

NEXUS

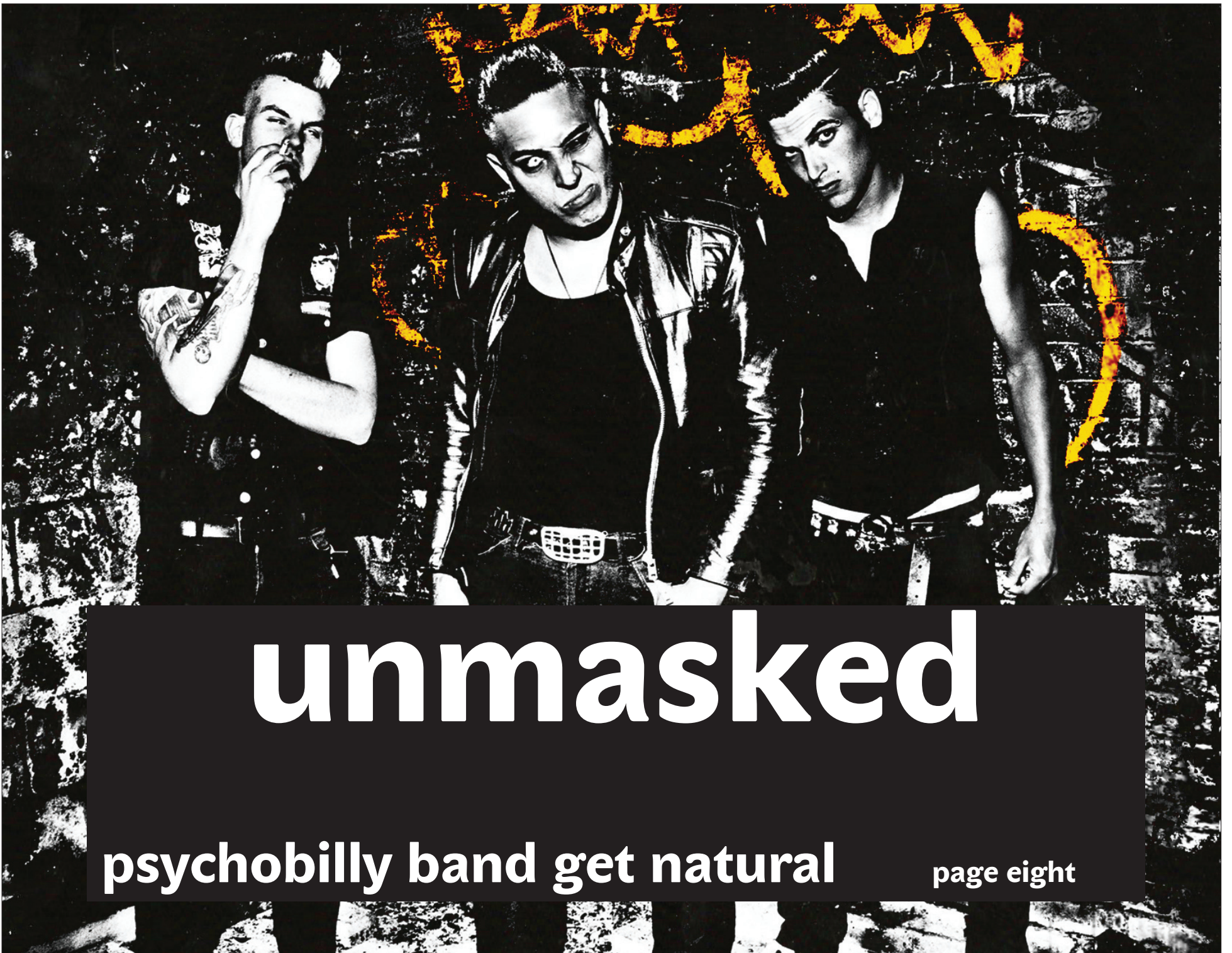
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camosun's student voice since 1990

APOCALYPSE NOW

NEW PLAY TACKLES
END OF DAYS
WITH A SIDE
DOSE OF FUN

PAGE SEVEN



unmasked

psychobilly band get natural

page eight

NEXUS

camosun's student voice since 1990

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editor's letter

April showers, May sunny, get over it

So, we've managed to stop squinting in confusion at that huge bright yellow thing floating above us (and subsequently complaining/being confounded that it's there in May) for long enough to put out this issue, the first of our spring semester editions. This year we're putting out regular issues of the newspaper throughout the spring and summer semesters, which is a change from how we did things in the past. We had such a successful and positive year, why not keep the fun going?

So we did. And there's tons of fun to be found here. In this issue there's stories about a Camosun College Student Society representative's new provincial position, a profile on a Camosun instructor, and a look at a psychobilly rock band who decided to take off their stage makeup once and for all. There's a look at hostelling life, a feature story on a "don't call it a contest" film contest (oops), an opinion piece about advertising restrictions in provincial election campaigns, and a story about the ever-popular UNO Fest.

Our columns get a bit streamlined this time of year, as regular columnists leave Camosun and we search for new ones for September (interested? Let us know!), but our food column *Noms!* remains. (As an aside, our popular *20 years ago in Nexus* column will return in September.)

There's more, so keep this issue by your side for when you're relaxing in the sun between classes or unwinding after a long day of studying. Surely you'll find something in here to enjoy.

While we've got you, don't forget to check out our website (nexusnewspaper.com), where you'll find web-only stories going up in the downtime between our issues.

And, while we've still got you, I hope, we're always looking for new volunteers. It's easy and obligation-free, and we train you every step of the way. Looking to write about something important to you? Want to talk to a cool artist, director, or musician? Want to draw a regular comic or write a recurring column? Get in touch.

And, as always, we welcome your feedback on anything you read in the paper. We hope you enjoy this issue as much as we did putting it together. And we hope you enjoy the sunny weather as much as we are too.

-Greg Pratt, editor-in-chief
editor@nexusnewspaper.com

open space

Election ad restrictions limit democracy

RYAN BREZZI
CONTRIBUTING WRITER

The BC government has imposed a number of advertisement restrictions on the activities of third-party conservation groups and other organizations during the election period. This has essentially acted to support partisan politics and reduce the voice of the people. And what type of democracy is that?

It's sickening to see another situation where the public isn't endowed with the influence they should be entitled to in a democracy.

In the Elections Act it reads that "an advertising message that takes a position on an issue with which a registered political party or candidate is associated" can't be shared on the internet by any environmental organization. So, for example, the many environmental organizations out there that have been researching and documenting oil spills and oil tankers for who knows how many years cannot share facts or information about spills during the election period if it

can have an impact on a candidate who's running in the election.

This reinforces little repercussions to corporations that engage in environmentally harmful activities, and it negates BC residents' voices on critical issues that they are concerned about. It's sickening to see another situation where the public isn't endowed with the influence they should be entitled to in a democracy. Having these voices that are speaking out is crucial so that when we elect a leader, the leader actually represents the public and fights for the public.

