

NEXUS

camosun's student voice since 1990

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CHRIS HADFIELD:

THE *NEXUS* INTERVIEW

PAGE 6



NEXUS

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Address: 3100 Foul Bay Rd., Victoria, BC,
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Location: Lansdowne Richmond House 201

Phone: 250-370-3591

Email: editor@nexusnewspaper.com

Website: nexusnewspaper.com

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Adam Boyle

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Quinn Hiebert

STAFF PHOTOGRAPHER

Jill Westby

ADVERTISING SALES

Greg Pratt

250-370-3593

FREE Media (national)

advertising@free-media.com

780-421-1000

CONTRIBUTORS

Sean Annable

Jayden Grieve

Patrick Newman

Finlay Pogue

Matt Smith

Felicia Santarossa

Aaron Stefik

Something on your mind? If you're a Camosun student, send *Open Space* submissions (up to 500 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

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OVERHEARD AT NEXUS: "I've got tiny reverse clown hands."

COVER PHOTO: Max Rosenstein

student editor's letter

Nexus interviews a Canadian hero

"Hello, Adam; it's Chris Hadfield."

When I heard those words come through the *Nexus* phone line, a funny kind of shock went through my whole system. I was talking to a man who had been in space. A man who is on the Canadian \$5 bill. A man who did a spacewalk on the International Space Station. It doesn't matter how down to Earth Hadfield is (and he is—I felt like I was talking to a neighbour or a family friend); when someone starts talking about how swollen their vocal chords were in space because there is no gravity to drain fluid, at that point, you know you're talking to a hero, someone who is larger than life. There's no denying it.

I still can't quite wrap my head around what Hadfield has accomplished for mankind (or the fact that he said that by next year, high-paying tourists will be able to go on vacation to space). We decided to run the interview in a Q&A format, because, literally, everything he said was worthy of print. It has been edited a bit in the interest of word count and clarity, but the raw conversation between a Camosun student and one of the greatest Canadians in history is here for you to enjoy, starting on page 6.

In other news, we've got a good-news news story on a topic that usually just makes people cringe: student loans. Turn to page 3 to read contributing writer Aaron Stefik's story on the provincial government's recent announcement about limiting interest on student loans. We've also got a story about the Camosun College Student Society's recent decision to start allowing electronic voting in their elections; turn to page 4 to read about why they made this change.

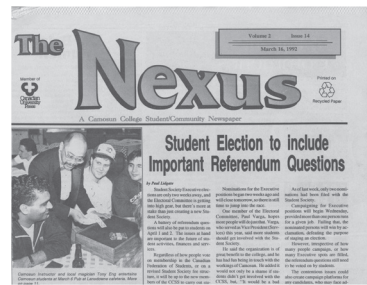
There's much more, including a talk with Joel Plaskett about why he's touring with his dad this time around, a chat with Camosun prof David Raju, and a preview of local gaming event LANtasy.

We hope you enjoy our interview with Hadfield, and everything else in this issue. We welcome your feedback, and we'll see you in two weeks.

Adam Marsh, student editor
adam@nexusnewspaper.com

flashback

25 Years Ago in Nexus



GREG PRATT

MANAGING EDITOR

A conspiracy theory worth considering: We asked students what they thought about student loans in *Speak Up* in our March 16, 1992 issue. Responses were as you may expect, although one stands out: Camosun student Jason Crockett told us, "I think it is an evil plot by the government to reduce the population of the planet of Canada. I think the strong will survive and death to ones who can't." The planet of Canada?

To federate or not to federate?: This issue featured the story "Stu-

dent election to include important referendum questions," which talked about referendum questions that were to be asked at an upcoming Camosun College Student Society (CCSS) election. One of the questions regarded joining the Canadian Federation of Students (CFS); Camosun students did end up voting to join the organization. How's the relationship between the CCSS and the CFS working out these days? Search "CFS" on our website to read some stories about it...

Wonder if this is still available?: I love looking at old classifieds, for reasons like this: "Commodore Amiga 500, 3.5" disk drive, 1 meg ram, 1084s stereo VGA monitor, excellent word processing program, plus other software. \$750." Anyone else out there get a little shiver of excitement when seeing the word "Amiga"? *Dragon's Lair*? *Space Ace*? *Shadow of the Beast*? Hello?

open space

The disciplines need to stop alienating with language

JAYDEN GRIEVE

CONTRIBUTING WRITER

Science has its own language; for those who wish to become its children, that quickly becomes apparent. This sentiment really applies to almost every profession, hobby, and social scene. The language of business, the language of art: these allow for the conversation to deepen and, within a very specific scope, become easier.

The problem with these languages is that, when one looks through the wide-angle lens and tries to take in the multitude of information that the many disciplines have to offer, there falls before them an intentionally complicated path.

When two astrophysicists walk into a bar, they are able to speak with each other unhindered because they speak the same level of pompous; it's the same for two art critics. Though it may be unintentional, disciplines become highly exclusionist based on the fact that they ignore the need for a version of the information conveyed in plain-speak.

Art, science, business—what are they for if not for the common man? It has come about that disciplines are overly self-indulgent to a point where those not directly

within the clique are practically ignored.

The educated complain about the ignorance of the masses; how can they not be ignorant when all the books are written in cipher? There are complaints on the underfunding of the sciences, but why should the public feed the beast that turns its back on them in favour of its own reflection? How many times has the common man heard, "You wouldn't get it"? To be able to explain to a person with little prior knowledge of the topic what is being said should be a major target for teachers.

It's understandable that some things are complex to a level where it becomes convoluted to explain, and some subjects confuse even those who speak the language, but this is a challenge that all should feel compelled to rise to. The ultimate proof of a person's grasp of a subject is the ability to be able to break it down into words that the unknowing can know.

To traverse an ocean by swimming is almost impossible, but to step into the water should be simple. We must work to be able to open the gates of accessibility to the lambs of the common field. We must ensure that our children are not too afraid of getting wet to dip their toes.

letters

ECE inequity examined

Women, who primarily control the ECE field, simply don't like the way that men, and masculine women, think, reason, play, nurture, and teach ("Where are the men in ECE?" February 15, 2017 issue). As a result, they impose a series of rules and expectations that virtually assure that only a few men will survive through schooling to be hired.

They claim very strongly to want the diversity, and therefore the men who do survive the weeding process will be quickly snapped up for employment, but what they really want is the appearance of diversity. No one really wants the status quo to be disturbed by actual diversity.

In Child & Family class, I was the only student who thought to do their study on the changing role of fathers, and the outcomes of male primary parenting on child development. My classmates were scandalized to learn that child development was not only not harmed but was actually improved by greater exposure to masculine parenting styles, particularly with regard to cognitive development.

Basically anything that doesn't fit with how a typical woman would do it, or how one would think it ought to be done, is assumed to be inferior, and the notion that it might not be inferior is viewed as threatening.

MIKHAL

VIA NEXUSNEWSPAPER.COM

Spreading the suds

Wow, informative, humorous, and well written ("Cream of the craft: a college student's guide to drinking local beer," March 1, 2017 issue)! With this article as a guide I will try some more local brews.

MIKE

VIA NEXUSNEWSPAPER.COM

SPEAK UP

Do you think there is life on other planets?

BY ADAM MARSH



ANDE LAIDMAN

"Definitely. The universe is far too vast for there to not be, even if it is small developmentally—even if it's just a micro-organism."



NONA ROBERTSON

"If it's happened here, it could happen anywhere else, as long as there's an atmosphere and some kind of water. We don't know what other organisms need to survive, and the universe is endless."



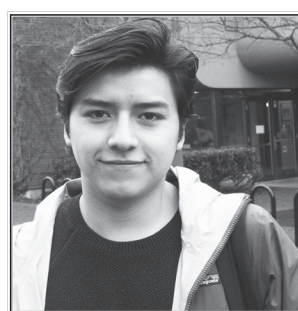
BREEZY MOTT

"Yeah, I do. And I think we're the aliens, cause we're going to other planets. We're the assholes."



STEPHEN MCCOLM

"The universe is very large, and modern understanding of biochemistry and the circumstances under which life arose on Earth seem very similar to circumstances that could exist otherwise."



DAVID QUEZADA

"I think there's definitely life on other planets. The universe is huge, and we haven't explored all of it so far, so that's a possibility."



RHYS FLETCHER-BERNA

"Yeah, of course. I mean, the galaxy is so huge; just recently, they've discovered other planets that have the potential."

money

Provincial government limits interest on student loans

“We congratulate the government on making this first step, but we would like to move to a point where interest rates on student loans are eliminated.”

MICHEL TURCOTTE
CAMOSUN COLLEGE STUDENT SOCIETY



FILE PHOTO

AARON STEFIK
CONTRIBUTING WRITER

Students at Camosun College will soon be paying a bit less on their student loans.

On February 21, British Columbia's *Budget 2017* was released, with one very noteworthy inclusion for students: interest charged on all post-secondary student loans will now be limited to the prime rate. Interest charges in BC previously averaged prime plus two percent to five percent, one of the highest rates in the country. This reform is expected to save British Columbians and their families an average of \$17 million annually.

“Our government has been successful in managing our budget so that we have a completely balanced budget,” says provincial minister Wilkinson. “One of the dividends

of that fiscal responsibility is that we have the ability to invest in some things like cutting the student loan interest rate in half.”

This development has some people saying there should be more extensive reforms to the province's student-loan system.

