

camosun's student voice since 1990

## the lizard of

## oz

## a memoir

page 6



...and cool  
...reading (in the den) with the windows  
...open a crack (to keep the bugs out). Dave

# NEXUS

camosun's student voice since 1990

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editorial

## Nexus goes digital

DYLAN WILKS  
STUDENT EDITOR

Whether or not you believe that the internet was one of the most important inventions of the last century, it's impossible to deny the impact that that particular digital revolution has had on today's world.

Now, decades after its inception, the internet has made its way into nearly every facet of our lives, with some post-secondary institutions now using Wikipedia in the classroom (page 5).

The internet also helped Vancouver police identify participants in last year's Stanley Cup riot—among them several UBC students—a story you can check out on page 4.

Finally, legislation in the United States threatens the very fabric of the internet, the subject of this issue's Open Space (beside this column).

It can be hard these days to remember a time before the internet, a time when status updates didn't exist and those who these days would be called bloggers simply wrote journals that were cata-

loguing their life experiences.

For the first *Nexus* feature story of 2012, we'd like to take you back to that time with a memoir: a journey taken by our own contributing writer Jean Oliver, back before smartphones and social media ruled the world. Check it out on page 6.

Oh, and hey, want to read a witty review of the new Skrillex EP? We got that covered on page 9 (We've also got the new Venom CD, for the rockers out there). All the *Nexus* arts coverage awaits eager readers on pages 8 and 9.

On a more serious note, *Nexus* is always looking for great new story ideas. And you can help us with this, faithful readers!

Come by our office at the Lansdowne campus in Richmond 201 and let us know what we're missing, or what you'd like to see in these pages. You can also contact us by phone at 250-370-3591, or at editor@nexusnewspaper.com if you prefer to go digital.

Also, if you are a budding journalist or are interesting in media we are always looking for more contributors. Come, be one of us!

open space

## SOPA threatens online freedoms



JESSICA TAI/NEXUS

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

250-370-3591  
editor@nexusnewspaper.com  
Richmond House 201, Lansdowne



NEXUS  
camosun's student voice since 1990

Nexus editorial meetings are held every Tuesday from 11:30 am to 12:15 pm at Richmond House 201 on the Lansdowne campus.

The best part? You're invited! So come on down, share story ideas and give your feedback on the paper.

DYLAN WILKS  
STAFF WRITER

Freedom is one of the single most important ideals of this or any generation.

Wars have been fought countless times throughout human history over freedoms. Freedom of religion, freedom from slavery, freedom of speech, freedom from oppression... the list goes on and on. Even now, wars and movements are combating these same afflictions worldwide—but the latest battleground isn't even a real place.

The Stop Online Piracy Act (SOPA) is a bill that was introduced in October in the United States and it threatens to censor the Internet. The bill would allow US government and copyright holders to seek court orders and shut down websites accused of enabling or facilitating copyright infringement.

At first glance, that might seem like a victory for the good guys—after all, all piracy is bad, right? But the downside to SOPA is so much greater because it threatens freedom of speech and expression online, it threatens to censor and cripple the internet, and it's being instituted by what is considered to be one of the most corrupt governments in the western world.

It would be naive to think that only the illegal websites would be shut down and blocked under this new legislation. There are already examples of unjustified shutdowns of websites and servers due to alleged copyright infringement.

Giving those same people a bigger weapon to utilize isn't going to solve any problems; it's only going to make the damage much more substantial.

The printing press went through similar growing pains when it was invented in the 1400s and suffered through numerous attempts at censorship and regulation over the centuries. But it also helped to create a knowledge revolution for humankind and changed society as it was known.

The internet is the single greatest human invention since man set foot on the moon.

In a short span of time, the internet has evolved from a small array of networked computers communicating to each other to a massive digital cyberspace where entrepreneurs and consumers daily do billions of dollars in business, and information about anything is constantly just a Google-search away. Your phone probably has internet access these days.

Last year, the United Nations declared that access to the internet is a fundamental human right.