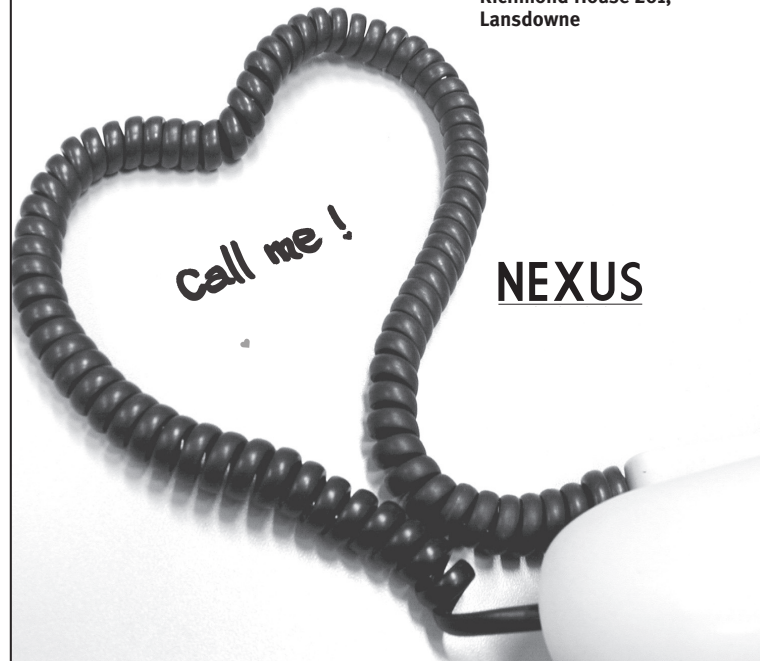
Yep, up on a soapbox sounding preachy. But who else will do it? Our politicians? Ha! Private organizations? They would if they could, but not now with the new rules. Anything that influences the vote in a "negative" way, or, in other words, in a way that would reveal some slimy facts, is unacceptable. What type of government could ever run a train without checking for breaks before running down the tracks? It's akin to running on faith.

Politicians rarely believe in running on faith, and yet these rules certainly promote practices based on short-sighted values. Stop hiding the underbelly already and bring things out into the open so that they can be worked with. Let everyone have a voice and run a real democracy where everyone influences the vote. Give people more benefit of the doubt and let them make their own decisions.

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

Call, email, stop by.
We want to hear your story tips.

250-370-3591
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Richmond House 201,
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Nexus prints letters that are 250 words or less. *Nexus* reserves the right to refuse publication of letters. Letters must include full name and student number (not printed). *Nexus* accepts all letters by email to editor@nexusnewspaper.com. We reserve the right to edit all letters.

OVERHEARD AT NEXUS: "(Incomprehensible mumbling to self.)"

COVER PHOTOS:
Apocalypse Now: Al Smith

NEXUS

SUMMER FUN IN THE SUN!

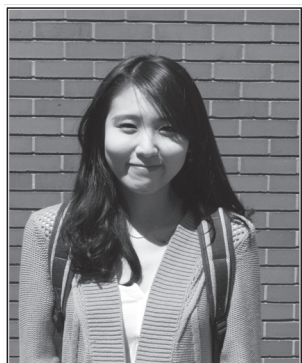
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SPEAK UP

Do you like or dislike the spring semester at Camosun?

BY INSU KIM



STELLA JUN

"I like it because the weather is great. I especially like studying outside."



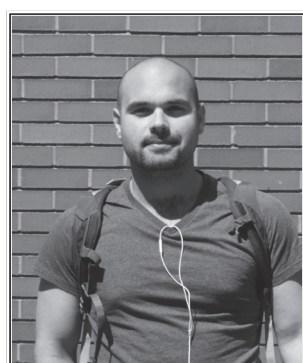
AMY WALTER

"I like it. There are less course weeks and there's sunshine."



JESSICA REWERS

"I dislike it because one of my classes is overcrowded."



KYLE PETRUNIK

"I like it because the length of courses is only seven weeks. Also, school is not busy, the weather is great, and pretty girls walk around on the campus."



LANE CHEVRIER

"I like it because it is quiet and not busy. What I dislike about it is that the spring semester is intense and stressful."



JEFF CHOU

"I dislike it. Because classes are longer than regular classes, I end up paying the long-term parking fees."

student groups

CCSS rep named provincial women's liaison

“Achieving equality is a personal issue for me and I’m very passionate about it.”

MADLINE KELLER-MACLEOD
CANADIAN FEDERATION OF STUDENTS



GREG PRATT/NEXUS

Madeline Keller-MacLeod

JASON SCHREURS
MANAGING EDITOR

One of Camosun’s own has been elected provincial women’s liaison for the Canadian Federation of Students (CFS).

Madeline Keller-MacLeod, the Lansdowne campus executive for the Camosun College Student Society (CCSS), will be in charge of “helping to facilitate the work that women students are doing across BC,” she says.

Keller-MacLeod, who is studying political science at Camosun, was elected at the CFS general meeting in January, and her one-year term started May 1. She will be paid a \$325 per month honorarium plus travel expenses to organize campaigns and support other student societies in the province on issues that affect women.

“I’m a proud feminist and I want to help women find ways to empower themselves,” she says. “I ran for the position because there isn’t gender equality in this world, this society, and this culture, and achieving equality is something I’m very passionate about it.”

The CFS is a national student organization representing post-

secondary institutions across the country. Camosun, also known as CFS Local 75, traditionally has one seat on the CFS board, but this year they have three: Keller-MacLeod as women’s liaison, current CCSS external executive Megan Marshall (who goes by her traditional name, Tl’ehskwiisimka) as CFS aboriginal students liaison, and CCSS sustainability director Clare Horwood as the Camosun CFS representative.

“I’m happy to see three strong women from Local 75 sitting on the CFS-BC executive,” says Keller-MacLeod, “and to see that the CCSS is getting more representation on the board. We work really hard for our students and bringing that work to the provincial executive is valuable for the entire movement.”

CFS-BC chairperson Katie Marocchi isn’t surprised that Camosun now has three spots on their board. In fact, she says Camosun has a rich history with the CFS and has always been very involved in the national student organization.

“Camosun has really active and involved elected representatives and, in addition to working on educational issues, they’re also interested in social justice issues,

and that enriches campus culture and directly addresses issues that impact students,” says Marocchi. “It’s pretty cool, because not a lot of locals have that amount of representation.”

Keller-MacLeod says she plans to represent Camosun, the place where she got her start in student activism just two years ago, the best that she can. This will include campaigns that she says will directly impact women on campus, as well as around the province.

“I feel like I can do a good job of liaising with student groups throughout the province. I love learning about what work others are doing on issues that affect women and I would like to enhance any of the work the locals are already doing,” she says.

One of the campaigns Keller-MacLeod wants to tackle during her term with the CFS is challenging sexism within postsecondary trades programs. And with Camosun having a trades-centric campus at Interurban, she can start by raising awareness close to home.

“There are many women within trades who deal with sexual harassment on a daily basis and there are

not enough safe spaces where those students can speak out and receive support,” she says. “If I could provide support for women who have experienced sexism and want to come forward, I would consider that a success.”

Keller-MacLeod got involved with the CFS after being with the CCSS for just under a year. She says getting involved in student politics and activism has been a great learning opportunity and has helped her grow as a person.

“I haven’t always been interested in student activism. I was brought into the student movement really quickly and it’s kind of taken off from there. I was really impressed by the people and what they are working towards,” she says.

As for her new position, she couldn’t be more pleased. And she wants to bring some fun to the struggle, too.

“I’m really happy about it and I am excited to help facilitate the work that feminist students are doing across BC,” she says. “Working to advance equality can get heavy so I’m hoping to help people advance gender equality while having fun at the same time.”

NEWS BRIEFS

CAMOSUN ENERGY PLAN KICKS ASS

There’s no other way to put it: the college’s five-year energy management plan recently ended, and it exceeded its greenhouse gas targets by a whopping 400 percent. The plan also resulted in a \$2.7 million savings in avoided costs and new infrastructure.

NEW BREWS IS GOOD NEWS

Here’s another news brief we can get behind. The fine folks over at Vancouver Island Brewery are unleashing a couple of new concoctions for locals this summer: the Vicfest Festival Ale and the Vancouver Island Musicfest Festival Ale. Okay, those are super awkward names to say out loud and impossible to remember, yes, but we bet they’re going to be delicious.

HELL AWAITS

Now that you’re drunk, perhaps it’s time to enjoy Vancouver screenwriter Kevin Miller’s new documentary, *Hellbound?* Available on DVD, Blu-ray (you have a Blu-ray player, right?), download and Video On-Demand, the flick looks at the Christian doctrine of hell. Sounds like fun, right? Check it out on May 28 if you’re so inclined.

