



VICTORIAN WITCHCRAFT TODAY

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We, the undersigned, petition the Nat Students to conduct a referendum on Canadian Federation of Students.



Camosun prof Kari Jones launches new book



Busty and the Bass' Victoria connection

Student Society declines to participate in Fight the Fees rally, CFS tensions continue

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NEXUS

camosun's student voice since 1990

Next publication: November 16, 2016

Deadline: 9 am Monday November 7, 2016

Address: 3100 Foul Bay Rd., Victoria, BC,
V8P 5J2

Location: Lansdowne Richmond House 201

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Nexus prints letters to the editor. *Nexus* reserves the right to refuse publication of letters. Letters must include full name and student number if a Camosun student (not printed). *Nexus* accepts all letters by email to editor@nexusnewspaper.com. We reserve the right to edit all letters.

OVERHEARD AT NEXUS: "I had a spider crawling around in my mouth the other day."

COVER PHOTOS:
Witchcraft: Jill Westby/*Nexus*
Student Society: Greg Pratt/*Nexus*
Kari Jones: Jill Westby/*Nexus*
Busty and the Bass: Kelly Jacob

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!

student editor's letter The witchy issue

Camosun's courtyard being encased in a thick morning fog seems to be all but a requirement of fall. Halloween is still in the air, and whether you're sorting your kids' pillow sacks full of candy or recovering from a night you can't remember much of, it's a holiday you either love or love to hate. For some, that love or hate stems from the cultural implications and consumerism the night entails.

Now, speaking of Halloween things like witches, it was a pleasure to write this issue's feature, an inside look at the witchcraft community in Victoria; it certainly taught me that I had spent most of my life misunderstanding what the word "witch" actually means. It's the most unique of the features I have written; it was an adventure to write, whether I was getting odd looks from members of the public as I asked their opinions on this oft-misunderstood subculture or sitting in John Threlfall's super-decked-out office in UVic's Fine Arts building, talking about the vast array of ceremonial spiritual practices are involved in. This feature is one to remember for me, and I hope it is for you, too. Check it out on page 6.

Over in the news section, we report on the continuing tensions between the Camosun College Student Society and the Canadian Federation of Students; the student society is not participating in the CFS' national student Day of Action on November 2 because of this, and there is also a student petition circulating to begin discussions regarding Camosun student membership in the CFS. Read all about it on page 3.

Also, there's an incredible amount of music coverage in this issue. Of note, we talked to Busty and the Bass' Evan Crofton, who was born and raised in Victoria, about living life in the fast lane as a touring musician and how it feels to come back to his hometown. Read the interview on page 8, check out the rest of the music coverage on pages 8, 9, and 10, and, as always, enjoy the whole issue!

Adam Marsh, student editor
adam@nexusnewspaper.com

flashback 25 years ago in *Nexus*



So it begins...: Our October 28, 1991 issue featured a story talking about whether or not Camosun students should join the Canadian Federation of Students (CFS). The cost at the time was estimated to be around \$70,000 annually (although in our next issue, the Camosun College Student Society president wrote a letter to say that that number was more like \$35,000). Students did vote to join the national student organization, but, as our recent series of stories (search for "CFS" at nexusnewspaper.com) shows, the honeymoon is clearly over. Tensions continue to grow between the CFS national office and locals in British Columbia, including here at Camosun.

Parking, parking, parking: It's the same old story with parking, and we ran it again this issue. This time around, the story "Semester parking: double or nothing" detailed the concerns at hand at the time: there were too many cars and no incentive for students to ride the bus or take their bikes. One option being discussed was to raise parking fees to help subsidize the bus-pass program and provide bike racks and lockers for cyclists. This option did not go over well with students who drove because they lived far away, which shows that this always-thorny issue is a complicated one and always will be.

This must have been the place to be: An ad for Scrubby's Laundromat mentioned that they had videogames, TV, and snacks, and were open until 9 pm. Sounds like a 1991 party to me! We looked into whether this place is still around, and it is; their website shows that the snacks are still there, but no word on whether the videogames remain.

open space For our collective benefit

AARON STEFIK
CONTRIBUTING WRITER

Dearest reader,

Allow me to draw your attention to the crisis of the student debt and all of its attendant problems, a concern on whose unhappy nature much has recently been written, and for whose reformation far more precedent yet remains. I am astonished, bystander though I am, that a certain collection of glaringly obvious solutions has yet to be proposed, for the evidence is now beyond all refutation.

To begin, we shall treat on the ever-persistent concern of the modern local students' regrettable inability to feed themselves, the cost of groceries now what they are. The answer lies in whacking two birds—or, more specifically, two deer—with one proverbial stone. Those who live in the areas surrounding Camosun College have had great reason of late to complain of the number of these dreadful creatures running amok; left unchecked, no rational soul would deny the inevitability of their overrunning the city. If the college were to merely offer courses in the time-honoured practice of hunting, then parties of students might reasonably be organized to quell the beasts, thusly providing an easy source of sustenance for thousands of impoverished students. Venison will be found a simple and hearty fare, and, rest assured, the complexity of its preparation is only mildly greater than that of our current staple of instant ramen.

But what, I hear you cry, of the entwined housing dilemma? I proffer a reminder that the campuses have to their name some 250 acres

of land, much of it unused. A donation fund should thus be started to aid in providing all wanting students with camping tents in which to reside on the local grounds on a semi-permanent basis—a "tent city," if you will. I can imagine no recent precedent that might give cause to object to this idea. As for the tents themselves, I measure that a single tent will prove sufficient for three students, the college's own budget being what it is.

Thirdly, there remains the matter of the debt itself. Estimating that an agreement with the banks holding these debts may be reached, their ownership should be transferred immediately to the college itself. Their creditors now conveniently located upon the campus, the students would then be set to work as indentured labour until their obligation is paid, performing the countless menial tasks which maintain the school's general functions, and in the process gaining a fresh appreciation for such often overlooked industry.

There are some unimaginative souls who will balk at the boldness of my scheme, and an equal number, I conceive, who might name me callous or disconnected in the approach. To these obstructionists, I submit as proof of my intentions and sympathy the many hard minutes I myself have sacrificed in crafting this treatise.

The days ahead will be grim and spartan, I concede, but with spears in hand, tents at our backs, and deer carcasses slung ruggedly over our shoulders, I cannot doubt for an instant that the tenacious spirit of the Camosun student body will rise to the challenge.

letters

Camosun Nursing program frustrations

I am frustrated at the lack of a grandfathering system for Camosun. I am a practical nurse and Camosun doesn't even acknowledge my existing nursing education and are still going to look at my high-school grades. It's not fair that after doing two years of practical nursing, I still have to go through four years of the RN program. They should offer some sort of system that allows PNs to advance their education and career without having to go through the competitive entry. We are already nurses and are strong candidates.

ARIANA BOIRE
VIA NEXUSNEWSPAPER.COM

correction

The Japanese Conversation Club column in our October 5, 2016 issue was written by Raffi Paul Keays-Vegt, not Aaron Stefik. We apologize for the mistake.

SPEAK UP

How do you feel BC Transit's service is for students?

BY ADAM MARSH



ROY GONZALEZ

"It's kind of unreliable. It's late a lot of the time, but it's pretty good."



JULIA CARR

"Average at best; it's never reliable. In the mornings it's not too bad, but definitely when I'm going home I wait up to 15 minutes for my bus to come."



TIMOTHY DARLING

"During peak periods it can get pretty busy and a lot of people can't make it on the bus, but if you have later classes, the public transportation is fine."



NATHAN SALVADOR

"I think they managed to change the number 4's schedule, and I notice that they have more frequent times."



LEXY MCDONALD

"Sometimes it's difficult because buses don't go to places that you need to go, but it's a good, affordable way for students to travel; it's also safe."



ZYANNYA FOX

"Pretty good, I guess, because we have the bus [included in tuition]. If I didn't have that, it could be shit, because it's really expensive."

student politics

Student society refuses to participate in CFS rally; student petition circulates regarding CFS membership

ADAM MARSH
STUDENT EDITOR

Every Camosun College student pays, through their student fees, membership dues to the Canadian Federation Of Students (CFS), Canada's largest national student group. Despite this, the Camosun College Student Society (CCSS) has chosen to not participate in the CFS' Fight the Fees rally, which is happening on November 2 as part of the CFS' national student Day of Action.

Tensions between the two groups, as documented in previous *Nexus* stories, have been rising. CCSS external executive Rachael Grant says that the CFS is not taking the steps they should to be transparent and democratic.

"It does not make sense for us to support an organization that doesn't utilize the democratic practices it once stood for, that doesn't exercise financial transparency in the way they are legally obligated to anymore, and who has blatantly disrespected a number of students, particularly the ones from BC."

CFS national chairperson Bilan Arte says it is a "missed opportunity" for the CCSS to not participate in the rally; she also denies that there is anything unlawful in regard to the CFS' financial statements.

