork attracts passersby, often with children reaching out to see how things move or how they are made.

"To see teenagers interacting with the art is just so awesome," says Sinclair. "For me, it's like that's all part of healing. It's like just letting that inner child out."



Sinclair was able to incorporate the creativity her grandmother demonstrated in

many aspects of her life and work. Sinclair wrote poetry, and illustrated a series of

comic strips. Even working in community education about diabetes, she created illustrations to support her outreach, and a series of podcasts. In 2021 she was honoured with a Mitacs Award for Outstanding Innovation — Indigenous while doing a postdoctoral fellowship with the Department of Environment and Geography at the University of Manitoba. An app she worked to design has been used by Indigenous communities across Canada, as well as Puerto Rico and Ecuador.

But the calling to share her artwork publicly began to develop more strongly during the COVID lockdowns, when she set a goal to create at least one collage everyday, while continuing to redesign materials that are a part of everyday life, and almost always end up in a landfill.

At the time she was isolating at home with her older adult son, who has also picked up on the supportive and creative spirit from his mom, whose preferred mode of expression is music. While Sinclair assembled photos and images, her son was composing original rhythms and music, and will release new

Banning St. Lollipops

Moneca Sinclair stands beside a colourful re-creation using a recycled bike tire frame and pop bottles in her yard.

Below-Moneca holds a Winnipeg 150 award.

music this fall.

To her young child's mind, her grandmother picked a image and explanation that she has grown to understand the prescience of. "We can't throw so much stuff away because she would say 'the earth's belly is gonna get big,'" emphasizes Sinclair. "When I was young, I never really understood that. It's not until I got older that I started understanding what she meant by that...we have become a throwaway society."

But working with her grandmother "was very meditative and so art was for me like a healing modality." The same principle worked through COVID lockdowns, allowing Sinclair's mind the space to find a problem she could solve, and a positive message she could share.

Hearing from neighbours that some kids have called the artwork in her yard "the lollipops" is something that she hopes will leave lasting memories of excitement, curiosity in how they were made, and what they could also transform.

Sinclair received a Winnipeg 150 award from Daniel

continues next page



Individuals and families are under more stress today than ever. Competing needs and responsibilities, financial pressures and difficult experiences all add up to disconnect us from ourselves and each other.

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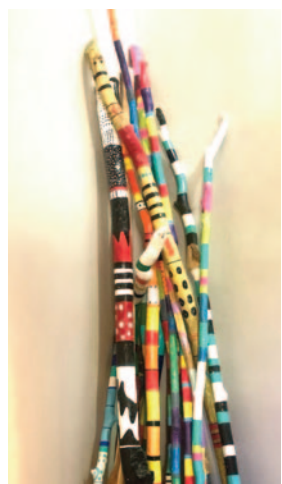
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Mural made of collages (top left) in downtown Winnipeg, and (below) colourful creations made with bottle lids, handmade dolls and decorated branches bring beauty to the environment and keep plastic and other non-degradable materials from destroying land and water



McIntyre Counsellor Cindy Gilroy for her contribution to the community and to celebrate the city's 150 anniversary, with a tree planted in her honour

last year. This year she is about to embark on a new project, setting up a new studio space to fill as her vision takes her - as the MAWA (Mentoring Art-

ists for Women's Art) as a mentee in the Foundation Membership Program (FMP).



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MOVEMENT

Studying movement therapy

By Local Journalism Initiative
Reporter Patrick Harney

Physical or mental therapies are often characterized by a distinct therapist-client relationship - the client lists problems, the therapist gives tools to fix them and the clients use them. However, few practices put clients into the leading role or the opportunity to listen to their own body.

"Many of us have been conditioned to listen to the experts about things, but we don't know how to listen to ourselves," Indira Rampersad says.

For the past 27 years, Rampersad has worked with the mind and human body in a variety of capacities as a massage therapist, yoga instructor and a craniosacral and somato-emotional therapist.

Recently, Rampersad has become a practitioner of the Feldenkrais method, a form of somatic therapy connecting the mind and body to improve one's physical and mental well-being.

Rampersad was first introduced to the method 24 years ago when she went to a class with her dad. While intrigued by the method at the time, it wasn't until 2020 that Rampersad decided to begin her four years of training with the Feldenkrais Guild of North America to become a certified practitioner.

Now, Rampersad is operating as a part of the Therapeutic Alliance, a multi-disciplinary clinic located in Wolseley, engaging interested clients in the method.

The crux of the Feldenkrais method is using

subtle, repetitive movements to improve individual's awareness of their body and movement. This can be simple stretches, poses, or breathing exercises, along with meditative bodily reflection, which simultaneously engage the body and mind.

"It's really about function," Rampersad says. "It's about finding the most functional, efficient way to move. Using our nervous system to detect those subtle changes."