“We congratulate the government on making this first step,” says Camosun College Student Society executive director Michel Turcotte, “but we would like to move to a point where interest rates on student loans are eliminated. That is the logical conclusion. The next step the government of British Columbia can take would be to implement a student grant program so that it

would reduce the indebtedness that BC students would have in terms of the BC student-loan program.”

Wilkinson, however, holds to the government's belief in interest-based student investment.

“There's an idea out there that student loans should carry no interest, which means that nobody would ever pay them back,” Wilkinson says. “That's just the basic economics of it.”

But British Columbia Federation of Students secretary-treasurer Jenelle Davis says that students would pay off their student loans with or without interest attached.

“I think it's an ideological sort of issue that governments and some

folks carry about this idea of student debt, this strange idea that if you don't pay for something, you don't care for it as much, or you don't respect it,” she says. “We hear from minister Wilkinson and others in the past, and even now, that if you don't charge a little bit of interest on something, students are simply not going to repay the money. I don't think there's much to that.”

Turcotte says that, regardless of interest charged, students have an attachment to their education.

“If the government believes that students need to have a personal investment in their education, there's little that we can do to shake that point of view entirely,” he says. “But

if students are paying \$1,000 or paying \$10,000, they're still going to feel personally invested in their education.”

Now that these changes are happening, all those concerned will be watching the government's next steps.

“It's not just a matter of putting in grants for students, but increasing funding [toward] students' tuitions, so they're not scrambling at the lack of resources coming their way as well,” says Davis. “There needs to be a comprehensive, long-term strategy, figuring out what we can do today, tomorrow, and in five years to ensure that education remains accessible.”

NEWS BRIEFS

Camosun instructor passes away

Laurie O'Dowd, who taught in Camosun's English Language Development department for 22 years, has passed away. O'Dowd retired from Camosun in 2012; during her time at the college, she interviewed, assessed, and placed hundreds of students in the program.

Camosun students feed those in need

Students in Camosun's Hospitality Management training program served a meal from a special menu to some of those in the city who need it the most on Friday, March 10 at Our Place. The menu included pork tenderloin, mashed potatoes, and root vegetables, followed by apple strudel with caramel sauce for dessert. This is the seventh year Camosun has partnered with Our Place to feed those in need.

Student society taxi wishes come true

Uptown Taxi is a new local company offering six passenger SUVs. The Camosun College Student Society wrote a letter to government supporting the business when Uptown Taxi first proposed its service to the provincial government, as large groups of students often have to split up into two cabs when they want to commute.

Camosun looking to honour students

Camosun College's Education Council Awards Committee is looking to honour students who have overcome physical or mental struggles, or who have shown leadership regarding animal rights or problems in Africa. Winners will receive \$500. Go to the Education Council page at camosun.ca for more details on the awards.

Applications accepted for Camosun award

The Lt. Governor's Silver Medal will be awarded at the Camosun graduation ceremonies in June; the Education Council will honour a student who contributed to college culture or academics. The deadline for applications for the award is April 17; see the Education Council page at camosun.ca for information on applying.

Victoria artists wanted for exhibit

The Commercial Alley Outdoor Art Gallery is calling for local artists to present work from August of 2017 to August of 2018. The artwork must be presented in groups of four, as a collection of four panels, 1.2 metres by 2.4 metres each (although not necessarily rectangular in shape). The winning artist will be paid \$2,000 as well as a \$250 sti-

pend for shipping. Proposals must include a biography, a description of submitted work, five other images of the artist's work, and a resume, emailed to culture@victoria.ca by 4 pm on April 3.

New initiative looks at affordable housing

Cities for Everyone is a new local community initiative supporting affordable housing, transportation, and living conditions for students, families, and seniors. The organization will educate people on affordability issues while encouraging people in positions of economic and social power to support affordable housing.

Canadian Federation of Students-Ontario speaking up

The Canadian Federation of Students-Ontario is speaking up

about Bill 70, which will affect funding for skilled trades initiatives, apprenticeships, and health and safety inspections in workplaces. Schedule 17 of the bill will take away authority currently held by the Ontario College of Trades. Schedule 16 will change Ontario's Occupational Health and Safety Act, giving some employers the right to not participate in workplace inspections by the Ministry of Labour. CFS-Ontario is also currently hoping to reduce and eventually eliminate tuition fees for all students in the province by starting with a 50/50 split of the cost of post-secondary education with the federal government, as well as plans to improve resources for students.

-ADAM MARSH

Got a news tip?

Email

editor@nexusnewspaper.com
to fill us in.

As part of our 25th anniversary celebrations last year, we started an Instagram account! Come say hello over there and see what we're up to online.

While you're at it, we're also on Facebook and Twitter, you know... Find us as [nexusnewspaper](http://nexusnewspaper.com) on all three. See you there!

student politics

Camosun College Student Society moves to electronic voting



FILE PHOTO

A student voting in person at a previous student society election.

ADAM MARSH
STUDENT EDITOR

The Camosun College Student Society (CCSS) is moving over to electronic voting in their upcoming student elections. Instead of voting in person, Camosun students will receive an email with a link to an electronic ballot, says CCSS executive director Michel Turcotte.

“E-voting is an initiative that the student society has been trying to pursue for many years,” says Turcotte. “The previous [Camosun

College] registrars have agreed to the concept, but there have been other priorities.”

Around five percent of the student population has voted in previous years; Turcotte hopes that the switch to e-voting will change those numbers.

“The real question is whether it will increase voter turnout,” he says. “It’s our hope that it will do that.”

Camosun registrar Scott Harris approached the student society and suggested e-voting, says Turcotte.

“As a result of those conversations we’ve decided to do an e-voting trial,” says Turcotte. “We’re, essentially, buying a licence from a vendor that provides this sort of service.”

Harris says that the vendor is extremely secure and that the platform, Election Runner, is used by many companies and governments.

“We evaluated four different e-voting platforms, and that was the one that was not only the most user-friendly and gave the best experience, but was also the cheapest,” says Harris, “which usually doesn’t go hand-in-hand.”

Turcotte says it cost \$2,025 to get the system up and running, which is a one-time cost paid by the CCSS. Through e-voting, students at Lansdowne will be able to vote for Interurban executives and vice versa; this was not possible before. The CCSS could also use the software to get students’ input for other reasons.

“The software can be used to poll students on other issues if there’s a desire to do that,” says Turcotte.

Camosun College also holds elections for student positions on its board of governors. Harris says that the college has chosen to combine the CCSS and Camosun elections

“The real question is whether it will increase voter turnout. It’s our hope that it will do that.”

MICHEL TURCOTTE

CAMOSUN COLLEGE STUDENT SOCIETY

for the first time through the e-voting process.

“We’ve done that because students are voting for their representatives regardless of which representing body it is,” says Harris, “whether it’s CCSS or board or senate. I wanted to make it as seamless of a process for students as possible.”

There will be no in-person voting this time around; Turcotte says paper-and-pencil voting will not be an option for students in the interest of clarity.

“It would be confusing and hard to calculate if we had two separate systems going,” says Turcotte. “There are other advantages to the electronic system. It’s easier to administer. It requires less staffing, hours, and effort. Certainly, it’s easier to count.”

Both Turcotte and Harris say that students don’t need to worry about any corruption or security issues with the electronic voting.

“There’s a high level of security involved,” says Turcotte. “Once the election’s started, it’s locked down. Each student is emailed an individual voter ID. It’s not like your friend can open it up and click it.”

Harris says that the order of the candidates is also electronically randomized, which will hopefully reduce order bias.

“If you look at any election research and whatnot, you’ll know that the first name on the ballot... there’s sort of an additional push for that name just being first, right?”

Harris also says that the platform, Election Runner, is completely confidential.

“One of the other concerns I heard when we first started exploring this was, ‘Well, the administrators have the ability to see who’s leading on the back end and maybe do some election interference,’” says Harris. “The administrators of the election cannot see the results until the results are final.”

know your profs

Camosun’s David Raju on bugs, biology, and being called Raju



JILL WESTBY/NEXUS

Camosun Biology prof David Raju and companions.

ADAM BOYLE
STAFF WRITER

Know Your Profs is an ongoing series of profiles on the instructors at Camosun College. Every issue we ask a different instructor at Camosun the same 10 questions in an attempt to get to know them a little better.

If you have an instructor you’d like to see interviewed in the paper, but perhaps you’re too busy to ask them yourself, email editor@nexus-newspaper.com and we’ll add them to our list of teachers to talk to.

This issue, we caught up with Biology prof David Raju to talk about keeping track of his hours, how he spends his free time, and his top-10 list of things he’d like to see in post-secondary.

1. What do you teach and how long have you been at Camosun?

I teach biology and have put in just over 88,000 man-hours, or two hours in mayfly hours, without missing a single hour of work. Not that I have too much time on my hands and am keeping track in all sorts of ways.

2. What do you personally get out of teaching?

When a student gives you the opportunity to work with them and trusts you by immersing themselves in the learning opportunities you provide for them, they have my utmost respect, since I believe what I’m doing is important and it tells me they feel the same way, which makes me feel like I’m serving some sort

of purpose. As a bonus, it pays the bills for me and my two significant others, Wilma the water flea and Fred the flatworm. You’ll meet them if you take a biology course with me, but don’t worry—they’re not the kind of fleas and worms you Camosun students are all too familiar with.

