

NEXUS

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camosun's student voice since 1990

ARTS ARTS

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CAROL-LYNN MICHAELS/NEXUS

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EDITORIAL MEETINGS
Come out to our weekly *Nexus* editorial meetings, where all Camosun students can get involved in their student newspaper. Meetings take place every Tuesday at 11:30 am in the *Nexus* office, Richmond House 201, Lansdowne. Call 250-370-3591 or email editor@nexusnewspaper.com for more information.

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editorial Artsy types

DYLAN WILKS
STUDENT EDITOR

As Victorians, we consume more art per capita than any other city in Canada. In British Columbia, government arts grants return one and a half to two times their investment to the economy, making the arts something of a sure thing—the kind of bet you’d want to make in a casino (especially before those gaming grants for the arts were cut).

Yes, the BC government has a slightly different opinion about grants funding for the arts. After cuts to funding, the arts throughout BC are struggling—and while some may think that’s proper motivation to make better art, the truth is that even successful theatre companies rely on government grants to balance their budgets. Is there any hope? Find out as staff writer Ali Hackett dives into the BC arts funding scene in this issue’s feature story on page 6.

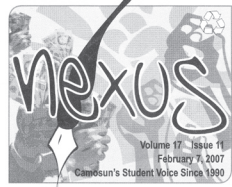
Besides our news coverage, a bevy of columns, and the rest of our regular coverage, *Nexus* prides itself on coverage of the arts. We know that stories on politics and sports at school can be pretty dry at times, and everyone needs time to unwind, so coverage of the arts is always of the utmost importance to us. You can check out another five fantastic album reviews on page 9, and coverage of the latest shows and live theatre await eager readers on pages 8 and 9.

Do you like the arts, or are you tired of hearing about it? Let us know by coming to one of our weekly editorial meetings at 11:30 am in Richmond 201 at the Lansdowne campus. Sometimes there’s cake, but not always. But there’s always something to talk about, be it good or bad.

If stopping by for the meeting doesn’t work for you, our doors are open from Monday to Friday between 9:00 am and 4:00 pm. We’re also reachable by phone at 250-370-3591, or, if you’re a digital type, you can email us over at editor@nexusnewspaper.com for any reason.

Did we mention that sometimes there’s cake?

Five years ago in Nexus



TUITION CROSSFIRE

Camosun acting president in the hotseat over tuition rates

Where can we do a great deal more in working with each other. There are some realities that dictate that we can't do things totally in harmony, but I think we could work a great deal more with each other. I would look forward to the opportunity for looking at ways and means where we can put together a unified approach to the government.

EDUCATION SHOULD NOT BE A DEBT SENTENCE

Students should not be burdened with debt

A much-anticipated, complete with fake quotes, to hold at Camosun's Lansdowne campus as part of a recent student protest against tuition hikes and increasing student debt.

open space In defence of Valentine's Day



JESSICA TAI/NEXUS

NICOLE BENETEAU
CONTRIBUTING WRITER

Valentine's Day gets a bad rap.

When February 14 arrives, people roll their eyes, furrow their brows, and poke fun at anything V-Day related. But I say Valentine's is to be adored, not detested.

Let's face it, February sucks. It's cold, grey, often rainy, and always unpleasant. What better time to celebrate a holiday dedicated to love and intimacy? Valentine's Day is a welcome reason to cuddle up and forget your February blues. And if you don't have a partner, don't sweat it. Valentine's Day doesn't have to be just for couples. In fact, it's a great excuse to get your friends together and celebrate singlehood.

Remember the innocent days of childhood, when we exchanged pun-laden Valentine's cards with our classmates? The feeling of that hand-decorated paper bag heavy with messages of friendship was sweeter than any box of chocolates and had nothing to do with coupling up.

Valentine's Day has no shortage of critics. They are keen to point out that big business uses Valentine's to hock goods; in this case, goods like chocolate, flowers, and heart-shaped pot holders. There is no denying that, for many, this day has become a commercialized mess that over-emphasizes the importance of gift-giving and being in a romantic relationship.

Then there are those that proclaim we should treat every day like Valentine's Day. It would be nice if every day could just be one big love-fest, but that's not how things are. In reality, maybe we need a so-called "made-up" holiday to remind us to get out of our February funk and show a little affection.

Yes, Valentine's Day is commercial, but it doesn't have to be. Skip the obscene restaurant scene and make a special home-cooked meal. Instead of roses, give someone a homemade moss terrarium. Bake a tray of heart-shaped cookies, carefully ice each one with delicate pink icing, and eat them all while watching *Dexter*.

So, this year, do anything to make an otherwise sub-par month a special one; rekindle your love of February 14.

correction

In "Getting fracked" (January 25 issue), we implied that Rosebud, Alberta resident Jessica Ernst suffered damage to her water supply due to hydraulic fracturing. Although there was fracturing involved, there never was hydraulic fracturing near her water supply.

Fracturing for coal bed methane, which was done near Ernst's property, doesn't use the same chemicals as hydraulic fracturing. In this kind of fracturing, natural gas recovery from coal bed methane formations is stimulated by pumping in nitrogen gas, which enhances the interconnections between naturally fractured formations.

In Ernst's case, the contamination comes from gas that occurs naturally, but which she alleges travelled to her water supply only due to Encana's fracturing beside her property.

We apologize for the lack of clarity.

Something on your mind? Send *Open Space* submissions (up to 400 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

campus

College says co-op guidelines 'out of whack'

"This kind of a ruling is going to be denying students a number of valuable experiential learning opportunities."

LOIS FERNYHOUGH
CAMOSUN COLLEGE

assistance, a government requirement that has students and staff concerned.

Because the spring and summer semesters are 14 weeks long, government policy states that work terms must be a minimum of 12 weeks in order to qualify for funding. This presents a problem for co-op students in some of Camosun's programs who may want to pursue either a mandatory or optional work term outside of those time frames.

"We don't control this the way we control most courses at the college. It's the employers that have control over the positions," says Gloria Darroch, director of co-op education. "We've tried to make it as flexible as possible for students to get a work term and not be bound by the normal add/drop dates."