LOCAL AWARDED

Victoria’s Andrea Paquette, executive director for the Bipolar Disorder Society of British Columbia, recently took home a \$10,000 Reintegration Award for mentorship from the National Council for Community Behavioral Healthcare in Washington, DC. Then, as if that wasn’t enough, a few days later Paquette was named the CFA Mel Cooper Citizen of the Year.

-GREG PRATT

Got a news tip? Send an email to editor@nexusnewspaper.com to let us know what you know!

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Hey, students!

come have fun with your fingers:
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travel

Hostels cheaper, more social than hotels

“Once they check into the hostel and get to know the people in their room they usually end up having a great time.”

REBECCA JOYCE
CAMBIE HOSTELS

JASON SCHREURS
MANAGING EDITOR

Travelling is expensive, but it can also be socially challenging. For the typical “starving student” or “student stranger in a strange land” looking for a summervacation with some new experiences along the way, lodging and transportation costs can be enough to make them scrap their travel plans and settle on some weekend excursions closer to home.

Luckily, many different travel-related businesses have recognized the need for cheaper and more social travel options: most prominently, the hostel.

Hostels are widespread in Europe and other parts of the world, but not so much in Canada and the US, where they have gained the mostly unfounded reputation of being transient hotels.

Large Canadian cities such as Vancouver have slowly taken the example set by most major European cities, where travellers can find 10–15 hostels filled with backpackers and travellers from all over the world.

Cambie Hostel manager Rebecca Joyce says hostelling is starting to catch on more and more with students, including lots of travellers from Victoria who come over to see friends or take in a concert in the big city. The Cambie Hostel has two locations in downtown Vancouver, and a handful of other hostelling options are located in the downtown core and closely surrounding areas.

Joyce, who moved here from Ireland last year and has stayed at countless hostels on her travels, says while hostels are a cheaper option than hotels for travellers, it’s the social aspect that many students end up enjoying the most.

“I think North Americans are coming around to the hostelling thing more. Some people that walk in don’t know what to expect, but they always end up liking it,” says Joyce. “Once they check in to the hostel and get to know the people in their room they usually end up having a great time, and they see it as having a completely different experience than what they expected.”

Hostels like the Cambie rent out dormitory rooms with a number of beds as well as private rooms for couples or travellers wanting more privacy. Dorm rooms are the most affordable, but the private hostel rooms are still much cheaper than the average hotel. Most hostels have shared bathrooms, common kitchen areas, and a pub downstairs—in other words, the perfect place to meet other like-minded travellers.

“I always meet a lot of different people from around the world,” says frequent hostel traveller Chris Black, a native of Ontario who is currently working in BC, “and usually they’re here to do something, like go out and explore, or go out and have an adventure, and it’s easy to find people that are into doing things.”

Joyce says the Cambie encourages their patrons to mingle, and they have a policy of filling up dorm rooms before renting out new ones in an effort to create an environment where travellers can meet and share their experiences.

“The whole idea of hostelling is to meet other people,” she says. “If people are on their own, they’re usually looking for bigger dorms because then there’s a better chance of finding someone in the dorm that you’re going to be able to hang out with and do stuff with during the day. And they’re looking for a place that they can cook, so they don’t have to eat out at every meal.”

And then there’s the bar downstairs, a long-standing drinking hole for locals (the Cambie was built way back in 1897), but also a spot for travellers to unwind.

“The pub gets loads of locals, but all the backpackers will still go downstairs and they’ll drink together,” says Joyce. “It’s a very ‘everybody knows everybody’ atmosphere, even though some people may not know anybody when they first show up.”

Loud partying downstairs and trying to get to sleep in a roomful of other people isn’t for everyone. Jordan Sandwith, a Camosun business student and Interurban executive for the Camosun College Student Society, says with hostels you “get what you pay for.”

“There’s nothing quite like sleeping in a room with 15 people who all snore and not getting any sleep,” says Sandwith, who spent most of his travels in Australia and New Zealand staying at hostels. “I’d rather sleep in a car sometimes than sleep in a hostel.”

Sandwith also questions the cleanliness of hostels (bedbugs are a common concern, although most hostels take every precaution) and says he’ll still be staying at a hostel on his upcoming trip to Ottawa, but he’s going to push for fewer dorm-mates this time.

“I’m hoping that I find a hostel that has small rooms, because your experience is relative to the number of people staying in the rooms,” he says.

Meanwhile, Black says he hasn’t had any problems and would recommend dorm-room hostel stays every time. The more the merrier, he says.

“Absolutely. It’s a little cheaper and there’s that diversity of the people you meet,” he says. “If you go to a hotel you don’t really congregate in the lobby and meet people and go out together. At a hostel you can show up and not be part of a group, or on a schedule, and there’s always somebody there about to go do something, and you can just jump in.”

Joyce agrees that price does



PHOTO PROVIDED

A look inside a room at the Cambie hostel.

matter. But the experience matters more, she says. And if you’re looking to get to know the lay of the land in a new place, maybe settle into a new city for work or school, even better.

“It’s a really great way to meet people,” says Joyce. “We’ve had lots of people move into the hostel to start out and then they meet people and end up moving into apartments together.”

Need a ride?

Hostels can cut down on lodging costs and be a chance to meet new people, but what about getting from point A to point B? Buses, car rentals, and flights are über-expensive and they can also be a very solitary expedition.

In 2006, two Montreal travellers launched a service called KangaRide, a more formalized version of what is traditionally called ridesharing.

While rideshares are available on most campus bulletin boards and websites like Craigslist, KangaRide provides some structure to make the modern equivalent of hitchhiking safer and more reliable.

And instead of staring at the back of someone’s head on the bus, or zoning out for several hours on an iPod, travellers get a chance to meet someone in the process.

“The best comments we have

from people is when they tell us they couldn’t visit their families before because of the cost of bus tickets, and now some students can discover the country, when they couldn’t do that before,” says KangaRide CEO Marc-Olivier Vachon. “The most important thing to me is how it enables all of these beautiful friendships; it’s a way to meet amazing people.”

An online booking system with a \$5 fee, a customer support hotline, and an online feedback and rating system similar to eBay helps keep drivers and riders in check, says Vachon.

KangaRide is similar to staying at a hostel, he says. Cue a partnership with Hostelling International, an organization of hostels worldwide.

“They refer a lot of new passengers to us, even from Europe,” says Vachon. “Ridesharing is the cheapest way to travel and it’s a very logical partnership for us.”

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Know Your Profs: Francis Adu-Febiri



PHOTO PROVIDED

Francis Adu-Febiri has been teaching at Camosun since 1994.

GREG PRATT
EDITOR-IN-CHIEF

Welcome to the first installment of our new series, Know Your Profs, where we find a Camosun instructor and ask them 10 questions. Got a teach you want to know more about? Let us know at editor@nexusnewspaper.com and we'll put 'em in the hot seat!

For our maiden voyage, we cornered Francis Adu-Febiri. Read on to find out why he takes the weekends off and what he wishes his students knew about him.

1: What do you teach and how long have you been a teacher at Camosun?

I have taught at Camosun since

September 1994. Over the years the courses I have taught include Introduction to Social Sciences, Sociology 100 (Social Structure & Organization), Sociology 101 (Social Processes & Institutions), Sociology 104 (Indigenous People and Canada 1), Sociology 106 (Indigenous People and Canada 2), Social Sciences 203 (Service-Learning and Global Issues), Sociology 220 (Sociological Theory), Sociology 211 (Introduction to Africa), Sociology 230 (Indigenous Research Methodology), and Sociology 280 (formerly SSRM 280) (Social Research Methods).

2: What do you personally get out of teaching?

Excitement about the potential positive impact of my teaching on the lives of my students.

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

That I care deeply about their success.

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

I don't have any specific answer to this question.

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

A couple of times students have clapped for me at the end of my last lecture in some of my classes.

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

About 15 years ago I taught an Introduction to Social Sciences course that had only International Asian students. Most of the students dropped the course. An informal investigation I did showed that they didn't expect a "black" teacher with a non-mainstream Canadian accent to be the instructor.