3. What’s one thing you wish your students knew about you?

Although not always successful, I work very hard at my teaching so that students give a hoot while having a hoot in my biology courses. If you don’t believe me, just ask those students who had the courage to partake in my owl pellet lab, in which we dissected the pellets owls coughed up so that we could see what their diet consisted of. But don’t worry—just like my other labs and activities we do in my courses, there’s much more to them than simply regurgitating answers.

4. What’s one thing you wish they didn’t know about you?

That I’m not really that fungi—fun guy—they think I am, but rather only human, and I have ups and downs like they do; some days are tougher than others, some better than others. Ups when the Canucks win and downs when the Canucks lose.

5. What’s the best thing that’s happened to you as a teacher here?

When I’m called by my last name, because it reminds me of my old man, who shared my great love and respect for all things biology. It

can’t get better than that, as far as I’m concerned! Not even obtaining another insect to add to my collection can compare to being called “Raju” by a student, co-worker, friend, parrot, or someone I just met.

6. What’s the worst thing that’s ever happened to you as a teacher here?

I believe that the final grade a student receives in a course in many ways is as representative of the teacher’s teaching as the student’s achievement, so when a student received a poor grade in a course of mine I went ape knowing I also failed. But, at the same time, I and the other students in the class can only help those who show.

7. What do you see in the future of post-secondary education?

My top-ten list in reverse order is: 10: Student educational costs decrease now that the only textbook required for all courses is no textbook, but rather access to the internet, and thus college campus bookstores are replaced by college campus iStores. 9: Students and teachers control technology; technology does not control them. 8: Teachers and students change their ways now that learning is at our fingertips. 7: Understanding takes priority over memorization. 6: Resource-based learning is the norm and exam-based learning the exception. 5: Students actively engaged, not passively present, in the learning process. 4: Competition between students is replaced by students working together, with

teachers and administrators making the necessary changes so that all students can be successful. 3: Teachers become co-learners, and students become co-teachers, in the learning process. 2: Students laugh and learn in a stress-free environment. 1: Student, teacher, and insect numbers increase on all college campuses around the globe.

8. What do you do to relax on the weekends?

I don’t drink anymore but I still enjoy the atmosphere of nightclubs and pubs—people having fun and good music—possibly because I’m not a social butterfly, but rather like those I’m closest to and know the most about, those being the majority of insects, which are also solitary in nature. And so it’s a rush when I go out of my comfort zone every now and then before I go back to being my regular solitary, beastly self, who enjoys watching good and bad romantic comedies and well-done nature flicks, which, when you think about it, are really one and the same.

9. What is your favourite meal?

A bee-LT sandwich. Just kidding; I would never harm one of my best friends. My favourite meal is my mom’s version of rouladen, in which thin-sliced turkey instead of beef is wrapped around an egg instead of a pickle. I gobble the stuff up.

10. What’s your biggest pet peeve?

People who step on insects, people, and other living things, and feel no remorse for doing so.

community

Camosun student takes action in current city issues



JILL WESTBY/NEXUS

Camosun student Solomon Lindsay cares about municipal issues.

ADAM MARSH
STUDENT EDITOR

Camosun first-year Computer Engineering student Solomon Lindsay is passionate about community issues. And rather than sitting on his couch complaining about them, Lindsay decided to join an initiative put forth by Victoria city council: the Youth Engagement Strategy, which aims to get youth aged 10 to 25 involved in their local government.

Lindsay says he has always seen city issues as important, and he says it's important to the future of the city that youth get involved.

"Some of it is being political, having youth be more aware of what's going on," he says. "Other things are like having more participation in youth events. My involvement was largely due to previous things I had been doing around the city. I've done a lot of different similar sorts of things, like getting involved with alternative housing for the homeless. It's just been something I'm very interested in."

Lindsay was in Step Up Leadership, a group aimed at teens who are interested in gaining leadership skills. Through that, Victoria's Youth Engagement Strategy was created.

"What I really wanted to get out of this was to try and get more youth interested in the type of things I'm interested in," says Lindsay. "What I tried to get out of this strategy was getting the opportunity for youth to be more engaged by the city—getting the city to employ or have

"What I really wanted to get out of this was to try and get more youth interested in the type of things I'm interested in."

SOLOMON LINDSAY
CAMOSUN COLLEGE STUDENT

actual physical interactions and connections with youth."

Lindsay says his life was made more diverse by going through the technicalities of computer engineering and then having something social, something "radically different on the side."

Camosun English instructor Alexis Martfeld, one of Lindsay's teachers, says his studies never faltered despite his time-consuming extracurricular activities.

"Initially, he had written to me before the term, asking if he could not attend some of the classes to attend these council meetings for the Youth Engagement Strategy," she says. "He offered to have the mayor write a letter to attest to his commitment, but after meeting him I felt that it would be safe to say he would commit to both the council and to his studies. It never interfered with his schoolwork. He was always very committed."

Lindsay says that sustainability is always a focus for him, right down to his classes here at Camosun.

"The computer engineering course has a sustainability focus,

which is one of the reasons I took it," he says. "The Youth Engagement Strategy, although not targeted to that, there's always kind of that underlying thought that we are going to have to step up at some point and figure out what we're doing with the world. It's kind of a rough place right now."

Lindsay's area of interest is humanitarian architecture that is geared toward sustainable design. Lindsay admits that it's a big leap from computer engineering, but because of a course that Camosun offers in renewable-energy technologies, such as solar energy, he was drawn in.

"I was very interested in applying that to community buildings and building it into society," he says, "and in the youth engagement strategy there is a lot of opportunity for that, not in architecture, but just in trying to get youth to understand a little bit more of what the city is doing environmentally. I think it's very important for everyone—especially the coming generation—to know what's currently happening on that front."

event

LANtasy's rising popularity brings changes



PHOTO PROVIDED

A scene from a previous LANtasy; the convention is returning to Pearkes Rec Centre this month.

ADAM BOYLE
STAFF WRITER

The world of cosplay, LAN (local area network) events, tabletop minis, board games, and RPGs (role playing games) might seem like a daunting and confusing place for those who aren't familiar with it. But, with LANtasy, you don't have to be familiar to get involved. One of the great things about LANtasy is that, as a convention, it's incredibly accessible to both newcomers and experienced participants. Held at Pearkes Recreation Centre, LANtasy has become known as the premier gaming convention on the lower island.

LANtasy managing director Jeff Pedlow says that convention organizers are looking for ways to accommodate all skill levels of play so that everyone can do as their motto says: "Play games. Have fun."

"One of the things that we've been keeping on our radar is breaking up the skill levels," he says. "Yes, we plan on having extra brackets for those who are knocked out of the main event. Obviously, we want everyone to compete for the biggest prizes, but we want to make sure everyone can get in lots of games and have fun."

This year, LANtasy is introducing a new game into its LAN

lineup. *Overwatch*, a game released in August of last year, has seen great success amongst gamers. This year, the game has made its way into the lineup of LAN events.

"Traditionally, Victoria has had a huge *League of Legends* and *Counter-Strike: Global Offensive* backing," says Pedlow. "We've seen a lot of players going toward *Overwatch*, and we try to support one or two new games every year. With that, *Overwatch* is the new flavour this year. People were asking us about it; we had an internal discussion and clearly the answer was, yes, we do want to do it. The community has responded back

"It's not just for the hardcore gamers; it's for everyone who's interested."

JEFF PEDLOW
LANTASY

positively in huge waves, and we will continue to make it stronger every year."

LANtasy operates as a non-profit organization; Pedlow says that a lot of its success is very dependent on sponsorships and attendance.

"As a non-profit, it's hard for us to go and, for example, pay out \$5,000 cash or however many thousand in cash just because when you take the cost of the events, rentals, etc., all of a sudden, there isn't really a lot of money coming from us, and that's where sponsorship has been extremely important."

A common misconception is that LANtasy is just a LAN event. Pedlow says that it's important that people know that there is more than just video games going on at the convention. This year includes a new type of event in the form of panels, where people involved in the gaming industry talk about how to get involved in the field.

"A new feature that we have this year is our panels and spectators area," says Pedlow. "We've got wonderful companies coming out and talking to audiences. Another

section we have is cosplay. We have cosplayers come out and show off these amazing set-ups that they have. We look forward to seeing what it will look like for this upcoming event."

Pedlow says there are many options at LANtasy for those who might not be the most experienced in the worlds of tabletops, gaming, or crafts.

"We hope that people who are interested can come out and enjoy it," he says. "We do have a lot of beginner-friendly games. We have exhibitors who are doing demos and sales. It's not just for the hardcore gamers; it's for everyone who's interested. We want people to come out and enjoy themselves. If that means coming out and getting their toes wet, that's great. But if they want to come out and hardcore game, that's also great."

LANtasy 2017
Friday, March 17
to Sunday, March 19
\$15 to \$108,
Pearkes Recreation Centre
lantasy.com

Chris Hadfield

The *Nexus* interview



What more can a person accomplish after orbiting Earth? Chris Hadfield has the answer to that, and many other questions, in this, our Q&A with the first Canadian to man the International Space Station. He's also the first Canadian to complete a work of art from space, with his 2015 album *Space Sessions: Songs from a Tin Can*. He's also written three books and is playing in town with the Victoria Symphony at an event where he'll share his ideas and experiences through a unique artistic lens; Hadfield will be in Victoria performing with the symphony on March 24 at 8 pm and March 25 at 2 pm and 8 pm at the Royal Theatre.