"Well, that's not true," says Arte about Grant's claims of a lack of financial transparency at the CFS. "Our federation provides updates at every general meeting around our finances, and around budget committee. And, in particular, there is a further study of the federation's financial status."

Grant says that students at

"It does not make sense for us to support an organization that doesn't utilize the democratic practices it once stood for."

RACHAEL GRANT
CAMOSUN COLLEGE STUDENT SOCIETY

Camosun College—as well as students at other institutions throughout the country—have begun a petition to initiate a referendum regarding continued Camosun student membership in the CFS. (The exact wording on the petition is "We, the undersigned, petition the National Executive of the Canadian Federation of Students to conduct a referendum on the issue of continued membership in the Canadian Federation of Students.")

"Since the change in [CFS] leadership, and the shift in priorities and practices that does not benefit students has happened, it is no longer of value to belong to the CFS," says Grant, "and the board of directors of the student society here at Camosun is actively working to advocate best for the rights of students when it comes to this matter."

Grant says the petition is available at the CCSS office (*Nexus* confirmed it is at the Lansdowne office), and students can send her an email if they want to be filled in on the extensive background that has led to the petition.

"We have the petition available in our offices if students want to sign it or ask questions," says Grant. "Also, they can send an email to myself. Our contact information is on camosunstudent.org; we're

definitely open to having conversations and explaining background on this issue."

Arte says that students are allowed to petition to begin the process of having a referendum talking about Camosun student membership in the CFS.

"That's every member's democratic right," says Arte, "so I think if folks are exercising the democratic right to initiate a referendum on the question of continued membership, then that's their right to do so. There isn't really much more to say about that."

But Grant has lots more to say regarding the CCSS leaving the CFS.

"It would be a benefit to leave

"I think if folks are exercising the democratic right to initiate a referendum on the question of continued membership, then that's their right to do so. There isn't really much more to say about that."



FILE PHOTO

Camosun College Student Society external executive Rachael Grant.

resources on things that directly benefit students every day."

Arte says that there is always room to talk about change "to be more reflective of the needs and the wants of our members" and admits that the democratic practices of the CFS aren't always flawless.

"Whatever the iteration of the federation that exists today, it is the result—whatever proximities,

Grant says that the signatures on the petition to initiate a referendum have to represent 20 percent of the student population.

"20 percent of students have to say 'this is worth voting on,' then there is a yes-no vote," says Grant. "It would trigger a referendum; that's the process we had to navigate to join—and it's mirrored to leave as well—and that's practice throughout Canada for this organization."

Grant says the student society's decision to not participate in Fight the Fees on November 2 is not because they don't support access to education but because of the direction the Canadian Federation of Students has taken.

"As someone who has been involved in the student movement prior to the shift in leadership that has been so damaging to the work done nationally for students," she says, "it's been really disheartening to see an organization that is capable of so much good go in such a negative direction. I'm encouraged by how this kind of negative situation is often channelled by people into good energy to continue the work to advocate for students, but it's sad to see an organization lose its way."

BILAN ARTE

CANADIAN FEDERATION OF STUDENTS

the CFS with the way it is currently being run," says Grant. "Right now a lot of energy goes into dealing with the situation, which is incredibly unfortunate. And it's very sad to see an organization that has done a lot of good for students lose its way in such a tangible way that hurts students so much. To leave would mean being able to spend time and

bylaws, organizational structures that we have—it is the result of over 30 years of debates and discussion at general meetings, at forums where students across the country have come together," says Arte. "It doesn't mean it's always perfect, but what it means is that there's a democratic process in it. It also means that it can change."

We, the undersigned, petition the National Executive of the Canadian Federation of Students to conduct a referendum on the issue of continued membership in the Canadian Federation of Students. Keep updated during the referendum!

GREG PRATT/NEXUS

The petition that is currently on campus and available for students to sign.

NEWS BRIEFS

New student reps elected to CCSS board

The Camosun College Student Society (CCSS) held their student-board by-elections on October 25 and 26. 16 students were voted into their positions; look for a complete story in the Nov. 16 issue of *Nexus*.

Student society gives the gift of giving

Every year, the CCSS puts together a limited number of Christ-

mas hampers for those in need; the hampers contain food and other goodies. If you are in need of a hamper, email the student society's Gord Rant at rantg@camosun.ca to be added to the list. The hampers will be handed out at both Lansdowne and Interurban campuses after December 1.

Trades building funding almost complete

Camosun College has been trying to raise \$5 million to com-

plete their trades-building renovations at Interurban, while also purchasing equipment for student use. The college recently said they need \$200,000 more to meet their goal, which just happens to be approximately the amount they spent in the past year on an ex-president they fired but won't give a reason to the public for (search "Kathryn Laurin" on nexusnewspaper.com for more information). C'mon: are we *not* going to make a joke about that? Totally going to make a joke about that.

Chargers men's volleyball gets it done

The Camosun Chargers men's volleyball team kicked off their season on October 13 with a pair of wins. Head coach Charles Parkinson, who commented on Olympic volleyball from Toronto this summer, said in a press release that the play was "a bit ragged at times" but that he's happy with how well-rounded the team is looking so far. The Chargers men's volleyball team's next home games are Nov-

ember 4 and 5 at 8 pm at the Pacific Institute for Sport Excellence at Interurban.

-ADAM MARSH

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

Want to be a news writer? No experience necessary! Email us or stop by our office (201 Richmond House, Lansdowne campus) today!

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!

literature

Camosun College instructor explores intense themes in new book



JILL WESTBY/NEXUS

Camosun College's Kari Jones is ready to launch her new book, *At the Edge of the World*.

JENNIFER WYATT
CONTRIBUTING WRITER

Camosun College English and Creative Writing instructor Kari Jones knows all about betrayal, responsibility, crisis, and community. After all, her new young-adult novel, *At the Edge of the World*, explores all of those themes and more.

The book is set in a fictional small town along the west coast of Vancouver Island inspired by Tofino and other small towns on the island. Jones says that she enjoys writing about characters living on the west coast.

"It's local but fictional," she

says about the new book's setting. "I think when I describe the place I have a very clear picture in my mind where it is, so to me it almost seems real because I've been writing about it for a while now."

Jones feels that the small-town setting of the west coast of Vancou-

"It struck me that there is a lot that goes on in people's houses that we don't know about. I kind of realized there is this whole underground network that goes on of people taking care of each other that's not official."

KARI JONES
CAMOSUN COLLEGE

ver Island plays an important part in the story.

"They are a little bit isolated," she says about the people of her fictional town, "and I think that just creates a different kind of dynamic with people."

Jones wanted to look at the idea of community and responsibility to friends as well as the line between when to get involved and when not to get involved in other people's business.

"We live in community, and in some ways our community is broken, but we can still help each other," says Jones. "What I was trying to do is explore two sides of the same situation, where one person is in crisis and the other person has to decide how to help that person. For the main character, Ivan, his growing up was trying to figure out what was okay in his life. Was it okay living the way he was? Did he need to make some kind of change? And then the other main

character, Maddie, she had to figure out her role in helping her friend."

The idea for the book came to Jones when her son, now 19, was younger and a few of his friends came into their lives and ended up living with them, on and off, over the course of a few years.

"It struck me that there is a lot that goes on in people's houses that we don't know about," says Jones. "I kind of realized there is this whole underground network that goes on of people taking care of each other that's not official. We don't necessarily know about it, but when you get into that world yourself, you realize how much of that is going on."

Orca Book Publishers fall launch (with Kari Jones)
7 pm Wednesday, November 9
Munro's Books
munrobooks.com

know your profs

Camosun English prof Nigel Brooks gets post-apocalyptic

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 to get to know them 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 chatted with Camosun English prof Nigel Brooks about being able to teach new courses, the decline of post-secondary education, and what beverage he thinks goes well with ploughman's lunches.

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

English. Over 25 years—hard to believe.

2. What do you personally get out of teaching?

I really enjoy the college's greater emphasis on smaller classes and on teaching. My approach has always been to relate what I teach to the student's current cultural world; the college's emphasis on being part of our community lends itself to this.

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

That I learn a lot from them; teaching is a two-way street. I have students who know more about, say, Neil Gaiman or H.P. Lovecraft than I do. I've had students give me a copy of *Batman: The Dark Knight Returns* or lend me one of the books in George R.R. Martin's *A Song of Ice and Fire* series. Feedback from students on the latest trends in popular culture helps me with something I love to do: linking some of the more daunting classic works of fiction to our contemporary world. I show how, for example, Shakespeare's *The Tempest* influenced the 1956 movie *Forbidden Planet* (starring Canadian Leslie Nielsen) and all subsequent sci-fi films.

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

That I can't always remember students' names.

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

Being able to teach new courses. I got a PhD in the Renaissance but I've moved on to teach American and Canadian literature and, more recently, I taught a course titled *From The Garden of Eden to Hollywood*, about the role of myth throughout western history. In the last two years I taught *Of Monsters*

and *Madmen*, about crazy scientists and forbidden knowledge, and, most recently, *After Armageddon*, about the post-apocalypse, which you find everywhere nowadays in TV series and blockbuster films.