Unfortunately, the government policy isn't as flexible. Upon discovering that some students were completing the 250 work-term hours in less than the 12-week minimum, Camosun financial aid was forced to move to a stricter set

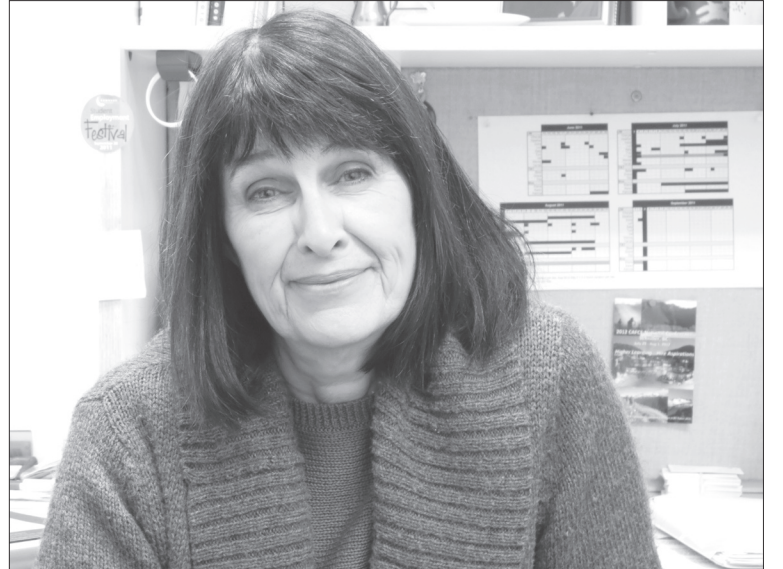
of requirements.

"In the past we weren't aware that the start and end dates weren't accurate," says Lynda Funston, financial aid and awards coordinator. "If you are knowingly applying for four months of student assistance, but you know you are not going to be engaged in [your work term] for four months, then you're basically committing fraud."

Unfortunately, the specific timelines often make it difficult for students to find fulfilling internship opportunities that fit this mold.

"It's impossible to force an employer to follow the same rigidity as you would with an academic course," says Lois Fernyhough, co-op instructor for the applied communications program (ACP). "This kind of a ruling is going to be denying students a number of valuable experiential learning opportunities."

Second-year ACP student Colleen Rabatich says she wouldn't have been able to accept a valuable opportunity to intern at CBC Radio



TJ NYCE/NEXUS
Camosun's Gloria Darroch says co-op funding requirements are outdated.

this summer without assistance.

"I wouldn't have been able to do this internship if I didn't have financial aid," says Rabatich. "I would have been doing something that wouldn't have given me as much experience and wouldn't have helped my future."

Given these challenges faced by

co-op students, Darroch thinks it's time for policies to change.

"The government is way far behind in recognizing that students don't just work and go to school anymore," says Darroch. "It seems to me that the rules around financial aid from the government are out of whack with reality."

NICOLE BENETEAU
CONTRIBUTING WRITER

A crackdown on government policy by Camosun College financial aid will affect students looking for unpaid internship or co-op positions this spring and summer.

Students must now commit to 12 weeks of unpaid co-op work in order to be considered for financial

education

Day of action raises awareness of student debt

"The minister of advanced education is not interested in even lowering interest on student loans."

MADELINE KELLER-MACLEOD
CAMOSUN COLLEGE STUDENT SOCIETY

complishment," says Camosun psychology student Nathaniel Goyet-Lamoureux. "It's good to know that we are all in this together. Everyone has debts and it's scary sometimes, but I feel that we can support each other and together we can accomplish great things."

The February 1 on-campus event was part of the national campaign Education Is a Right, in conjunction with the Canadian Federation of Students, who are encouraging students across to country to rally government for change.

"We want the NDP and other parties to listen and make these issues part of their platform," says Madeline Keller-MacLeod, CCSS external affairs executive.

The Education Is a Right campaign asks for reduction in tuition fees, re-establishment of the BC Student Grant Program, and the elimination of student-loan interest fees.

"The minister of advanced education [Naomi Yamamoto] is not interested in even lowering interest on student loans," says Keller-MacLeod. "We are asking for elimination of interest."

The event included free food, a crafts station where students could write messages on t-shirts, a video crew recording students' thoughts, and games, including one that was a student-debt take on Snakes and Ladders ("You're exhausted, drop out now," was one of the moves on the board).

Camosun College granted academic amnesty to students who missed classes to attend the event, but some students who didn't attend the rally still wanted their money's worth.

"We already paid tuition, so why would we not go to a class that we already paid for?" says biology student Amanda Hewlett.

Meanwhile, Keller-MacLeod



DYLAN WILKS/NEXUS
Students gather at the day of action events on Lansdowne campus.

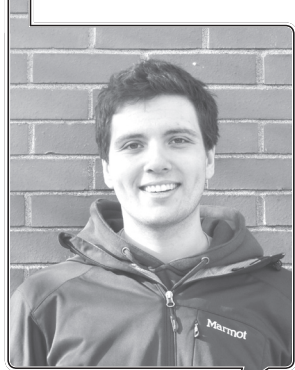
has no doubts that the day of action raised awareness among most students.

"We accomplished a lot and

more students are now involved," says Keller-MacLeod. "The event just built momentum; it's nowhere near over."

SPEAK UP What TV show do you wish was still on the air and why?

BY CLORISA SIMPSON



BRIAN SMITH

"Malcolm in the Middle. It would be funny to see Bryan Cranston switch between his role in *Breaking Bad* for that."



ALANNAH KENNEDY

"Saved by the Bell, because that was just good, quality, after-school television."



TRISH DUDDRIDGE

"Will and Grace. I thought the two main characters worked really well together, and Karen was hilarious."



KENDALL MACCURDY

"Friends, because it had something for everyone."



ROBERT MCMULLEN

"That '70s Show, but only if it was the first seasons, before it got bad."



ALEX AL

"The X-Files. It was so mysterious and there was never an end to it, so it would be nice to get a conclusion and find out who the mystery guy was."

community

Eagle Project helps preserve First Nations culture

JEREMY AMBERS
CONTRIBUTING WRITER

While some organizations have roots based within a community, not many can claim to have roots that extend towards preserving culture.

The Eagle Project began with a donation of a 1,400-year-old tree. This inspired a program designed to teach people in the aboriginal community life skills combined with traditional arts. Located at the Victoria Native Friendship Centre, this resource has been an invaluable service for the indigenous community.

Fusing traditional ways with the modern world is its philosophy, and the 12-week course is designed as a supportive outlet for aboriginal people to build necessary skills in order to succeed. The Eagle Project helps people to build vital social

skills so they can tackle the competitive workforce.

“A lot of the people I see coming in are very quiet and don’t want to talk at first; they are really shy and scared, and by the end of the program they come out of their shell,” says job placement coordinator Jamie Lewis. “They improve in their social skills and they do a lot better after participating in the program.”

Aside from helping students with work and education-related content, the Eagle Project also facilitates a carving workshop with Carey Newman, an accomplished master carver. The students participate in the carving of a totem pole, which is then raised in the traditional way along with help from previous graduates.

This merging of cultural values and social skills has been successful

in creating a support network for First Nations people to succeed in the world.

“One of the things this really does well is it sets a tone for lifelong learning; that’s really how you’re going to be successful.”

THERESA BENNET
THE EAGLE PROJECT

“One of the things this really does well is it sets a tone for lifelong learning; that’s really how you’re going to be successful,” says job coach Theresa Bennet.

