

THE CANADIAN FEDERATION OF STUDENTS HAS REMAINED QUIET ABOUT TENSIONS WITH BC LOCALS, INCLUDING CAMOSUN.

UNTIL NOW.

A NEXUS EXCLUSIVE. PAGE SIX.

Update: Camosun College not raising Civil Engineering tuition

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Camosun students bring home national medals

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Why you might want to care about seaweed

page 8

NEXUS

camosun's student voice since 1990

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SEND A LETTER

Nexus prints letters that are 250 words or less. *Nexus* reserves the right to refuse publication of letters. Letters must include full name and student number (not printed). *Nexus* accepts all letters by email to editor@nexusnewspaper.com. We reserve the right to edit all letters.

OVERHEARD AT NEXUS: "We normally don't just kill earwigs all day."

student editor's letter

Exploring the national divide

We've been working hard over at *Nexus* HQ to bring you the stories that fill up this issue. We've been working particularly hard because our writers are also students, and they are harder to come by in the spring and summer terms. Come fall, we will be up to our ears in new contributing writers, which is just how we like it. But for now, those of us who are around will work double-time to bring Camosun students the stories that matter to them.

Our feature this time around is the second installment of a two-part piece on the national student movement. Managing Editor Greg Pratt caught up with Canadian Federation of Students (CFS) national chairperson Bilan Arte to talk about the split between the provincial and national student movement, as well as to ask about specific allegations that the CFS has faced lately. Turn to page 6 to check it out.

In the news section, there is a follow-up story about Camosun not raising tuition in their Civil Engineering Technology program. This has been a particularly interesting story to watch unfold, as it's the result of one Camosun student's protests; head over to page 3 to see the story.

On page 4, Student Editor Pascale Archibald caught up with Camosun Language prof Esther Lee to get to know the teacher a bit better. We also talked to Chargers volleyball coach Charles Parkinson about his gig at the Rio Olympics; check that story out on page 5.

Over in the arts section, there are stories on the Greater Victoria Shakespeare Festival (trust me, they make ol' Bill hip), the ROMP! Festival of Dance, a story about, uh, seaweed, and more.

I'm always pleasantly surprised by how many people say the first thing they do when they pick up the paper is read the comics or start circling words in the word search. It's nice to know there's something in the paper for everyone regardless of their interests. Enjoy the summer sun. Study on the field, but study hard.

Adam Marsh, Student Editor
adam@nexusnewspaper.com

letters

Stick to the \$3 avocados

If there were an "obvious and simple truth" that would unilaterally improve the health of all seven-plus-billion people on this planet, we would have taken advantage of it by now ("We need to change how we eat," June 15, 2016 issue). There's no magic bullet. I'm also concerned by the sentiment that people who don't buy \$10 avocados or whatever somehow deserve to suffer from poor health.

JULIANA COOPER
VIA FACEBOOK

Butting-out rebuttal

Although I totally agree with you as far as smoking in public goes, as a smoker I want to remind you that it is a true addiction ("Smoking in public needs to stop," June 15, 2016 issue). The urge to light up even when you know you shouldn't is one that we struggle with on a daily basis. There is guilt—a lot of guilt—for the health and money lost with the habit, but the nasty little voice still begs to have just one more. Positive support and understanding, rather than criticism and shaming, would help us smokers quit. Some of us started before we knew better (13 for myself, and I blame that young woman every day) and now we can't stop. We're not all inconsiderate pariahs to society and most of us want help and love; we already know we're gross.

REBECCA
VIA NEXUSNEWSPAPER.COM

25 years ago in Nexus returns in September

open space

Arresting addicts not helpful for anyone

ADAM MARSH
STUDENT EDITOR

I'm not saying that students should be snorting coke off desks in the middle of class or shooting up in the bathroom of Fisher, but heroin, cocaine, and other illicit drugs absolutely need to be decriminalized.

It's a no-brainer. Portugal, for example, has seen drug-related deaths drop from around 400 a year to around 290 since decriminalization in 2001. Rates of HIV infections linked to drug use there went from around 1,400 in 2000 to around 400 in 2006.

Treating addicts like criminals for something that is defined by the World Health Organization as a mental disorder is total bullshit. Imagine if someone arrested you because you were depressed and told you that you better damn well start feeling better. Imagine if someone told you eating was now illegal.

That seems outrageous, but, for a drug addict, the idea of living a life without drugs seems just as outrageous as not eating. When you're truly addicted, the substance becomes a fundamental need just to feel normal. Trust me—I know many people, some of them family, who sought treatment and have been clean ever since, with the help of therapy and weekly support meetings.

Think jail helps? Drugs are far easier to obtain in jail than they are on Pandora Avenue. I can't remember the number of times I've heard addicts say, "I can't keep doing this; they'll catch me." And, sure enough, they usually do. As one friend who has now embraced recovery told me, "The sound of a cell door sliding shut never stopped me."

With anxiety through the roof over the current state of their lives—the anger from loved ones, the fear of having to break the law just to get through the day—they will keep at it until they have had enough of

trying and a treatment plan is laid out in front of them, because people do whatever makes them feel most comfortable when they're anxious. They retreat to the familiar.

And for a drug addict, the familiar is the hell of needing what you no longer want.

Some people argue that if drugs were decriminalized, it would create a free-for-all. What weird world do those people live in? Look around: the masses aren't stumbling out of the liquor store before work on a Monday morning. Why? Because most of the population doesn't go into physical withdrawal if they don't drink.

If heroin became legal tomorrow, would people think, "Yes! Let's go shoot up and fuck my entire life away"? If people do think that, then they're probably in need of the same help that many close to me have received.

Decriminalization doesn't increase temptation. Those who become addicted through experimentation have genetic, sociological, and psychological predispositions that would land them in treatment—or a coffin—regardless of legal status. The addiction is not in the substance; it's in the addict's brain chemistry.

Plus, there's the matter of the money that would be saved by not having to jail people because of drugs.

Society needs to make addiction less dangerous where it can. And the only way to combat that destructive brain chemistry—as my life has shown me time and time again—is by treating those who are addicted with the compassion and understanding they deserve.

I know it's hard. But next time you see someone pushing a shopping cart down Pandora, ask yourself how you would want to be treated if you were dying from the covert suicide of active addiction.

correction

In our review of *Stalking Salmon & Wrestling Drunks: Confessions of a Charter Boat Skipper* (June 15, 2016 issue) we said the book does not contain a glossary of boating terms, when it in fact does. We apologize for the mistake.

SPEAK UP

How do you feel about the long summer classes?

BY ADAM MARSH



SHAYAN BUENO

"I honestly wish they were shorter. I'd like to work more in the summer, too. It's okay if you're not working."



BROOKE MOUSLEY

"I feel like they're necessary, because summer courses are half the length of the fall courses. I'm very thankful that two three-hour classes facilitate learning in a time when people don't want to learn. It's hard to study in summer."



AUSTIN BASSETT

"They don't bother me. I like it."



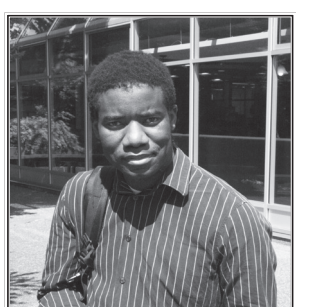
EMILY BESLER-DEAN

"I like them. It's nice to be able to get something that would take much longer done in a short amount of time. And I find it's enough of a break between the end of winter semester and the beginning of spring."



JARED GODDARD

"Most teachers are kind enough to give you a break halfway through the class, so that's nice. For some courses I find it works if you work really well in an intense, fast-paced environment."



LAZAROUS ZULU

"Time is very important to me. I have two kids, so coming to school in the fall would mean three or four months of having to organize childcare as opposed to six weeks. It's less stress in the long run."

fees

Camosun College not raising Civil Engineering Technology tuition



JILL WESTBY/NEXUS

Camosun student Blair Roche petitioned against Camosun's tuition raise.

“As far as I’m concerned, all those guys are too smart and too well educated to make that kind of a mistake. They’ve been working on this for years. They all know what they’re doing.”

BLAIR ROCHE
CAMOSUN STUDENT

ADAM MARSH

STUDENT EDITOR

In February, we reported on tuition for Camosun’s Civil Engineering Technology program possibly going up by 43.9 percent, which, as far as Camosun Civil Engineering student Blair Roche was concerned, went against the Ministry of Advanced Education’s two-percent annual tuition-increase cap for existing programs. (If program changes are significant enough for the Ministry to consider the program “new,” the two-percent cap does not apply.)

Camosun College vice president of education John Boraas told *Nexus* at the time that Camosun “used the wrong comparators” to set the proposed tuition rates, measuring tuition on a national level when, he said, they meant to measure it provincially.

Roche started a petition in protest to the proposed increase, and he was recently informed by Camosun chair of Civil Engineering Technology Zoë Broom that tuition would not increase for this coming year.

Roche says he is considering this “a win,” but he does wonder about Camosun’s claims that

they made a mistake in tuition calculation.