SOPA threatens to stop all of that by allowing censorship of the internet in the United States. And if you think that might not affect Canadians, think again: most of the internet servers and infrastructure reside in the United States.

So if the powers that be decide they want to censor websites, the whole world—literally—will be affected by it.

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

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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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NEXUS

campus  
**College policy allows more on-campus advertising**

“We’re here to provide a really wonderful environment for students, and in order to do that we need to have a revenue stream that allows us to do that.”

**KATHYRN LE GROS**  
 CAMOSUN COLLEGE

keting to high school and college students.

Kathryn Le Gros, director of ancillary services at the college, says Camosun is using the ads to generate much-needed funds for the college, although she refuses to reveal how much money was involved.

“We have to be entrepreneurial,” says Le Gros. “The college needs to have the resources to make sure that we’ve got the educational services and facilities that students need.”

Advertising in schools, including elementary schools, is a controversial but growing trend in Canada. But administrators maintain it’s a necessary one.

“Tuition fees and government grants alone don’t cover the cost of our education,” says Le Gros. “We’re here to provide a really wonderful environment for students, and in order to do that we need to have a revenue stream that allows us to do that.”

The college has allowed advertising on campus for years, although never to the current scale. Le Gros hopes that under the new policy the number of ads will increase as time goes on, with no restrictions on the



CAROL-LYNNE MICHAELS/NEXUS

This ad in the Paul building is an example of what the college now allows to be displayed.

**ALI HACKETT**  
 STAFF WRITER

Camosun students can expect to see more advertising on campus this year, including a 12-foot long, floor-to-ceiling poster for Rogers Wireless in the Paul building at the Lansdowne campus.

As of October, the college’s advertising policy changed to allow further business partnerships in an attempt to increase revenue. The college has since paired up with Rouge Media, an advertising company that specializes in mar-

types of media used, such as audio or video.

Michael Glover, student services coordinator of the Camosun College Student Society (CCSS), says the CCSS wasn’t consulted before the college’s advertising policy was changed.

“The student society agrees that we should have input on all advertising that happens on campus, however, at the end of the day the

college has the right to govern itself,” says Glover. “We will monitor the situation and, as always, seek to influence the college’s policies to the benefit of our members.”

One of the biggest arguments against advertisements in schools is that they encourage students to spend money that they don’t often have in the first place, such as their student loans.

Levi Karpa, a Camosun univer-

sity transfer arts student, feels that educational institutions should be free of commercial enterprise altogether.

“Our universities are one of the last places that are free of explicitly biased information, and advertising is by definition an opinion,” says Karpa. “The advertisers stand only to make a financial profit from the ads, and that contradicts the goal of education.”

careers  
**Microsoft interested in Camosun students for new local office**

**WES LORD**  
 CONTRIBUTING WRITER

A newly announced downtown Victoria branch of Microsoft Game Studios is considering some Camosun students for their 75-person team being assembled this year, according to technical director Chris Robertson.

“Just because somebody got off the bus after a two-year diploma doesn’t mean that they don’t have the same abilities or future potential as someone who did a four-year bachelor. Really, it’s just about intelligent, passionate people,” says Robertson. “There’s no reason you couldn’t find those people at Camosun.”

Robertson, a 20-year veteran of the games industry, along with studio director Edoardo De Mar-

tin, is trying to build a team of 75 employees by the end of the year. And contrary to what some might expect, the software behemoth isn’t exclusively seeking candidates with years of industry experience.

“A major part of what we’re doing is recruitment. That means nurturing relationships with a local schools, Camosun being one of them,” says Robertson. “To bring young, fresh energy into the studio means taking bets on people who don’t necessarily have a lot of experience, but they’re never going to get to be veterans without some people taking some bets.”

De Martin echoes that sentiment, saying that “teams that are mostly comprised of veterans lack some of the boldness that youth brings. We want to add youth to

our team mix, for sure.”

Eric Sehn, Camosun’s dean of trades and technology, is excited about the possibilities that Microsoft brings to the local high-tech industry. Sehn says he looks forwards to opening dialogue with Microsoft about what the college can provide.