7: What do you personally see in the future of postsecondary education?

Academic knowledge and skills connected more to our common humanity through experiential learning.

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

I am a Sabbath keeper so I don't do any work from sunset on Friday to sunset on Saturday: I go to church with the family, I play Boggle games with my wife, I go to the gym on Sundays, and sometimes I play golf.

9: What is your favourite meal?

Bean stew, brown rice, and salad.

10: What's your biggest pet peeve?

When a student emails me that she/he was not in class and wants to know what she/he missed.

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film

Speed filming: Cinecoup accelerator pushes young filmmakers



PHOTO PROVIDED

A screenshot from *Grade Nine* where the boys in the film witness violence: priceless.

JASON SCHREURS
MANAGING EDITOR

Young Vancouver filmmaker Jay Rathore has something in common with most independent artists: he is waiting for his big break. So when he stumbled across something called Cinecoup online, he thought it might be the chance he was looking for. Turns out, it was.

The film accelerator program, launched by a Vancouver online entrepreneur, has given Rathore and 14 other filmmakers the opportunity of a lifetime. Next January, Rathore could be sitting down in a Cineplex theatre to see a screening of his very own major motion picture, *Grade Nine*.

"It would totally change my life," says Rathore, before he pauses and contemplates potentially receiving the \$1 million in financing that will be awarded to one film in the Cinecoup accelerator project. "It would be like all of these years of grinding would have come to something that was real, something that I dream of. I have every intention of continuing to make films regardless, but something like that is truly a once-in-a-lifetime break."

Jason Joly, founder and CEO of Cinecoup, first came up with the idea for a filmmaking accelerator project while having drinks with some of his independent film buddies on a business trip to Toronto. Joly, a digital agency owner best known for building a social media platform called DimeRocker, says it was his friends' complaints about the film industry that got him thinking about how he could help.

"I was listening to them talking about how they can't do anything and how everything is broken in the industry, and as an entrepreneur, when you hear pain, you see opportunity," explains Joly. "So I started to really research the state of independent film and I thought, 'What are they talking about? This is like the best time maybe ever to be an independent filmmaker.'"

Joly realized what filmmakers have now that they didn't have in the past is the freedom and technology to create films without the same costs and restrictions. The only thing missing, he says, was a platform to build an audience. "I said to myself, 'Wait a second, I've already built that!'"

"People thought I was crazy and I was just going to get a bunch of shitty YouTube videos. But I believe there are a lot of talented people out there that the current system doesn't touch."

JASON JOLY
CINECOUP

Soon Michael Kennedy, executive vice-president at Cineplex Entertainment, was on board to provide theatres to screen the winning film. Cinecoup was in full production.

A filmmaker's vision

When Rathore was growing up in northern BC towns like Vernon and Prince George, he saw violence around him in the towns and the schoolyards every day. The bullying, epic schoolyard scraps, and worse ("Sometimes it seemed like nice kids in small towns had to fight to stay alive," he recounts) stuck with him long after he moved away, went to film school in Victoria, and moved to Vancouver to delve into film production work and his own independent filmmaking.

When he stumbled upon the Cinecoup film accelerator online,

it clicked that this screenplay called *Grade Nine* that he'd been working on for a couple of years, and that had been germinating in him since his childhood, actually had a chance to make it to the big screen.

On May 1, Rathore and his team, along with 14 other aspiring teams of filmmakers, stood in the Cineplex Odeon International Village Cinemas lobby in downtown Vancouver and watched their two-minute trailer, the first step in what they hope results in a full-length film version being screened in Cineplex theatres next January. After all of the aspiring filmmakers in attendance had their trailers played, Rathore was thrilled when Cinecoup announced that his film had advanced to the Top 15.

"We made the cut!" he emailed *Nexus* the next morning, after being selected.

Not a competition

Joly and the Cinecoup team are sensitive about the film accelerator program being referred to as a "contest" or a "competition." Even though the number of teams has been slimmed down from 90 applications to 40 selected, to 15 finalists, and soon down to 10 (the top 10 will be optioned for development; one will receive \$1 million in production financing and the Cineplex release), all of the projects will benefit from the program, according to Cinecoup.

But, in essence, it's a competition.

"It is really competitive, so it does still feel like a competition," says Rathore, whose team has been completing weekly tasks on tight deadlines for the accelerator project.

And while Joly admits Cinecoup is very competitive, he's focusing on the term "accelerator" for the project because it paints a better picture of what's actually going on behind the scenes. Teams of filmmakers are being pushed to

the limits, he says, and that's way more exhilarating than yet another competition or contest that we can see every time we turn on prime-time television.

"It's a tough-love approach," says Joly. "The idea of an accelerator is what would have normally taken me two years on my own, and I might have flailed and never met those connections I needed, we compress that into four months where you get a really fast yes or no, instead of a lot of long maybes, and if the teams can make it through to the end and they really succeed, it could change someone's life."

The independent spirit

Ultimately, *Grade Nine* will see some sort of release, whether it's at a Cineplex or not. The reason why Rathore's film will have a life outside of Cinecoup, even if it's not chosen, is that it truly is a labour of love. But it's the knowledge he has gained through the film accelerator program that will pay dividends for his filmmaking career.

"I have every intention of continuing to make films regardless, but something like that is truly a once-in-a-lifetime break."

JAY RATHORE
INDEPENDENT FILMMAKER

"They see filmmakers like us as small businesses and you have to do it all. They are teaching us a ton. It's like a crash course in becoming your own publication company," says Rathore. "And we're not making a movie to please any agencies; we're making it because it means something to us."



PHOTO PROVIDED

Cinecoup founder Jason Joly.

The participating projects will soon be cut again from 10 down to five, and a jury of industry professionals will select the winning film concept at the Banff World Media Festival on June 10.

Joly has also imagined what it will be like next January when he takes his VIP seat in a Cineplex theatre and watches a film that he was partially responsible for bringing to the big screen. He's thought a lot about the reaction he'll have as he watches a young filmmaking team realize their wildest dreams through a project that he created.

"It's going to blow my mind. It's already blowing my mind when I see the quality of these trailers," he says, pausing to prepare his formative statement on something he claims could help change the film industry, "because there's a lot of haters for what I'm doing in traditional media. People thought I was crazy and I was just going to get a bunch of shitty YouTube videos. But I didn't believe that. I believe there are a lot of talented people out there that the current system doesn't touch. These could be the next Reitmans or the next Cronenbergs."

And then Joly says it exactly how he wants to say it: "Like, there could be those three women from Brandon, Manitoba who grew up with HD cameras that can just murder it, because it's just so much a part of their vocabulary."

theatre

Kitt and Jane tackle the apocalypse head-on



Kitt and Jane, just doing their thing.

AL SMITH

“This show is taking a 14-year-old’s approach to the future of the world, so it’s taking everything as a challenge, everything is an exciting possibility.”

INGRID HANSEN
KITT AND JANE

JASON SCHREURS
MANAGING EDITOR

The idea for *Kitt and Jane*, the stage sequel to Fringe favourite *Little Orange Man*, germinated in director/star Ingrid Hansen’s mind when she was 12 years old and flipping through dog-eared copies of *National Geographic* magazine. The result, a look at fighting off an apocalypse through the eyes of two 14-year-olds, isn’t nearly as heavy as it seems, she says.

“I remember reading those magazines and adding up all of the looming catastrophes of the world and coming to the conclusion that I probably wouldn’t live to be an old person, or if I did the world was going to be a very, very different place,” explains Hansen. “And at 12 that didn’t scare me, or intimidate me. I was like, ‘Cool, I’m game.’ If anything, I was excited.”

Subtitled *An Interactive Survivalguide to the Near-Post-Apocalyptic Future*, *Kitt and Jane* has slightly more serious subject matter than its predecessor, *Little Orange Man*, which dealt with individuality and

mortality through the eyes of a young girl.