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

A reduction in the number of second-year English courses being offered.

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

For years people have spoken about the decline of post-secondary education. In the 1925 novel *The Professor's House* by Willa Cather, an academic talks about the way in which higher education is becoming too profit-driven, so such a concern has been around for decades. The definition of what constitutes a more highly educated person has evolved as well: not so long ago being fluent in Latin was the mark of an educated person, but who now is that familiar with Latin? Change is inevitable. Sometimes I worry about the increasing dominance of the newest technical devices serving as a distraction: the medium overwhelming the message. The most important aspect of education is to give people a sense of history and how our culture has evolved—no matter what field they are in. I would



JILL WESTBY/NEXUS

Camosun College's Nigel Brooks learns from his students.

hope that post-secondary education doesn't lose its mission of making us aware of the roots of our own culture while at the same time widening our knowledge of cultures different from our own so that we don't build big walls that shut out the rest of the world.

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

I like on occasion to travel to different parts of our region. On one

weekend recently I visited the San Juan Islands for the first time and learned about the Pig War.

9. What is your favourite meal?

That changes over time, but most recently I have been enjoying ploughman's lunches with a good beer.

10. What's your greatest pet peeve?

Condescension.

sports

Chargers volleyball season begins



CAMOSUN COLLEGE A/V SERVICES

Chris Dahl coaching the Camosun Chargers women's volleyball team.

ADAM BOYLE

STAFF WRITER

Volleyball is one of those sports that everyone knows. From daring dives to powerful spikes to coordinated sets, a viewer expects the players to be masterful in all regards of the game. The wear and tear on the mental strength of a player or coach can be quite strenuous.

The Camosun Chargers women's volleyball team has recently started their season; coach Chris Dahl says he helps the athletes to overcome their obstacles in sometimes simple ways.

learning how to coach should think of it as being part of the service industry. He feels that when you're doing it in service of others, it is very rewarding.

"Some people will come naturally by that, and others will figure it out over time," he says. "Whether you start with that mindset or come across it over time, you will eventually get to that point where this is what it is."

Jacqueline Coulter is a second-year player on the team; she's from Calgary, and her parents are both

"We try and use the word 'opportunity' a lot. If we can frame the situation as an opportunity, it might take some of the stressors out of it."

CHRIS DAHL
CAMOSUN CHARGERS

"We try and use the word 'opportunity' a lot," he says, "because if we can frame the situation as an opportunity, it might take some of the stressors out of 'this is a really big event' or 'this is a big moment.' If we can rephrase those and make them into opportunities, we can view them as a moment of where you're at, and then the outcome of that is great feedback for 'okay, where do I go from here now?'"

Part of what helps a team to stay up to par and to continue to pump out results is the faculty, equipment, and support from the school itself; Dahl says that the women's volleyball team is happy with the support they get on campus.

"Every year at the start of the year we do an inventory check," he says. "That includes everything from our athletes to our coaching staff, and then things like if we have enough resources. There are definitely things that the college provides that stimulate growth and development of the players. We're constantly on the lookout for how we can do more with more, because we definitely don't desire to cater to a culture of 'let's do more with less.'" Dahl says that anyone who is

former Olympians. When she first moved here and became a student athlete, she didn't know anyone, but joining the team helped out with that.

"This was hard for me," she says. "Living in the same city my whole life, I've always had a huge support team and help close by whenever I had needed. The independence I learned moving here was huge, but I can't imagine moving to a new place and school without volleyball. The Chargers have given Victoria a sense of home for me now and are the reason I miss it when I'm away."

Coulter has been incredibly influenced by the Chargers program and feels that it has helped her grow in ways she never imagined.

"It has given me a chance to find out who I am outside of my family name," she says. "The team has given me so much confidence in every aspect. The guidance from Dahl and our coaching staff is something that has helped me find potential I never knew I had. The support and talent of the people in our program inspire me to be better and set new goals every day; it's always easy to find motivation to improve."

tech

Camosun student developing new app



PHOTO PROVIDED

Camosun student Connor Foreman shows off his Locus app.

ADAM BOYLE

STAFF WRITER

Every Camosun student develops their own path in life; sometime students end up in places they thought they'd never be. Camosun College Business major Connor Foreman, for example, has found himself entering into the world of app design and getting a head start in the business world.

Foreman says that his app, Locus, aims to connect people heading out for a night on the town and to streamline their night by allowing them to see who's going where and what shows are on. He says that the process of getting to this point of app development was natural for him.

"It just all started with brainstorming something that is really popular with my generation and the rest of the people that I see as phone users," he says. "I came up with the idea of 'okay, going to bars and nightclubs and going to meet people is a big thing.'"

Of course, no business venture is complete without its struggles. For example, the actual coding and developing of the app was something that Foreman wasn't able to do.

"Since I'm not a developer myself, I realized I'll have to hire a company to do it for me," he says. "So I kind of just started looking online and found a company that I was interested in working with, and

maybe two weeks after I found them we were in talks, already starting the development process."

Foreman says that he was really encouraged along the way by the support he was getting from family and friends, as well as the enthusiasm he saw from others who learned about his app.

"Something that I found encouraging is that everyone who I've told about it seems to think it's a good idea," he says. "I don't know if they're lying to me to be nice, but it seems to have gone across well to anyone I've told. It's humbling that people are accepting my idea and I'm getting the help I need."

Foreman says that while it's possible that he would still have ended up designing Locus if he had studied at somewhere other than Camosun, he feels that his education at the college was an important part of his becoming an app developer.

"I'm really proud of the education that I get here at Camosun," he says. "Something that I've been able to do is apply what I learned at Camosun directly into what I'm doing with the app. I do feel fortunate to be coming out of Camosun. I really want to give Camosun some of the credit that the program deserves. Sometimes they get overshadowed by UVic a little."

Foreman says that anyone looking to start their own business needs to remember that sometimes we are our own worst enemy.

"Just try to deal with the self doubt," he says. "If you believe in what you're doing, then keep going."

Foreman says that a January release is set for Locus for both iPhone and Android.

portmanteau word search

Call us simple (you wouldn't be the first), but we love a good portmanteau here around the office. We're never clever enough to come up with one in time during conversation (if you ever see managing editor Greg Pratt staring blankly while you're talking to him, that's probably what he's trying to do), but we sure do appreciate the art of the portmanteau. The artmant... oh, forget it.

Here, to show how serious we are about this, we put together a list of just 20 of our favourite (there are many more) portmanteaus for this word search.

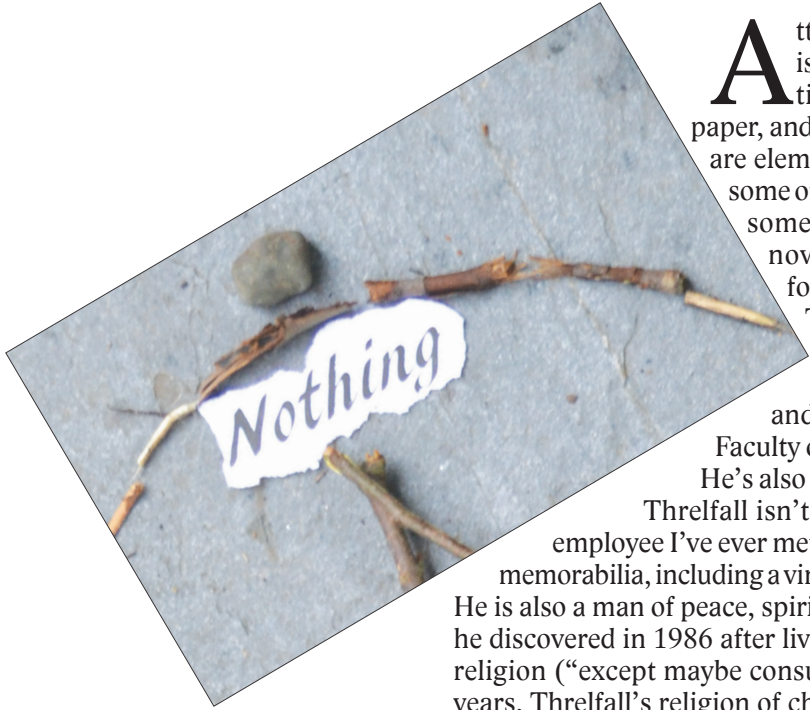
As always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up a prize.

- ADVERTAINMENT
- ADVERTORIAL
- ANACRONYM
- BROGRAMMER
- CELEBUTANTE
- CRAPTACULAR
- EDUTAINMENT
- FRANKENFOOD
- HACKTIVISM
- INFOMERCIAL
- INFOTAINMENT
- JAZZERCISE
- LISTICLE
- MANSCAPING
- NETOCRACY
- PERMALANCE
- SCREENAGER
- SHOPAHOLIC
- THREEPEAT
- WEBISODE

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 F H E S I C R E Z Z A J E V L
 M S C R E E N A G E R H Y D N

Smashing spirit

A look at Victoria's



Attending a post-secondary institution is not just about making it to class on time, double-spacing your mid-term paper, and choking down cafeteria food. Those are elements of a student's day-to-day life—some of them vital elements—but education sometimes comes when a chalkboard is nowhere in sight, as it did for me the foggy fall Friday afternoon I sat in John Threlfall's office at the University of Victoria.