“Making sure that our curriculum is relevant, particularly to their needs around gaming, is really important,” says Sehn. “What we want to do is have the opportunity to sit down with them and say, ‘What kind of skillsets are you needing and how can we incorporate that?’”

According to Robertson, the most important quality in any candidate, Camosun student or not, is passion.

“If somebody’s passionate about



CAROL-LYNNE MICHAELS/NEXUS

Camosun’s Eric Sehn is excited about Microsoft’s Victoria office.

what they’re doing, then everything else will fall into place,” says Robertson. “They will learn what they need to learn, they will do what they

need to do. Without the motivation, you can have all the ability in the world, but you won’t necessarily apply it.”

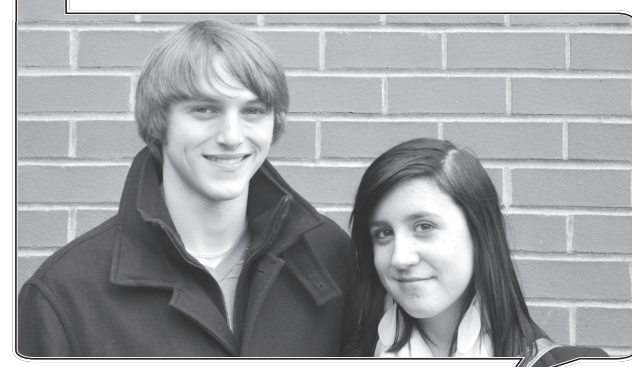
**SPEAK UP** What song from 2011 do you never want to hear again, and why?  
 BY CLORISA SIMPSON



**JESSICA JOSEPH**  
 “Anything by Katy Perry or Adele. I’m just tired of hearing it on the radio.”



**BRYTNEY DICK**  
 “That mistletoe song by Justin Bieber; it ruined Christmas.”



**BLAIR REED AND KELLY ENGLISH**  
 “‘Mistletoe,’ by Justin Bieber, because it’s just annoying in general, and Michael Buble is way better.”



**BRIANNA DICK**  
 “All of Rebecca Black’s songs. She was everywhere and that just pissed me off.”



**THOM MCMAHON**  
 “‘Friday’ by Rebecca Black, because of the whole mindlessness of the song. It’s reminiscent of the whole pop scene in general.”

crime

## UBC students charged for Vancouver riots

“Having a criminal record for someone with a postsecondary education is going to be a pretty major punishment.”

**DAVID EBY**  
BC CIVIL LIBERTIES  
ASSOCIATION



DAVID ELOP/THE UBYSSEY

The riots in the aftermath of the Canucks' Stanley Cup loss.

**JONNY WAKEFIELD**  
THE UBYSSEY (UNIVERSITY OF BC)  
VANCOUVER (CUP)—Two University of BC (UBC) students were among those charged on Nov. 30, when Crown Counsel handed down 61 charges against 25 suspected rioters in downtown Vancouver following game seven of the 2011 Stanley Cup finals.

Alexander Peepre, a 20-year-old political science student, is to date the only person charged with assault in connection with the riots.

Cameron Brown, a photographer who was at the riots, claims that Peepre struck him from behind as he tried to put out a trashcan fire. Brown says he required three stitches as a result, and nearly \$3,000 worth of camera equipment was destroyed.

“I tried to get some clear shots of people that were causing the damage because I knew right away that that would be the best way to identify them afterward and send them off to the police,” says Brown.

“The only way I know exactly what happened is from the videotape that I saw. Apparently [Peepre] sucker-punched me, then ran away.”

Peepre declined comment.

An assault conviction carries a maximum sentence of 10 years, but BC Civil Liberties Association executive director David Eby says it's unlikely that the Crown will recommend it.

“For first offences, and particularly for people who are in university, the sentences are not going to approach the maximum,” says Eby. “They're going to be on the much lower end, simply because having a criminal record for someone with a postsecondary education is going to be a pretty major punishment—that's very much going to limit their employment opportunities.”