“As far as I’m concerned, all those guys are too smart and too well educated to make that kind of a mistake,” says Roche. “They’ve been working on this for years. They all know what they’re doing.” (Boraas did not reply to a request to comment before we went to print.)

Camosun dean of Trades and Technology Eric Sehn says what the government gives Camosun now covers “less than 50 percent of the actual cost of delivering programming.”

“We can understand and appreciate whenever students have concerns about tuition,” says Sehn. “We share their concerns, of course, but what we’re having to try to do is find that balance between sustainability for our programs and shrinking government funding.”

Without a raise in revenue, Sehn says it is particularly important to make sure that the program is still run in a “cutting edge” way, and that the skills students learn are still on par with what employers are looking for.

“That’s why we have taxpayers’

dollars to help subsidize the cost,” says Sehn. “It’s a real trick for us to be in Trades and in Technology because of the equipment requirements. We want to make sure that we stay as current as possible.”

Roche feels that his petition, which contained 150 signatures from Camosun students, as well as another petition organized by the Camosun College Student Society, helped to put pressure on the college to rethink their proposal.

“I’m thinking that maybe all these complaints and whatnot from the student groups maybe put a little more scrutiny on the process,” says Roche.

“We can understand and appreciate whenever students have concerns about tuition.”

ERIC SEHN
CAMOSUN COLLEGE

Roche recognizes that the overarching problem goes beyond Camosun and is an issue impacting post-secondary throughout BC.

“Higher education is massively underfunded by the province,” he says. “In reality, the two-percent tuition cap is window dressing in an effort to keep voters happy that something’s being done about tuition, but, really, it’s so easily manoeuvred around that it has no real value. There’s no teeth to it.”

NEWS BRIEFS

Camosun gets money for women in trades

Camosun College has received \$300,000 from the Dennis and Phyllis Washington Foundation to increase the number of women in trades programs. According to a press release, Camosun currently has 144 women enrolled in trades and is aiming to increase that number to 500 by 2020 with the money. See our full story at nexusnewspaper.com.

New manual for post-secondary board members

A new orientation manual has been administered to the boards of all public universities and colleges in BC. The manual addresses key issues for continuing education in

the province, such as the structures that lead to decision-making in government, and the Ministry of Advanced Education’s agenda. The guide can be used to view the Ministry’s priorities, hold appointed members accountable to government policy, and view the roles and responsibilities of those in power.

CRD gives grants for low-income housing

The Capital Regional District board is awarding three Regional Housing Trust Fund grants in an effort to aid the Victoria Native Friendship Centre Society, the Greater Victoria Housing Society, and the Greater Victoria Rental Development Society in building low-income rental housing throughout the region. The three grants total \$1,029,300.

Arts funding for Victoria

The Capital Regional District (CRD) Arts Committee recently announced that they will be distributing \$94,810 in grants to 23 arts organizations within the capital region. CRD Arts Committee chair Collin Plant said in a press release that citizens will be able to indulge in “a wide range of arts events and activities” because of the grants.

Students to get Highway of Tears transport

The Highway of Tears between Prince Rupert and Prince George—which has been involved in 30 of the 1,200 cases of missing and murdered indigenous women in BC—is about to get provincial

bus service. The British Columbia Federation of Students is applauding the decision, noting that many students take classes at institutions along the highway and that people are often forced to hitchhike due to lack of public transportation.

Our water is damn fresh!

A recent Capital Regional District (CRD) report says that, once again, Victoria’s regional drinking water is of outstanding quality. The CRD includes a water-quality monitoring program as part of its filtering system that brings Victorians the clean water we consume.

Tough times for shipyard workers

250 workers have been laid off at Victoria Shipyards as a result of the

end of a five-year federal contract. The Esquimalt Graving Dock has also shut down until September. Seaspan Shipyards CEO Jonathan Whitworth told the *Times Colonist* that there are still 250 to 300 people working on submarines and 100 office workers employed at Victoria Shipyards.

Volunteers wanted

Recreation Integration Victoria wants volunteers to help people with disabilities get more involved in their communities. Email volunteers@rivonline.org for more information.

—ADAM MARSH

Got a news tip? Email editor@nexusnewspaper.com to fill us in today!

As part of our 25th anniversary celebrations, 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!

awards

Camosun students bring home medals from national competition

“That was my goal—that if I could go there and complete this project in the time they give it I would be more than happy. The gold is just the bonus on top.”

JAKE SCHUTTINGA
CAMOSUN STUDENT

PASCALE ARCHIBALD
STUDENT EDITOR

Several Camosun College students recently returned from Moncton, New Brunswick with medals they won at the 2016 Skills Canada National Competition.

Every year, trades and technology students compete in over 40 skilled trade and technology categories in regional, provincial, national, and international levels at Skills Canada competitions. Skills Canada then creates a national team from finalists at the national level.

In the Carpentry category at the national competition in Moncton, Camosun’s Jake Schuttinga won gold and Greg McKerihien won bronze. Richard Chong and Lukus Kiwilsza both took home bronze in the Landscape Gardening category, while Kevin DeOliveria won silver in Sheet Metal Work. Colin Hosokawa and Colin Dunlop took home gold and silver, respectively, in the Sprinkler System category; in

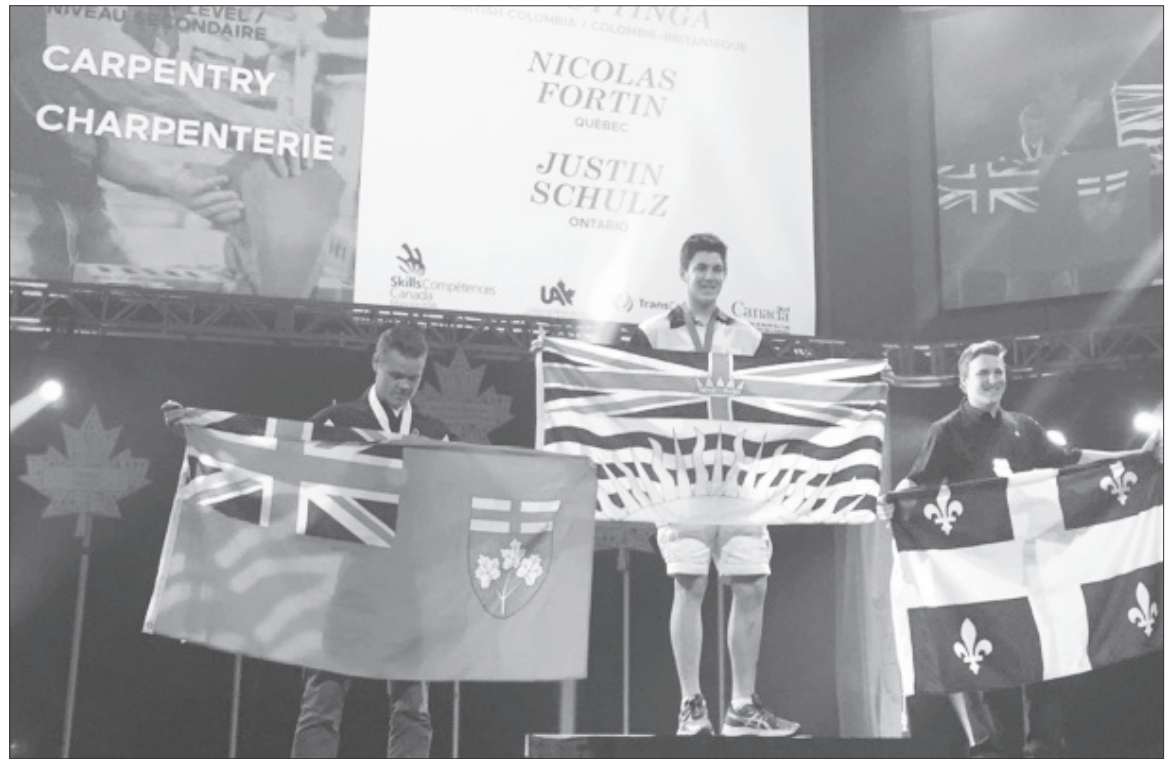
Steamfitting, Kyle Horne and Dale Pearn were awarded gold and silver, respectively.

Schuttinga says he was glad to be able to compete and to walk away with a finished project.

“To be honest, I was just happy to complete the project,” says Schuttinga. “That was my goal—that if I could go there and complete this project in the time they give it I would be more than happy. The gold is just the bonus on the top.”

Camosun chair of Architectural Trades Al van Akker helped to prepare the students for the competition and also gave some advice to Schuttinga before the big event.

“I did work directly with Jake; I did a coaching session with him the week before he went,” says van Akker. “I spent a couple hours working with Jake to go over some of the more complex elements, and we devised some strategies for how he could do those.”



Camosun student Jake Schuttinga recently won a national gold medal at a Skills Canada competition.

The competitors don’t go into Skills Canada events completely blind to what kind of project they will need to complete in the two days of competition: dimensionless plans of the project are provided to allow for preparation. Schuttinga says that definitely paid off.