Threlfall is the special projects and communications officer for UVic's Faculty of Fine Arts. He's also a witch.

Threlfall isn't comparable to any post-secondary employee I've ever met. His office is covered in pop-culture memorabilia, including a vintage orange-soda poster, of all things. He is also a man of peace, spirituality, and religion, something that he discovered in 1986 after living a childhood that consisted of no religion ("except maybe consumerism," he says). For the past 30 years, Threlfall's religion of choice has been witchcraft, which, he says, is tragically misunderstood.

Finding peace and belonging

"I'm going to bundle it all up into a ball and light it on fire and release that energy out, and then this new energy, I'm going to write it on a piece of seed-based paper, and then put that in the ground so it grows, and as that grows, the energy is attracted to me."

Threlfall is explaining one of his spiritual practices as a witch. The bundle of fire, for him, in this example, represents the obstacle, the entity from which he is seeking solace, by literally eliminating it to ash and replacing it with something more desirable.

The "seed-based paper" is the solution, the object in the Earth that will help him reach his goal; the specific goal is not relevant to understanding the spiritual practice. Witchcraft doesn't follow scripture. Instead, it draws on the five elements (earth, water, air, fire, and spirit) to honour nature, which is the basis for the religion.

"I've had rituals with people where we cook together," says Threlfall, who adds that all rituals, for him, begin in a circle. "You get together as a group, you open the circle... and you cook. And as you put things into—literally—the soup pot, everyone's adding things, they're adding their energy, they're adding ingredients. You have intention. You're stirring it up and then you all eat the soup together and take that into yourself. We've also done really silly rituals where we toss oranges at each other to represent the sun going through the sky. It's sometimes silly, sometimes fun, sometimes serious, sometimes sombre; it's a little bit of everything."

Linda Beet is a local tarot-card reader and a witch who practices in the area of reclaiming, a witchcraft tradition that brings together politics and spirit. Beet finds the cultural misunderstanding of witchcraft "cute" and says that it shows that humans often are repulsed by the offbeat, or by severe difference. She says that anti-witch discrimination can get to the point where people lose their jobs over being involved in witchcraft, causing some witches to stay closeted, or, as she puts it, "not out of the broom cupboard."

"The fear that people have isn't just based on stigma and depictions," says Beet. "I think there is also a cultural fear of non-conformity, a cultural fear of difference, and we see that in every category of how we can be different. And this is how you can be very spiritually different. There is a lot of ignorance and assumptions out there. I think this is one of the reasons not a lot of witchcraft is public."

One of the more common misconceptions about the religion is that it is Satanistic or evil in nature; in reality, says Beet, it is about peace and acceptance for most.

She adds that Satan is a traditional devil in Christian beliefs and, in fact, has nothing to do with witchcraft.

"The Judeo-Christian model of 'we work to be able to leave our bodies and go to a happier place'... it doesn't make the slightest bit of sense," she says. "It doesn't connect to what we do at all as witches."

Beet says that lesser-known forms of religion and spirituality can be confusing to someone who practices a more mainstream religion like Christianity; when the beliefs of others clash with the beliefs they have carried their whole life, it can be hard to understand at first.

"What if we're right?" asks Beet. "What if we can just talk to spirits, what if we can see through time, what if we can make magic happen? That messes up a lot of firmly held philosophical and theological beliefs for a lot

of people."

Beet says she understands how one might react in an uncomprehending or even hostile way when it comes to being involved in what many consider to be a left-field spirituality.

"It's harder to accept someone who practices and believes something which is diametrically opposed to your own belief system, your own worldview," says Beet; she adds that witchcraft entails a lot more flexibility than other practices because of the lack of designated scripture, such as a bible, or other strict guidelines, although there are numerous books on the religion.

The portrayal of witches in popular culture, says Beet, has definitely not always been accurate, but she says it can be entertaining.

She points to *True Blood*, saying it was fun to but completely inaccurate as to what she actually does

as She also says some people started practicing initially because attracted to the way the *Harry Potter* series portrayed witches. (Lawrence Pazder's infamous and more or less debunked *Michelle R* a book claiming to be a true story associating local witches with didn't help, given the hysterical Satanic Panic of the era it was re

"I think it's a gateway drug. That sort of stuff draws a lot of Witchcraft is a very unique and awesome solitary path," says B though it tends to be really inaccurate portrayals of witches sometimes it wakes people up and it inspires them and it encour to seek out and find other people. We're finding now that there wave of young people who are showing up because of *Harry Pot*

"There's no way of recognizing other witch we don't have a secret handshake or a se wave or anything like that, so quite often rely on jewelry to know."

JOHN THRELL
LOCAL W

of the fantasy media that has been proliferating for the last 15 ye

There are multiple metaphysical stores in Victoria, while mainland couldn't support one, says Beet. So why is Victoria such metaphysical epicentre for witchcraft?

"It's much more cohesive [than Vancouver]," says Threlfall. Victoria specifically because I knew it was an outreach town, some p I could be comfortable, find an open community, wear my pent [p jewelry] walking down the street and not feel alone."

Back in his office at UVic, Threlfall leans forward in his chair t the silver pent hanging around his neck; he says that jewelry and a are often a big part of witchcraft.

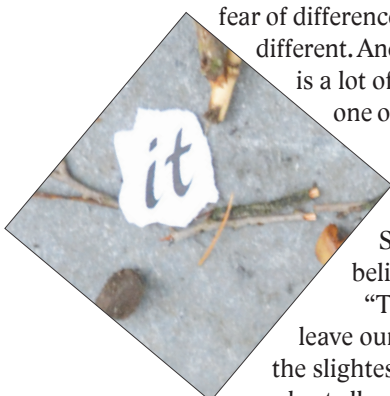
"There's no way of recognizing other witches; we don't ha handshake or a secret wave or anything like that, so quite often jewelry to know."

Threlfall remembers when *Hecate's Loom*, a national pagan was being published out of Victoria. Things happening in media a he says, help put Victoria on the witchy map. A group called 1 Mystery School, which Threlfall is a part of and which he refe "umbrella coven," has been teaching a bi-yearly 13-week how- rituals for almost 20 years. UVic was home to Robin Skelton— Canada's most famous witch," says Threlfall—who co-founded *The Malahat Review* there and was the founding chairman of the univer- sity's Creative Writing department. It's reasons like these, Threlfall says, why Victoria often draws in marginalized subcultures.

"If you happen t you have your chi government be something that's r have someone st second, there is here, we're simply

A witchy lineage

Local witch Alison Skelton, daughter of Robin, says that it's a



Actual stereotypes

Witchcraft community

Story by Adam Marsh, student editor
Photos by Jill Westby/Nexus



misconception that she followed in her father's footsteps when it comes to spirituality and religion. Skelton says her father did not openly practice witchcraft when she was growing up; they happened to cross metaphysical paths quite independently.

"I grew up in an environment that was conducive to that kind of thing. There was a philosophical awareness of the importance of nature and mysticism," she says.

"It was there but it wasn't defined as anything. My father didn't actually define himself as a witch until I was around 17."

Skelton began taking a tarot-reading class with Victoria's Jean Kozocari (who co-wrote the 1989 book *A Gathering of Ghosts* with Robin Skelton) and fell in love with the craft. She began accompanying her father and Kozocari on "ghost-busting" missions throughout

the city.

"There are so many things that can be experienced as hauntings that aren't necessarily what popular culture considers a classic haunting of the spirit of somebody who is dying," she says. "There are lots of ways that energy can show up as being disruptive or troublesome."

Skelton says that she would "pick up on emotion" and "get images" that were like seeing past events play out before her eyes. She says she's not sure what emotions these spirits were feeling, but she would pick up on them.

"I would follow—almost like a dog following a scent—to a point in a building or in a house that felt like that was where the problem was centred," she says. "Then I would be able to say what it felt like or what images or metaphors came to me."

For individuals who are curious about the religion, Skelton says that independence—the same independence she used to form a practice separate from her father's—is key. Skelton says to not rely too much on other people's ways of practicing.

"Be creative," she says. "Personalize it. Don't be afraid to draw on your personal symbolic language to inform you."

Such language, Skelton says, is shaped by all of the experiences a person has throughout their life. The input from those experiences can then shape your practice, she says.

"That develops in us a symbolic language," she says, "that the spirit can then communicate to us through."



sense, as she had to do get legal recognition, was not an easy process.

"The fact that I was the Wiccan chaplain at William Head for 14 years certainly added to that record, but I had only recently started [at William Head] when we began that process with the church," she says, adding that the entire process took nearly 25 years.