By improving awareness of the body to the mind, the Feldenkrais method is designed to repair physical manifestations of mental trauma.

"With Feldenkrais, he's recognized that there's something,

which he refers to as parasitic activity, that is excess tension that is not helpful in any way," Rampersad says. "The way that we work is using movement and by directing your awareness you can start to sense those patterns in yourself and your nervous system and pick out the best way to move."

Rampersad says that most individuals who come to her classes are those that have "tried everything and

nothing works."

"[The Feldenkrais method] gives people an opportunity to experience what they're doing and to experience something that maybe works better for them," Rampersad says. "It's learning from the inside. It's intrinsic learning."


By focusing on the individual's perception, the Feldenk-

Through this process of self reflection, the Feldenkrais method is designed to open the door for individuals to better sense, learn about and rediscover their own body.

Rampersad hosts awareness through movement classes in person/or on zoom. More info at indomassage.ca or call 204-772-8044.



Indira Rampersad
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**BROOKSIDE CEMETERY
WALKING TOUR 2025**

SUNDAYS AT 12:00 NOON:
MAY 25 / JUNE 29 / JULY 27
/ AUGUST 24 / SEPT 28

**PRE-REGISTRATION
REQUIRED:**
CONTACT: PAUL MOIST
paulmoist@gmail.com
or (204)793-7285

✓ **ABOUT THE TOUR**
Meet 15 citizens connected to the 1919 Winnipeg General Strike on this 2 hour guided tour, still the seminal event in Canadian labour history. The 1919 Winnipeg General Strike - Brookside Cemetery Walking tour was a 2019 commemorative project on the centenary of the general strike.



come to attend parenting classes and play groups at acorn, pick up food hampers and other supplies at one just City.. you get the picture.

What does it not have? It no longer has a bus stop.

Now, picture this.

Directly across Broadway (in front of Thompson funeral home) is a bus stop for buses going west on Broadway. A few steps from the bus stop at the corner of furby and Broadway, is a pedestrian corridor, making it relatively safe and easy to cross Broadway. Very convenient for getting off the bus and over to crossways.

Now, bear with me as we move our attention a few blocks east to the corner of Young Street. Their stands 195 Young, a building that provides housing to families and, on the upper floors, to seniors. Right in front of the building is a bus stop. Very convenient. Thumbs up.

Out of the building comes a parent, toddler in a stroller, 4-year-old hanging onto the handle, bag of laundry balanced on the back. They are headed down to acorn family place at crossways, where they booked a time to do their laundry. The kids will go to the playroom, the parent will look after the laundry, use the computers on Wi-Fi, have a cup of coffee with other young parents, perhaps check out the clothing depot. It's a cold snowy day, so they get on a d14 or d15 bus and ride down to Furby. It's not far, but with the kids and the laundry, it's a hard slog through the snow. They get off at the funeral home, cross at the pedestrian corridor, and breathe a sigh of relief to have arrived safely. A couple of hours later, they pack up to go home - out the door on to Broadway and Furby.. and.. oops - no bus stop.

At this point, the options are: go west to the bus stop on Broadway between Sherbrook and Maryland, crossing the back lane, crossing the parking lot to the busy shell store/gas station, and Sherbrook street, to wait on the sidewalk a few unprotected feet from the traffic on Broadway. The other

choice is to proceed east along Broadway. It's not an easy walk. It's cold and snowy, the sidewalk is not well plowed, and the stroller wheels twist and jam. There's no boulevard giving a margin of safety between the sidewalk and the Broadway traffic, but there is a grimy snowbank that your four-year-old wants desperately to climb on. Your toddler is unhappy because he does not like the wind in his face, and he keeps trying to take his mitts off. What would be a two minute bus ride is a 10 minute exercise in maintaining your patience while keeping your kids safe, and not letting the laundry fall over. But congratulations, you make it...both home, and to the next bus stop, at pretty much the same time. Thank goodness there's a crossing light, and you're safely back.

So why was that bus stop removed? Not because it was under-used.

It was removed because it did not fit the Winnipeg transit's algorithm regarding the distance between bus stops. That algorithm says bus stops should be 500 m to 1 km apart. The distance between stop 10198 at Broadway and Maryland and stop 10207 at Broadway and Young eastbound is something over 400 m, so the stop midway between the two, at Broadway and furby was removed because it didn't fit, no matter what it services.

What I present here is a microcosm of what has happened throughout the city of Winnipeg.

The needs of the bus-reliant residents of inner-city neighborhoods are not well served by a plan that puts bus stops 500 to 1000m apart without consideration of other factors. What good is it if the bus gets to a destination faster once you're on it if you have to walk an additional two to three blocks to get to the stop with your stroller, your kids, your groceries, your cane, your walker?

The transit system cannot be all things to all people. I'm

not one of those saying "the new system sucks, put it back the way it was before."