Hansen, co-star and co-creator Rod Peter Jr., and director Kathleen Greenfield were careful to make sure *Kitt and Jane*’s environmental message was taking a glass half-full approach, instead of being a bummer.

“We’ve all wrestled with how we envision the future of livability on our planet and one of the things that we often came back to was talking about it was a total downer, like it’s not really party conversation, because it can be so overwhelming and there’s so much that needs to be fixed in the world,” says Hansen. “But this show is taking a 14-year-old’s approach to the future of the world, so it’s taking everything as a challenge. Everything is an exciting possibility and no one really knows what the world is going to look like 50 years from now.”

Greenfield, who also worked with Hansen on *Little Orange Man*, says the process of creating *Kitt and Jane* has been a “wonderful team experience.” And while the trio have

treated the script with its required seriousness, even interviewing Victoria youth for an accompanying podcast called *A Teenager’s Guide to Surviving the Apocalypse*, the play’s creation has had its share of goofball antics as well.

“Working with Ingrid and Rod has been a barrel of laughs. I think we spend about 90 percent of the time rolling on the ground laughing,” says Greenfield. “They are such sharp improvisers and sometimes I just can’t stop the amazing things that spill out of their mouths.”

The character of Kitt is one that Hansen, also the co-artistic director of SNAFU Dance Theatre, holds very close to her heart. Loosely based on her own childhood, she says Kitt is a challenge to play onstage for extended periods of time.

“It’s fun... and it’s exhausting, because she’s a real powerhouse and it’s full force,” says Hansen. “I don’t know if Kitt’s really me as a child. She’s maybe what I wished I was like as a child.”

Hansen met Peter through the

local Atomic Vaudeville theatre group and says she’s wanted to create a play with him for a long time. And Greenfield, whom she met in class while attending UVic’s bachelor of fine arts program (both women are grads), is someone Hansen says she’s very comfortable working with at this point. Their connection might even be the reason *Kitt and Jane* is so daring.

“There’s something really special about Kathleen in that she’s so game and willing to go to the wildest and most unlikely of places, and she’s willing to combine things that people might never consider combining,” says Hansen, “so I’ll share the weirdest things with her in creating shows that I’d probably never share with anyone else, and that’s what enables us to build really unique stuff together.”

Meanwhile, Greenfield is excited to see what response this updated version of *Kitt and Jane*, which was previously launched at last year’s Belfry Spark Festival, will receive from its Victoria audiences during an upcoming Belfry three-day run,

as well as an October 17–26 staging at UVic’s Phoenix Theatre.

“It’s been a blast to participate in the next chapter,” she says. “We already know the story of Kitt from *Little Orange Man*, but what about Lucas who smells like he poops his pants, a.k.a. Jane?”

Even with *An Interactive Survivalguide to the Near-Post-Apocalyptic Future* as the play’s tagline, the creators aren’t worried that *Kitt and Jane* is going to be passed up by those who fear it’s not the feel-good show of the year.

“No, it’s not a concern,” says Hansen. “If anything, it’s so great to have such dire stakes and then the humour comes out of the extreme situations. So there was never really any worry about it being a downer.”

Oh, and if there’s still a shred of doubt about the heavy subject matter, there’s free cake!

Kitt and Jane
8 pm, May 16 to 18
The Belfry Arts Centre, \$10-15
snafudance.com



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theatre

Uno Fest takes one-person plays to new levels

“It’s an incredible showcase of national and international work.”

TARA TRAVIS

TIL DEATH: THE SIX WIVES OF HENRY VIII

INSU KIM

CONTRIBUTING WRITER

Can you imagine one performer playing more than 20 different characters? At Uno Fest, solo performers from across North America play many different characters in innovative and cutting-edge theatre.

Uno Fest started in the humble beginnings of a hotel basement 17 years ago; now Uno is North America’s longest-running festival of solo performance. Many performers wish to participate in the Uno Fest, but only a few will be given this honourable opportunity to be on the stage.

“We were encouraged by the

general manager of Intrepid Theatre to apply,” says Tara Travis, the solo performer of *Til Death: The Six Wives of Henry VIII*. “Lo and behold, we were selected, and we are honoured to be part of this festival; it’s such an incredible festival.”

Although all the performers get involved in Uno Fest for different reasons, most are grateful to seize the opportunity to participate.

“I had another show in the Uno festival five years ago,” says Brian Fidler, creator and performer of *Broken*. “When I had talked to [artistic director and festival producer] Janet Munsil about the show that I was developing called *Broken* about Alzheimer’s, she asked me to apply again when it was done. So I did. I went to the selection process and they chose the show. I was grateful and excited.”

Some performers this year heard about Uno through other performers and were encouraged to apply for this year’s program.

“I heard about Uno Fest last year. I have other friends and co-workers who have performed,” says Christopher Hunt, performer in *When That I Was*. “I thought it would be a great opportunity to come to do this play there.”

Each Uno Fest show has different themes, including some that are very personal. *Broken* is one of them. Fidler, who has a grandmother with Alzheimer’s disease, wrote the play based on his personal experience.

“It’s a story about a grandfather

and a grandson, and they experience the grandfather losing his memory and living with Alzheimer’s disease,” says Fidler. “On stage I play both the grandfather and the grandson and also play a narrator, so I speak directly to the audience.”

Meanwhile, Travis plays six different wives in her play, *Til Death: The Six Wives of Henry VIII*.

“They are all meeting in a room in the afterlife. They have all died. Some of them are meeting each other for the first time,” explains Travis. “There are sessions where all six characters are having a conversation with each other. I am running back and forth because I need to say each one’s words.”

And then there’s Hunt, who plays 25 different characters in his play, *When That I Was*.

“The story takes place in 1650 in London. At the time, the Puritans have shut down all of the theatres. If people were caught doing plays, they were flogged publicly and put in jail,” says Hunt. “The play is about an old man who, when he was a little boy, performed a girl’s part in Shakespeare’s company. The old man is remembering better times and that great time in western civilization when all those great works of literature and theatre were written and first performed.”

The performers encourage people in Victoria to come and see not only their own productions but also other performers’ shows. They all agree that this is a tremen-



TARA TRAVIS

Til Death: The Six Wives of Henry VIII promises to be a zany time.

dous opportunity to enjoy unique theatre.

“It is an incredible showcase of national and some international work,” says Travis. “I am actually familiar with several works being presented this year. I am so thrilled that they are being brought to Victoria. I am staying a few extra days so that I can see as many shows as I can.”

Hurt says the festival is a great opportunity for students to come see some live theatre, with many different options available.

“The plays are wildly different

and have been chosen for a really broad range of appeal,” says Hunt. “If you like something new, edgy, weird, historical, or theatrical, it’s a great opportunity to pick and choose and see one and two or all of them, if you have time. It’s a great chance for students of literature, theatre, or life in general, too.”

Uno Fest 2013

Wednesday, May 22 to Saturday, June 1

Metro Studio and Intrepid Theatre Club

intrepidtheatre.com

music

The Brains lose makeup, gain notoriety

“Less people were intimidated by us or thinking we were just a gimmick. And we got more recognition for that.”

RENE GARCIA

THE BRAINS

JASON SCHREURS

MANAGING EDITOR

It didn’t end up working out for KISS, but it might be a permanent thing for Montreal’s long-running psychobilly band The Brains. We, of course, are talking about taking off the makeup and hanging up the costumes. For KISS, their “unmasked” era was a desperate plea for commercial resurgence in the ’80s and ’90s, but for The Brains it was a health necessity that reaped other benefits when the band started playing far-off countries, according to vocalist/guitarist Rene “D La Muerte” Garcia.

“I got a nasty eye infection in

Romania and that was that,” says Garcia, a Chilean immigrant who landed in Quebec after the Pinochet coup of 1973. “I couldn’t do the makeup and the creepy contact lenses anymore because they were killing my eyes. So we let go of that because there was just no way I could do that to myself anymore.”