Now, she can look back on that time of politics, discrimination, and social conservatism with a keen logical analysis of the ins and the outs and the hows and the whys, and, most importantly, derive from it a sense of purpose.

"It doesn't matter if you're a priest or priestess, or a minister, or a chaplain," says Favarger. "Your service is through the gods to the congregation. If I am able to meet the needs of people who are seeking a spiritual connection,

"What if we're right? What if we can just talk to spirits, what if we can see through time, what if we can make magic happen? That messes up a lot of firmly held philosophical and theological beliefs for a lot of people."

LINDA BEET
LOCAL WITCH

then my job is done. And if I can have that recognized in their rights to their own spirituality protected in the eyes of the law, then that's critical, you know? If you happen to be a practicing Wiccan and you have your children taken away because the government believes that you're practicing something that's nefarious, wouldn't you want to have someone step in and say, 'No, hang on a second, there is nothing nefarious going on here, we're simply practicing a very Earth-based tradition?'"

Back in Threlfall's office at UVic, we're deep in conversation. He says that for him, a unique form of spirituality filled a void that a consumerist-based, theology-deprived childhood left open. It comforted him, he says, gave him a sense of purpose, and opened up a whole new, peaceful way of seeing the world.

"It was certainly nothing in my family background," he says. "We were so aggressively middle-class it was crazy. We had no religion at all, so the idea of religion was not even a part of my life, which is one of the reasons, spiritually speaking, I started looking for something, because I didn't have that."

But Threlfall knew there was something greater and bigger for him to cling to. He says his family was not surprised when they learned he had become a witch, saying that if he was going to pick up a religion, it was bound to be an interesting one.

"When you're in your teenage years," he says, "you start looking for that sense of belonging, sense of community, something greater than yourself. As I read more about 1960s-era cult practices, if you will, it just resonated with me, and it seemed to be the thing that interested me. I liked the idea of incarnation, I liked the idea of—and this was even before George Lucas came up with the idea of the Force—just being connected to other things through energy."

There was a profound energy about me when I left Threlfall's office, my consciousness flooded by a new well of spirituality I did not previously know existed. Could it be, I wondered, that witchcraft is the spiritual answer hiding in plain sight that many spend their lives searching for? Maybe, maybe not, but one thing's for sure: any premature assumptions I had once held about the religion, be it through ignorance or the influence of popular culture, had vanished into the dark October night.



A close call behind bars

Michele Favarger is a local witch and a legally ordained priestess. She witnessed the political and legal transformations that make Victoria the harbour in the tempest it is today. She was also the Wiccan chaplain at William Head Institution, where she officiated the marriage of an inmate in a pagan ceremony.

"That happens, you know," she tells me with a laugh.

The catch is that after she had finished and wedding bands had been exchanged, a marriage commissioner told the newlyweds to remove the rings so he could "marry them properly," says Favarger.

"The bride looked at him and said, 'No, we're already married; you're here to sign the paperwork,'" says Favarger. "I think, actually, her words were something like, 'Over your dead body.'"

Favarger says it's hard to see some people brush off "such an Earth-based religion" as though it's some kind of joke. She says that because the commissioner did not recognize anything but traditional Catholic ceremonies, the wedding was almost ruined.

"The thing is that a marriage commissioner can't perform a religious ceremony," says Favarger. "It can only be a civil ceremony. The fact that he chose to be so insensitive to the desires of the family of the bride and the groom, that became very much our reason for getting recognition here in Canada."

Favarger says the marriage commissioner heeded the words of the bride, stepped down, and allowed the bride and the groom to keep their rings on, subsequently signing the paperwork. But the legal recognition of Wiccan marriage ceremonies "was a far lengthier process."

"It was a matter of being established as a society," says Favarger. "It was a matter of proving our record, of showing that we were in service to the community, not only to the local community, but to the broader community."

Favarger says that proving that the religion met human needs in a spiritual

MICHELE FAVARGER
LOCAL WITCH

music

Victoria's Evan Crofton brings Busty and the Bass home



KELLY JACOB

Somewhere amongst the members of Busty and the Bass is Victoria's own Evan Crofton, who is excited to be returning to the island.

ADAM MARSH
STUDENT EDITOR

Victoria's Evan Crofton fell in love with hip hop and rap at a young age. From listening to records as a teenager to touring the UK and mainland Europe with his band Busty And The Bass (who are based in Montreal, where Crofton lives now), music and performance have always been his life. After being on the road playing bars and clubs, Crofton says he is looking forward to coming home to play at Sugar, where he and the rest of the band will be playing material off of their new EP, *Lift*.

"It's just a reality of tour life," Crofton says about constantly being

on the road. "Sometimes it's worse and sometimes it's better depending on where we are and what kind of gigs they are."

Touring life, says Crofton, is hectic, and it's often "hard to get comfortable," but he says it's all about taking the stage and doing what he loves: playing music. So it makes sense that the band formed in a very music-centred place.

"We all started playing together at McGill [University, in Montreal] in the jazz program; that's how we all met," he says. "So we were just jamming jazz standards, and then some funk, and then eventually covers of Motown tunes and more funk songs. We started writing our

own music a bit more, and then it kind of evolved into wanting to do something a little bit more modern and more relevant."

One of the main goals, says Crofton, has been "not recreating a 1970s funk band." Crofton says that the band's unique sound comes from its nine members having such a versatile background in music.

"I do a lot of rapping and provide hip-hop influence to the band in a number of ways," he says. "In terms of the clubbing aspect, our drummer, Julian, has a pretty big influence on that."

Crofton says that playing overseas, where the band is not as well known, can be a little bit harder,

especially if the venue empties out as they are doing a soundcheck, which he says has happened to them before.

"We're trying to make a name for ourselves overseas, and that requires a bit more grinding," he says. "It's not as luxurious. You can't depend on people."

Crofton takes it as a compliment that the audience usually doesn't walk out once the band starts playing, but the trick for the band now is to do that "grinding," that grunt work, to get themselves an overseas audience. And it's starting to pay off.

"We play a London show, and it's sold out, and everybody's there to see us because they know who we

"I just love the west coast. Going back there is a treat every time we get to play there."

EVAN CROFTON
BUSTY AND THE BASS

are," says Crofton. "It's a treat to be able to do that. It's a treat to get new fans. It's not a constant struggle. I could say that two years ago it was a lot worse then, but now the shows just keep getting better, and we managed to sell out venues that we never thought we were going to."

Despite the growing success elsewhere, Crofton says there is still nothing like coming home.

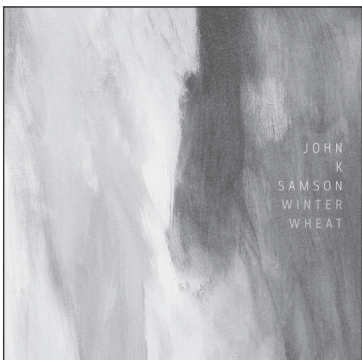
"I just love the west coast," he says. "Going back there is a treat every time we get to play there."

Crofton credits hard work and perseverance for the band's recent success, but he also isn't shy about giving some kudos to their own creativity.

"Our music is so unique," he says. "It speaks for itself. If we have any self-doubt, we listen to the album that we're making, and it's like, 'Wow, nobody is really doing this.'"

Busty and the Bass
Tuesday, November 8
\$15, Sugar
sugarnightclub.ca

New Music Revue



John K. Samson
Winter Wheat
(Anti- Records)
4/5

Winter Wheat is the second solo album (third, if you count 1993's split release *Slips and Tangles*) from John K. Samson, former vocalist/guitarist of popular indie rockers The Weakerthans. In true Samson style, the album is dripping with Canadian and prairie images and is an homage to his hometown of Winnipeg.

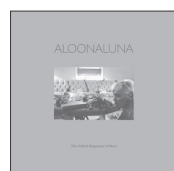
Samson also focuses on other themes, such as our growing relationship with technology, mental illnesses, and the effect of fossil fuels on our planet. He seamlessly threads these serious issues throughout the album and brings in a sense of hope. He hints at how people are capable of bringing the change that is necessary to make things better. Encouraging songs such as "Postdoc Blues" make Samson feel

like a strong old friend and stop the album from being too melancholic. His storyteller's way of writing songs is the perfect way to cover these topics.

Although this is one of Samson's solo works, the sound is similar to old Weakerthans albums. This isn't surprising, however, since two of Samson's old bandmates played a big part in both production duties and playing the instruments here.

Samson's signature soothing voice is in perfect harmony with the slow, soft songs that lull the listener into a peaceful daze. Although the instruments are mostly there to support Samson's strong voice, they provide a great backdrop. You can't help but picture cold, snowy prairie winters and beautiful scenery.