Hadfield's experiences have taught him how to lend much of what he knows to the world for the taking. But talking to him felt like any other conversation I had that day... until he would throw something out there really profound and unique about the human condition, or human progression, or his incredibly one-of-a-kind experiences, and up, up, up we'd go.

So, strap in and dive into this conversation between a Camosun student and the Rocket Man.

Hadfield: How are things on the west coast? Did you get any snow?

Nexus: Yeah, we did; I took the four-wheel-drive truck into work today.

That's unusual. Toronto has none. It's been warm here. We haven't had snow on the ground in weeks; it looks like late April.

Really? Wow. Interesting how things are reversed.

If you want weather to stay the same, you're on the wrong planet.

That's a good segueway into talking to you. Tell me about your role in the Victoria Symphony, and what audience members might expect at the event.

I've had a chance to play with several symphonies in the United States and Canada. It's a wonderful way to share stories and ideas. What we're planning for the three concerts with the Victoria Symphony is music, but also images. I'll talk about various ideas, [and there will be] a chance to interact with the audience. It makes for a really unusual and interesting evening that I very much enjoy personally, and I see a lot of reflected pleasure in the audiences.

What kinds of images are going to be relayed on the screen?

If you listen to *The Blue Danube*, it's lovely. You can picture it. But you've got to think about the composer: what were they looking at when they wrote it? And what was in their mind? So I think about that when I'm putting together a symphony show. Is it just the music, or is it also the ideas behind the music and the reason the music was written? There are a variety of songs about the Earth, about personal experiences, about the history of Canada, but also about space travel itself and where we are in that history. And there's imagery to support all of those musical ideas, so it's kind of a tapestry of individual stills, as

well as some of the videos that we've taken from the spaceship. And I think it just makes the music more poignant and more thought-provoking."

What's the most interesting part of playing music without gravity? Do you find that it affected your performance back on Earth?

I think the place is extremely provocative, artistically. To be floating weightless is an entirely different human experience from the rest of your life. And to go around the world every 92 minutes, to see every place that exists, and to see the history... In a glance, you can see the entire length of the Nile. So you think about ancient Egypt and the pyramids, right through to the search for the source of Nile, and Livingstone and all of the explorers. And then, if you turn your attention the other direction, you are immersed in the universe. So it's an extremely thought-provoking place to create any sort of art, and as musician, in my case, to be able to create music up there is one way to try and explain it to yourself, but then to try and hopefully capture a sense of it for

"They somehow think that's lonely. But I've never met the loneliest people I've ever live in the mid

other people also. Then there's the straight mechanics of music. It's a noisy place. It's a complicated place to play an instrument that's designed for gravity. Some instruments would be impossible to play up there, like a steel guitar, where you need gravity to help you. But then you can, of course, evolve instruments. Our art and our technology move with us and they evolve depending on where we are. And none of that has changed as soon as you're aboard a spaceship.

So what can you say about the effect on your psyche in terms of being in space? I know in 2012 you went up for a longer period of time. What was that like for you?

It's intriguing to see that a lot of artists have used space flight as a metaphor for loneliness. If you listen to "Rocket Man" by Elton John, it's not about space flight at all. It's about being a gay man in a very public persona in the 1970s. Even [David] Bowie's original "Space Oddity" was all about loneliness. They somehow think that being an astronaut is lonely. But I've never met a lonely farmer. The loneliest people I've ever met are the ones who live in the middle of cities. So I don't think loneliness is a geographical thing, I think it's a psychological thing. If you go around the entire world in 90 minutes, you see all 7.5 billion people every day, so it's not lonely at all. It's the opposite. I've never felt more connected to the world. You get to see the whole thing. It's right there in front of you. I think it's a wonderfully deepening perspective to be able to travel and see the world that way.

Did anything physiologically wacky happen while you were playing?

If you want to picture what it's like, imagine you were playing guitar floating in a swimming pool; it's sort of like that in that there's nothing to stabilize you and there's nothing to stabilize the guitar, and gravity's not going to hold the guitar in place in front of you. The mechanics of playing guitar have to be relearned. And also your vocal chords are swollen and your sinuses are full because there's no gravity to drain the fluid out of your head. So what's it like to play music on a spaceship? Put your guitar down on the ground next to the wall and then stand on your head, and then stand on your head for about three hours so that you really have a chance for the fluids in your body to shift into your upper body and into your head, and then, while you're upside down, pick up the guitar and then play; that's what it feels like. It feels that unfamiliar, and also that much more difficult, and your voice is that much changed. And

"Just because something doesn't mean you need

Story by Adam Marsh, student editor

Photos by Max Rosenstein

ust the pressure exerted when you're singing using the diaphragm and voice control and everything else, it becomes similarly complex. So it's not an easy place to record music. It's a noisy place. On my album, all of the vocals and guitar were recorded and we didn't modify them, because it was important to me as the first complete work of art ever done off the planet to make it representative. So all of the songs on *Space Sessions* are just my voice and guitar from the space station, and then we just added in instrumentals back on Earth.

How did that feel?

It's a new human experience. We're just starting to leave Earth and live permanently in other places. And it's just the beginning of something. With Elon Musk's announcement of having paid tourists with the ability to go around the moon late next year and

what the Chinese are speaking about, building that habitation permanently on the moon, all of that is just natural human exploration. How we record it and celebrate it in art kind of defines who we are.

So what do you see in the future of space travel? And how does it feel knowing that you kind of started it for Canadians?

Well, I sure didn't start it. Marc Garneau was the first Canadian in space in 1984, and we pioneered space-to-space communications and space satellites and space robotics. We're world-class in space flight. I'm just part of all that. Where are we going next? We've been living on the Space Station for over 16 years. If anybody in the audience during the three shows [in Victoria] is 16 and a half or younger, they have never been alive when human beings weren't living off of the Earth. And we tend to miss that, I think, in the day-to-day, that we ceased being a purely planetary species as of November of 2000. We remember 1492 as a significant year, when a particular European came across to make North America part of that history. That happened in fall of 2000 as well: we left Earth. So all the stuff we're learning on the Space Station is enabling us to, with confidence, go further. And we'll go to the moon next. It's only three days away. It allows us to

at being an astronaut is get a lonely farmer. The r met are the ones who dle of cities."

get stuff wrong. It takes time. But it becomes part of normal fairly rapidly. Right now six people live off the Earth. The natural, relatively inevitable progression is from the Space Station to the moon. Eventually we will have learned enough things and tested our equipment well enough and we'll have the confidence to be able to go even further—to asteroids, over to Mars, and beyond. That's the natural progression. It's all driven by our ability to imagine and then turn our imaginations into reality. And a lot of that, to me, comes with art. David Bowie was inspired by the space program. It was the undercurrent to a lot of the music he wrote through his whole life. And he absolutely loved the version of "Space Oddity" that I did on the Space Station. He said it was the most poignant version of the song ever done, and, to me, that was the best part. It's lovely that hundreds of millions of people have seen the recording, but to me, it was just delightful. As he was dying, [that song] put a great big smile on his face at the end of his life. To me, that was the best part of it: how dreams become reality.

Did you ever meet him?

We just emailed back and forth. When I released the album, he sent a lovely congratulatory note. He was exactly like everyone would have hoped him to be. He was kind and funny and original and considerate and respectful and everything.

So what are your future plans? And how do you keep growing after you've made it to space? That's one of the biggest things that humans can do.

Well, I've written three books, and the first was to try and take the ideas that underpin what you just asked and write them out so that people could try and absorb it into their own lives, and that's why I've called it *An Astronaut's Guide to Life on Earth*. Because that's all that really matters: how do these thoughts matter to other people, and is there anything useful in them? And then the second book

"We ceased being a purely planetary species as of November of 2000."

was just straight imagery. So much of our impression of the world is only through a filter where someone tells you what to think, where there's an agenda to a documentary or a book. I don't want to give people a preconceived agenda in order to understand our planet. They should have an honest and frank assessment of it themselves. So *You Are Here: Around the World in 92 Minutes* is that. The third book, *The Darkest Dark*, is [about] how you deal with fear—specifically, to let a five-year-old know that it's okay to be afraid. It's how to deal with your fear that is going to help determine what type of person you're going to become. I'm by no means finished. I will write other books. I think the next one will probably be targeting people eight to 12 years old, trying to present useful ideas to young adults, but we'll see. And then the Generator project of trying to bring ideas as a form of evocative entertainment has been extremely successful in the two shows we did in Toronto. I tie in with classrooms all the time using Skype because I think Q&A with students is important. I consult. I'm helping choose the next Canadian astronauts with the Canadian Space Agency. And I'm hosting a series on BBC. I'm also hosting a Darren Aronofsky series on National

Geographic called *One Strange Rock*. Just because you've done one thing in your life doesn't mean that your life is over. It's the opposite. Your life is a continuing development of what you've done and learned so far, and how does that position you to do the things that you want to do next? Playing the symphony in Victoria is the embodiment of that. I used to live in Victoria. I spent two years at university there at Royal Roads. I bought my first car there. It's really the sharing of ideas, the taking of what I've done so far and trying to present it in a way that is as intriguing and thought-provoking and compelling to people as possible, and to not keep life to oneself; that's kind of a waste.

You mentioned fear and how people deal with fear being up to them. How do you deal with it? If something were to go wrong, in space or in your life, how do you deal with the fear so that it will be beneficial to you rather than destructive?