Aside from job skills and traditional teachings, there are also lessons on budgeting and other social skills.

The participants are encouraged to create goals, which could be anything from obtaining employment to enrolling in school.

The Native Friendship Centre also offers upgrading in a partnership with Camosun College and participants in the Eagle Project are encouraged to look at all options, whether those options are work-related or related to the person’s academic goals.

The Eagle Project has raised one totem pole already; it stands, proudly, at the entrance of the organization’s centre.

They are currently working on a second pole, which is being donated to a local housing project in Victoria.

NEWS BRIEFS

College international enrollment up

Camosun International director Geoff Wilmshurst recently announced that Camosun College’s international student enrollment for January is nearly double what it was the previous year. Increasing international enrollment has been a key mandate of the college, aligning with the “sustainable results pillar” of Camosun’s strategic plan. Wilmshurst said he hopes to have Camosun’s full-time international student population reach 10 percent in the next three years. Camosun currently sits at less than five percent.

CFCS fundraiser for the needy

A group of students in Camosun’s Community Family Child Studies (CFCS) program are having a fundraiser called Hope Bags for people in need. They’re asking that students donate backpacks (that are in good condition) and basic necessities: socks, blankets, sweaters, unused toiletries, non-perishable items, eyeglasses (with cases), and, of course, any monetary donations. Items can be dropped off at the Camosun College Student Society kiosk in the Fisher building foyer at Lansdowne.

Lansdowne preschool needs donations

After 50 years, Lansdowne Co-op Preschool is looking for a new home, and they’re actively seeking donations and grants to ensure a new rental space. Needs include at least 1,000 square feet of indoor space and a dynamic outdoor area for creative, natural play. Those willing to help with ideas or support are encouraged to email relocation@lansdownepreschool.com for more information.

RCMP apologize for Pickton delays

The RCMP have issued a public apology regarding their efforts to stop Robert Pickton before he was charged. The formal apology came following days of testimony at the Missing Women Commission of Inquiry, where how RCMP and Vancouver Police handled the investigation into the murders of six women by Pickton was challenged. Assistant Commissioner Craig Callens, British Columbia’s top-ranked officer in the RCMP, formally apologized at a news conference in Vancouver on Friday, January 27.

Keystone XL bill gets support from senators

44 US Senators—all but one of whom are Republicans—have signed on to proposed legislation authorizing the Keystone XL oil pipeline that would connect Alberta to Texas. This act comes despite the refusal of President Obama to advance the project. US Senator John Hoeven claims the pipeline will create thousands of jobs, will help control fuel prices for Americans, and will reduce American reliance on Middle East oil. Keystone legislation could be included in a highway and infrastructure bill that will be considered by US Congress in February.

-DYLAN WILKS

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art

Local artist doesn't succumb to struggles



LUCAS MILROY/NEXUS

Local artist Nic Vandergugten and some of his work.

LUCAS MILROY
CONTRIBUTING WRITER

Victoria printmaker and Camosun graduate Nic Vandergugten knows all about the struggles of being an artist. And it's not just the financial struggles that weigh on Vandergugten; like all artists, he wonders if what he's doing will resonate with people at all.

"You're never sure whether you're going to be rewarded financially, or if people will even connect

to the piece emotionally," he says. "It's easy to become filled with self doubt."

But as real as the emotional struggles are, the financial ones are just as difficult.

Vandergugten, who got his Associate of Arts degree in English from Camosun in 2009, says he had to borrow money from loved ones to help scrape by as an artist; while he has always been able to repay his debts, he feels bad hav-

ing to take debts from people in the first place.

"You can become a financial strain on people around you," he says. "You'll have to borrow money from parents and friends, at the hopes that you'll be able to reciprocate that."

Vandergugten, who grew up in Victoria's Chinatown in an artistic household, says that becoming an artist wasn't really that far of a leap for him.

"I guess in a sense I took the long road to taking up the family business, because my father is an artist," he says. "I went back to square one and decided to just focus on being an artist. For me, with my work, all you need to start is a feeling that you can put into a really rough sketch. It's hard to put into words; it's an experience that happens in the moment."

Before becoming involved with printmaking, Vandergugten was a

sushi chef; he says the aesthetics and concepts of Japanese art may have helped lead him to carving. Vandergugten also realizes that, for him, just like for many other artists, creating art is a very spiritual experience.

"To me spirituality is something that is just there, and it is mysterious, but it helps guide you," he says. "And the more you open up to that and trust in that, the more that things seem to fall into place."



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STATE OF THE ARTS: HOW ARTS FUNDING AFFECTS OUR COMMUNITY

BY ALI HACKETT, STAFF WRITER

PHOTO BY CAROL-LYNNE MICHAELS

When Stephen Harper famously declared that “ordinary people” don’t care about arts funding during the 2008 election campaign, artists and arts groups were quickly forced to prove their worth. At that time, \$45 million had just been cut from the federal arts budget, and not long after, the government of BC made serious cuts of its own.

Since the provincial government made those serious cuts to arts funding in 2009, many artists and arts groups in BC have had to find innovative ways to generate money while struggling to make ends meet.

The Victoria Spoken Word Festival is one of the affected groups, and is coming into its second year without any government funding.

Missie Peters, festival director, says it’s the only one of its kind in Canada, but that their application for a government grant was denied. The festival pairs emerging poets with professionals from across the country to help them develop new skill sets. In lieu of government funding, Peters was inspired to fundraise for the festival herself and decided to register it with IndieGoGo, one of the biggest online funding platforms.

“The idea really was for me to be able to connect with the spoken-word community, and the people who love the art form across the country,” she says. “In this way we can pool funding on a national level, get people excited, and get some exposure for the festival, in addition to getting funds.”

Beyond the funding, which at press time was only \$50 short of its \$1,000 goal, Peters says she’s received community support in the form of billets, drivers, and other volunteers.

“To me, getting people who may not have otherwise had an opportunity to get involved is almost as valuable, or more important, than the money,” she says. “It’s really made us build that local network.”

This festival has had a positive experience without government funding, and although it hasn’t been easy, Peters says she’s proud that the festival has been able to succeed without any grant money. And the Spoken Word Festival’s situation is not unique.

PUBLIC INVESTMENT EQUALS PUBLIC ENJOYMENT

Keith Higgins, a Vancouver-based artist, has been involved in artist-run organizations since the ’80s. He has helped create all sorts of institutions, including Artspeak Gallery and The Pacific Association of Artist-Run Centres, and continues to run Publication Studio Vancouver, a small publishing house, among other things. He believes that although there are ways for artists and arts groups to generate income, public investment allows artists to be more experimental in their work.

“PUBLIC INVESTMENT ENSURES THAT THE PUBLIC WILL
HAVE ACCESS TO THE CULTURE THAT’S BEING MADE.”