Although the psychobilly band’s image became less flamboyant and horror-themed, it afforded them some much-needed credibility in a scene where a lot of others were doing the makeup/costumes/horror thang and The Brains weren’t as unique anymore.

“It actually helped us a lot to let go of the makeup,” claims Garcia. “Less people were intimidated by us or thinking we were just a gimmick. And we got more recognition for that.”

Psychobilly, for those uninitiated, is a spruced-up version of ’50s-born rockabilly music that incorporates punk rock and horror themes. And while The Brains aren’t the first band to do it (some trace the genre back to ’70s art punks The Cramps, while others go further back to the horror-blues of Screamin’ Jay Hawkins), they have put out six albums of some of the highest-energy music ever produced by guitars, drums, and a standup bass.



PHOTO PROVIDED

We’re assuming this photo is from back when The Brains did wear makeup...

“It’s a version of rockabilly with the same kind of attitude, but up to date,” says Garcia of the fringe music genre. “It’s about fast cars and fast-paced life, the fun stuff that we liked about music in the ’50s, but brought up to date.”

The band’s latest album, *The Monster Within*, is more of the same horror-inspired rockabilly and punk that has kept the band on the road since they played their first show 11 years ago. On Halloween. Dressed as zombies. Before zombies were cool.

“My friends and I were in another band and we used to go out and get drunk together,” recalls Garcia. “One night I told the guys I wanted to start a rockabilly band. We all liked horror movies and it stuck with us.”

And although the main goal of the band is to have fun and feed off the energy-fuelled crowd, it’s cool to know that there are still some bands that are willing to keep the dangerous aspect of the original punk rock scene alive, whether it’s supposed to be part of the show or not.

“It’s still like that at punk shows in Montreal,” laughs Garcia. “I used to work at this bar called Café Chaos as a soundman and there was a lot of beer throwing, bottles broken, and noses broken... But when you’re working nine to five, you don’t want to come back home from a show covered in blood. You want to have a good time.”

The Brains

Friday, May 17

Lucky Bar, \$15

luckybar.ca

culture

Capoeira on centre stage for Brazilian fest

“I fell in love with Capoeira at first sight and have been doing it ever since.”

KEVIN BRETT
AXE CAPOEIRA VICTORIA

MARIELLE MOODLEY
CONTRIBUTING WRITER

The art of Capoeira will be spotlighted in Victoria for the annual Brazilian Cultural Festival. Axe Capoeira will be bringing some of their finest Capoeiristas from all over the world to expose Victoria to their culture, folklore, music, dancing, combat, and impressive acrobatics.

According to Axe Capoeira Victoria's Professor Testa (real name: Kevin Brett), Capoeira is a multi-disciplinary art form that incorporates music, dance, acrobatics, and self-defence. The physical dialogue is between two people and employs the body's natural weapons: hands, feet, and head. Like any dialogue it can be nice and playful, or passions and adrenaline can run high, making it aggressive.

20 years ago, Testa started Capoeira in Victoria, only a few months after Axe Capoeira's founder, Mestre Barrao, had started a school in Vancouver.

“The first time I went to watch a class, I couldn't believe that this existed, and that the human body

could do what they were doing,” says Brett. “I fell in love with it at first sight and have been doing Capoeira ever since.”

Capoeira runs on a belt system that requires lots of dedication and patience. It's very difficult to achieve the next belt, and sometimes take years to reach the next level. Students are graded on all facets of Capoeira: singing in Portuguese, playing the instruments, combat, self-defence, dancing, and aerials.

“There is a student tier as well as teacher tier in Axe Capoeira's grading system,” says Brett. “The student level is based on a student's practice, while the teacher grading is evaluated on the teacher's body of work and how their students progress.”

Brett is very proud of the advancement of his students, and he says his school is one of the most popular and successful Capoeira schools in the world.

“I had a student travelling in Brazil wearing Capoeira pants in the market in Salvador Bahia. The vendors could tell that he was a Capoeirista and called him over to try and get him to buy a DVD,” says Brett. “He looked at the DVD cover and realized it was an Axe Capoeira DVD and that he himself was on the cover. This same DVD is the top-selling Capoeira DVD in Brazil and it has Vancouver Island Capoeiristas on its cover.”

Phil “Cascao” Mendes wants to take his Capoeira international and travel to other Axe Capoeira schools around the world. Mendes has been doing Capoeira for 12 years, has

taught for three years, and wants to travel to expand his knowledge and bring diverse techniques to his students here in Victoria.

“People wonder how it's possible to learn all of the components in Capoeira. Capoeira is extremely hard and challenging and that's part of what motivates people to do better and what keeps it appealing,” says Mendes. “Sometimes it takes practicing the same move thousands of times to finally perfect it, and the feeling of finally accomplishing that move is so rewarding.”

Mendes feels on top of the world when he's playing well. When he's busy and doesn't have time to train much he says he starts to feel incomplete, like when you're hungry and haven't eaten for a while. When he's having a bad day he finds it therapeutic, as he can work through his emotions with the sport.

According to another local teacher, Andrea Podracky, the philosophy of being a Capoeirista is to harness the emotion of happiness and playfulness and have control of all of the other emotions. This is because happiness and humour are powerful and enable Capoeiristas to be their most powerful.

“I started Capoeira in 1999 after two years of inactivity due to a car accident I was in when I was 17,” says Podracky. “Within that time, I tried running, swimming, and many other activities, but nothing relieved my body of stress the way that Capoeira has.”

Capoeira helped Podracky get into the best shape of her life as well as help her develop herself



CHELSEA BROOKE ROISUM

Come check out some Capoeira at the Brazilian Cultural Festival.

as a performer, acrobat, linguist, musician, and fighter, which are all now talents in her life in which she previously didn't have much experience. All thanks to the techniques of the trade.

“The basic capoeira step, called ‘jinga,’ is a very smooth and goes from a lunge smoothly into a squat and repeated into a lunge to squat. That is paired up with using your body weight to develop Capoeira function,” says Podracky. “The acrobatics blend lower body strength with upper body strength paired up with sparring and incorporates a flexibility component, stretching head to toe to avoid injury.”

Capoeira has a randomized design of cardio interval training, flexibility training, and power/strength training with your own body weight, tying it all together

with agility, balance, coordination, and acrobatics.

“As a teacher, I've seen how Capoeira has allowed so many individuals to emerge in themselves and how it's allowed them to strengthen all aspects of their lives wherever they are going,” says Podracky. “Whatever they encounter now, Capoeira helps them go in that direction stronger. Physically, mentally, and emotionally they are now stronger individuals. I feel really good knowing that the gift of Capoeira that came through me goes to them and enables them to be better in their other facets of life.”

Brazilian Cultural Festival
Saturday, May 25 and Sunday,
May 26
Empress Hotel and Bay Center
axecapoeira.tv

events

by greg pratt

UNTIL THURSDAY, MAY 16

Hating the sun

Check out *Light Sensitive*, an exhibit of photographs from students at the Western Academy of Photography, running until May 16. Which is either tomorrow, today, or it already happened, so get down there, quick! Unless it already happened. Oh, where? Dales Gallery, 537 Fisgard.

THURSDAY, MAY 16 AND
THURSDAY, MAY 30

Poetry slams

On May 16, come check out the Vic Slam semi-finals for some of the baddest-ass slam poetry in town. 7:30 pm at the Victoria Event Centre, you'll be laying down 10 bones to see the spectacle. Then, on May 30, it's the finals, same venue, same time, same price. But different date! Go figure. Anyway, what's this all about? Deciding who makes the cut to get in to the 2013 Victoria Slam Team. Two Camosun students are in the running!

FRIDAY, MAY 17

Camosun film lecture series

A new intercultural movie and lecture series, “Movies, Culture and the World of Work,” may have a name that will entice absolutely no one to go to it, but wait: this actually sounds great. Students here at Camosun and at the Instituto Federal Rio Grande Dol Sul in Porto Alegre, Brazil will watch a simulcast showing of a movie, this time around *The Clown*, then take part in a video-con-

ference question-and-answer period. Neat, eh? This extremely cool-sounding event is going down at 3 pm at the library multipurpose room 151, on the Lansdowne campus.