But surely there can be recognition that neighborhoods in the city center are communities where people live their daily lives, not just a part of the city that needs to be gotten through quickly on your way from Sage Creek to the University Mall.

So why am I sitting at my kitchen table writing an overly long letter about a bus stop or two or ten...? Partly for my own mental health - I need to get the frustration off my chest, and my friends are tired of hearing me spew random facts about buses at them.

Partly because I trust Winnipeg Transit will listen and consider and look for solutions for citizens that rely upon their service. But mostly for the health and well-being of the downtown communities for whom reduction in bus service,

(which removal of stops amounts to), significantly impacts their overall quality of life.

I've used the example of crossways in West Broadway because that's what's right in front of me. But every neighborhood has a hub that needs a bus stop.

I'm a bus person. I'm a senior. I have some time on my hands. I think I'll take a ride around and see how those places are doing. I'll let you know my findings when I'm done.

Cheers..
yours truly,
Claudia Scott



Bus stop removed from former Lions Place. Photo The Leaf

Letter to the Editor

Dear Editor,

They've taken the bus stop away. I'm 93, nearly 94. I live in an 18 story building of mostly seniors, (in formerly named Lions Place) and I moved here because there was a bus and I could go see my husband in Lions Manor.

For the longest time there was a little piece of paper stuck to the bus stop that said " the bus will still stop here, but the route will change." We were told that it was expensive to keep all those bus stops, but there must have been a cost to remove them.

Now the seniors living here have to walk nearly to Sherbrook Street, or go to the University of Winnipeg, filled with students who can get around more easily than we can.

They also removed the stop across the street.

Regarding the improved bus service? Not for us. And we can't afford taxis. What are we going to do in the winter? We all have walkers. There is not even a shack out there! What kind of nonsense is this? We are just stuck here.

I'm too old to have to deal with all of these silly things.

Jean Feliksiak

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Poetry readings from "I'll get right on it"

DRAW THE LINE

ON THE CLIMATE CRISIS FOR PEOPLE, PEACE AND PLANET

MENTAL HEALTH

New name hopes to invite more people through the door

By Terese Taylor

When newly named Resilia Centre decided to take the leap to a new name, it was hoping to bring together two of the elements it was known for: one was for innovative mental health and settlement programs for newcomers, particularly refugees, to the city of Winnipeg - and the other was its continuation as a training centre for students in the Masters of Marriage and Family Therapy program at the University of Winnipeg, and low cost (sliding scale) individual and family therapy services.

Resilia executive director Abdi Ahmed said its former name - Aurora Family Therapy Centre - sometimes caused confusion because several businesses and other organizations had since taken "Aurora" as a part of their own name.

Even "family therapy," or "marriage and family therapy" would sometimes leave people with the assumption that services wouldn't be offered to single people, or a smaller family group, such as a single parent and child, clarified Wanda Yamamoto, another staff who has worked at the centre for many years.

It's a change that other organizations have made too, he says - such as the recent renaming of the Canadian Association of Family Therapy to the Canadian Association for Couple and Family Therapy, to reflect that services are available to a broader range of people, and types of relationships.

But another benefit of Resilia's new name, says Ahmed, is the word's feeling of hope. "The people that we work with bring a lot of resilience," he says. "We've embraced the



Resilia executive director Abdi Ahmed, and staff member Wanda Yamamoto

name!"

In 1972, the organization was started to offer family therapy to a faith community, and those connections still play an important role in providing a network of mental health supports for people, explains Ahmed.

There is still a stigma around mental health, and in the case of newcomers, often a feeling that therapists could not understand their experience.

One of the greatest strengths at Resilia is that staff speak 25 languages, and come from very different backgrounds, says Ahmed. "They're able to bring in their cultural perspectives and understanding to the people that they serve."

"We normalize mental

health as a spectrum. Whether you are healthy or suffering severe psychosis, we all suffer a mental health situation in some way and everybody needs to address that, and we are working with ethnnocultural and faith communities to be able to address mental health needs from different world views.

Resilia Centre works with refugees after they arrive on a psychosocial needs assessment "using highly vetted tools from Harvard University, World

Health Organization and John Hopkins University," said Ahmed.

The centre's therapists are trained to work with the experience of trauma, offering a specialized homicide beavement program, and another program "to provide support to people who have unresolved loss, like people who have lost family members that they cannot determine where they are," he said.

A newer program at Resilia

Centre offers training in vicarious trauma.

"There has been a huge interest. We've had our staff travel as far as Newfoundland, and Victoria to the west across the country to deliver to this program," says Ahmed. "A lot of people are seeing the burnout among people who are working with people who have directly experienced trauma."

In Manitoba, the centre has been working with safety officers, and emergency service personnel who are dealing with evacuations of northern communities due to fire, and other situations, that can have an effect on people's ability to work.