KEITH HIGGINS, VANCOUVER-BASED ARTIST

“We’re quite lucky to have an institution like the Canada Council, which awards money based on the perceived merits of the work, and exists at an arm’s length from political imperatives,” he says. “That really allows a multiplicity of voices.”

Higgins says that when it comes to discussing arts funding, the focus often tends to revolve around whether or not artists can produce work. He says that’s not necessarily the issue.

“You’re going to see art made,” says Higgins, “but you’re not going to see it. What public investment often ensures is that the public will have access to the culture that’s being made.”

Whether it’s paintings, sculpture, plays, or writing, the access to culture is an important distinction. Although there’s some truth to the “starving artist” stereotype, having poor artists doesn’t necessarily serve the community.

“If I see it from my point of view,” says Higgins, “I see the arts as a welcoming space. Quite often in theatre, music, or dance, you find a haven for people who, for one reason or another, find they don’t fit in somewhere.”

Higgins also says that exposure to arts and different culture can enhance communication within a community.

“We’re more able to get along as communities and as societies when there’s access to culture,” says Higgins, “especially when there’s culture being produced that’s actually responsive to the community.”



According to Higgins, the importance of the arts isn't often acknowledged. The debate about the value of art can be a heated one. Opponents of public arts funding say an unfair advantage is given to people who get grants over those who don't. Beyond that, it's hard to place a monetary value on something as subjective as art. That being said, Higgins maintains that culture is worth investing in, for both social and economic reasons.

"The provincial government in British Columbia, regardless of its political stripes, has rarely stepped up with adequate or reasonable levels of support, especially when it comes to access to culture," he says. "The unfortunate thing about that is people without access don't know what it's like to have those facilities in their communities."

Higgins feels that the underinvestment in culture has left us in a negative cycle. One result of this historic lack of appreciation is that many artists have left their communities in search of a place where they will feel valued.

It's also hard for artists to lobby for federal money, either from the Canada Council for the Arts or the Canada Cultural Investment Fund, when they haven't had investments on the provincial or municipal level.

ARTISTIC INDEPENDENCE

Ian Case, general manager of the Intrepid Theatre, says they've had to make administrative changes, including the reduction of staff, to keep up with funding cuts. Case has been working at Intrepid for almost 10 years and says the loss of provincial gaming grants and cuts to arts funding in 2009 has had huge impacts on the arts community in BC. (The provincial government uses revenue generated by gambling to fund eligible groups in the forms of grants.)

"GOVERNMENT FUNDING ENCOURAGES ARTISTS TO TEST THEIR LIMITS, AND CREATE WORK THAT IS MORE EXCITING THAN REGULAR COMMERCIAL FARE."

IAN CASE, INTREPID THEATRE

When Case started, government funding made up 45 to 50 percent of Intrepid's annual budget; now it's about 30 percent. The theatre company increasingly relies on earned revenues, donations, and sponsorship to make ends meet.

"As the company has grown it's become less reliant on [government funding]," says Case. "Having said that, government funding is still really important, not only for Intrepid Theatre, but for all the non-profit arts organizations, because it allows them to maintain the accessibility and affordability of their programs."

Increased reliance on commercial or box-office sales means looking less at pushing the boundaries and more at marketing towards mass appeal.

"Having government funding means we can offer work that you might not see otherwise," says Case. "It also encourages artists to test their limits and create work that is more exciting than regular commercial fare."

The BC Liberals recently reinstated \$15 million in gaming grants, bringing the total to \$135 million annually. They've guaranteed the same amount for the next fiscal year, but still haven't outlined a sufficient long-term strategy, at least not in the point of view of Higgins.

"Anybody who's lived here will tell you that the provincial government works on a sort of binge-purge cycle, as far as budgeting goes," says the artist. "About a year and a half before an election they suddenly have money for things. Abruptly after the election they say, 'By the way, our budget forecasts weren't quite right,' and the austerity measures roll out."

ART ECONOMY

The BC Arts Council (BCAC) is a provincially funded peer-review panel that gives grants to artists and arts groups. The government appoints its members but the panel operates under its own mandate.

"Once the government gives us the money they do not interfere in how we distribute it amongst the disciplines and applicants," says Stanley Hamilton, BCAC chair.

The BCAC acts as an advocate for the arts, and has a different funding pool than the gaming grants or the Ministry of Community, Sport, and Cultural Development, another

provincial contributor to arts funding.

Last year, the BCAC contributed almost \$17 million in arts grants, across 225 communities in BC. Hamilton says almost 80,000 people are employed in the arts sector in BC. The economic impacts of the arts are felt regionally, as well, and it's not just the employment of the artists. Hamilton points to the Belfry Theatre and the Victoria Symphony, both of which receive operating grants from the BCAC, as supporters of the local economy. Their audiences tend to spend money on dinner or drinks when attending shows, as well as parking, public transportation, and cabs.

Case also knows the effect of the arts on the economy, and he's often asked to argue for the arts from the economic point of view. He cites the 2010 *Greater Victoria Arts and Culture Sector Economic Activity Study*, completed by Dr. Brock Smith of the Peter B. Gustavson School of Business at the University of Victoria, as a great example of the success of arts.

"It's not a small industry," says Case. "It creates a lot of jobs, and it's an economic generator municipally, in terms of activity downtown."

The study says the total economic activity generated by the Greater Victoria arts and culture sector in 2010 was \$170 million in net income. This takes into account all expenditures by part-time artists and hobbyists, full-time artists, and arts businesses and organizations, as well as money spent by arts patrons, and is the equivalent of \$21 million in property tax revenue.

The report shows that money invested in the arts scene in Victoria not only stays in the community, it also draws people here. The vibrancy of a city rich in culture entices investors and tourists alike.

Higgins, too, applauds the economic impact of the arts, but says wages are still pretty low when compared to the provincial average, and a lot of artists are struggling. Higgins is also the executive director of the UNIT/PITT Projects, formerly the Helen Pitt Gallery, and says they almost had to close their doors due to gaming grants cuts in 2009. When the gallery moved, the only premises they could afford in Vancouver didn't have plumbing or heat.

"We're managing, but I wouldn't ask somebody else to work in these circumstances," says Higgins. "I've got full-time work here: publishing, presenting exhibitions, putting on public programs. But my salary works out to about 10 bucks an hour once you break it down over all the work I'm doing. The ability to apply for the [gaming grants] again is going to ease a lot of pain."

ALL POINTS TO PUBLIC FUNDING

Jo-Ann Roberts, host of *All Points West* on CBC Radio One in Victoria, says exposure to and involvement in the arts fosters our ability as a society to think creatively.

"It's always been my feeling that the arts allow us to think about bigger issues," says Roberts, "and to see things in a way we haven't seen them before. The arts often show us a creative way forward when faced with tough times."