FRIDAY, MAY 17 TO
SATURDAY, JUNE 15

Art is pretty

Oh! You Pretty Things goes down at Deluge Contemporary Art (636 Yates), and the first sentence in the press release mentions Egypt “between 4000 and 3000 BC,” so we know you're pumped for this. No, seriously now, it's an art exhibit featuring paintings of cats. Cats, Egypt, you know the drill. Hello? Are you still there? If so, did you know that, apparently, back in 2010, Canadians owned 8.5 million cats? There aren't that many people in this country still, right? What is that, three cats per household? Holy cow!

FRIDAY, MAY 17

Comedy and neo burlesque

What's neo burlesque, you ask? Good question. Come find out at this night of comedy and burlesque... neo burlesque! There will be two shows going down at Intrepid Theatre Club, one at 7:30 and then again at 9:30. Head down to Garden of Eden, where you were probably heading down to anyway, to get tickets. Did we mention the event is called Giggles and Jiggles? Did we mention *Nexus* alumni Shawn O' Hara will be providing some giggles? Or, wait, no, giggles. Jiggles too, if we're lucky.

WEDNESDAY MAY 22 TO
SUNDAY JUNE 2

From UNO to UFO

I was kidding about the three cats per household thing from earlier, by the way. But, still! 8.5 million cats? Oh, and speaking of cats, which this has nothing to do with, the Little Fernwood UFO is a satellite festival of the UNO fest going down at the Little Fernwood hall (1923 Fernwood), featuring one-person plays from the likes of Missie Peters, Jeremy Banks, Katrina Kadoski, and Dave Morris. Head over to the absurdly named ticketrocket.org to get tix for this event, or go to littlefernwoodufo.com for even more info.

THURSDAY, MAY 23

Camera chaos

At least we imagine a film called *5 Broken Cameras* will be chaotic. This latest Cinema Politica screening features this doc that was nominated for an Academy Award for best documentary. An Academy Award! See you there: 216 Young, Lansdowne campus. Free; donations accepted.

THURSDAY, MAY 23

Criminal justice talk

Come check out “Health, Crime and Doing Time,” with provincial health officer Dr. Perry Kendall speaking on the Safe Streets and Communities Act and its potential impacts on aboriginal people in BC. 7 pm, Fisher 100, Lansdowne campus. Free.

UNTIL FRIDAY, MAY 24

Mentorship contest

That's the deadline for Giving Voice: Filmmakers Working with Filmmakers, a documentary apprenticeship program. The program supports

up to seven apprentices who will work under the mentorship of a documentary filmmaker for up to five months. Yowza! Head over to docorg.ca/en/givingvoice for more info.

SATURDAY, MAY 25

Reunion celebration

To Reunite, To Honour, To Witness honours survivors of the Port Alberni Indian Residential School in the '50s and '60s. This sure-to-be-moving reception will celebrate the reunion of artwork and those who made it as children. Head down to Legacy Art Gallery, 630 Yates, from 2 to 4 pm.

SATURDAY, MAY 25

Northcote

Victoria's own Northcote is playing at Lucky Bar, pumping his new self-titled album. His name's not really Northcote, you know. Nope, it's Matt Goud. Or maybe Mathew Goud. I don't know, I don't know the guy. \$12, Lucky Bar.

MONDAY, MAY 27

Walk on

The seventh annual Walk a Mile in Her Shoes event is coming up and the organizers are looking for pledges, donations, and people to come out and support the event. Go to walkamilevictoria.com to find out more information about this important event, which aims to raise awareness about sexualized violence.

MONDAY, MAY 27, TUESDAY,
MAY 28, AND WEDNESDAY,
MAY 29

Musical comedy

Ron Feingold will be bringing his unique musical comedy to town, and what we like about this event, apart

from the fact that he's opened up for the Beach Boys and Grand Funk Railroad, is that the first 30 people to buy tickets at Langford Lanes get a free game of bowling out of the deal. This goes down at the Galloping Goose Grille, located inside Langford Lanes, at 8 pm. \$10 gets you into one of these nights of a capella and comedy. What? Yup.

MONDAY, MAY 27 TO FRIDAY,
MAY 31

Ride, ride, ride

Camosun has tons of stuff going on for Bike to Work Week. On Monday, May 27, there's a biker's breakfast from 7:30 to 9 am at both campuses. Also, the “baiku contest” begins, and like you, we have no idea what that means. Sounds fun, though! And that's just the first day of five! E-mail cam-motion@camosun.bc.ca for the full listing of events; every day is jam-packed with fun (seriously: film festivals, bike repair workshops, and so much more).

TUESDAY, MAY 28

Belfry benefit

This benefit concert for Literacy Victoria will feature Russell deCarle, Mike Stevens, Arthur Black, Steve Briggs, and Denis Keldie; fans of roots, country, and bluegrass are definitely going to want to lay down the big bucks for this (tickets are \$45 and \$100). Head over to belfry.bc.ca for more info. Do you ever actually do that when we tell you to?

JUNE 7

Camosun film lecture series, again!

Same as the May 17 event, except this time the screening is *New In Town*.



Noms!

photo and words by Patrick Hallihan

Wicket delivers no-nonsense pub food



The Sticky Wicket offers up affordable, decent, no-frills pub fare downtown.

The Strathcona Hotel, located on Douglas in downtown Victoria, is quite the destination. Many of us would have been to the Rooftop in the summer for buckets night, gone downstairs to Club 9one9 for late-night clubbing, and maybe even stayed a night in the hotel when catching a taxi at 2 am just didn't seem worth it. Along with all of these things sits the Sticky Wicket, a cricket-themed pub with all of the English pub food one would expect.

The décor at Sticky is pretty much the same as just about any English-style pub. Truth be told, I'm not sure where the cricket theme actually comes from, aside from the name and the sign itself. The pub is actually quite a bit different from many others around town, as it lacks a bunch of sports-related paraphernalia. That aside, it does have that warm pub feel, and some pretty comfy chairs.

Food! That's why we're all here. The Sticky Wicket sports all the pub favourites, including my much beloved fish 'n' chips, though I resisted the temptation this time. Other items on the menu include soups, sandwiches, burgers, a few pastas, and more. There are also daily

breakfast specials and an assortment of appetizers. I had a clubhouse sandwich with a side of poutine (because when you have a hollow leg, poutine is a side). My friend had a classic burger and fries, while his girlfriend and her mother had mac 'n' cheese.

The poutine was acceptable, though I have had much better elsewhere. Normally this would concern me more, as I use poutine as a bit of a "benchmark" food. If you can't make poutine properly, how will you measure up to everyone who can? This wound up being a non-issue, as my clubhouse was great, the chicken moist and bacon crispy. My friend was quite delighted with his burger and the fries came with some chipotle aioli, which was quite delicious. The mac 'n' cheese also looked good and was very generous in size.

The verdict: pretty worth it. The Sticky Wicket is in the middle of everything, so any downtown excursion makes it pretty much on your way in or out of town, and it would make a great place to eat before going to the clubs that are also in the Strathcona Hotel. Also, the prices are reasonable; not super cheap, but not expensive either. My meal was about \$17.

Truth be told, I'm not sure where the cricket theme actually comes from, aside from the name and the sign itself.

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Bike to Work Week is here by Jordan Sandwith

Living in one of Canada's most bike-able cities has its perks: great routes, optimal weather, and short distances. The annual Greater Victoria Bike to Work Week takes place at the end of May and Camosun is set to promote, celebrate, and engage the campus community in creative ways. But the conversation doesn't stop there: year-round initiatives on campus promote sustainable transportation options.

Bike to Work Week 2013 takes place May 27-31 at Camosun and will feature daily events aimed to inspire biking as a transportation choice. If you're on campus during Bike to Work Week you can expect to see and participate in daily celebrations of cycling: a haiku poetry contest, a film festival, free breakfast, a bicycle repair workshop, and more.