The other UBC student singled out by Crown Counsel, Jensen White, is the only non-Canadian to be charged. Hailing from Seattle, White is studying science at UBC on a student visa and is charged

with mischief and participating in a riot.

Eby says that the Crown will almost certainly revoke White's visa if he's convicted, in lieu of sentencing.

“Usually the Crown will say, ‘We will suspend these [charges], but we will also end your student visa, and you've got to leave Canada immediately and not come back.’”

White couldn't be reached for comment.

Another UBC student, Camille Cacnio, publicly apologized for rioting last June, amid cries that the university take additional disciplinary actions against students who were involved. But the university says it will leave the matter to the courts.

“While the university believes all persons involved should be called upon to account for their behaviour, it does not believe the student discipline system at the university is the appropriate forum to do so,” explains Randy Schmidt, associ-

ate director of UBC Public Affairs. “The system of student discipline at the university is meant to address offences specifically committed against members and property of the university community.”

Schmidt also says that students who have their visas revoked as a result of a criminal conviction are outside of their jurisdiction.

Eby says the publicity around the crimes and the trial has led many to wrongly equate these charges with convictions.

“A lot of people were very upset about what happened, and understandably, but the people who have been charged are still entitled to a fair trial, and although their names have been released publicly because they've been charged, employers and schools and others should keep in mind that these people have not yet been convicted,” he says. “Until they are, they should be given the benefit of the doubt because they are presumed innocent in our system.”

## NEWS BRIEFS

### Camosun launching radiology program

Camosun College recently announced the launch of Vancouver Island's first Medical Radiography Technology program. The program starts with 16 spaces for full-time, first-year students in September. The province of BC is providing Camosun with nearly \$3.4 million in funding for start-up costs and equipment purchases for the two-year diploma program. In 2013-14, once the program is fully underway, the college is expected to receive \$591,000 in ongoing funding for the program.

### Ex-pipeline engineer seeks whistleblower protection

An American engineer responsible for inspecting the Keystone pipeline claims he lost his job after raising safety concerns about the proposed Keystone XL pipeline. Mike Klink, an American engineer formerly employed as a pipeline inspector by Auburn Industries, claims he lost his job after raising numerous concerns that TransCanada is cutting corners repeatedly in regards to pipeline construction. In an article posted on journalstar.com, Klink wrote that he saw “cheap foreign steel that cracked when workers tried to weld it, foundations for pump stations that you would never consider using in your own home, fudged safety tests, Bechtel staffers explaining away leaks during pressure tests as ‘not too bad,’ shortcuts on the steel and rebar that are essential for safe pipeline operation, and siting of facilities on completely inappropriate spots like wetlands.” After raising these concerns with his superiors, Klink lost his job. He now seeks whistleblower protection with the US Department of Labor.

### Man eats pizza... lots of pizza

After two and a half years, Colin Hagendorf has succeeded in his goal of eating at every single pizzeria in Manhattan—a total of 362 pizza joints. Hagendorf's sole criteria was that the pizza had to be available by the slice and couldn't be from national food chains. During the culinary quest, Hagendorf, a waiter at a Brooklyn diner, blogged about his meals, generating attention from as far away as Italy, and even several reality-show proposals. During the entire journey, only one pizzeria—Pizzeria Suprema—received a perfect score.

### John Landis coming to local film festival

The 2012 Victoria Film Festival recently announced that filmmaker John Landis will be attending this year's festivities. Landis, best known as the director of films such as *National Lampoon's Animal House*, *The Blues Brothers*, and *An American Werewolf in London*, will be taking part in an exclusive discussion and special event screening.

-DYLAN WILKS

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Copies of *Nexus* are also located on the outskirts of campus in our handy blue boxes.

# NEXUS

education

# Wikipedia being used as a university teaching tool

“This will make students’ writing more meaningful to them.”