It's a really important question to sort out inside yourself, the difference between fear and danger. Fundamentally, fear and danger are not the same thing. Often, people phrase it as if they were; they say, "Oh, that space flight must be scary," because they realize there's danger and therefore they think that the right way to deal with it is to be afraid. But just because something has a level of risk doesn't mean you need to be afraid. And there are also examples in each one of our lives that counter the argument. When you first learn to do anything, often it's daunting. It makes you fearful because you don't have any skills yet. But once you've learned how to do it, then you're no longer afraid. Then you can take advantage of the danger because you've managed the risk, so now you can do something that used to be outside of your capabilities, like riding a bike. Flying a rocket ship is essentially just an extremely complex version of learning to ride a bike. But astronauts are not thrill seekers by any means.

What do you mean by that?

The last thing you want in your veins when you're about to fly a rocket ship is adrenaline. That's a million-year-old primitive way to allow us to run faster than the bear that is chasing us. That's not how you want to fly a spaceship. You don't fly a spaceship based on instinctive reaction and luck. It's a much different process. But once you've learned to do something, then you can reap the benefits of it. Anything worth doing in life has risks. So the real question is what risks do you choose to take, and how do you modify who you are so that your way of dealing with the risk is not just crossing your fingers and shaking and chattering [your] teeth? That's not how you want the astronaut to fly their rocket ship.

So how did you stay calm through that process?

Through decades of preparation. On March 24, if they grabbed you out of the audience and put you up front and said, "You are playing lead violin, and if you make a mistake, then one person in the symphony dies. And if you make another one, then another person in the symphony dies, and if you mess up enough, everybody in the entire auditorium dies. Go!" it would cripple you with lack of preparation and the enormous consequence of your errors. But instead if you said, "What I really want to do in life is play with the symphony and I'm going to start now, at five years old, to study music and to study the violin and gain my skills so that when I'm now 50 and the moment comes and I get to my solo and I have practiced and learned it and I have the skills—not just the skills, but the depth of love and appreciation—so that I soar with the song and bring it to life," then you're not creating—you are, in fact, revelling in the wonder that your skills have brought you. That's how you fly a rocket ship.

What's one piece of advice that you have for younger generations or aspiring astronauts or musicians?

To find what it is that you would love to be able to accomplish in life, and then start turning yourself into a person who can do that. Deliberately, step-by-step, piece-by-piece, change who you are to move closer to who you dream about being. To me, that's the very essence of life.

has a level of risk d to be afraid."

music

Joel Plaskett returns to town with dad in tow

“Growing up, the music around the house was always social music. My dad was always playing with people.”

JOEL PLASKETT
MUSICIAN

JAYDEN GRIEVE
CONTRIBUTING WRITER

To pursue a career in music without the support of family would be a very unfortunate experience indeed. Joel Plaskett has been a consistent voice in the Canadian music scene since the mid '90s; he's played with a number of great musicians, but his most recent collaboration is with a particularly special one: his father, Bill. The two have recorded an album together, *Solidarity*, and will be stopping in Victoria on their current cross-country tour.

“He's played on a couple of records of mine over the years. It's always been him accompanying me playing my own music for the most part,” says Joel. “He taught me the basics of guitar when I was thirteen, so much of my guitar playing is stuff that I initially kind of got from him and then turned into my own.”

Joel says that it was time for his dad to get his name on an album. He even says that in some ways it may be serving as an introduction to his dad recording an album of his own.

Solidarity features strong influences from both musicians' pasts, including the folkier songs Joel remembers his dad loving and the music that he himself played with his friends in his youth.

“My desire to play music came from wanting to play socially with my friends. My friend Rob got a guitar and I was like, ‘Dad, teach me some guitar so I can play music with these guys,’” says Joel. “Growing up, the music around the house was always social music. My dad was always playing with people.”

His parents' love of music was a great influence on Joel and led him into the world of the professional songster. Joel formed his first band, Thrush Hermit, with friends at the age of 17.

“I was lucky because my folks were both really supportive of me playing music with Thrush Hermit,” he says. “I lived at home in the early days of that band. I'd go on tour and be gone a lot, but I still had the bedroom at home, and they were never like, ‘You gotta go get a real job.’ As a



PHOTO PROVIDED

Joel Plaskett (right) is playing in town with dad Bill (left); the two recently released an album together.

result, my dad and I get along really well, because I think me going out and living the musical dream was him living vicariously through me; now, it's nice that he can be a part of the touring circuit.”

The idea of the parent and child making music together was a big influence on their album, which is largely about coming together to help each other.

“Your own personal narrative feeds your worldview, your political view, with the idea of solidarity being this broad stroke of what

brings people together,” says Joel. “In the case of the album, it's me and Dad making music together. The idea of getting together and doing something positive, and something with family, feels really good.”

It's clear that Joel has a lot more projects in his future: maybe more with his father, and perhaps even one day with his son.

“My son is nine years old and he digs music; he dances around to it and sings *Solidarity*,” says Joel. “He likes being onstage; to dance to music is very much in his

veins, and to rock out. Picking up an instrument hasn't come up yet, but it didn't for me until I was 13. I'm not gonna push him towards it, but if he wanted to play music it would be a blast. If he suddenly wanted to learn guitar, I could show him some things; we'll wait and see.”

Joel and Bill Plaskett
7 pm Friday, March 31
\$36, Alix Goolden Hall
atomiqueproductions.com

theatre

The Inspector mixes modern-day Victoria and 19th-century Russia



DAVID LOWES

The Inspector looks at current issues, both globally and locally, through a unique perspective.

FELICIA SANTAROSSA
CONTRIBUTING WRITER

It would be hard to imagine Victoria's bicycle-lane drama in a play developed in 19th-century Russia, but UVic's Phoenix Theatre plans to make it happen. *The Inspector*, based on Nickolay Gogol's *The Government Inspector*, has been adapted to modern-day Victoria; director Linda Hardy, a fan of Gogol, spent five months transforming the script to include all the main issues

surrounding our city. While the play deals with corruption, issues such as bike lanes and what Hardy refers to as “the poop in the bay” are also at centre stage. Hardy says that the show couldn't have come at a better time, given the current political climate.

“I was thinking about how it's our [the Phoenix Theatre's] 50th anniversary and looking at what's happening in the world, both in our country and, of course, immediately

to the south of us,” she says, “and I thought that a political satire was just the ticket.”

Hardy says that it's great to do something very contemporary, as it's important for students to know what's going on around them. Engaging in the silly side of the script is what makes a satire like this work, says Hardy, who even received a bit of help from the adaptation's muse.

“The City of Victoria has been so generous,” she says. “They've

“I was looking at what's happening in the world, both in our country and, of course, immediately to the south of us, and I thought that a political satire was just the ticket.”

LINDA HARDY
THE INSPECTOR

loaned us a couple of their light posts, and our carpenter has been able to build wonderful bases for them, so they practically float.”

Local issues aside, Hardy says what makes *The Government Inspector* work even today is that it touches on a fundamental part of human nature.

“When Gogol wrote this—it was the middle of the 19th century—he had a line which said, ‘Well, you have to lie a little these days. After all, you couldn't hold a good dinner conversation if you didn't tell a lie.’ Well, I shifted that to, ‘Well, everybody lies these days; it's become a social and political necessity.’ So here we have the incoming president of the United States, who's a pathological liar,” she says. “So once lying has been made something that is permissible, and we're all doing it, isn't it something we need to have a poke of fun at?”

Hardy says that satire itself is a

wonderful tool when looking at our own behaviour.

“For example, when Molière was writing—and remember, he was writing under Louis XIV—it couldn't have been a stronger totalitarian regime, right? He was poking fun at the behaviour of certain establishments that, quite frankly, needed to have somebody poke a bit of fun at them because they were downright dangerous. And because he did it with humour, he got away with it. So as we look at what's going on politically and socially, nationally and internationally, it's become a heyday for comedians. Because if we don't laugh, we'll cry.”

The Inspector
Thursday, March 9
to Saturday, March 18
Various prices,
Robert Bishop Theatre, UVic
finearts.uvic.ca/theatre/phenix

stage New dance performance echoes classic horror movies



PHOTO PROVIDED

Universal Horrors combines the unlikely duo of dance performances and old-time horror flicks.

ADAM BOYLE
STAFF WRITER

Broken Rhythms Dance Company's upcoming dance performance *Universal Horrors* takes influence from horror movies, incorporating elements from old-school classics like *Dracula*, *Wolfman*, and

Creature from the Black Lagoon. Executive/artistic director Dyana Sonik-Henderson explains that the performance is inspired by old horror films; most of them focused on the music, and what few sounds were used created a chilling and spooky environment that terrified

watchers well after the movie had finished.

"We chose the old-timey horror films from around the '30s and '40s because of how theatrical they were and how much the music was a big part of the film," she says, "especially when there were no sounds and it

"We chose the old-timey horror films from around the '30s and '40s because of how theatrical they were and how much the music was a big part of the film."

DYANA SONIK-HENDERSON
UNIVERSAL HORRORS

was all music to silent pictures. You can also look at the other element of the monsters, and I thought it was a really good time to explore that through dance."

The style of dance used in the show isn't one most audience members will know of unless they've seen one of Broken Rhythms' other performances. Sonik-Henderson says that the company works with a very unique style, "rhythmical contemporary," which she developed herself.

"It's a combination of contemporary, jazz, hip-hop, and animal influences," she says. "The music is integral as well, so this gives us our own sort of identity."