All cyclists know the real fun isn't in arriving at the destination, but in getting there, and every kilometre counts during Bike to Work Week.

Over 400 teams have been registered in Greater Victoria; last year's Camosun teams logged a

collective 3982 km. In fact, a team from the Pacific Institute for Sport Excellence took the top prize, for a distance of almost 900 km.

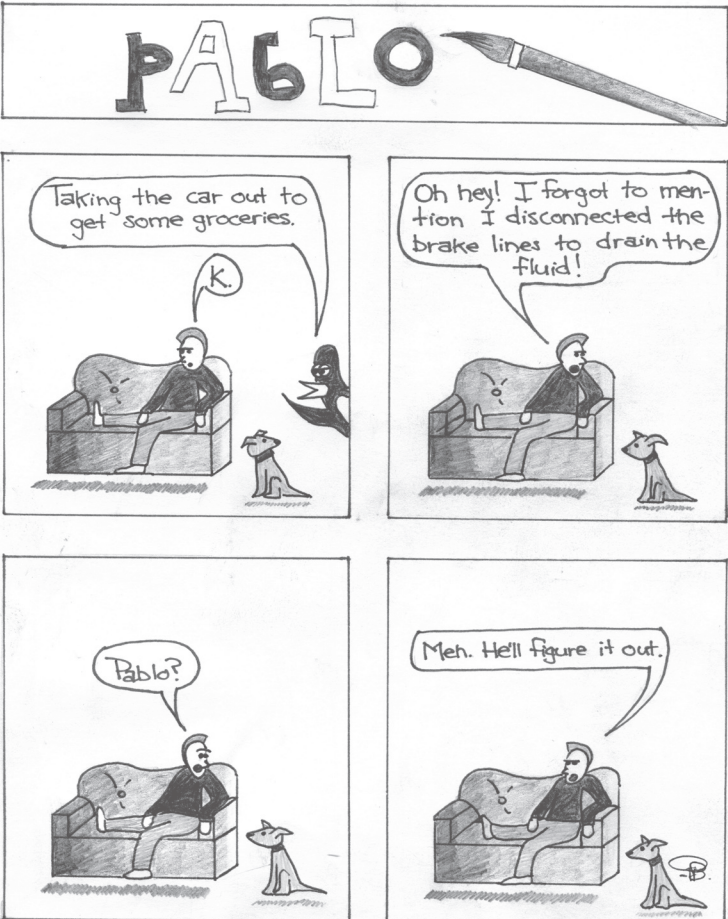
Individual distances, as well as team distances and size, will be ranked and awarded prizes. Anyone wishing to join or start a team can e-mail cam-motion@camosun.bc.ca for more information.

For those who regularly bike to campus, you'll probably need to lock up. Cycling infrastructure to accommodate an increasing number of bikes on campus has been discussed for several years, with gradual upgrades appearing at both campuses.

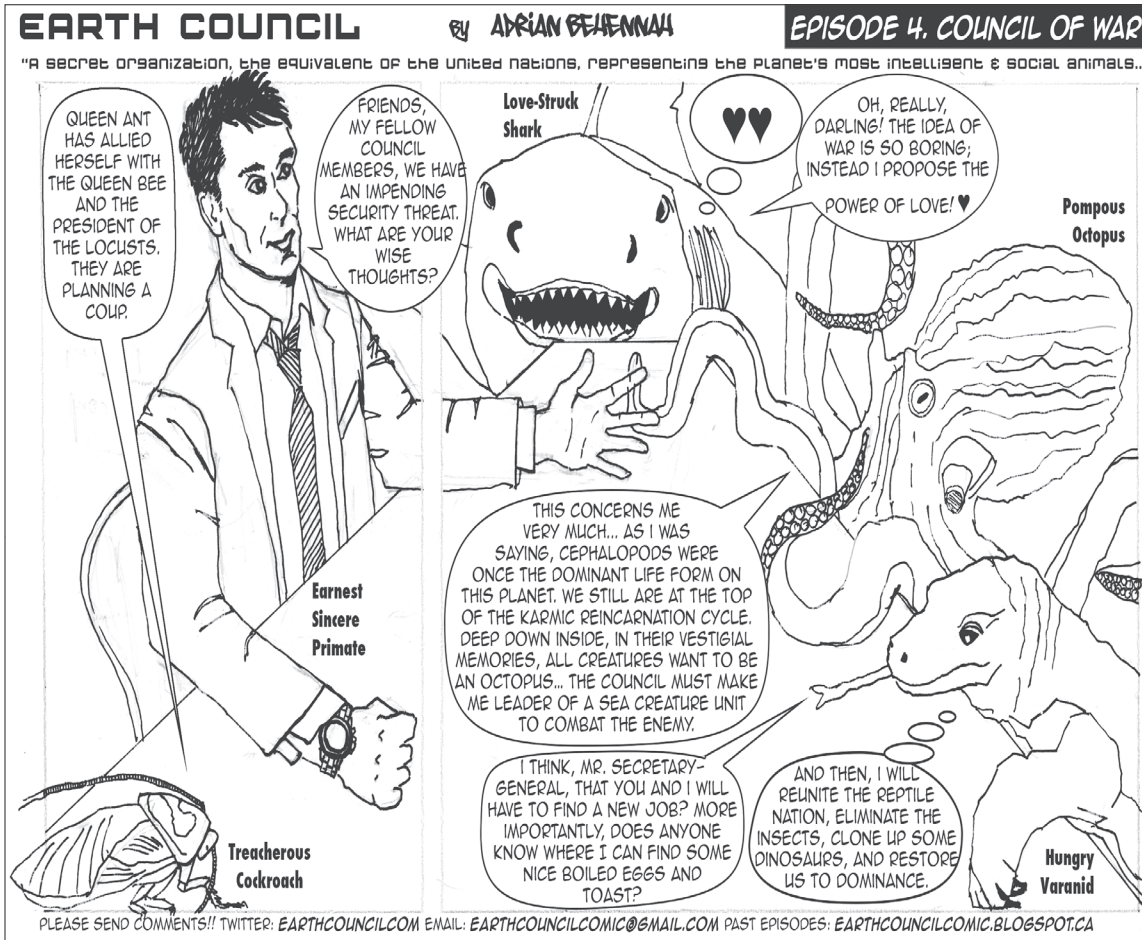
A definite benefit to cyclists are the new "bike hospital" stations, which offer air pumps and tools to keep your bike healthy. The mysterious bike compound at the Lansdowne campus offers students longer-term and higher-security storage.

As the campus population grows, and the cost of parking rises, the future Camosun will hopefully offer an increased number of free covered bike parking spaces.

Pablo By Pedro Banman



Earth Council By Adrian Behennah





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MONDAY

MUSIC BINGO

7:30 PM \$5.50 MARTINI

TUESDAY

\$2 TACO TUESDAYS

COLORING CONTEST AT 7 PM

WEDNESDAY

WINGS + PRAWNS

THURSDAY

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Join us.

Representing the student voice is a lot of fun, and volunteers go a long way towards making each issue of *Nexus* fantastic.

We're publishing throughout the spring and summer semesters and can always use an extra hand. For example:

Writers - We cover news, sports, and entertainment on campus and throughout Victoria, from local theatre to mainstream movies, concerts, and festivals.

Artists/illustrators - Good artists always have opportunities to share their work through *Nexus* with comics and illustrations.

Proofreaders - Every issue of *Nexus* strives for perfection, but the occasional typo escapes our notice. Proofreading is an invaluable skill.

Ad sales - *Nexus* actually pays a finder's fee for any local advertising brought to the newspaper. What student doesn't need money?

If you're interested in doing some volunteering at an award-winning student newspaper, stop by our offices at Richmond House 201 on the Lansdowne campus, or contact us by email (editor@nexusnewspaper.com) or phone (250-370-3591).