-SHIREEN ROY



Aloonluna
The Gilded Hegemony of Stars
(Scioto Records)
3/5

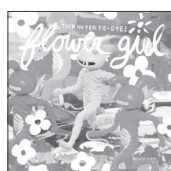
The unique sound created by "Baby Moldenke We Fell," the first track on Aloonluna's *The Gilded Hegemony of Stars*, really sets a great tone for the album, with sooth-

ing, layered vocals and a relaxing, synth-heavy experimental-indie sound. The creative album artwork captivates the listener, while the music—all performed by one Lynn Fister—does the same.

Aloonluna's music is hypnotizing—maybe a little too much. I understand that this style is of music is meant to be unique, but it may have crossed the line. This is definitely not a party album; it's something I would get my hands on to distract the mind and try to follow the intense musicality that goes on within each track.

Despite its difficulties, Aloonluna has created a mixture of funk and electronic music on this album, and it's something I would definitely keep in my music library. Way to go.

-MOHAMMED RASHEED



Flower Girl
Tuck In Your Tie-Dye
(BUFU Records)
2/5

Tuck In Your Tie-Dye is New York's Flower Girl's second album, showcasing a mainly alternative sound with hints of pop and country.

The lyrics focus on the goings-on

of post-secondary years—roommates and parties—but without the hardcore feel that often comes associated with bands singing about such topics.

I enjoyed the laid-back music, but I found the vocals came across as weak. Still, sit back and relax with *Tuck In Your Tie-Dye*. The vocals are lacking, but the music is good, once I got used to the singing.

-CALISTA PEARSON



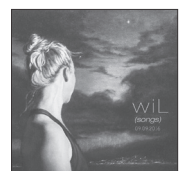
Sparrows
Let the Silence Stay Where It Was
(New Damage Records)
4.5/5

The new album from Toronto post-hardcore band Sparrows marks an upward turning point for the group. *Let the Silence Stay Where It Was* is fantastic. The songs vary and leave the listener delighted with the sudden shifts from soft, eerie openings to loud, frantic endings. The power of the vocals is astounding, with a perfect mixture of orderly and aggressive singing.

The song "The Written Rules of Choking" is a personal favourite, with its soft melody and fierce, sudden incursion of louder sounds.

Overall, this album was irrevocably prodigious and a monumental listen. This is a band that deserves recognition.

-JORDYN GOODWIN



WiL
Songs
(Cordova Bay Records)
4.5/5

Songs is the new six-track EP from Qualicum Beach roots-rocker WiL. WiL utilizes piano on the EP, which creates a special kind of music that mixes pop and classical.

The EP's first track, "Our Song," is totally different, musically, from the other songs. In this song, WiL uses electric guitars to begin the main musical melody, but the other songs use piano. "Our Song" uses more electronic instruments; it has a delightful and exciting style.

Most of the deep and melodious parts of the EP use piano for the main melody, and the louder, more exciting parts use percussion and electric instruments. But even with this variety, *Songs* proves that WiL still has a clear vision—and a clear sound—in his songs.

-HE WEI

music

Twin Rains get extreme with their dream pop



PHOTO PROVIDED

Twin Rains bring a hazy element to pop music on their new album, *Automatic Hands*.

MASON HENDRIX

CONTRIBUTING WRITER

Twin Rains take the sounds of pop to extreme places on their debut album, *Automatic Hands*. But not extreme in a loud or heavy way; instead, they go the other direction. They've been called "dream pop," if that's any indication as to what their sound is like.

And it makes sense that they want to push boundaries at this point: both members of the band—vocalist/keyboardist Christine Stoesser and guitarist Jay Mer-

row—have been playing music since they were kids.

"I've been singing my entire life, and I started playing piano when I was eight," says Stoesser. "Jay was a bit older when he started playing guitar; I think he was 12. We met in Toronto, through a mutual friend, and we became roommates."

Stoesser and Merrow shared a passion for music, and they had both wanted to start a band for a while. Once they met, it didn't take long for that to happen.

"Our prior band, which was called Make Me Young, was formed after we met in Toronto and had much more of a gritty sound," says Stoesser. "We just kind of decided with everyone we were living with at the time that we would start a band; we just fell into it, really. Our first couple of songs were written very easily, with almost no thought involved, and it was really fun."

However, their old band—and their residence in Toronto—didn't last long. Stoesser and Merrow

"We moved to Vancouver about four years ago, and almost immediately we started to notice a shift in our sound."

CHRISTINE STOESSER
TWIN RAINS

decided to move out west to Vancouver, where they worked as music teachers and spent what little free time they had trying to produce their own melodies.

"We moved to Vancouver about four years ago, and almost immediately we started to notice a shift in our sound," says Stoesser. "Our music became a little more dreamy and experimental, as opposed to harder hitting and loud, which was more of the style we had been doing in Toronto. It wasn't a conscious decision to switch up our style; it just sort of happened."

Going even further back, Stoesser says that when it came time to name the band, the process had a lot to do with avoiding band names that had already been taken.

"We had a lot of other names that we were considering," she says, "but then we'd do a Google search and find out it's a band somewhere. I liked the way Twin Rains sounded; the rains kind of reminded me of the west coast, but that's not why that was picked. I ran it by a few people and I said, 'What do you picture, what do you visualize, when I say "twin rains"?' Everyone had something different to say, which I like. Personally, I always thought to myself that it was a neat way to describe tears."

Twin Rains (with Noble Wolves)
Thursday, November 3
\$10, Copper Owl
copperowl.ca

NOVEMBER 2016

LOGANS PUB EVENTS

1 tuesday GRAYSON WAKER'S KARAOKE 9PM / FREE	2 wednesday 7PM @ \$7 SEE MENU: FACEBOOK.COM/LOGANSPUB	3 thursday POST HALLOWEEN GRINDER THEORIES USA WAKE LEGIT HEAT DOMESTICATED 9PM / \$10	4 friday <small>737 Productions and Vic City Skins</small> SKINS AT THE SEA WEEKENDER NORTHERN SOUL & REGGAE DANCE PARTY with DJs Jonny Grayston (East Van Soul Club) & locals Mike Underwood + Jordan Barry 9PM / \$10	5 saturday SUEDE RAZORS <small>(San Francisco USA)</small> PMS 84 <small>(Portland USA)</small> NO HEART 9PM / \$15			
6 sunday CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	7 monday ORIGINAL	8 GRAYSON WAKER'S KARAOKE 9PM / FREE	9 SAVAGE HENRY & THE INFAMOUS ONE POUNDERS GNAR GNARS KEG KILLERS 9PM	10 THE LEAKS THE ORPHANS BRETT SMITH DANIELS 9PM	11 GEOFF BERNER'S GROTESQUE COUNTRY & WESTERN SHOW CAROLYN MARK 9PM / \$12	12 THE REAL PONCHOS DYLAN STONE BAND TAN & HIDE 9PM/\$10	
13 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	14 AUTHENTIC	15 GRAYSON WAKER'S KARAOKE 9PM / FREE	16 <u>Shoegaze & Fuzz</u> NO SUN <small>(Salt Lake City USA)</small> SCARS & SCARVES SUMMER BABE 9PM/\$10	17 SOFT RIOT <small>(Glasgow Scotland)</small> WEIRD CANDLE <small>(Vancouver BC)</small> COLD CREATURE NULL COMMAND 9PM / \$8	18 PINNER 9PM	19 LISTENING PARTY RUGGED UNCLE BAD HOO 9PM / \$10	
20 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	21 UNIQUE	22 GRAYSON WAKER'S KARAOKE 9PM / FREE	23 7PM @ \$7 SEE MENU: FACEBOOK.COM/LOGANSPUB	24 Ministry of Casual Living Benefit Show DAVID P SMITH GREAT GRIFFON & MORE 9PM	25 ANCIENTS <small>(Season of Mist - Vancouver)</small> MENDOZZA BUSHWHACKER <small>(VANCOUVER BC)</small> CYCOLITH CABAL METAL DJs 8PM / \$15	26 <small>737 Productions presents</small> RAYGUN COWBOYS <small>(EDMONTON AB)</small> CAVALEROS BOUND BY NONE <small>(VANCOUVER BC)</small> 9PM / \$16	
27 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	28 OPEN 7 DAYS A WEEK	29 GRAYSON WAKER'S KARAOKE 9PM / FREE	30 7PM @ \$7 SEE MENU: FACEBOOK.COM/LOGANSPUB	1821 COOK STREET Mon - Fri: 3PM - 1AM Saturday: 11AM - 1AM Sunday: 11AM - 12AM facebook.com/loganspub (250) 360-2711			

music

Donovan Woods brings Canada to Nashville



RYAN NOLAN

“I go down to Nashville to write. They drink a lot there, and I try and fit in, and in that, I’ve ended up throwing up in a few parking lots.”

DONOVAN WOODS
MUSICIAN

who gave him a vote of confidence and a chance to pursue his dream of becoming a professional songwriter.

“I was really lucky,” he says. “I’ve never really thought of myself as an artist, because then you start to think of yourself as this celebrity music person, and I didn’t really think that that was the right route for me. I thought that I’d always write songs for other people. I never thought that I would be on my own type of tours like this.”