“I did do some prep on the more complicated part and just went over the plans a lot,” says Schuttinga. “I just kind of went over it in my head, where I was going to start, and if this

doesn’t work there what I could do next. It’s kind of planning ahead and thinking three steps ahead.”

Camosun’s van Akker had no doubt in Schuttinga’s ability to succeed, and he attributes some of Schuttinga’s success to Camosun’s dual-credit program.

“He is very capable, very fast, and he does good work,” says van Akker of Schuttinga. “I think that certainly one of the things contributing to his success is the fact

that he is a recent graduate of the Camosun Carpentry Foundation program, and he was able to access that through the Accelerated Credit Enrolment in Industry Training program.”

Some of the finalists from the national competition will now have the opportunity to go to the 2017 World Skills General Assembly in Abu Dhabi. The 2017 national team prospects have been selected and will be announced soon.

know your profs

Camosun instructor Esther Lee uses traditional roots for teaching



ADAM MARSH/NEXUS

Camosun College Language instructor Esther Lee.

PASCALE ARCHIBALD
STUDENT EDITOR

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.

Do you have an instructor that you want to see interviewed in the paper? Maybe you want to know more about one of your teachers, but you’re too busy, or shy, to ask? Email editor@nexusnewspaper.com and we’ll add your instructor to our list of teachers to talk to.

This issue we talked to Camo-

sun Language instructor Esther Lee about the connection between her traditional roots and teaching, disliking marking, and traffic woes.

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

I’ve been teaching Korean for six years at Camosun.

2. What do you personally get out of teaching?

There are many benefits from teaching. I get to know amazing students with many different backgrounds. I enjoy my thought process while preparing classes. It provides me with an opportunity to be cre-

ative and gives a positive energy for my life. Teaching Korean also helps me feel close to my Korean traditional roots. Students always bring up something new that helps me stay up to date with current Korean pop culture.

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

I sincerely care about students. I am very happy to see students’ success and feel concerned when students are not doing well. Students are busy with many other courses and may be working part- or full-time. When they come to my class, I want them to feel relaxed and comfortable and have fun learning without feeling anxious about being judged. It is my goal to create a welcoming, inclusive, and enjoyable class environment for students. I try to organize my classes to provide opportunities for students to get to know other classmates and to support one another and make friends. It is my great joy to see students’ progress and success.

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

I don’t enjoy marking and complain a lot about marking. My husband says, “Find out who assigned the marking and talk to them.”

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

In the fall of 2015 I had a small,

diverse, and amazing KORE 101 class. There was the first Korean speech contest in BC; several KORE 101 students entered the competition, and they put in a lot of extra work. In the end we got two awards: first and third place. It was so wonderful to see their effort rewarded. Also, Camosun succeeded with an application to a Korean government organization for language materials to support the Korean courses. Last November another application to receive cultural materials such as Korean traditional clothing and games was successful. With these generous supports, I am organizing a Korean cultural festival this September. I hope many students, faculty, and staff will take the opportunity to experience a bit of Korean culture.

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

Sadly, due to a budget cut, Korean courses were not offered for a year and half.

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

The population of young domestic students is decreasing, and that impacts enrolment at post-secondary institutions. A similar phenomenon has already happened in Korea. So in order to sustain the student numbers, it is important to attract more international students. Many institutions realize this and the competition is stiff.

There is a need for every institution, including Camosun, to have distinct programs that are different from other institutions in order to attract a lot more international students. Most students are concerned about being highly educated in their major subject area. Besides that, students live in an increasingly global world where it would be a great asset to have experience and understanding about other cultures, including some of the world languages.

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

I listen to my favourite music. This helps me to relax, and it refreshes my energy. I think music is powerful. Also, I like looking after flowers, shopping, hitting a tennis ball, hiking, and watching Korean TV dramas, which distract me for a time. But my mind is never far from thinking about how to make learning Korean more motivating and fun.

9. What is your favourite meal?

My all-time favourite meals are any dish with a combination of vegetables (except cilantro), rice, noodles, tofu, and fish. I am not a great fan of meat.

10. What’s your biggest pet peeve?

Drivers who honk unnecessarily, loud cars or motorcycles without a good muffler, and careless cyclists who don’t use a light when it is dark.

sports

Camosun Chargers' Charles Parkinson joins CBC Olympic broadcast team



CBC/RADIO CANADA

Camosun Chargers' Charles Parkinson is off to CBC's Toronto offices.

“When you’re a commentator, you can influence the energy in the show; the type of calls you want to make; the highs and the lows; the language.”

CHARLES PARKINSON
CAMOSUN CHARGERS

ADAM MARSH
STUDENT EDITOR

Camosun Chargers men’s volleyball coach Charles Parkinson will be part of the CBC/Radio Canada broadcast team during the 2016 Olympic Games, which are being held in Rio, Brazil. Parkinson will be commentating from the CBC office in Toronto during the Olympic volleyball events.

Parkinson, who is a former captain of the Canadian men’s volleyball team, says this is particularly exciting, as he has watched some of the players grow over the years.

“It’s terrific to see them accomplish their first goal, which is getting there—which is so tough—and then having the opportunity to compete,” says Parkinson.

Parkinson says that the fact that Canada is one of the teams that got in to the Olympics this year is incredible.

“There are two wild-card tournaments where the best unqualified teams in the world get sort of a

last-chance qualifier,” he says, “and Canada snagged the final spot.”

Parkinson has been calling games on television since 1990, but for the first four Olympics, he was an analyst, not a commentator.

“When you’re a commentator, you can influence the energy in the show; the type of calls you want to make; the highs and the lows; the language,” he says. “You have more control.”

Describing the “what” of commentary, says Parkinson, is more fulfilling than the “why or the how” of analysis because of the level of immediate participation and control.

“It’s a completely different role, and I think it’s way more fun,” he says.

Camosun Chargers men’s volleyball captain Doug Waterman says that Parkinson “deserves to travel with the team to Toronto” and that Parkinson’s coaching style is one to be remembered.

“As a coach, I’ve never had anyone quite like him in terms of

being able to give you sternness, that tough edge of a coach, in a way that you know he’s just doing it to help you,” says Waterman. “He’s never going to be permanently angry at you. He wants the best out of you.”

This is Parkinson’s fifth time calling at the international level, but it’s the first time he has ever called an Olympic men’s indoor tournament with the Canadian team. Being a former player allows him to view the game through a more technical lens than “a non-expert,” says Parkinson, who was inducted into the Volleyball BC Hall of Fame in 2015.

“It allows me some insight that maybe a non-expert wouldn’t have,” he says. “If I see something happening and I’m describing the play, I can lead my analysts into an aspect of it that maybe a normal commentator wouldn’t be able to. I can lead him into some more technical ground that might be of interest to people at home.”

The 2016 Olympic Games are being held from August 5 to 21.

what’s going on

by greg pratt

UNTIL SUNDAY, JULY 17

The importance of theatre

Blue Bridge Theatre is putting on Oscar Wilde’s *The Importance of Being Earnest* at The Roxy, 2657 Quadra Street, until July 17. See bluebridgetheatre.ca for more information on this and other plays that Blue Bridge has planned.

UNTIL SATURDAY, AUGUST 13

Much ado about lame headlines using “much ado”

The Vancouver Island Shakespeare Arts Society is performing two Bard plays (one comedy, one tragedy) at various venues until August 13; this year it’s *Much Ado About Nothing* and *Othello*. Check out vancouverislandshakespearearts.com for more information.

UNTIL SUNDAY, AUGUST 28

Looking back, looking ahead

Modernization in Meiji Japan (1868-1912) has a pretty straightforward name, so if this sounds intriguing, check out this Art Gallery of Greater Victoria exhibit; see aggv.ca for more info.

UNTIL MONDAY, SEPTEMBER 5

Visual transmissions

Trans-Pacific Transmissions: Video Art Across the Pacific is an exhibition of work from various Pacific Rim artists. It’s open at the Art Gallery of Greater Victoria until September; see aggv.ca for more info on this and other events at the gallery.

UNTIL SUNDAY, OCTOBER 16

Yes, that kind of kinky

Kinky is a display of ancient Chinese and Japanese erotic images, taking place at the Art Gallery of Greater Victoria. See aggv.ca for more information on this and other happenings.

WEDNESDAY, JULY 13

There’ll be colouring in the books

Who likes adult colouring books? Damn right you do. Join Yvonne Maximchuk as she launches her adult colouring book *Colour the British Columbia Coast* at the downtown library, 735 Broughton Street, from 6:30 to 8:30 pm. See gvpl.ca for more information.

SATURDAY, JULY 16

There’ll be painting in the streets

The TD Art Gallery Paint-In is nearing 30 years strong, and it’s one of Victoria’s most bustling events. This year, head down to Moss Street between 11 am and 9 pm for all the excitement and action of art taking over the great outdoors. See aggv.ca for more information.

MONDAY, JULY 18

Stop and smell the roses

Tripped-out prog rockers will have reason to take in the colours and, uh, vibe of Butchart Gardens when Moulettes play there on July 18. From the press release: “A Moulette is the world each song gives birth to—the collection of songs are Moulettes.”