She makes the case for publicly funded art and includes some of CBC's programming in that category, although not everyone agrees. Opponents of the CBC say that taxpayers' money would be better spent elsewhere and that the market should dictate art consumption.

The issue with this, says Roberts, is that when left in the hands of private media corporations, the focus becomes generating profit, rather than the public interest.

"THE ARTS OFTEN SHOW US A CREATIVE WAY FORWARD WHEN FACED WITH TOUGH TIMES."

JO-ANN ROBERTS, CBC RADIO ONE

"Because [CBC] is not tied to meeting just what shareholders want, we can often present what is not commercially viable, at least initially," says Roberts.

She cites CBC Radio 3, which promotes independent music, and their annual literature competition, Canada Reads, as two of many examples of how CBC makes art accessible to the public.

The bottom line when it comes to arts funding, according to Roberts, is providing avenues for arts groups to be heard. She says arts cuts directly impact the state of arts in Canada.

"If art isn't publicly funded," says Roberts, "there's less reason for private news or broadcast organizations to cover and support the arts, because they're not feeling any competitive pressure."

art

Exhibit shows how architecture defines Victoria

“Victoria’s modern architectural heritage is important for Victorians to understand.”

MARTIN SEGGER
EXHIBIT CURATOR

REBECCA KERSWELL
CONTRIBUTING WRITER

During the '50s and '60s, architectural firms changed Victoria’s structural environment with modern planning and new architectural forms. Coinciding with Victoria’s 150th anniversary and UVic’s 50th anniversary, The Emergence of Architectural Modernism 2 exhibition recognizes architectural leaders and the post-war design relationships between Victoria’s urban landscape and UVic’s architectural design.

The sequel to last year’s exhibition further explores the design relationships that link Centennial Square and UVic. The exhibit displays planning initiatives, design projects, and building programs, including the exhibit highlight: architectural models of Victoria’s City Hall and UVic’s MacLaurin Building.

Curator Martin Segger is a UVic English honour student, 30-year



UVIC ARCHIVES

Historic photographs of familiar local settings, like this view of UVic’s MacLaurin building across the quad, can say a lot about how a city is built.

faculty member and City of Victoria alderman; he says he’s seen a lot of changes at UVic over the years.

“I came to Victoria 35 years ago and attended the University of Victoria when it was just a small school of 1,000,” he says with a laugh, “and I’ve watched it grow to a university of almost 40,000.”

Inspired by his lifelong commitment to UVic and work with the City of Victoria Heritage Advisory Committee, he designed the exhibit to share Victoria’s important architectural history with the local community.

“Victoria’s modern architectural

heritage is important for Victorians to understand,” says Segger. “Its Edwardian heritage and architectural aesthetic is often overlooked. What the City of Victoria represents is history inspired by a combination of early British settlers followed by post-war California architects.”

Architectural Modernism showcases Victoria’s modern movement, influenced largely by the international San Francisco architectural firm Wurster Bernardi Emmons, who were both campus planners for UVic and architectural advisors for Victoria Mayor Biggerstaff Wilson.

Victoria’s unique variation on the themes of modernism is valued as a representation of the city’s post-war growth. Segger says that two styles are evident; the two combined have come to be known as the West Coast Style.

“There’s a Victorian European international style, also known as New Brutalism, which consists of monumental clean line construction and a California postwar style that moves away from art-inspired construction to a more urban style,” he says.

People going to the exhibit will gain a new awareness of the social,

historical, and architectural value Centennial Square and UVic carry in the development of our modern age.

“Understanding of the true value in these buildings has been progressive in the Capital Region,” says Segger. “It’s hoped that the exhibition will influence their preservation for future generations.”

The Emergence of Architectural Modernism 2
Until February 26
Legacy Art Gallery, 630 Yates
legacygallery.ca

improv

Proops tackles all aspects of comedy

“Most standups don’t care for improv at all, and most improvisers think that standups are self-centred assholes. I think they’re both true.”

GREG PROOPS
COMEDIAN

WES LORD
CONTRIBUTING WRITER

Despite Greg Proops’ reputation for being sharp and sarcastic, he sounds sincere, reflective and maybe a little tired on the phone from San Francisco. He’s performing at the city’s Sketchfest, before heading to Victoria for a live version of the hit improv television show *Whose*

Line Is It Anyway?, but he doesn’t have the luxury of watching any of the other Sketchfest shows.

“I’m so bloody busy trying to get my shit together,” admits Proops. Between interviewing Eddie Izzard, performing standup, and recording an episode of his podcast (jokingly titled “The Smartest Man in the World”), Proops clearly has his hands full.

Most know him from *Whose Line Is It Anyway?*, but Proops has explored every corner of the comedy world. And although he’s had his hands in many funny pies, he always ends up coming back to improv. But Proops’ cross-disciplinary approach is less common than you might expect.

“Most standups don’t care for improv at all, and most improvisers think that standups are self-centred assholes, and I think they’re both true,” he says. “I’ve been fortunate enough to do both, and I find that the improvisers that I work with are enormously creative and do lots of other things as well. If we never get around to sitting around and formally writing a sketch, it’s because we have so much fun making it up.”

Proops’ standup set at Sketchfest is also improvised. “That’s kind of a freefall as well; they kind of hand you a list of topics and you have to make them up as you go along,” he says. “I prefer the freefall to the prepared.”

Proops says that he finds it hard to imagine what he’d be doing in a world without comedy, but it’d probably involve him getting up to no good.

“I’d probably be a petty criminal or drug addict or something. Well, I’m both now, but I’ve combined them with my job,” he jokes.

In an alternate universe, Proops also entertains the idea that he might be writing history books somewhere. The dramatic arts, even in an improvised setting, don’t even come into the equation.

“There are other types of improv where the goal isn’t to be necessarily funny,” says Proops, “but I find that being funny is a good launching-off point for focus.”

Whose Live Anyway?
Friday, February 17, 7 pm and 9:30 pm
McPherson Playhouse, \$49.50
rmts.bc.ca



PHOTO PROVIDED

Greg Proops is coming to town as part of *Whose Live Anyway?*

opera

Garnhum re-imagines Carmen

THOM MCMAHON
CONTRIBUTING WRITER

Way before Lady Gaga, and way before Madonna, there was Carmen. And, according to Dennis Garnhum, the artistic director of a production of the age-old opera about the gypsy girl, Carmen was a true outsider.

“Everybody loves the outsider, everybody hates the outsider, and everybody wants to be, at some point in their lives, the outsider; the person everyone is looking towards,” says Garnhum. “Carmen is every pop-star version; she’s the Lady Gaga of her time. She truly is. And love her or hate her, you can’t help but be excited by the craziness that is someone like a Lady Gaga.”

Garnhum believes there are many parallels between the political correctness of our generation and his newest opera production of *Carmen*. Garnhum says Generation X is marked with upheavals of political censorship and technological transition from the previous generations. He believes there are many parallels between the trials of his generation and his newest opera production.