One standout track on *Hard Settle, Ain’t Troubled* is “Leaving Nashville,” which Woods wrote about his time spent in that city. The song, although lyrically melanchol-

ic, has a sense of positive whimsy. It demonstrates the passion and tenacity that writers have, and their will and determination to not give up no matter what struggles and rejection they face.

“I go down to Nashville to write,” he says. “They drink a lot there, and I try and fit in, and in that, I’ve ended up throwing up in a few parking lots. Nashville is hard work, and it’s kind of addictive, and there’s something about it that’s enjoyable even though there’s so much negativity. It’s like a place like Times Square or Las Vegas. You look at it and go, ‘This is everything I hate.’ It’s consumerism, gridlock,

and gross tourist-trap stuff, but at the same time there’s a wild energy that you can’t really deny, you know? You feel like you love it there, even though it’s representative of all these gross things.”

Woods has penned tracks for many artists, including Tim McGraw, who picked up his song “Portland, Maine,” and Charles Kelley of Lady Antebellum, who included “Leaving Nashville” on his first solo album. Woods is flattered that artists like these two perform his songs.

“These guys have access to songs from the best songwriters in the world, and everybody’s pitching them songs every day,” he says, “so to catch their attention was really flattering and exciting; I just couldn’t believe it. Everybody in the Nashville business gets people taking their songs, so they’re all used to it. But, whenever I think about it objectively, it’s pretty amazing. I’m pretty amazed that it happened, and I feel really lucky.”

Donovan Woods knows a thing or two about songwriting. And vomiting.

KENNIDY ANDERSON
CONTRIBUTING WRITER

Toronto folk musician Donovan Woods knows when to admit his songs aren’t up to par. After Woods released his fourth LP, *Hard Settle, Ain’t Troubled*, earlier this year, he released the *They Are Going Away* EP, which he says consists of tracks that weren’t quite ready to be included in the full-length album.

“They just weren’t good,” Woods says with a laugh. “I tend to take a long time with lyrics, and I didn’t think they were done. I

thought, ‘Oh, shit, I’ve gotta finish these,’ but I didn’t want to rush them, and I didn’t want to force them to be done. I don’t really have a process; I’m pretty lax. I wait for inspiration to strike. I’m not one of those people who can write every day, that’s for sure.”

Woods says that he’s always considered himself to be more of a writer than a performer, which is ironic given his touring history. He kickstarted his career by making his way down to Nashville in the early 2000s with the help of a publicist

Donovan Woods
(with Joey Landreth)
\$12, Thursday, November 10
Lucky Bar
luckybar.ca



By Jayden Grieve



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Web Exclusive

NEXUS

Hannibal Bures brings hilarity to Victoria

October 24, 2016 by Patrick Newman, contributing writer

Imagine someone laughing so hard that it registers as exercise on their Fitbit. After witnessing Hannibal Bures' live show at the Royal Theatre on Saturday, October 22, I wouldn't be surprised if that happened to some audience members that night. Having recently watched some of Bures' comedy specials on Netflix, I was hyped to be [...]

Victoria's Horror Escape offers frightful challenges for the season

October 21, 2016 by Mason

As we enter the Saunders family demonic possession. My partner events that have taken place and

Find web-exclusive stories at nexusnewspaper.com.

Tokyo Police Club light it up in Victoria

October 7, 2016 by Mason Hendrix, contributing writer

Tokyo Police Club returned to Victoria on October 4, this time playing the Aik Golden Hall, a former church with a spectacular vaulted ceiling and lovely stained glass windows. The Blues took the stage first, warming the crowd up with an electrifying performance that included their single "Six Down Low" as well as some lesser-known [...]

Peaches unapologetically awesome, and unabashedly herself, in Victoria

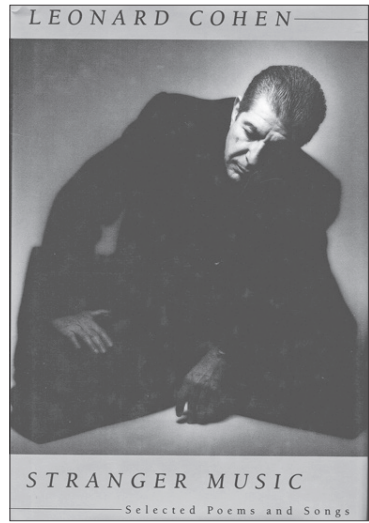
October 16, 2016
October 9, 2016
September 21, 2016
September 7, 2016
August 10, 2016
July 13, 2016



Lit Matters

by Keagan Hawthorne

The mythologies of Leonard Cohen



Leonard Cohen considers himself a soldier but refuses to take sides in the battle for peace.

to acknowledge the award and was called “impolite and arrogant” by a member of the Swedish Academy, which administers the prize.)

Or, for that matter, what about Leonard Cohen?

“Poetry is just the evidence of life,” wrote Cohen. “If your life is burning well, poetry is just the ash.”

Cohen, who is internationally famous as a singer and songwriter, began his artistic career as a poet. He grew up in Montreal and attended McGill University, where he rubbed shoulders with some of Canada’s greatest poets, including Irving Layton and Louis Dudek.

Cohen published his first book of poetry, *Let Us Compare Mythologies*, at age 22. Since then, he has gone on to publish 13 books of poetry and two novels, winning the Governor General’s Award in 1968. It was not until after he gained

recognition as a poet and novelist that Cohen began to perform as a musician.

Many of his books contain mixtures of poetry that he has recorded as songs and poetry meant only for the page. Cohen is not easy to categorize—he is a Sabbath-observing Jew who is also an ordained Buddhist priest. He is a folk singer who records with synthesizers. He is a recluse and a man of the world. He considers himself a soldier but refuses to take sides in the battle for peace.

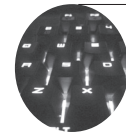
But one thing Cohen most definitely is, transcending all of these categories, is a poet.

Leonard Cohen must-read:

Stranger Music: selected poems and songs

(Greater Victoria Public Library Emily Carr branch: 811.54 COH)

There has been a lot of ink spilled over the songwriting-versus-literature debate since Bob Dylan was announced as the winner of the Nobel Prize in Literature this year. Some critics, even while they accept that lyrics can be literature, question the specific choice of Dylan. In a year with zero women laureates, why not Joni Mitchell? At least she might have answered her phone. (At the time of writing, Dylan has refused



The Bi-weekly Gamer

by Adam Boyle

Slugfest at Staples Center

Well, they did it: SK Telecom T1 (SKT) claimed their third championship in four years.

This marks the end of the *League of Legends* World Championships for 2016 and, boy, was it a show to remember.

Facing off in the finals against SKT were Korean league rivals Samsung Galaxy, a team that was rebuilt from scratch at the start of the year. Hosted at Staples Center in the heart of downtown LA, *LoL* world’s fever swept the city the day of the finals. Billboards, bus ads, TV commercials, and people cosplaying as characters were all exploding out from the arena (which is also home to the LA Lakers).

The opening ceremony started off ominous, with a live orchestra

playing some tunes from the game. Then, out of nowhere, fireworks went off and the ground melted down into a huge pit with a cube that fell out of the sky.

Sounds crazy, right? Well, that’s all thanks to 3D screens that were placed all around the stage in a cube format, giving the image of things happening in real time.

All this continued until at last the cube opened and there in the center stood Zedd, a DJ who had composed “Ignite,” the anthem for this year’s tournament.

Right after the games began. SKT faltered midway through game one and almost gave it up to their rookie opposition. Game two, however, was a demolition of Samsung that left many—myself included—

feeling that the series was over. Boy, were we wrong.

Games three and four both went to Samsung Galaxy in a fashion that noticeably shocked the viewers. For the first time in the event’s history, there was a game five in the finals. Riding on the momentum of their previous wins, Samsung Galaxy flew out of the gates, getting a huge lead over SKT. But, teamwork and careful play led to a huge turn-around fight that swung the game’s momentum in favour of SKT. This change eventually led to the defending champions winning. Good game, Faker and Bengi; you two earned your third titles and the right to say you are the best duo in *League of Legends*’ history. *Adieu*, 2016; onwards to 2017.

Calculated Thought

by Sean Annable

Matters of interest: part deux

Last issue I voiced an ominous warning to not celebrate low interest rates, as they can be a sign of wobbling economies grasping for growth. And at such extreme lows, rates generally have only one direction to go. If interest rates rise, it shows that there’s confidence in our economy, which hopefully

projects that create jobs, and consumers will access cheap credit to finance purchases to keep consumption chugging along. It would seem the latter is happening more than the former, particularly with residential mortgage debt.

Greater numbers of mortgages accessible through cheaper credit

The Bank of Canada holds our federal government’s cash; they design and distribute our currency; they manage our financial system.

means wage increases and job creation. The general sentiment is that rates in Canada won’t rise soon, but many say that it’s inevitable. When they do, debt will become more expensive to manage.