Feel it. For more info, go to butchartgardens.com.

TUESDAY, JULY 19

Oh shit! Another show!

Work off that rose hangover by heading over to Sugar to see Lisa LeBlanc and Oh Pep! on July 19. By “rose hangover” we mean “doing psychedelics and watching prog bands surrounded by flowers,” of course. For more info (on this show, not doing psychedelics surrounded by flowers), go to sugarnightclub.ca.

SATURDAY, JULY 23

From the studio to the gallery

Apotheosis—From Mortality to the Divine is an exhibit of art from an artist known as RANDOM!, who is exploring the concept of the inner deity. It all goes down at the Little Fernwood Gallery, at 1923 Fernwood. Opening day is July 23 from 1 to 4 pm, and the exhibit is up until August 9. Viewing hours are Tuesdays and Thursdays from noon to 4 pm. See littlefernwoodgallery.ca for info on this and other exhibits.

SUNDAY, JULY 24

Resolution options

Middle East Peace Vice President Mitchell Plitnick will give the talk “The Future of the Two-State Solution” on July 24. Plitnick will look at the Israeli-Palestinian conflict and discuss whether a peaceful resolution is possible. The talk is at 3:30 pm at Congregation Emanu-El Synagogue, located at 1461 Blanshard Street. See ifnotnow.ca for details.

TUESDAY, AUGUST 2

TO SUNDAY, AUGUST 14

I prefer to put on the Ritz, but fine

Hot off their take on *The Importance of Being Earnest*, Blue Bridge Theatre is tackling *Animal Crackers* at The Roxy, 2657 Quadra Street, until August 14. See bluebridgetheatre.ca for more information.

SATURDAY, AUGUST 6

Define “early”

The Early Music Society of the Islands and Christ Church Cathedral are bringing *J.S. Bach: Mass in B Minor* to the Christ Church Cathedral

(911 Quadra). Conductor Alexander Weimann will be leading the way for this concert, which has tickets ranging in price from \$26 to \$35. The musicians will be performing on period instruments for authenticity. The concert starts at 8 pm; pre-concert talk is at 7:10 pm. See earlymusicsoctyoftheislands.ca for more info.

SUNDAY, AUGUST 7

Probably not, like, every bridge

Australian Liz Stringer’s “All the Bridges” tour is coming to the Hootenanny at Logan’s on August 7. We have one question: what bridges? See loganspub.com for info.



TAJETTE OHALLORAN

Liz Stringer is playing at Logan’s Pub in Victoria on August 7.

THE OTHER SIDE

Talking tensions with Bilan Arte, national chair

Our June 15, 2016 issue featured the cover story “A provincial divide,” which looked in detail at the state of the national student movement in Canada. The Canadian Federation of Students (CFS) did not agree to interview requests by the time we went to print. We have since talked with CFS national chairperson Bilan Arte about the issues discussed in the story, which include the conflict between BC member locals of the CFS and the national organization. Here is that conversation, edited for brevity and clarity.

Camosun College students are all paying members of the CFS.

Nexus: Why is it important to have a national student movement?

Arte: The importance of a national student movement is incredibly profound. When we think about some of the largest victories that students have had in Canada when it comes to issues like access to post-secondary education, when we talk about issues that are part of the student experience, where we see victories at a local level and a provincial level, and even federally with the introduction of a national student grants system, we’ve seen that because of direct student lobbying and student organizing from coast to coast and a unified voice where politicians here in Ottawa were able to hear very loudly and clearly that Canada’s students have demands and those demands need to be met. Meaningful change happens when young people and students are able to unite on the basis of their collective and common experience as students and make these recommendations on what needs to change at universities and colleges from coast to coast.

Everyone I talked to for the story in BC talked about how the national student movement has a split; it’s fractured, it’s stressed, and the provincial movement in BC is really taking off right now. What’s your opinion on that?

I have experience working at the local level at the University of Manitoba and provincially with the Canadian Federation of Students-Manitoba, and I have experience seeing what the effects are of a united national student movement. One thing I can say is that when we think about the importance of national student unity, when students are making recommendations and demands of their governments at a federal level, oftentimes we see some of these issues brought back up at the local and a provincial level. If you look at what’s happening around student debt, we’ve had some very

great traction not only federally but also provincially because of the conversations we’ve been having at a federal level. One of the best examples that’s happening right now is that we’ve had a conversation over the last two years around sexual violence on campus. It’s been propelled to the forefront because of the work of a national student movement, and there’s been some victory at the local level: we’ve seen an action plan on violence against women that’s specifically talking about violence on campus in Ontario; we’ve seen legislation in Nova Scotia, legislation being tabled in Manitoba, and Bill 23 in British Columbia. These are a direct result of these important conversations that students have been propelling to the forefront of the Canadian Federation of Students at a federal level that we’re seeing trickling down and having some very real effects locally and provincially.

There’s been an obvious divide between BC member locals of the CFS and national, coming to a head this January with CFS-BC at their AGM starting to take steps to move in a different direction from national. We’ve talked to plenty of BC people about this, their decisions, and why they did that, but we haven’t heard from you. I’d like to know how you feel about what happened there.

What’s incredibly important to recognize is that, even at a basic level, a name change for the provincial component doesn’t invalidate the thousands of students who voted to work with Canada’s national student movement, so the Federation continues to represent students across British Columbia, we continue to deliver and develop campaigns and services in conjunction with these students. We’re doing lobby work here in Ottawa and continue to represent the best interests of those members, which includes advocating around issues that we know are very important to students in British Columbia. So it’s an unfortunate new direction that has been taken, but at the end of the day, a name change doesn’t change the fact that members in British Columbia continue to be valued and important members of the Canadian Federation of Students, and we continue to do advocacy campaign services work in their best interests, as well.

You say they continue to be valued, but what I hear time and time again is that this is a relationship breaking down, and people here saying they’ve emailed you and called you and you won’t even call them back. They don’t feel valued. Explain to me what has happened between the relationship between the BC member locals and your office.

I think that, at a basic level, we need to interact with members from the provincial component as we would with the local across the country. We’ve worked for member locals in action at the provincial and provincially. So I think that the relationship is misplaced. It’s certainly the intention of the Federation that members in British Columbia to be very valued. I think there’s a very near future with the provincial component to continue to engage with members and be a bit more active and present so that we can run a campaign very similar with what we’re doing in the federal election.

The British Columbia member locals, formerly CFS-BC, have been providing services that you’re not providing from the national office, even though you’re paying for them, as Camosun students are members of the CFS. What do you say to them?

Well, the Federation of Students provides services. I’m not sure you’re talking about providing services. When we talk about bulk-purchasing programs, it’s not that we see some members have chosen to opt out of programs, and I would argue that that’s in the best interest of students overall. If we don’t have that our bulk-purchasing network, then their prices go down, and when we have a program like our handbook program, we can make it more affordable for British Columbia students by purchasing with students from coast to coast. We do continue to provide some of those services to members in British Columbia.

The examples I’ve been given about the handbooks and the prices of services. Like I said, those are both things that I’ve seen prices go down on in the last few years, and that’s because of our collective power as a collective. It’s difficult to say that’s a decision maybe not in the best interest of students, because if we’re able to continue to participate in those programs, we’re likely be saving quite a bit of money.

Another complaint that I’ve heard is that the relations with the BC member locals reach out and

OF THE DIVIDE

person of the Canadian Federation of Students

level, we've continued to work from the British Columbia level with any other member unions they've taken locally. That sentiment is, perhaps, the view of the British Columbia continue to be an opportunity in the provincial election coming up for members, and to be a little bit that members engage in what we were able to do

Federation of Students, as said to us they're proud you're not at this point in which Camosun students are members of what?

ion offers a wide array of not certain which ones about, but we do continue to talk about some of our has been disappointing to en to do away with those that that's maybe not in overall, because we know work this year had a lot of en we're working with a program it is significantly olumbia to be bulk-pur- st to coast. We absolutely f those national services ia.

n given were bulk-buying and agendas.

th programs where we've over the past couple of cause of our purchasing sappointing to see that tually being made in the use if member locals were e in the program, they'd money.

at we hear is that people e just aren't trying to fix C member locals, and the and it's just silence.

We absolutely value and continue to reach out to and hope to work with members in British Columbia as best we can. We have continued to support the efforts around student issues provincially and at the local level, and we're always working to get better at this work as well, you know? We understand that our organization is changing, we're working within a different political climate here in Ottawa, we have a new federal government, and from coast to coast interesting new changes are happening in different regions and provinces. There are certainly new challenges, and we're hoping to step up to the plate to continue to provide some solidarity and support to our members in British Columbia going into the election.

What about complaints about lack of transparency and accountability within the national organization? BC member locals saying they're not provided with financial records despite asking repeatedly; what do you have to say to that?

All member locals in the federation have access to the same level of financial information. I don't think that that is an accurate portrayal of what's actually going on.

I have been told that several times over the past 10 months or so that those financial records were not provided.