Sonik-Henderson says that *Universal Horrors* is a good introduction for anyone who isn't familiar with the style that is used in the performance.

"What we tried to do with this performance is make it really accessible, so if someone's not necessarily into contemporary dance, they can still come in and experience the movement and have a lot of things

they can connect to. I think when people leave I want them to leave energized by the performance, but I also want them to leave feeling like they've had a great local Victoria dance experience and that these types of productions are out there in Victoria."

Sonik-Henderson says that although she usually loves to use a lot of props to help support the performance, this particular show doesn't contain many.

"I love using props; I think it just changes the atmosphere," she says. "For this show, we have limited props, but we've got a video projector, so that's been our biggest prop. We don't want the video to take over, but it definitely helps with the black-light imagery that we want to go with."

Universal Horrors
Tuesday, March 14
to Sunday, March 19
\$13 to \$30, The Roxy Theatre
brokenrhythmsvictoria.com

what's going on

by adam boyle

THURSDAY, MARCH 16

Sellers speaks

Camosun College's Human Rights Committee is hosting "A Call to Action: Indigenous Economies and Reconciliation," a talk by Xat'sull First Nation chief Bev Sellars, from 7 to 9 pm on March 16 at Wilna Thomas 234; everyone is welcome. Sellars will also be speaking to Camosun staff and students about residential schools on the same day, in Fisher 100 from 2 to 3:30 pm.

THURSDAY, MARCH 16

Tensions between nations

In light of recent events surrounding the US and China, now's probably a good time to check out *The Coming War on China*, a new film by John Pilger. The movie will be screened at 7 pm at the BCGEU Hall at 2994 Douglas Street. For more details, visit victoriafriendsofcuba.wordpress.com.

SATURDAY, MARCH 18

Rose's at St. Ann's

Rose Cousins is hitting the road to promote her new album, *Natural Conclusion*; she's playing here in town at St. Ann's Academy Auditorium. The show is at 7 pm, and tickets go for \$20; see atomiqueproductions.com for more information.

SATURDAY, MARCH 18

Celebrating Lightfoot

In celebration of Canada's 150th birthday, Nanaimo composer James McRae put together a small band to explore the music of Gordon Lightfoot; other musicians in the band are Jennifer Scott, Rene Worst, and Miles

Black. Head down to Hermann's at 8 pm; tickets are \$20. For more information, visit jamesmrae.ca/lightfoot.

SATURDAY, MARCH 18

Get reformed

The Civic Orchestra is performing Mendelssohn's *Reformation*, as well as other works by other European composers, with guest conductor Yariv Aloni. The events starts at 2 pm at Dave Dunnet Community Theatre in Oak Bay High School. Tickets are \$10 for students; see civicorchestraofvictoria.org for more information on this and other concerts.

WEDNESDAY, MARCH 22

Destabilizing the arena

Comedy star Jeff Dunham is bringing his "Perfectly Unbalanced" show to Victoria this month. Known for his ventriloquist work as well as his stand-up, Dunham has played shows across the globe. If seeing a guy make fun of other people and things onstage is up your alley, head to the Save-on-Foods Memorial Centre at 7:30 pm; visit jeffdunham.com for info.

THURSDAY, MARCH 23

Churches versus British Columbia

The Victoria Historical Society is presenting "Infidels and the Damn Churches" at the James Bay New Horizons Centre. This talk will examine the roots of secularization and how BC turned into what it is today, where nearly half of its residents have no religious affiliation. Tickets are \$5; details can be found at victoriahistoricalsociety.bc.ca.

SUNDAY, MARCH 26

AND MONDAY, MARCH 27

Singing on the roof

Coming to Congregation Emanu-El Synagogue this month is the classic play *Fiddler on the Roof*. Alongside the actors portraying the characters will be the band The Klez and 20 members of the Gettin' Higher Choir. If you're interested in seeing this classic, tickets are available at ticketrocket.co for \$22.

SUNDAY, MARCH 26

Get engaged with diversity

Open Space, located at 510 Fort Street, is hosting "Diversity: A Rolling National Discussion," a talk with panelists Juliet Palmer, Rachel Iwassa, and France Trépanier. Christopher Reiche Boucher will be moderating this discussion, which will focus on the theme of audience engagement. There will be a live stream for those unable to attend. The talk is at 2:30 pm at Open Space; admission by donation. For more information on this and other events, head to openspace.ca.

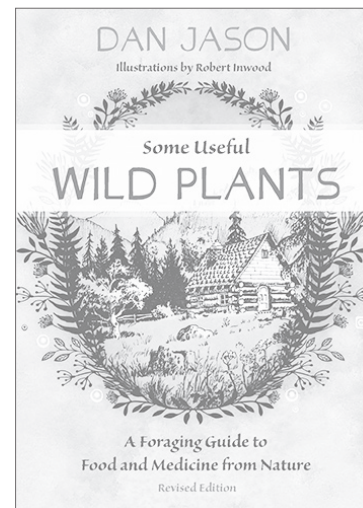
MONDAY, MARCH 27

Monday marine night

The Victoria Natural History Society will be holding a coral biodiversity and climate change talk on March 27. Danielle Claar, a PhD student from UVic, will discuss the symbioses between corals and their algae as well as the problems presented by coral bleaching. The talk will be held at 7:30 pm in room 159 of the Fraser building at UVic. See vicnhs.bc.ca for information.

review

Plant book only useful for casual explorers



PATRICK NEWMAN
CONTRIBUTING WRITER

First published in 1971, this re-release of Dan Jason's *Some Useful Wild Plants* may be useful for some people, but it doesn't have broad appeal. The book contains short entries on wild plants found within BC and North America. Taxonomical and common names are provided, with a brief description of physical appearance for identification purposes and nutritional or medicinal value. While some entries include wonderful illustrations of the plants, pertinent information, such as recipes or proper dosage, are mostly absent.

If you are going to re-release a guide that is intended to assist people in foraging for their own

food and medicine in 2017, you need to offer a lot more than drawings of plants with brief descriptions. When advising people on what is safe to eat and what is not, giving the reader toxicity levels and information on how to properly process these plants for cooking or medicinal use is a must. People don't want to poison themselves or eat dangerous amounts of unknown substances that could conflict with medication or pose a serious risk to their health.

Although the drawings of the plants contained here are well done, they are no substitute for colour photos, especially for the poisonous plants that are detailed toward the end of the book. People interested in foraging should be 100 percent certain that what they're eating is safe; this book fails to provide that assurance.

I don't think it's harmful for someone to own this book as a guide to identifying plants out of an interest in knowing the world around them, which is why I think this book will appeal to a very small niche crowd. It's for those readers who just want to be in the ballpark when spotting wild plants—or maybe those who have a very cavalier attitude toward their own health and don't mind eating things that may do them harm, however minute that threat might appear to be.



Cream of the Craft

by Patrick Newman

A tale of two stouts

Cream of the Craft is a new column that will appear in every issue of *Nexus*. Each issue, contributing writer Patrick Newman will pit two provincial beers of a similar kind against each other to see which one is the more deserving of your student money. Enjoy!

For my first installment of *Cream of the Craft*, I'll compare two of those wondrously dark brews that originated in the heavy waters of Ireland, and that most people immediately associate with Guinness: stouts.

While the Irish staple is certainly popular around the world, we have some great stouts brewed in BC that don't carry an import tax in their price and could be, arguably, better than that legendary stout from the Emerald Isle.

So, I present to you two stouts: one is from a landmark Victoria brewpub, and the other is from a relative newcomer in Vancouver that has garnered some Canadian Brewing Awards since opening its doors in 2015.

Spinnaker's Chocoholic Chocolate Milk Stout
7.75% ABV, 10 IBU
650 ml
4/5

Here's a stout that lets you know exactly what it is. With a light, creamy, toffee-coloured head and a booziness of 7.75 percent, this has a nice, warming, rich, and robust body. It's quite sweet due to the addition of chocolate husks, but not overly so; lactose adds a silky mouthfeel and creaminess to the taste.

It's a wee heavy for some, but stout fans should find this quaffable and sure to warm the spirit. It's enjoyed best with friends on cold winter nights while playing board games and chomping down some fondue, or perhaps a mole chicken, as it will cut through a bit of spice nicely. It's also a really great dessert beer that would pair nicely with some Mexican chocolate if you and that special someone wanted to share a bottle in front of the fire this winter. One of Spinnaker's better bottles lately, this is recommended.

Off the Rail Brewing Co. Into the Black Oat Stout
4.8% ABV, 36 IBU
650 ml
3/5

This stout didn't wow me, but it was good.

It has a dark reddish-black hue with a cola-coloured head and a very appealing molasses, toffee, and chocolate nose with a smooth mouthfeel. It has a decent sweetness with a slight hop finish.

However, I'm left wanting more, and wanting a big standout flavour that defines this brew. Don't get me wrong: it gets a lot of the things right that a stout should; it's creamy, smooth, and rich. It nails them, actually.

Maybe the name of this brew suggests the onus is on the drinker to decide what flavour stands out the most. And maybe this is the way it was meant to be: do we have to define and label every little part of an experience to own it? Is it not enough that this beer fulfills so many points but leaves some mystery to possibly never be solved?