So what influences the prime rate tied to your student loans? Most impactful is the central bank’s overnight interest rate, or “key rate.” The Bank of Canada (BOC) is our central bank; it’s a mostly autonomous Crown corporation. They hold our federal government’s cash; they design and distribute our currency; they manage our financial system.

Their main objective is to keep inflation at a “low, stable, and predictable” level, according to their website; two percent is where they like it. The BOC targets inflation through monetary policy, foremost by guiding our economy with changes to the overnight interest rate, which is the rate banks use when they lend, short-term, amongst themselves. The BOC will raise the key rate to cool a hot market when prices rise too quickly and lower it when the economy is stumbling.

A change in this rate signals banks to follow suit; they aren’t forced to react, but to stay competitive, they normally adjust their prime rate in tandem.

Currently, our key rate sits at a historically low 0.5 percent. With these low rates in place, businesses are, ideally, investing in new

increases demand for houses, causing prices to jump.

It’s not all bad—if interest rates and house prices have an inverse relationship, as the data would suggest, maybe rising rates over the next decade will mean (relatively) cheaper houses for us students by the time we’re ready to buy.

Hey, we can always dream.

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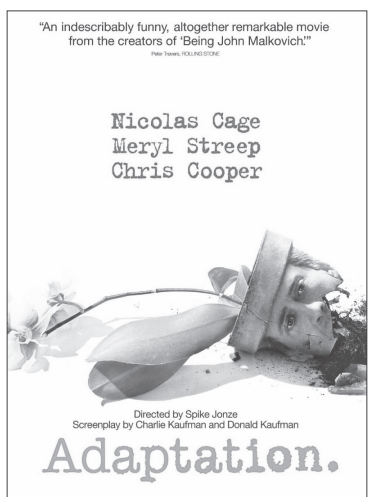
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To See or Not to See

by Finlay Pogue

Adaptation is a modern masterpiece



Adaptation is a critique on the film industry while also being very much a product of it.

directed *Adaptation* (2002), and from there the film sets about exploring the depths of its own question, proving itself to be one of the most fascinating, inventive, and oddly universal plumbings of the human mind.

This is a film that is folded back on itself, and on reality, so many times that it begins to seep out of the confines of the screen until we can no longer find the beginnings or endings of what’s fictional and what’s literal. It’s electrifying.

The word “meta” is often used when attempting to pin down *Adaptation*, but I refrain from deploying

it here because that would be to whittle the film down to a single word—one that fails to unravel any of its mysteries—and because the term is now often used as a crutch by lazy film writers who think “in” references and celebrity appearances constitute the worthwhile and intriguing insights that the films they’re making lack. One of the many things that separates Kaufman from the hacks is that he’s an overwhelmingly generous writer, and he packs his films with idiosyncrasies and seemingly needless touches that make his movies so rich and absorbing.

The other powerhouse behind *Adaptation* is the great Nicolas Cage, who plays twin brothers Charlie and Donald Kaufman (see, even that small whiff of a plot is already making you question things). Cage is a wildly underrated actor whose supreme talent is often overlooked, given his dodgy filmography. But in *Adaptation* he is outstanding, as he always is in roles that allow us to study his face and marvel at his performances that show us, wordlessly, the inside of his mind.

Jonze takes on the thankless job of directing the Kaufman screenplay (round two, after 1999’s *Being John Malkovich*), which puts him in a position of telling Kaufman’s story, Kaufman’s way. No director is capable of overshadowing this writer’s presence, which—in *Adaptation* especially—is in the very blood of the film.

What is truly remarkable about *Adaptation* is that it somehow is simultaneously about a single man and all of humanity. Somehow it is a critique of the film industry while also being very much a product of it. Somehow it relates its story—and its story’s story—to every living thing in the world.

Like all great films, *Adaptation* has such a personal and at the same time sweeping statement of humanity that—on paper—it’s hard to fully comprehend.

But as Charlie struggles with his own mind, we begin to understand how he feels, and therefore how we feel. The way Kaufman communicates this with us leaves us knowing exactly what he’s saying about himself, and about us, and we love it, and we feel heard, and we feel connected to everyone and everything.

Adaptation (2002)

5/5

“Do I have an original thought in my head?”

This is the first line of the Charlie Kaufman-written, Spike Jonze-

what's going on

by adam boyle



PHOTO PROVIDED

Rykka will be bringing her alt-pop tunes to town on Saturday, November 12.

UNTIL NOVEMBER 7

Local B.C. readings

Reading helps to connect families and friends; Read Local BC is a series of events that can just do that through readings of poetry, stories, and more. For more information on authors, dates, and locations, see books.bc.ca.

UNTIL DECEMBER 10

Without an origin

Altering photos is one of those things that can be used for bad or for good, which is what artists Arnold Koroshegyi and Laura Dutton are exploring in this exhibit at Open Space. *The Absence of the Origin of Its Likeness* aims to demonstrate the creation and process of altering photos and examine new ways of looking at photographs. Check out openspace.ca for more info; admission is by donation.

FRIDAY, NOVEMBER 4

Returning to the stage

15 years after their last release, Duotang is going back on tour. Formed in 1995, the duo went on a 12-year hiatus starting in 2002. Duotang will be playing their modern

rock and post-punk at the Copper Owl; see copperowl.ca for details and ticket prices.

SATURDAY, NOVEMBER 5

Going through puberty twice

Trying on Your Dead Mom's Underwear is coming to Intrepid Theatre on November 5; this play is an autobiographical tale of a closeted trans teenager. Tickets are \$10; see intrepidtheatre.com for info on this and other events.

WEDNESDAY, NOVEMBER 9

An evening of remembrance

November 9, 1938 was a day of horror and loss for many Jewish families. On the night commonly known as *Kristallnacht* (Night of Broken Glass), authorities turned a blind eye to the planned attacks on everything and anything Jewish in Germany and Austria. This program, being held at Congregation Emanu-El Synagogue on Blanshard Street, includes readings, musicians, presenters and more. For further information, contact Micha Menczer at victoriashoah-project@gmail.com.

THURSDAY, NOVEMBER 10

UNTIL SATURDAY, NOVEMBER 26

French politics

Politics and games are interchangeable for 18th-century French aristocrats. Many used sex and seduction as both a sport and a power-control weapon; *Les Liaisons Dangereuses* is a play about exactly this. It all goes down at UVic's Phoenix Theatre; student tickets are \$15, and more info is at phoenixtheatres.ca.

SATURDAY, NOVEMBER 12

Travelling across the pond

BC-born-and-raised singer Rykka is heading on tour across Canada, making her last stop at Lucky Bar. Rykka's alt-pop tunes just might get you moving; see luckybar.ca for info.

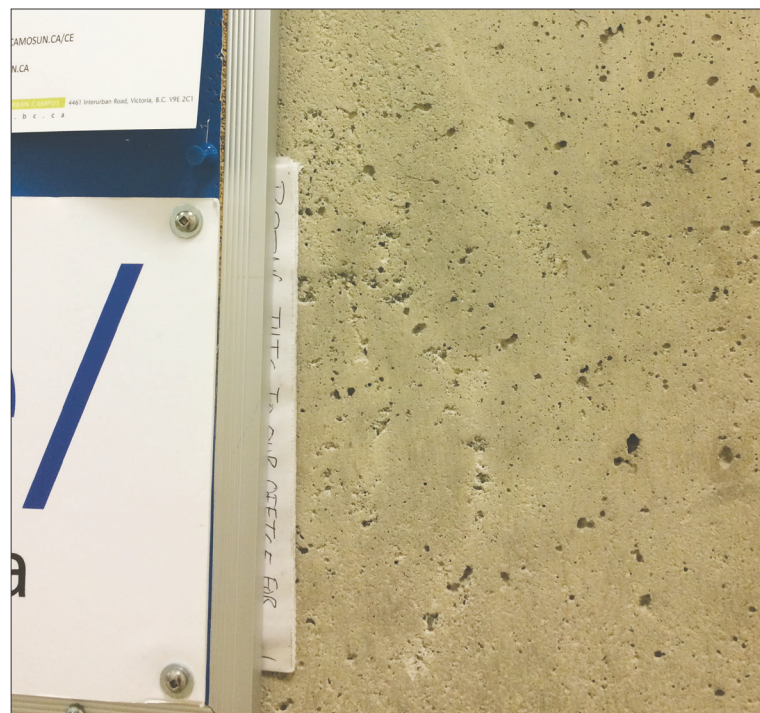
SATURDAY, NOVEMBER 12

On the road with Sweet Alibi and Jadea Kelly

Winnipeg folk band Sweet Alibi and Ontario singer-songwriter Jadea Kelly are playing a co-headlining show at Upstairs Cabaret on November 12. Check out upstairscabaret.ca for prices and other information.

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!

Where was last issue's hidden,

you ask? It was on the main floor of Ewing; tucked away in a corner, by the photocopier, is an unused and unloved shelving unit of sorts. We couldn't resist popping a paper in there.

Who will find this issue's hidden *Nexus*? Happy hunting!

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