“There’s kind of a loss of innocence, right? I mean, Gen X is a little faster and smarter; one of the ways it relates to Carmen is that Carmen is enduring,” he says. “She’s a woman in 1820, a woman from another time, the epitome of political incorrectness. Surprisingly enough that’s what makes her so



PHOTO PROVIDED

Dennis Garnhum draws connections between Generation X and *Carmen*.

attractive, that she goes against what we think we believe we should behave like.”

Garnhum studied theatre direction in Victoria before transferring to UBC to complete his MFA. He fondly remembers the culture here, and also the isolation he felt from his hometown of Ontario, which he believes was critical in growing as a person and pursuing his career aspirations in theatre.

This presentation of *Carmen* is Garnhum’s second foray into the opera genre, and he’s excited to be back in Victoria.

“My goal, my challenge is to connect, to make it matter for today. It’s insane! That’s my word of the year: it’s insane,” he says. “Last

night we had 65 people running around a church hall, singing their guts out, and it’s insane. You kind of give the instructions and they just go.”

By no means a veteran to opera, Garnhum is taking this massive project in stride. Managing so many people, the responsibility for the entire production is at once overwhelming, exhausting, terrifying, and exhilarating.

“Isn’t that what life should be?” he says. “Always?”

Carmen

February 16, 18, 22, 24, 28 at 8 pm, February 26 at 2:30 pm
Royal Theatre, \$37.50-\$132
pov.bc.ca

music

Stephens rocks Marley

MARIELLE MOODLEY
CONTRIBUTING WRITER

Dancehall veteran Tanya Stephens appreciates the iconic affect Bob Marley has on Jamaica’s arts and culture, there’s no doubt about that. But the Jamaican headliner of the upcoming Bob Marley’s 67th Jubilee Celebration confesses she doesn’t even have a Marley album in her collection.

But that’s okay: she’s always done things her own way. Unlike most of Jamaica’s iconic musicians, Stephens didn’t come from Kingston. Instead, she hails from the countryside on the northern coast of Jamaica, where the music scene was very scarce.

“The only form of live music I was exposed to in my upbringing was at my town square on the weekends,” explains Stephens.

Stephens’ style of dancehall is unlike that of most women in Jamaican reggae. She raps and sings her self-composed lyrics for her solo tracks, which cover a huge variety of styles and topics such as politics, love, and social dysfunction.

“I’ve never really had any direct musical influences,” she says. “I don’t think I could even compare my style to anyone else’s considering it’s a huge mish-mash of everything I’ve been exposed to in my life.”

Stephens is currently working on a book that she’s been cooking

up for a while now. She explains that her albums are also a form of storytelling.

“When I write my albums I mix things up so there is something for everyone to connect to on a personal level,” she says. “I use my music as a platform for discussion because there are many topics that are still considered taboo which we need to embrace in order to try to solve the problems.”

Stephens believes it’s a lack of communication that perpetuates a lot of the world’s problems and says her music can be a catalyst to come up with solutions.

“At the same time I still try to keep some tracks more lighthearted and coat problems with humour so we can all just laugh at ourselves and not take everything too seriously,” she says.

Stephens was able to keep her humour recently when she fell while performing in Jamaica.

“Once I fell, I started laughing at myself and decided to stay laying down,” she says. “Everyone else laughed as well, and it was a good way to turn something that could be embarrassing into something really funny.”

Tanya Stephens
Thursday, February 9
Club 9ONE9
victoriaskafest.ca

New Music Revue

Boys saying no, rebels with soul, Ringo and Lana and K’



The Soul Rebels
Unlock Your Mind
(Universal)
5/5

Get ready to eargasm. Over and over and over again. With *Unlock Your Mind*, eight-piece New Orleans jazz band the Soul Rebels (a.k.a. the Soul Rebels Brass Band) bring you the funkier 13 tunes this side of 1978.

Trumpet, trombone, tenor sax, tuba, and percussion are all layered on heavy, with vocal styles ranging from soul to hip-hop. Guests Cyril Neville, Trombone Shorty, and Leo Nocentelli boost this album from stratospheric to out of this world.

First track “504” is a highlight, with its smooth vocals and solid horns. A reggae cover of the Staple Singers’ chill, positive “Unlock Your Mind” evokes drinking out of a coconut on a beach. And “Let Your Mind Be Free” is the perfect party song, with its upbeat tempo, old-school vocals, and command to “free your mind and jump!”

It would be a crime not to listen to the latest offering from these New Orleans jazz kings. A funky, funky crime.

-ROSE JANG



Ringo Starr
Ringo 2012
(Hip-0)
3.5/5

I have a theory that all Ringo Starr albums—all 17 of them—sound the same. The songs plod forward relentlessly, with simple song structure, instrumentation, and vocal lines that don’t stretch Ringo’s limited range. The songs are old-school rock ‘n’ roll with a country twang and the odd jolt of steel drums or accordion. The drumming is simple and prominent. The songs all drive forward like the world’s most reliable train.

So, if Ringo is so simple and predictable, why listen to *Ringo 2012*? For early rock ‘n’ roll covers of Buddy Holly’s “Think It Over” and prison song “Rock Island Line.” For Ringo’s relentless positivity, singing us “an anthem of peace and love” and encouraging us to “never give up.” For charming, uplifting songs like “Wonderful,” with its classic guitar solo.

And because, at 71 years old, *Ringo 2012* is still Ringo, after all. Simple.

-ROSE JANG



Boys Who Say No
Contingencies
(self-released)
4/5

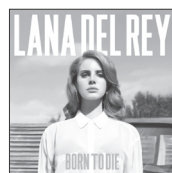
Not many bands feature stars from *Degrassi: The Next Generation* among their ranks. In fact, I can only think of one. That band is Boys Who Say No, a group of four childhood friends from Toronto, one of whom (Mike Lobel) portrays Jay Hogart in the aforementioned primetime television show.

Luckily, this isn’t another case of “I’m an okay actor, so I’ll obviously be a fantastic musician, too.” Upon listening to Boys Who Say No’s new album, *Contingencies*, most will agree he’s far better suited to making music.

The boys use clever lyrics and sonically pleasing rhythms to lure the listener in and keep them there with a pop-inspired indie-rock style.

With the deliverance of entertaining live shows and professional sounding studio productions, you’re going to want to say yes to Boys Who Say No.

-LUCAS MILROY



Lana Del Rey
Born To Die
(Interscope)
3/5

Is she an artist, or just the result of clever marketing? Born as Elizabeth Grant in 1986 in New York City, Lana Del Rey changed her name to suit her music and personal style. She sports a retro fashion which, while being a refreshing change from the scantily clad wardrobe of the modern popstar, seems to just be playing into the hipster demographic she seems so eager to capture.