**PAULA MARENTETTE**  
UNIVERSITY OF ALBERTA

**ANDREW JEFFREY**  
THE GATEWAY (UNIVERSITY OF ALBERTA)

EDMONTON (CUP)—A handful of University of Alberta classes have introduced Wikipedia to their classrooms as a teaching resource this past semester, despite criticisms about the website’s credibility in educational institutions.

The initiative to integrate Wikipedia into classes began in the United States with the Wikimedia Foundation’s Wikipedia Education Program, but has expanded globally to include classes in Canada and India. Professors use the website by replacing traditional writing or research assignments with students writing Wikipedia articles or improving pre-existing pages.

“In addition to getting all the benefits from a traditional research assignment, students are also learning new media literacy skills,” says Jonathan Obar, Wikipedia’s edu-

cations coordinator for Canada. “They’re being exposed to a growing Wiki culture, and they’re being exposed to a very real and very relevant social-media phenomenon.”

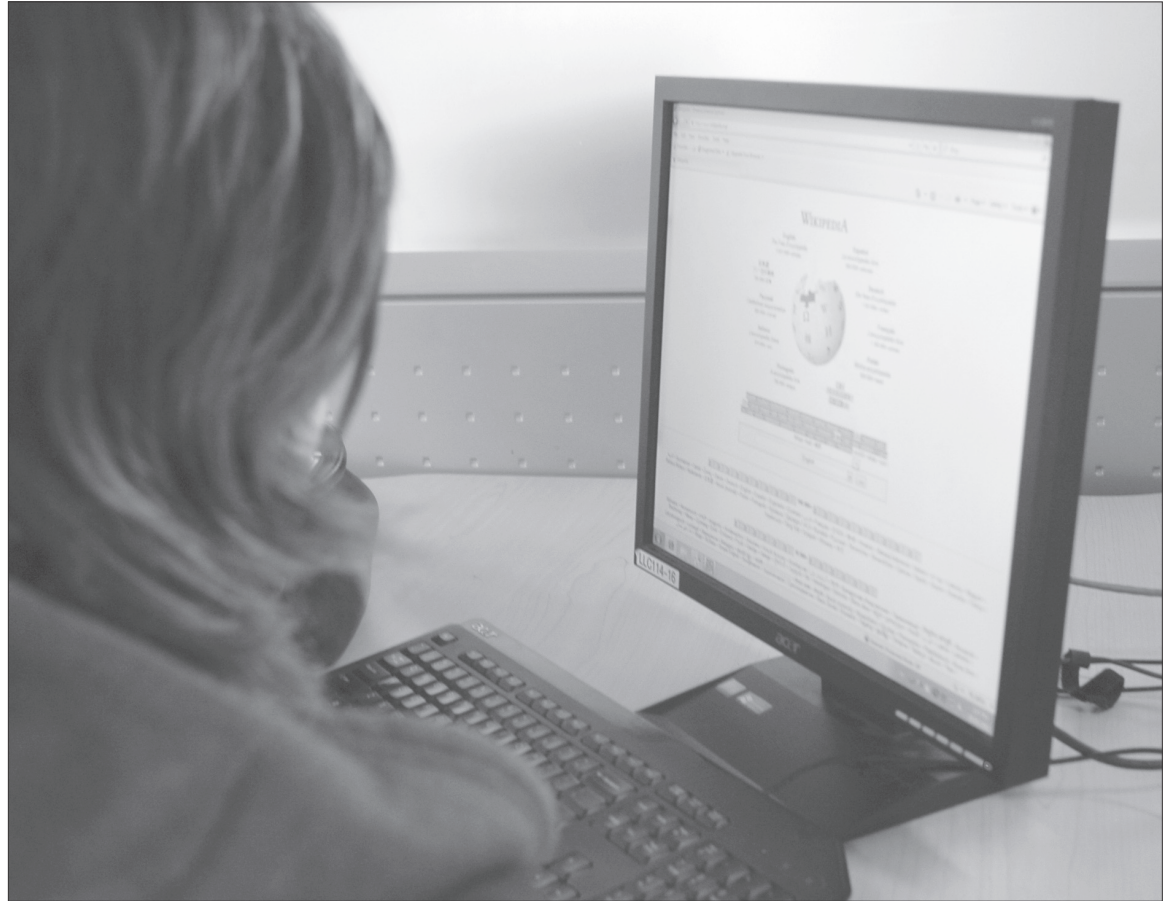
Obar is responsible for reaching out to Canadian universities and encouraging schools to use Wikipedia. Originally the program’s goal was to improve the poor quality of many Wikipedia articles on social sciences. Instead of hiring content experts to fix the problem, the idea of giving students the experience to rewrite them was implemented.