There's ample opportunity to discuss the financial information of the Federation, both at national executive meetings—through which there is representation for the British Columbia component—and also during our national general meetings, where we have ample discussion around the Federation's financial position, during plenary sessions and the budget committee. So there's been equal level of information and conversation around these issues for all of our members, and members from British Columbia had the opportunity to be a part of that. And whenever we're talking about these issues, members who have further questions, we're always very available to continue to have these conversations.

Are those financial records public? Could I see those?

Information that is distributed at national meetings is available to members. If you were a student, you'd be able to visit your student union and have access to their binder, which would have information from the previous general meeting, including some of the financial statements.

[Note: after this interview, Nexus went to the Camosun College Student Society office to ask to see these records. They do have financial records to date, but not the information about the last two audits, which is what the member locals have been specifically asking about. We followed up with Arte to ask about the information for the audits. Here is what she said:]

The Federation's regularly scheduled audit was delayed as a result of an additional audit undertaken to strengthen financial transparency and accountability. Both processes are now nearly completed and full financial information will be presented to members as soon as it is available.

What about if a school has a referendum and chooses to leave the CFS? How do you accept that?

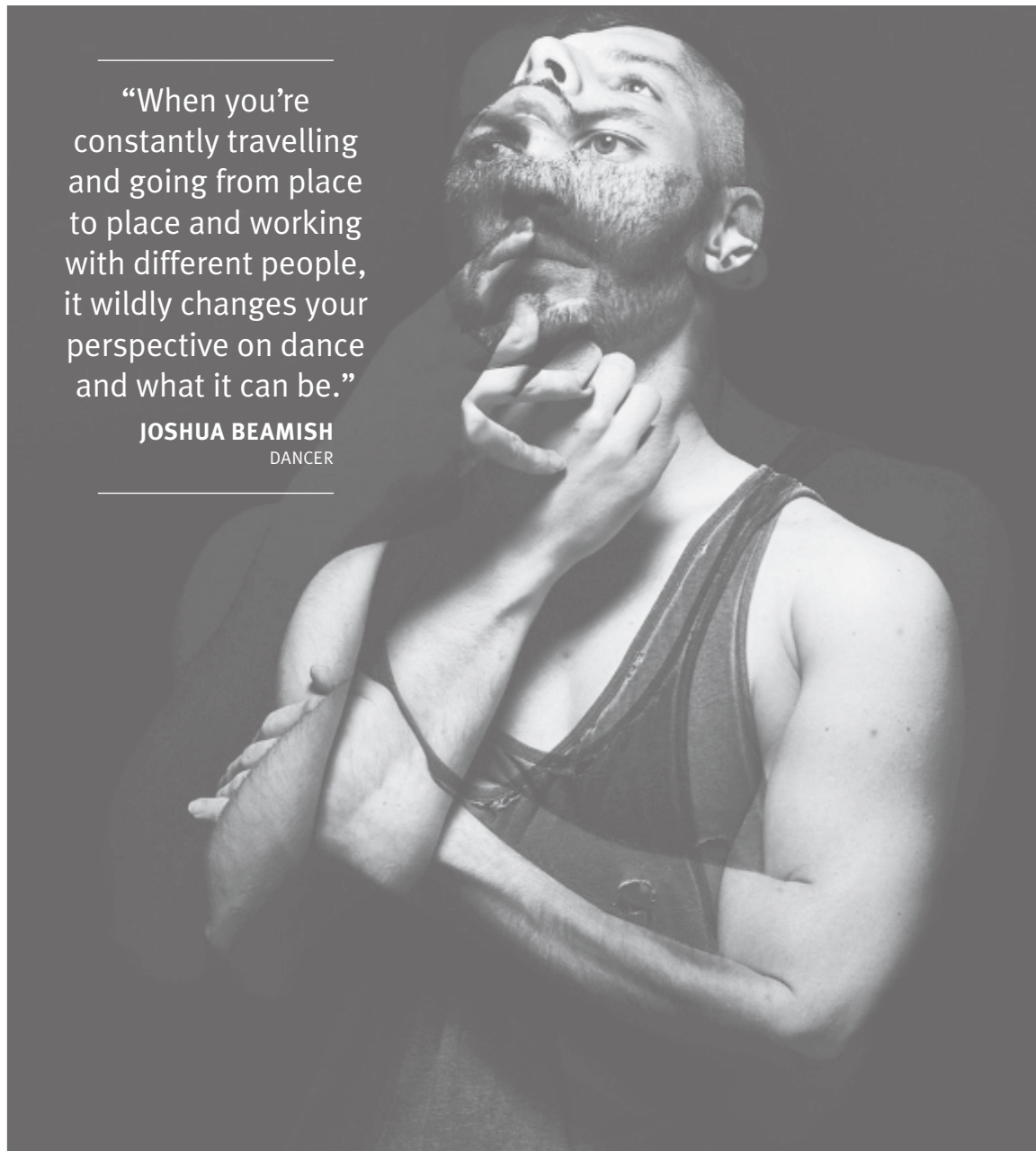
For questions around the membership, there's a process that is outlined in our bylaws, which are democratically decided upon by our members through general meetings, so that process is very clear. We've had member locals express interest in joining the Federation and go through that process; we've also had member locals express interest in not being part of the Federation, unfortunately, and go through that process as well. I think it's quite straightforward.

In the story, someone says that unless CFS national has a sudden and complete change of heart, the conflict is going to continue between BC and national. That's how severe it seems to people out here. From people I've talked to, it seems like the onus is on national to fix something at this point. They're waiting on you. What are you going to do?

I think that we have done everything that we can to continue to try to represent and provide services and campaign for our members. We've also taken a responsibility where possible to ensure that our members do feel like their concerns are being adequately addressed. We're open to discussion; maybe it's a bit optimistic, but I think there are opportunities for the situation to get better. At the end of day, if you think about some of the fundamentals of our beliefs and our mandates, the student organizations at the local level and provincially and nationally, we're all working together—I hope we're all trying to work together—to try to improve the overall student experience.

performance

New York dancer coming to Victoria's ROMP! fest



"When you're constantly travelling and going from place to place and working with different people, it wildly changes your perspective on dance and what it can be."

JOSHUA BEAMISH
DANCER

J ALEX BRINSON/DESIGN BY MILES LOWRY

Joshua Beamish is premiering *Lone Wolf* at ROMP! Festival of Dance.

ADAM MARSH
STUDENT EDITOR

This year's ROMP! Festival of Dance will feature the premiere of Joshua Beamish's new solo collection, *Lone Wolf*. Beamish, who moved from Vancouver to New York in 2012 and has been working with the ROMP! festival since 2007, says he "basically grew up in a dance studio," as his mother owned one when he was young.

"I started with tap dancing, and then, over the course of my very beginnings with dance, also started doing jazz and ballet and modern dance, and then I also did Ukrainian and Highland dance," says Beamish.

Beamish—who says he also helps young dancers recognize their true potential—has never danced a full solo evening of work, as he will be doing in Victoria. He says he considers himself a contemporary dance artist, but he also works with ballet companies a lot.

"I often create for ballet companies, but I create contemporary work for ballet companies," he says.

Beamish created a piece that debuted in 2013 for New York City Ballet dancer Wendy Whelan; Beamish also performed in the show, and the tour took the two dancers around the globe, which got Beamish thinking about doing more performing.

"That's what reawakened my interest in being a performer myself," says Beamish, "and so when that project was over I wanted to look

for other opportunities to continue performing, but I don't necessarily like performing in my own work with other people."

Beamish says he thought of the ROMP! Festival when he was putting together this new solo performance, as he wanted to do it in a familiar setting.

"I approached the festival because I have a history of working with them," he says. "I wanted an environment that I was comfortable in to first present this program."

Beamish, who will be performing *Lone Wolf* in Victoria at the fest on July 9 and then taking part in *Present/Tense 10* on July 10, says that taking his dances on the road has had a big effect on how he views the art form.

"When you're constantly travelling and going from place to place and working with different people, it wildly changes your perspective on dance and what it can be," he says. "When I'm going to work at a ballet company, a lot of the time the dancers have a very limited idea of what they are or what they can be, so, often, what I'm doing is opening them up to this greater understanding of everything else they can be—all the other possibilities for movement."

ROMP! Festival of Dance
Until July 17
\$20-\$45, various venues
suddenlydance.ca

book

Seaweed guide revamped and reissued for 2016



PHOTO PROVIDED

Author Bridgette Clarkston has no shortage of things to say about seaweed.

GREG PRATT
MANAGING EDITOR

Talk about cult classic. *Pacific Seaweeds: A Guide to Common Seaweeds of the West Coast* was originally published 15 years back, to the delight of... one would imagine very few, as this is about as niche as niche gets. But here we are, a decade and a half later, and the book has sold 10,000 copies. Its legacy is so enduring that Harbour Publishing has seen fit to release a new and expanded version, with original author Louis D. Druehl bringing on Bridgette E. Clarkston to help out with this edition.

Clarkston calls Druehl a "long-time mentor" and says it's an "absolute honour" to be published with him.