Her new album, *Born To Die*, takes the hipster subculture and compiles it into just under 50 minutes of slightly-better-than-average music. She even goes as far as to reference drinking “ice cold Pabst Blue Ribbon,” the go-to drink of hipsters worldwide, in her song “What Makes Us Girls.”

Sure, the songs are catchy, and her voice is pleasant to listen to, but you can’t help but wonder if they are entranced by her talent or her image.

-LUCAS MILROY



K’naan
More Beautiful than Silence
(A&M/Octone)
3.5/5

Outspoken and celebrated Somali-Canadian hip-hop artist K’naan has released a new EP and it’s everything you’d want it to be. With original music, soaring vocals, and high-profile collaborations, including Nelly Furtado and Nas, *More Beautiful than Silence* is energetic and clever.

The travelling troubadour drew heavily from his own life, as he has in the past, for inspiration and content: surviving a bloody civil war, escaping with his family to Canada in his early teens, phonetically learning English by listening to the music he grew to love.

A running theme through his work on this EP has been a condescending condemnation of popular gangster culture, contrasting the horrors of his youth to the aspiration of many misguided children of the west.

This latest release might not be more beautiful than silence, but K’naan makes a sincere effort to get there.

-THOM MCMAHON



In Search of Lost Time

by Daphne Crossman
camosun college pride centre

Cake is better than sex

Sexual feelings and behaviour in Canadian society are incredibly diverse. Many sexual identities, however, are invisible in our society due to supposed rarity, misunderstanding, and the hegemony of heterosexuality overshadowing minority dispositions.

Our multidimensional sexual character is determined through introspection and experimentation following our inborn sense of self as we develop. We then ascribe socially constructed sexual identities to our sexual character, such as asexuality, homosexuality, heterosexuality, and pansexuality, in efforts to create stable social platforms. It's clearly of great importance that these identities be readily available and understood to ameliorate social interactions and anxieties of those with minority sexual identity.

In a social economy that is hyper-sexualized, it's difficult for most to conceptualize people who

don't experience sexual attraction, or the need for attractions to culminate in coitus. An asexual is someone who doesn't experience sexual attraction. Asexuality is a distinct self-identity that should not be allegorized to ephemeral life choices such as celibacy or abstinence.

Asexuality should also not be dismissed as being a relic of abuse.

The absence of sexual attraction doesn't frustrate the proclivity for stable emotional relationships that contain all the same elements of other sexualized affiliations. This is not necessarily the narrative of all asexuals, as some may not require intimate relationships or romantic partners.

The freedom from sexual expectations can lead to much deeper emotional ties between people. Many asexuals consider their relationships to be outside the experience of our culture.



Earthy Edibles

by Keira Zikmanis

Seasonal affective salad



KEIRA ZIKMANIS/NEXUS

Despite my intentions to eat as locally as possible, usually somewhere in the oily depths of winter I start reaching for citrus. And let's face it, I eat avocado all year round. These are some of my guilty pleasures, but it's hard to feel bad about something that's so good for me. Avocado, with its soft, creamy flesh, has more potassium than a banana and is full of vitamin B6, which is essential for the female reproductive system. And grapefruit, as everyone knows, is loaded with vitamin C. It also has high amounts of beta-carotene and other antioxidants, which make it an anti-cancer fruit. This snappy salad plays with the palate with its variety of texture and taste; the richness of avocado, the tangy grapefruit, and the pleasant crunch of poppy seeds combine to form a delicious salad that will quench any sun-starved skin.

Avocado grapefruit salad with citrus poppyseed vinaigrette

Prep time 10 minutes
Serves four

Ingredients

2 pink grapefruit, peeled and suprèmed or sectioned (directions below)
3 small radishes, thinly sliced
4 cups loosely packed greens (I used sunflower sprouts and spring mix)
2 ½ tbsp fresh chives, minced
1 avocado, sliced

Citrus Poppyseed Vinaigrette

Juice from ¼ of a lemon
2 ½ tbsp pink grapefruit juice
½ tsp maple syrup
¼ cup olive oil
Salt and pepper to taste
1 tbsp poppy seeds

Directions

To suprême the grapefruit, first

cut the peel off both grapefruits with a knife. Make sure to remove all of the white pith with the peel as well. Hold the first grapefruit over a bowl to catch the juice (for the vinaigrette), and cut sections from the grapefruit between the membrane. Note that you want to cut as close to the membrane as possible so as to not waste any of the grapefruit.

Put the grapefruit juice aside and place the grapefruit segments, radish slices, greens, and chives into a large bowl and toss. You can mix the avocado with these ingredients as well or you can keep it aside to garnish.

To prepare the vinaigrette, combine the lemon juice, grapefruit juice, and maple syrup in a jar. Add the olive oil, screw the lid back on to the jar, and shake vigorously until emulsified. Add salt and pepper to taste, and stir in the poppy seeds.

Dress the salad and serve garnished with avocado slices if desired.



What's Up with Her?

by Chantal Kyffin
camosun college women's centre

Identity politics

For decades, society has been seeing more and more identity politics: claiming an identity as a member of an oppressed or marginalized group.

Legal scholar Kathryn Woodward argues in an article entitled *Mapping The Margins: Intersectionality, Identity Politics, and Violence against Women of Color* that within a minority group there often exist intersecting minorities.

Woodward identifies the problem with identity politics as being "not that it fails to transcend difference, as some critics charge, but rather the opposite: that it frequently conflates or ignores intra-group differences."

Woodward also argues that when it comes to violence against

women, identity politics are especially challenging because the violence many women experience can be shaped by other parts of their identities, such as race and class.

Woodward undertook a case study on women's shelters in the minority communities of Los Angeles and argues that shelters need to address not only the violence against women, but also the multi-layers of oppression and domination that occur as a result of race, class, and gender.

She believes that when race, gender, and class come together, intervention strategies used for women who don't share the same backgrounds or situations will be of limited use to women who face obstacles of race or class.

NEXUS

The content doesn't end in the paper. Web-exclusive stories up over the next two weeks include Victoria Film Fest reviews, cheap Valentine's Day date ideas, and a profile on Fernwood University.

Scan here:



Double Teamed

by Dylan Wilks and Clorisa Simpson

Just like ears... really

We recently watched a documentary on labiaplasty; here are our thoughts on the matter.

Clorisa: This kind of surgery just brings up a whole lot of questions about plastic surgery in general, and when it's needed and when it's not needed, and when is it excessive?

Dylan: Watching a woman cut her labia off made me want to vomit.

C: It was so hard to watch with just the clamps and the cutting...

D: ...and she's crying, and understandably so.

C: Even with the anaesthetic and whatever.

D: Straight-up sympathy pain for me. I watched a male circumcision once as part of a documentary, and it was just unbelievably difficult to watch. This gave me the same feeling, but didn't hit as close

to home. I was disturbed by it.