Ahmed says there are still many challenges to offering mental health services, partly because it is an invisible issue, and because all levels of government have kept it on the backburner in terms of funding. Some of their funding hasn't increased over the last five years, he says, although there has been a jump in requests for services. The centre is part of the United Way of Winnipeg, and gratefully accepts donations.

Right now there is a wait list for individuals seeking therapy, however, currently, there is no waitlist for family members, or couples who would like to seek therapy sessions. People can contact ResiliaCentre.ca, or call 204.786.9251 for more information.



Residents of TCN Keekinow read the Streets paper. Photo T Taylor



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Headspacers love their West End roots

By Oluwadara Babatope

Headspacers, an West End indie-rock quartet with members hailing from across the city, are quickly becoming a local favourite by prioritizing vibes and infectious energy above all else.

The band's Winnipeg roots run deep, with their formative years spent in the city's technical high schools. Mark Toledo (lead vocals, guitar) and bassist Renz are alumni of Tec Voc, while guitarist Casvin Camutin and drummer Aldwin Roman honed their skills at DMCI. Toledo's own musical journey began even earlier when he had the opportunity to learn guitar at General Wolf junior high.

"Alien," a song that has resonated with many as an unofficial anthem for a genera-

tion navigating post-pandemic life is their most recent release.

"It was about feeling very alone on campus and stuff, or just very unsure about where everything's leading up to," Toledo shared, reflecting on his first year of university. "I wrote it as a way to cope... eventually, I'll let time pass, and then in a couple years, I'll be fine."

"Life is short. Enjoy it! Don't be so stuck up on what you should be doing. Have fun and just do what you want to do," he said. "I think there are times where it's nice to just sit back, relax, and just enjoy the music. So yeah, I think it's just about having a good time, really."

When Headspacers uploaded their songs many of them jumped to more than a

(Clockwise from far left) Casvin on guitar, front man Toledo on mic, Aldwin on drums, and bassist Renz at Public Domain.

Toledo takes a moment to express gratitude (at right)
Photos Oluwadara Babatope

thousand downloads within the first few days, and it is something that has made the band feel like they are expressing something the community can identify with.

Looking to the future, the band is eager to collaborate and further immerse themselves in Winnipeg's rich musical community.

From practice sessions to performances at venues like the University of Winnipeg, IKEA at Tuxedo, and most recently, Public Domain, The Headspacers are building their reputation on the pure, joyful



energy of making music with friends, a philosophy that promises to keep Winnipeg listening.

To listen to the Head-

spacers' music, including their recently released track "Alien," find them on all streaming platforms, or wherever you listen to your music.



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Isaac Brock students will plant a pollinator/butterfly garden, and we'll follow with a community planting day on Sat, Oct 4 — with support from Tree Canada, Tree Winnipeg, and Green Drop.

Want to help water the trees in the spring/fall or donate toward the contracted summer watering? Email Kyle at volunteer@svrawinnipeg.org

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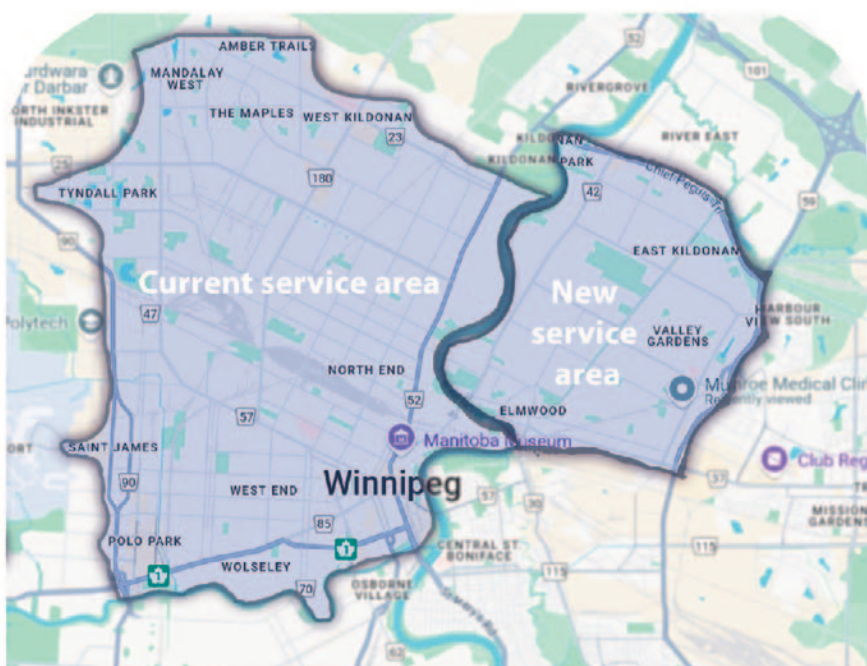


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