"Seeing the updated *Pacific Seaweeds* in print is wonderful," she says. "We've built upon the terrific first edition by including over 100 new seaweed species, a whole new section on shore plants, new recipes, and dozens of colourful photographs showcasing the diversity and beauty of our seaweed flora."

Alright, so, let's cut to the chase: why should college students care about seaweed? Clarkston is careful to point out that she won't tell anyone they "should" care about seaweed, because no one responds well to being told they should do anything. But, yes, college students might want to care.

"I will say that college students, just like everybody else, have an

"In my experience, not caring about seaweeds often comes from not knowing anything about them."

BRIDGETTE CLARKSTON
PACIFIC SEaweeds

innate connection to and curiosity about the natural world," she says. "In my experience, not caring about seaweeds often comes from not knowing anything about them. Seaweeds are major players in coastal ecosystems. They perform similar roles that plants do on land, creating the basis of many food webs as well as the underwater forests and meadows that provide homes and shelters for marine fish, invertebrates, and other animals. Humans have used seaweeds for thousands of years, and today is no different: food, chemical extracts, fertilizers, cosmetics, pharmaceuticals, and more."

All of which makes a good case, but I still have to admit to Clarkston that I think seaweed is just basically kinda gross. She says that's due to the seaweed that most of us encoun-

ter on the beach not being the most glorious of specimens.

"I suspect that most seaweeds you've encountered have been washed up on the beach, perhaps after a winter storm. Did you know this is essentially the seaweed equivalent of roadkill? No wonder you find it kinda gross," she says. "The vast majority of seaweeds grow attached to something—rocks, animals, other seaweeds. Strong waves, especially in the winter, easily dislodge seaweeds and sweep them ashore, often in concentrated piles known as 'wrack.' Exposed to air and sun, this wrack begins to decompose, becoming smellier over time. This leads to seaweeds getting, in my opinion, an unfair reputation as being 'gross.'"

Consider me sold. The book's passion for seaweed and the level of detail the authors go into is helping, too (the photos are excellent, as well). Plus, Clarkston once named a species of seaweed she discovered after director Tim Burton, so maybe there's something to this subculture after all.

"Next time you're at the beach, look for seaweeds that are still alive, attached to rocks, and try to keep an open mind," says Clarkston. "You'd be surprised how quickly they grow on you."

No comment.

New Music Revue



Consilience
Under Our Bed
(independent)
4/5

Edmonton's Consilience is the project of multi-instrumentalist Tasy Hudson, a solo musician with, among other instruments, a guitar, a synthesizer, and a loop pedal. On *Under Our Bed* I can hear what Hudson is trying to get across with her soft tones and gentle melodies. The addition of instruments such as piano also helps the album's strong rhythm.

Because *Under Our Bed* is very soft, it's suitable to listen to in the evening; it's also helpful when people need to have a good rest. I listened to the album when I was tired; it helped to fully relax me.

Unfortunately, I cannot give it a full five-out-of-five mark. Although a soft voice can go a long way to make people sound mysterious, sometimes there are too many unanswered questions. For example, I don't think the album's title and songs feel connected.

Still, this is a powerful release from a Canadian musician worth keeping an eye on.

-HE WEI

theatre

Greater Victoria Shakespeare Festival returns to Camosun grounds



Amber Landry as Perdita in *The Winter's Tale*.

PHOTO PROVIDED

“Our process is to honour and discover what the play is.”

BARBARA POGGEMILLER
GREATER VICTORIA SHAKESPEARE FESTIVAL

ADAM MARSH
STUDENT EDITOR

If you’ve been hanging around the Wilna Thomas building on Camosun’s Lansdowne campus, you might have noticed actors and actresses rehearsing a play nearby. Director Barbara Poggemiller is working on Shakespeare’s *The Winter’s Tale* “by the huge, beautiful oak trees” at Lansdowne for the Greater Victoria Shakespeare Festival.

Some critics regard *The Winter’s Tale* as one of Shakespeare’s more problematic plays because the first half is “a terrible tragedy,” according to Poggemiller, and the second half is a comedy, but Poggemiller says she loves it.

“The last four plays of Shakespeare are all very fantastical in a sense,” she says. “This is one of his last plays that he wrote. The last four plays all have some element of fantasy, of magic, of spiritual magic to bring a world together, ultimately, for forgiveness, and that’s why I love

the play. I love the play that everyone doesn’t end up dead on the floor.”

Poggemiller says the play is one of timeless truths, heartbreak, and comedy. In *The Winter’s Tale*, the first half is a tragedy; then main character Leontes “recognizes what he’s done and is willing to repent and grieve for as long as it takes,” says Poggemiller.

The second half is a comedy, which brings us back to the point about some critics finding it problematic. Not Poggemiller.

“To me, that’s not a problem; it’s magical,” she says. “And it deals with a lot of reality, like the power of jealousy. Our world is dealing with that all the time in tragic ways, right? So it’s not an old theme. It’s very relevant in that sense.”

As someone who has been in the business almost 40 years as both a director and an actress, Poggemiller says that being involved in a play comes down to understanding the motives and emotions of the characters. Through that, she says, the audience will understand.

“Our process is really to honour and discover what the play is, and then to tell the story in the most truthful and dynamic way we can.”

Poggemiller says that by opening night, she’ll have put in about 200 hours of preparation and rehearsals.

“You find a way to actually get to the heart of what’s being said,” she

says. “The more we understand it, the more the actors understand it, the more the audience will understand it, because the intentions will be clear and strong.”

Poggemiller says she has a very hands-on approach to her work and has a hard time feeling like her job is ever truly done.

“I have a hard time just sitting and watching,” she says, “unless I’m finally at the place where the actors are there doing what they’re doing. If we’re working on a scene I definitely feel more connected being up in the space and talking with actors, working it through, and then stepping back. Of course, you have to let them go for it, let them run it.”

Poggemiller—who has been working with her cast outside Wilna Thomas since May—says she still gets anxious on opening night.

“You just don’t take it for granted,” Poggemiller says of working on a Shakespeare play. “You never feel like, ‘Oh, I got this.’ What you want more than anything is for the audience to respond in a positive way.”

Greater Victoria Shakespeare Festival
Until July 30
\$24-\$33
(children under 12 free; half-price tickets for some events)
Camosun College Lansdowne campus
vicshakespeare.com



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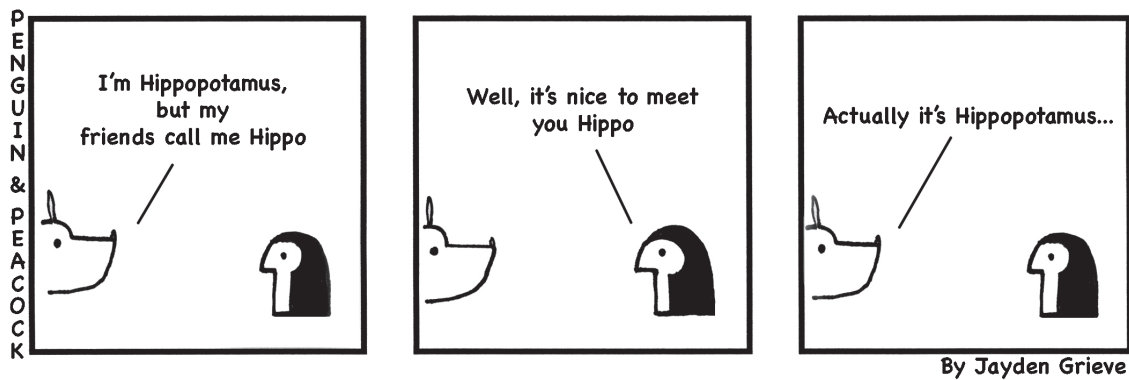


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By Jayden Grieve

NEXUS HUMOUR

na Cotton

Campus Callosum

We need comics!

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If you think you might be able to make folks laugh with a short comic every other week, then we'd like to see your work in print.