C: I've also seen male circumcision, but I don't think sympathy pain covers it. Because I know what getting cut feels like, and seeing a woman get her labia cut off, I know exactly what it would be like and I do not approve.

D: And just for how it looks? The girl who gets it cut off in the film, it's like the equivalent of getting a vagina-nose-job. The one girl who has the vagina that has a labia so massive it's like having junk...

C: ...obviously very obtrusive and awkward...

D: ...and it's causing you chafing and pain, and you're hugely self-conscious about it because you're afraid to even be intimate with your partner, I understand that. That's not superficial like a boob job—that's causing you serious

emotional distress. I guess the thing for me is the idea that somebody would do it because they think their vagina doesn't look like a porn-star vagina; that's stupid. The issue is less about the fact that surgeries like these exist, the problem is people not being comfortable with their bodies, and how we grow up being bombarded with imagery of what "perfect" people look like, of what "normal" is when there is no normal—it's a fictitious average.

C: The average length of the labia is between 2cm and 10cm—that's a huge range. That's like ears. Ears come in all different lengths and sizes. Ears come with like a billion different kinds of curves in them. And guys, do you even care what a girl's labia look like? If you're about to get some, do you really take notice?

Noble Sloth Manifesto By Libby Hopkinson



Nomadic Mindset By Ken MacKenzie



Ski Ninjas By Kyle Lees (The Argus, CUP)



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PHOTO PROVIDED

Feeling seedy? Come check out Seedy Saturday, then!

**SATURDAY, FEBRUARY 11 AND
SUNDAY, FEBRUARY 12**

Last Charge

Camosun College Chargers Volleyball will support COPS for Cancer with their final games of the season at the Pacific Institute for Sports Excellence (4371 Interurban Rd.). Starting on Saturday at 6 pm and Sunday at 1 pm, both men's and women's games will feature prizes and raffles for charity. Watch sports for charity! Hard to go wrong there, really.

SATURDAY, FEBRUARY 11

February Fox Fair

The Fernwood Community Centre Gym (1240 Gladstone Ave) is playing host to a designer craft fair featuring local handmade wares. And it's free. There will be more than 30 local crafters attending, starting at 10 am and ending at 4 pm. Did we mention it's free?

TUESDAYS

Fernwood University

Fernwood NRG hosts Fernwood University every Tuesday night starting at 7:30 pm at the Cornerstone Café (1301 Gladstone Ave). Topics are focused around community building and are taught by knowledgeable speakers throughout Victoria. And it's free. Education for free? Sounds like a sweet deal.

WEDNESDAY, FEBRUARY 15

Louder Than a Bomb Victoria premier

Cinema Politica and the Victoria Poetry Project are presenting the Victoria premier screening of *Louder Than a Bomb* at Young 216 on Camosun's Lansdowne campus. *Louder Than a Bomb* is an award-winning documentary film about competing Chicago schools where every year more than 600 teenagers compete in the world's largest youth poetry slam. Admission to the

screening is by donation (suggested donation is \$5).

THURSDAY, FEBRUARY 16

College Infosession

Both Interurban and Lansdowne will be open once again to anyone interested in learning more about the 100-plus programs Camosun has to offer. You'll be able to meet with staff and faculty and have an opportunity to find out more about what interests you in the world of postsecondary education. Most sessions run between 6-8 pm; check out camosun.ca/learn/infosessions for info.

SATURDAY, FEBRUARY 18

Seedy Saturday

The annual seed and garden show is back. The Victoria Conference Centre (720 Douglas St) is the venue and \$7 is the admission (kids under 12 are free). Like seeds, horticulture, or gardening? Well, don't miss out.



PHOTO PROVIDED

Tanya Stephens is coming to town, much to the delight of reggae fans.

THURSDAY, FEBRUARY 9

Tanya Stephens, Kia Kadiri, Ndid Cascade, Elaine Lil' Bit Shepherd, Skyla J, Tank Gyal

CLUB 9ONE9, \$25, 10 PM

I'm pretty sure that there's a small community of people living in Victoria that absolutely freak out when they discover that any legitimate and well-known reggae artist is coming to town. Well, if I'm right, Tanya Stephens would be plenty reason for them to get excited.

SATURDAY, FEBRUARY 11

The Cheesecake Burlesque Revue: Bump & Grind Valentine

METRO STUDIO, \$25, 6:30 PM

Soundsssss sweeeeeeet. Seriously though, this sounds fun, go with a partner. A sexy, sexy partner.

FRIDAY, FEBRUARY 10 AND SATURDAY, FEBRUARY 11

Song and Surf

PORT RENFREW, \$40-\$55

The fourth-annual Song and Surf festival is coming to scenic Port Renfrew, with more than a dozen local musicians, including Steph MacPherson, JP Maurice, Bucan Bucan, and Quoia, as well as local DJs Murge, Generic, Nigel, and Science of Defiance. Tickets for the two-day festival are a measly \$55 in advance, and passes for the Saturday only are \$40 at Coastline Sports (1417 Broad St) and Higher Ground (760 Yates, in the Odeon Alley).

SUNDAY, FEBRUARY 12

The Be Good Tanyas, Lucy Wainwright Roche

ALIX GOOLDEN PERFORMANCE HALL, \$25, 7 PM

When looking up words to accurately describe the Be Good Tanyas an advertisement came up for *Fear Factor*, which honestly couldn't have been more directly opposite of everything that the Be Good Tanyas stand for. This one just fell into my lap. Girls with pretty voices and country-lookin' hats.

WEDNESDAY, FEBRUARY 15

Chali 2na, Pidgen Hole, DJ Murge

CLUB 9ONE9, \$20, 8 PM

Ultra smooth MC and former member of the legendary rap group Jurassic 5 Chali has a sorta old school vibe, with just expertly mixed beats.

THURSDAY, FEBRUARY 16

AraabMuzik, Jim-E Stack

CLUB 9ONE9, \$18, 9 PM

Okay, this guy has to be seen to be believed. Lots of artists talk shit, but AraabMuzik delivers gold. He's an amazing artist, composer, and DJ. His fingers be all like, "Brrrrrrzzzzzzsssttttttttt bump bump bump bump bump bump bump bump bump click click, shuggggggiddyyyyyy brrrrrrzzzzzzsssttttttttt."

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ALL-YOU-CAN-EAT PASTA: \$7.95, \$5 DOUBLES

SAT & SUN
BRUNCH TIL 2 P.M., CAESAR SUNDAY, \$5 DOUBLES

FREE **WiFi** **facebook** HOME OF **CANUCKS HD HOCKEY!**

PRICES SUBJECT TO CHANGE. SOME ITEMS REQUIRE A PURCHASE OF A BEVERAGE. COUPONS NOT VALID WITH THESE OFFERS.