By Jayden Grieve

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Web Exclusive

NEXUS

What's happening at nexusnewspaper.com

Week of March 6, 2017

Top five most read stories:

- "Blind Portrait" director says play is anything but normal," March 1, 2017
- "Local author explores Chinese history in *Yut Di: One Earth*," March 1, 2017
- "Nexus goes to Victoria Beer Week's beer school," March 6, 2017
- "Camosun College to host Sierra Club BC event," March 9, 2017
- "Where are the men? The ongoing gender problem in early childhood education," February 15, 2017

New, web-exclusive stories:

Reviews of *I Am Not Your Negro*, *Blind Portrait*, and Elton John and Tom Cochrane's performances here in town; a story about the Camosun College Student Society's De-Stress Fest; reviews of many Victoria Beer Week events in our extensive coverage of the booze fest; a story about a Sierra Club BC event Camosun College hosted; a story about a local rally for Tibet.

Peaches, unapologetically awesome, and unapologetically herself, in Victoria

September 30, 2016 by Patrick Newman, contributing writer
Filed under Arts, Web Exclusive

Leave a Comment

ANNUAL GENERAL MEETING OF THE NEXUS PUBLISHING SOCIETY

MONDAY, APRIL 10, 2017, 10 AM,
NEXUS OFFICE, RICHMOND HOUSE 201,
LANSDOWNE

AGENDA

- I CALL TO ORDER
- II INTRODUCTION TO RULES OF ORDER
- III APPROVAL OF AGENDA
- IV APPROVAL OF MINUTES FROM PREVIOUS AGM
- V REPORTS
 - 1.) PRESIDENT'S REPORT
 - 2.) FINANCIAL REPORT
- VI ADOPTION OF FINANCIAL STATEMENT
 - 1.) ADOPTION OF MAR. 31, 2017 FINANCIAL STATEMENT
 - 2.) ADOPTION OF APRIL 1, 2017 TO MARCH 31, 2018 PROPOSED BUDGET
- VII RESIGNATION OF CURRENT BOARD OF DIRECTORS
- VIII BOARD OF DIRECTORS ELECTIONS
- IX ADJOURNMENT

PLEASE SIGN IN ON MEMBERSHIP LIST WITH VALID CAMOSUN COLLEGE STUDENT ID IN ORDER TO VOTE AT THIS MEETING.



Dearest Reader

by Aaron Stefik

A proposal: Camosun sexual harassment policy lacking

Dearest Reader,

As the discerning newspaper connoisseur is doubtless aware, Camosun College finds itself in the midst of the stage of implementation of its new sexual harassment policy wherein the enlightened public is entreated to provide its counsel.

Given that I have only recently heard Camosun students offering in all seriousness the suggestions that male students should be made to leave the campus prior to nightfall, and that they should likewise be prevented from convening in groups larger than three, I deem it prudent to offer here with boundless humility my own submission for addendum to this document. My conceptions, be it assured, will be in keeping with the style of such well-reasoned ideas as those I have above cited.

Even-hearted while its intentions to protect they of the female sex may be, the policy clearly has yet to blossom into a program of social safeguard with which they may truly be contented. I propose, then, the subsidiary addition that all campus womenfolk be provided with

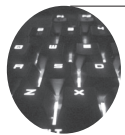
Given that I recently heard Camosun students offering in all seriousness the suggestions that male students should be made to leave the campus prior to nightfall, and that they need to be prevented from gathering in groups larger than three, I deem it prudent to offer here with boundless humility my own submission for addendum to this document.

classrooms of their own, unfettered by the endangerment of the male presence. To assuage any concern of contact with such a deadly and Janus-faced creature as is the white heterosexual male, all women must be provided in like fashion an armed escort between classes, the common study and eating areas, and all other spaces as they are wont to inhabit throughout their course.

The need for such action is evidently well-grasped in the female community, for the understanding is that their male counterparts are an untrustworthy lot, and, being as it is a task beyond consideration to discern who among them is worthy

not to fear by merit alone, it is altogether better that the bastions of the male gaze be withheld in uniform fashion. Should the program prove favourable, such armed protectors might be further commissioned to accompany female students on their way home from each campus daily.

The term “safe space” having reached now the zenith of its laudation, I can only conclude that such honourable action as to provide each woman with a realm of her own, both within the classroom and without, in which to stand against the bulwark of the rampaging masculine hordes will be met with like admiration.



The Bi-weekly Gamer

by Adam Boyle

New *Overwatch* hero looks to shake up competitive scene

With games like *Overwatch*, *Hearthstone*, and *League of Legends*, introducing new elements that can flip the way people play the game on its head is essential. After much speculation about who the game’s new hero would be, enter Orisa, *Overwatch*’s newest tank class hero with a ton of potential to shake up how the current competitive scene looks in the pro leagues (sorry, Terry Crews fans—Doomfist will, sadly, have to wait a little).

Game developer Blizzard updated the *Overwatch* website with a page dedicated to Orisa, outlining her backstory and skills. Based on the clips showing off what she can

do, Orisa won’t be like the game’s other tank heroes. Her skills are focused on disrupting her enemies and supporting her allies in battle.

Blizzard tried two new, noticeable things with Orisa. The first is her skill called Halt! With this, Orisa launches an orb that the player can then reactivate to pull all nearby enemies into the centre, similar to tank hero Zarya’s ultimate ability.

Orisa’s other noticeable ability is her skill called Fortify. Fortify not only reduces the damage that Orisa takes, but also makes her immune to any crowd control effects (stuns, freezes, knockdowns, etc.).

Currently, the most commonly

used team composition is three tank heroes, an offensive hero, and two support heroes. With the introduction of Orisa and her ultimate ability, which buffs the damage of allies in her line of sight, we might see teams switch out a tank hero for another offensive, damage-focused hero to take full advantage of Orisa’s ultimate.

Overall, I think that Orisa will be a great addition to the lineup of heroes in *Overwatch* and will, hopefully, bring some variety to the competitive *Overwatch* scene, which can use every bit of help it can get to flourish into something on par with *League of Legends*.



Calculated Thought

by Sean Annable

Robots make investing simpler

In case you read some of my info in past columns on how to get started in investing and want an even simpler approach, you may be happy to know that technology has come to the rescue with robo-advisors.

First off, you’re not alone if you cringe when you think of banks. The Millennial Disruption Index, a site dedicated to measuring industries that will be most affected by our generation, says that banking is at the “highest risk of disruption.”

It’s an American study, but their data show that millennials aren’t

WealthSimple is a Canadian tech company offering robo-advisory that started up just two years ago and is already moving into US markets. For the unfamiliar, a robo-advisor is simply an automated investment management system. Rather than help pay the lease for some Porsche-driving financial advisor, you can let these apps do the work. Using algorithms, they can allocate your investments based on a risk profile and your goals.

For example, for a risk-averse investor who would retch at the news that they’re down 10 percent,

A robo-advisor is an automated investment management system. Rather than help pay the lease for some Porsche-driving financial advisor, you can let these apps do the work.

stoked on banking: about half of millennials think that tech companies will change the way banking works; over 70 percent would be more excited about Amazon or Google offering new financial services than their bank; a third think we soon won’t need banks at all. A lot of anti-bank sentiment arose from the great financial crisis, leaving millennials thinking banks are heartless life-destroyers.

The Bank of Montreal has noticed millennial disinterest in banking. The bank is advertising heavily in partnership with Vice Media, with numerous sponsored-content articles about finance. One of their goals is to get millennials into investing with their robo-advisory service, Smart Portfolio.

They’re not the only ones.

the system would likely recommend a portfolio with heavy exposure in low-risk bonds. A lot of the complicated work of choosing how to diversify your investments is done automatically.

BMO’s cyborgian investment account will cost \$60 a year for the minimum \$5,000 balance. At 1.2 percent, it’s about the same as what a fee-based human advisor would charge annually on your account balance, but they tend to favour high-net-worth clients and probably aren’t interested in accounts that small.

It looks like banks are trying to win millennials over with their new robot friends by appealing to our love of tech solutions. The bankers sure have brains; now, if banks only had a heart...

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To See or Not to See

by Finlay Pogue

American Hustle kind of works, despite trying so hard

American Hustle
3/5

It’s got it all—the look, the themes, the grit, the style. It’s got the million-dollar soundtrack and the multi-million-dollar stars—beautiful stars, talented stars, stars willing to gain 40-plus pounds for their roles. It’s got the energy a period crime drama should, and more talent behind it than seems possible. But *American Hustle* (2013) isn’t quite as wonderful as the sum of its parts.

Usually it’s the imperfections of life that are most fulfilling—the beater car you can leave unlocked versus the \$50,000 Mercedes that has you wincing on gravel drive-ways. Or the \$100 flip-phone versus the \$1,000 iPhone that you wrap in \$100 of plastic to keep it safe. Each

It’s got it all. But *American Hustle* isn’t quite as wonderful as the sum of its parts.

side has its own advantages, but only one side comes baggage-free; can you really enjoy something you’ve spent next month’s rent on?

American Hustle was nominated for 10 Academy Awards, but it’s loved mistakenly. It’s loved for all the reasons above and because, well, how could it not be good? Which really isn’t much of a reason at all.

You can see the film trying so hard to be clever and stylish; it charges through America’s “A Horse with No Name” and Steely Dan’s “Dirty Work” within its first 10

minutes; the dialogue is funny and quirky and subverts the “powerful man” trope; it brings in Louis CK, then ELO’s “10538 Overture,” then quickly goes to Elton John’s “Goodbye Yellow Brick Road,” and then semi-ironic cool slow-mo walking, Robert De Niro playing a caricature of a mobster...