Submit samples to: Nexus, 201 Richmond House, Lansdowne Campus, or email: editor@nexusnewspaper.com

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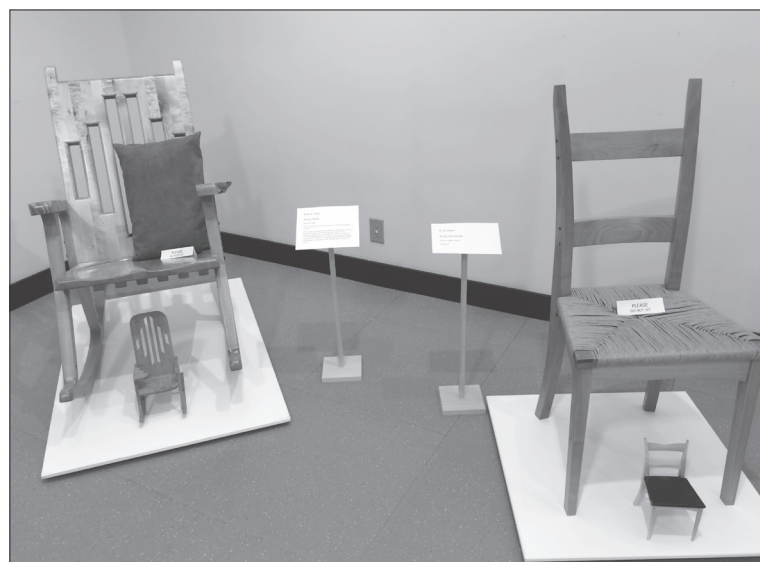
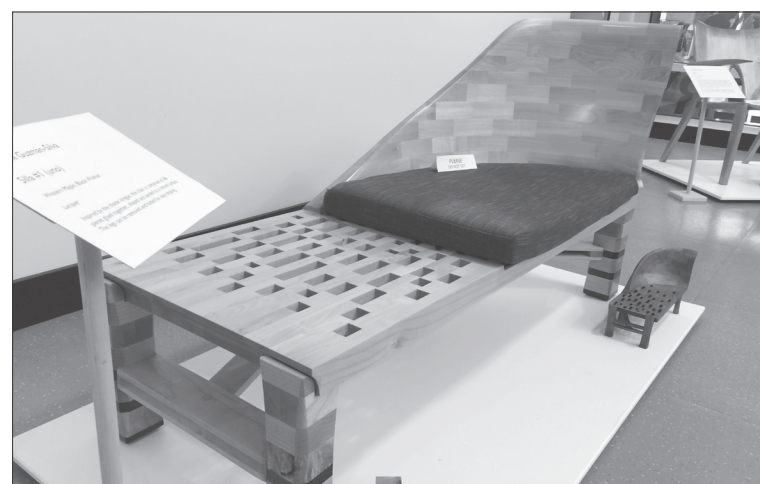
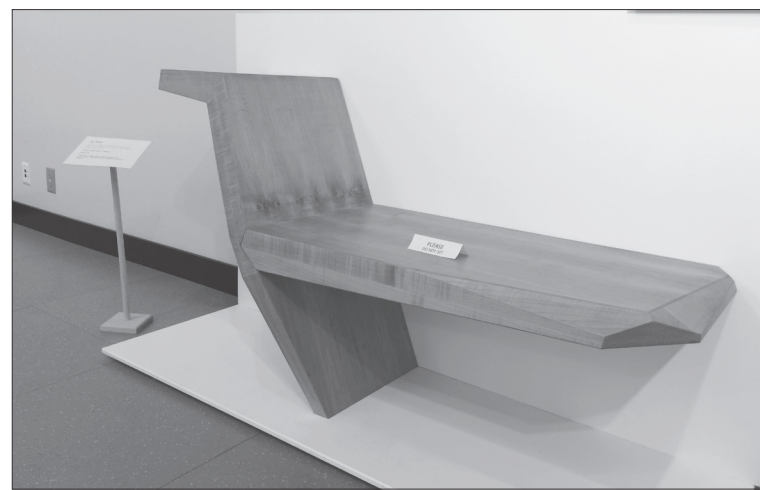
antiquated word search

For this issue we wanted to bring back some oldies but goodies of the English language. Best not to attempt this while you're alabandical. (For extra entertainment, look up the definitions of these words!)

As always, stop by the Nexus office (Richmond House 201, Lansdowne campus) if you complete it to pick up a prize.

ALABANDICAL AQUABIB BOREISM DEFEDATE EGROTE FOPPOTEE GNATHONIZE HOMERKIN ICASM JOBLER LEEFTAIL MURKLINS NAMELINGS ORGIOPHANT PAMPHAGOUS SURGATION TUSSICATE UGLYOGRAPHY WEEQUASHING WOUNDIKINS	E	E	I	C	A	S	M	A	I	R	A	M	U	L	G
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college
Camosun grads display final projects



ALL PHOTOS BY GREG PRATT/NEXUS

If you didn't make it down to the Gallery at Cedar Hill Rec Centre to check out *Chairisma: Seating in Western Maple* (gotta be honest: we love the name), you missed out on some fantastic pieces.

The exhibit, which displayed the final projects of Camosun's Fine Furniture and Joinery students, was open to the public from June 9 to 21.

Here's a small sample of the many chairs that were on display.

contest
Find the hidden Nexus and win



GREG PRATT/NEXUS

Turns out Camosun students love a good scavenger hunt. Trick is to make it hard enough.

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

The first person to find this

copy of the paper and bring it in to our office (201 Richmond House, Lansdowne campus) wins themselves a free prize!

We'll give you one hint: this one is hidden somewhere on the Lansdowne campus.

Happy hunting!

NEXUS
camosun's student voice since 1990
Volume 1
September

HELP BUILD OUR TEAM

NEXUS NEEDS STUDENT VOLUNTEERS! SWING BY OUR OFFICE TO FIND OUT HOW YOU CAN GET INVOLVED. WE'RE AT RICHMOND HOUSE 201, LANSDOWNE CAMPUS.

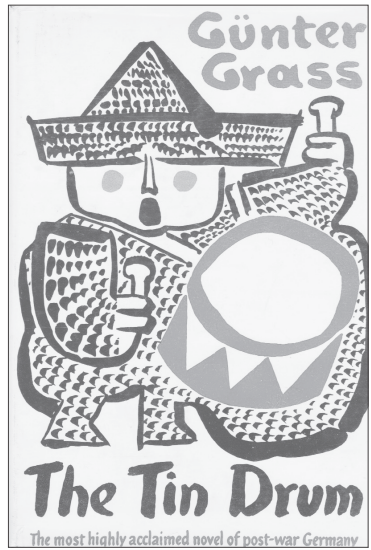
EMAIL EDITOR@NEXUSNEWSPAPER.COM, CALL 250-370-3591, OR COME BY THE OFFICE FOR MORE INFORMATION. BECOME PART OF YOUR STUDENT NEWSPAPER!



Lit Matters

by Keagan Hawthorne

Beating the tin drum with Günter Grass



We have Grass to thank for the idiom “to beat a tin drum,” which means creating a disturbance to bring attention to a cause.

romp through childhood, told by a man whose sanity is always in question. He tells us of his two “putative” fathers—his mother’s husband and his mother’s lover—and is able to “singshatter” windows to pieces by screaming. His constant companion throughout the story is a tin drum (a series of them, actually) that he beats to pieces while venting his nearly constant frustration with the world and the war.

When the novel was published in 1959, it shocked the German public. There was outrage over what was considered a blasphemous and pornographic tale. And the subtler political implications of the novel did not go unnoticed—Grass wrote *The Tin Drum* as an allegory of post-

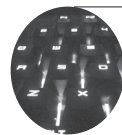
war Germany’s refusal to face the realities of what happened in World War II, accept responsibility, and move on.

But the novel is so much more than political allegory, and so much more than just a German book. Its enduring appeal in English has been so great that we have Grass to thank for the idiom “to beat a tin drum,” which means creating a disturbance to bring attention to a cause. And *The Tin Drum* brings to our attention a very good book in itself.

Günter Grass must-read:
The Tin Drum
(UVic library code: PT2613 R338B513)

“Even bad books are books and therefore sacred,” said Günter Grass, a German novelist and political activist who won the Nobel Prize in 1999 and is best known for his sweeping novel *The Tin Drum*. The novel tells the story of World War II from the perspective of Oscar Matzerath, a dwarf who willfully stopped growing at age three and is recounting his youth from an asylum many years later.

Oscar’s story is a picaresque



The Bi-weekly Gamer

by Adam Boyle

Something new with *Overwatch*

I’ve been playing a lot of the new game *Overwatch*. As a first-person shooter with aspects of *LoL*, *Team Fortress 2*, and *Call of Duty* thrown in, it’s honestly a good game. (I didn’t think I would ever be saying that, as I despise Blizzard, the game company that made *Overwatch*, due to their policies, like shutting down private servers in *World of Warcraft* and generally prioritizing money over customer care and happiness.)

The ranked Competitive Mode was recently released for the game. Although it’s mainly focused around rewards instead of being good at the game, it’s an enjoyable system that has captured my interest. Still, it’s not without its faults. When the mode was first released, the system

in which you would go up and down ranks was bugged, causing players to lose a whole rank on a lose and win only a small amount of points on a win. Since then, a hotfix was thrown into the game to solve these issues.

All bugs aside, *Overwatch* has proved to be quite the hit, and many see it as the one to finally dethrone *LoL* as the world’s most popular game. In Korean gaming cafes alone, popularity of *LoL* has dropped by almost 33 percent since Competitive Mode was released. Is this something that Riot Games, the creators of *LoL*, should be worried about? Yes, it is.

Overwatch has many different play modes; most focus around es-

corting a “payload” to an objective. These game modes give the most exp now and are some of the shorter and more fun modes to play. The more popular “capture the point” mode can take up to 45 minutes for one game.

With recent patches in *LoL*, the community, already known for being toxic, has started to shatter, with many players starting to look for another game to play. With *Overwatch*’s strong debut, gamers gravitated toward the new game very quickly. While it’s great to have a strong player base, one issue that arises due to this is that the community becomes more and more toxic as time passes. Will this affect *Overwatch*? We will see.



Of the Land - local indigenous voices

by MaitiĀ° Davydiuk

Why oh why, oh Canada?

While parades unfold, barbecues blaze, and fireworks launch in celebration of Canada Day, I find it more important than ever to critically engage with Canadian identity. The reality is that we are a diverse country with a vast array of identities, knit together on contiguous land yet apart because of our different access to power: resources, social status, voice, and governance.

I write from my perspective as a non-indigenous settler/visitor that occupies these lands. I recognize that from this position I reap benefits because of the race, sex, and class I was born into. I have

folks to be curious and critical and to reflect on your “Canadian identity.”

As the old saying goes, “With great power comes great responsibility.” I hesitate to tell anyone what their responsibility is; however, as a non-indigenous person, here are some things that I have chosen to do in my life: listen to indigenous people. Create spaces for indigenous voices, everywhere. Be critically self-aware. Be open to critical feedback. Learn how to dismantle oppressive systems. Learn about and support indigenous worldviews.

Our country’s history and our present socioeconomic systems

I have chosen not to celebrate Canada Day.

chosen not to celebrate Canada Day. I have chosen this because embracing a Canadian identity, as defined by a dominant power, erases the diversity of indigenous identities and nations that exist in this vast land we refer to as Canada.

So, I ask, what are we proud of? If we are so proud of the sovereignty given to us by Great Britain, can we not also question the continued lack of sovereignty of indigenous people?

I ask that Canada Day be not a reason for celebration, but a call for critical reflection on genocide, racism, and dominant colonial worldviews.

I invite other non-indigenous

are steeped in the subjugation and genocide of indigenous people. Canada’s prime minister has acknowledged this. Apologies are lovely but must be rooted in concrete action that raises up indigenous leadership.

I wanted to acknowledge the space which I am taking up as a white man. I feel uncomfortable and critical about it. I also feel it’s important, in a time when many of us are in the throes of ritualistic nationalism, that we consider how we can do this better. Let us create more spaces for indigenous sovereignty and voices so that we can all explore living and cultivating meaningful and caring ways of being together.

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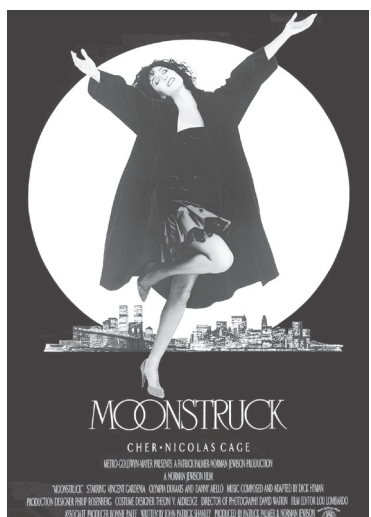
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To See or Not to See

by Finlay Pogue

Over the moon for *Moonstruck*



Moonstruck has a wonderfully brittle shell between its humour and its poignant observations.

more potential to be transcendental than the rom-com, which is why it’s also so easy for rom-coms to go wildly and disastrously astray. *Moonstruck* (1987) lands itself a spot among the transcendental; it’s in the upper echelon of the romantic-comedy canon, capable

of standing shoulder to shoulder with the great films of Woody Allen and Hall Ashby.

Like Allen’s and Ashby’s work, *Moonstruck* has a wonderfully brittle shell between its humour and its poignant observations; oftentimes what comes out as a joke lingers for the emotion it stirs inside us. The film melds together as many aspects of love as it can muster: humour, frustration, helplessness, betrayal, passion, love-struck (or moon-struck) abandon, a bit of magic, and luck.

It deals with the young and the old, and it contrasts the youthful exuberance of Loretta (Cher) and Ronny (Nicolas Cage) with their parents and grandparents, who, in their own way, are each as exuberant as their kin.

In fact, I was struck by the way the film portrays its old people as both refreshing and moving. The elderly characters aren’t tossed off with a shrug as “the one that’s dying,” or “the one that’s mean,” or “the one that’s wise”—they are all living for each day, as any character ought to be. *Moonstruck* does not treat them as an emotional commodities but as virile human beings that want only to live and to love.

This is not a film of realism, but because of that it’s able to capture the surrealism of romantic (and familial) relationships. Aspects of human nature are exaggerated or omitted; circumstances are tampered with for comedic or emotional effect; it’s because of these tweaks that we’re able to experience the romantic-comedy formula anew.

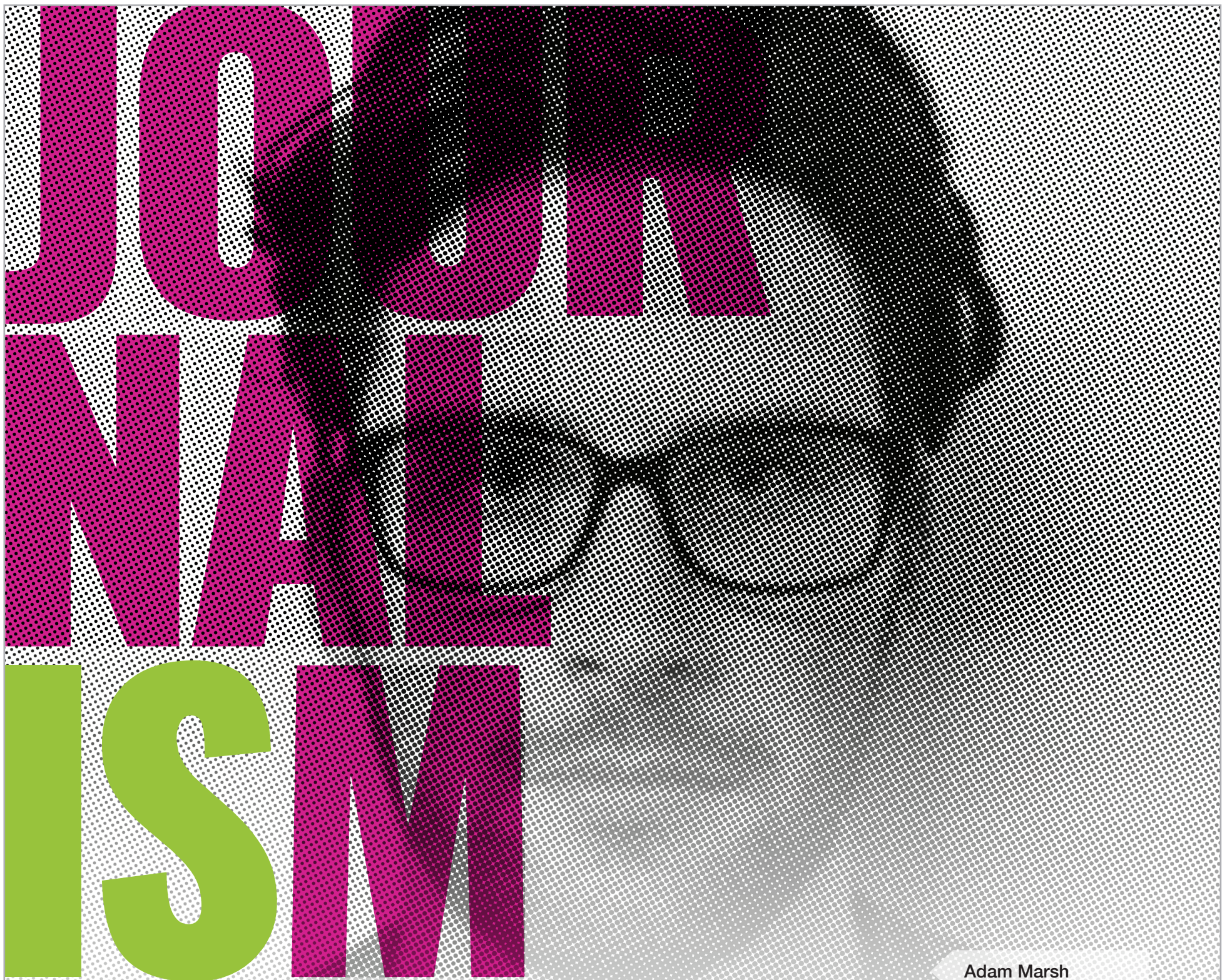
Moonstruck is written very intelligently (John Patrick Shanley takes credit for the screenplay); even some of the corny lines stem from a person being carried away in their emotions rather than from the pen of an out-of-touch Hollywood hack.

While there are elements of this film that haven’t held up so well—aspects of the plot would now seem a tad played out, and, fashion-wise, it is very much a film of 1987—there are elements that will hold up forever.

These elements make finding a good romantic comedy similar to finding love in one’s own life: although you have to walk along a seemingly endless trail of flops, you end up finding gems that make every hardship endured more than worth it.

Moonstruck
4.5/5

I’ve said it before, and I’ll say it again: no other genre of film has



an independent voice.

Adam Marsh

Student editor for *Nexus* newspaper. Marsh has covered issues such as students successfully protesting tuition raises and student issues surrounding the federal election.

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