However, I’ll be damned if it doesn’t work most of the time, despite its eagerness. You can criticize following up “Live and Let Die” with a second ELO tune, but can you hate it? Only in the same way

you can hate a McDonald’s shake for making you fat while you guzzle down every last drop.

And so *American Hustle* is evidence that the Scorsese formula works, that catchy songs from the ’70s played over gunfights is just too great to not watch, and that swooping cameras and well-paid demigods are second only to, like, Snuggies and Netflix.

But what must be noted is that *American Hustle* is only parroting (and at times parodying) the depth of *Goodfellas* (1990) or the violent debauchery of *Casino* (1995), and that director David O. Russell is so keen on making a film that has every twist and turn planned out, as though he feels that if he lets the film out of his hands for even a second it will all come crashing down and everyone will see that



it was him behind the curtain the whole time. Scorsese’s films seem to move effortlessly, as though he is merely showing us something that has been there the whole time—*American Hustle* is smooth too, but only because it thinks it has to be.

chris hadfield word search

Nexus student editor Adam Marsh was pretty happy about getting to talk to Chris Hadfield for this issue's feature story (see page 6). We thought we'd keep the fun going by choosing 20 words from their conversation to make this issue's word search.

As you can see, the two covered everything from adrenaline to... fluid? Just read the interview and it'll make sense.

Find the words on the left in the puzzle on the right; as always, stop by the Nexus office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up a prize.

Have fun!

- ADRENALINE
- AFRAID
- BILLION
- CELEBRATE
- CHATTERING
- CONNECTED
- DIES
- EXPERIENCE
- EXPLORATION
- FLUID
- HABITATION
- INEVITABLE
- LIFE
- LONELY
- POIGNANT
- PROGRESSION
- PSYCHOLOGICAL
- RISK
- SHAKING
- TAPESTRY

V P P D U U W R Z J W W T Y P
 L I F E L B A T I V E N I S D
 Q O Z C C T A P E S T R Y C I
 C O N N E C T E D D K C H V A
 K H O E D X T X P P H A Z A R
 Q I S I L A N P U O T H O D F
 M P E R T Y A L L T W A Z R A
 Y S T E B Z N O E V Z B B E L
 R P A P R O G R E S S I O N O
 Q T R X O I I A F E L T G A M
 W D B E C N O T Y L B A R L N
 R M E A G S P I I T U T M I S
 Y G L K Y V M O L A I I A N B
 O N E C Y V N N L I O O D E E
 Y O C S L E S H A K I N G D Q

contest

Find the hidden Nexus and win



GREG PRATT/NEXUS

Let's see if you can find this copy of the last issue of Nexus, which we hid somewhere at Camosun College's Lansdowne campus.

The first person to find this copy of the paper and bring it in to our office wins themselves a free prize!

Last time around, the issue was hidden in a lonely, stray desk tucked into a nook on the second floor of the Young Building.

Who will find this issue's hidden Nexus? Happy hunting, and bring it to us once you find it!

know your writers

Nexus contributing writer Aaron Stefik



GREG PRATT/NEXUS

economies, so I found myself treated to a several-minute lecture on the differences between the economies of BC and Newfoundland, albeit by my own error.

What would you say are the worst and best parts of your job at the paper?

As a satirist, I adore the opportunity to explore new ground and broach topical work, but I also worry not infrequently that my selected style and methods may be taken to imply something which they do not. In that sense, the question is raised constantly for me how a given audience will respond to my work, and whether their response will be based upon a misunderstanding of the work, or on a fundamental issue they take with my genuine position. In turn, this gives rise to the question of whether any misinterpretations stem from my own errors or those on the part of a reader. Humans are fickle creatures, and I as much as any.

Why did you originally come to Camosun?

My intent of completing my history degree at UBC and my current living situation made it the practical choice. Camosun offers a quiet, almost familial relationship with one's professors, which is ideal in lower-division courses.

What do you enjoy doing in your spare time?

I often tell people that the two things in this world that I understand are fiction and history. So, naturally, I spend a huge proportion of my time reading, watching, and researching. However, I'm also pursuing a career as a voice actor for animation voiceover in Vancouver. I also write fiction. I'm sure I've already seen far too much anime, as well. There's something spectacular and humbling about embracing all genres and mediums of storytelling and allowing them to take us where they will so that we may enjoy or detest them purely on their own merits.

Have you ever wondered about the Camosun students writing the articles you read in Nexus? Know Your Writers will help you dive into the minds of the writers behind the stories.

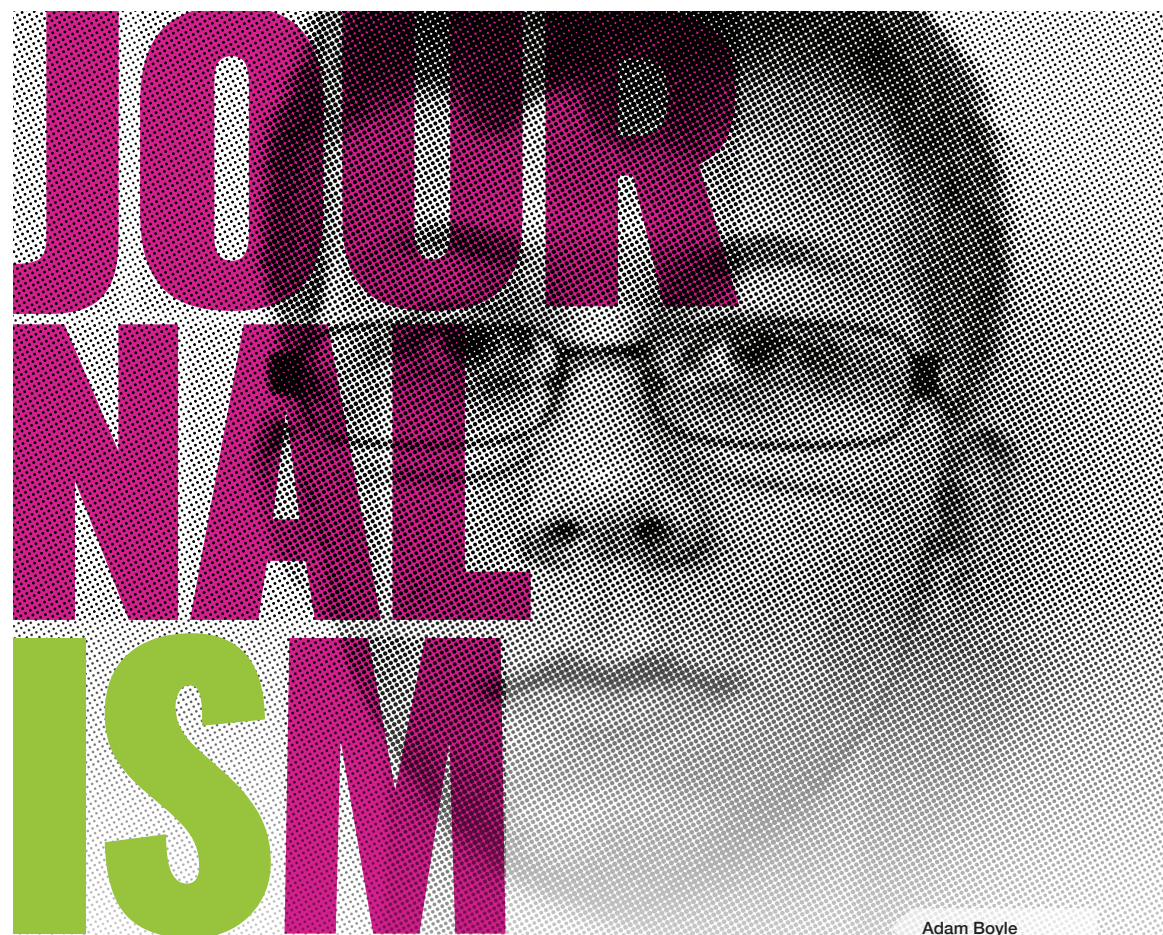
This issue, we talked to contributing writer Aaron Stefik about staying in Victoria, fighting biases, and how satire can be misunderstood.

What drew you to journalism?

Storytelling is the first and last word in every aspect of my life, and in reality; when reported accurately, it provides for many wonderful stories. Telling them excites me more than most else, so it seemed fitting. That aside, so many of my childhood heroes have been journalists in one capacity or another: George Orwell, Mark Twain, Ernest Hemingway, and on it goes. Perhaps most importantly, I see journalism as the work of exposing and fighting the biases of one's own spirit as they try to worm themselves into what should be objective writing, if such a thing does indeed exist. Wherever writing is concerned, I like to believe that I enjoy a challenge more than most.

What is the most awkward moment you have had in an interview?

In the energy of the moment, it's very easy to mistakenly imply something that wasn't at all intended, and I've fallen prey to that trap more than once. Once, while interviewing someone rather high-profile about a political issue, he took a comment of mine comparing one aspect of a financial system here in British Columbia with one in Newfoundland to mean I was comparing their entire



Adam Boyle
 Staff writer for Nexus newspaper. Boyle has reviewed local festivals and interviewed college sports teams, and writes a column about competitive gaming.

committed to telling the truth.

With a few keystrokes you can sample thousands of opinions, afloat in a sea of information. But as the volume increases, the accuracy and reliability of professional journalism is essential. Gathering and sorting the facts, weighing and interpreting events, and following the story from beginning to end is more important than ever.



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