“The real goal is to promote Wikipedia as a tool for innovative e-pedagogy,” says Obar. “That’s the main thrust of the initiative at this point. There are other goals that go along with that, like bridging divides between the university community and Wikipedia, and teaching students new media literacy skills.”

Paula Marentette is one University of Alberta professor who uses Wikipedia for her classes. The cognitive psychology professor listed her class on the program’s Canadian Education portal, but has no affiliation with the program.

Marentette, who had never used Wikipedia before the start of this term, sees the benefits in the program, but is measured with her praise.

“From my perspective, this will make students’ writing more meaningful to them. In a discipline like psychology, students think of an essay as something they write for me, and really that’s very true,” says Marentette. “Few other people will



CAROL-LYNNE MICHAELS/NEXUS

**Wikipedia is increasingly being used as a tool for teachers.**

read that work they do in a typical class essay. Here, students were thrilled and scared to hear that other people will read this.”

Until the program is used a few times and students get some expertise in it, Marentette is unsure of its full potential. “I don’t really need another flaming hoop for students. If they’re not benefiting from it, then I don’t need to do it,” she says.

The Wikimedia Foundation also sees this program as beneficial not just for students, as their contribu-

tions can help to inform a global audience. “There’s this student at Georgetown University that, in the first semester of the public policy initiative about a year and a half ago, completely re-did an article about the democratic party in Egypt,” says Obar.

“While the article was being edited and afterwards, a revolution happened in Egypt. So that student’s article, the term paper that he did for his class, has received more than 100,000 hits since the

article was finished.”

Results like this have swayed professors formerly skeptical of Wikipedia to see its use in the classroom. Marentette, for example, says she’ll use Wikipedia again next term, but she says she plans to evaluate it afterward to determine whether to continue with the initiative.

“I would not use this in every course I teach forever,” she says, but I think that there’s a place where this works.”



## Trades & Technology Career Fair

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# The lizard of Oz: &

## Story and images by Jean Oliver

David Hudson opened the door to his traditional Queenslander home back in 1988 and welcomed us inside. Glad to be in out of the heat, we made our way to the cool centre of the house. He told us to make ourselves comfortable in the small sitting room while he went to the kitchen; he returned, swiftly, with chamomile tea for us and sweetened black tea for himself.

We passed a few more moments in small talk, then, with something of a ceremonial flourish, he produced the reason for our visit from underneath his chair.

“She’s a solid. I reckon she’s a beauty,” he said to me as he handed “her” over.

“She” was a didgeridoo, a musical instrument cut and fashioned from trees after termites have chewed out the insides, making the trunk hollow. The one I held was about three-and-a-half-feet long and painted in traditional red ochre, black, and white colours. As I turned the beautiful, soft thing ‘round and ‘round in my hands, David gave us a cultural lesson, pointing to the images he’d painted on the sides.

“There, the black dots?” he said. “For the people of the land, my people.”

His people on his father’s side are the Ewamian; the Yalanji are on his mother’s. Both areas are prolific in Aboriginal rock art. David’s love for that is clearly expressed in his voice whenever he speaks about it. Ewamian is also volcanic with many underground lava tunnels, tunnels formed 180,000 years ago.

He continued on, explaining the didge symbols:

“This, the red ochre,” and he got very quiet, “this is for the blood that was shed, the blood of my people’s suffering—and of the political struggle that we still face.”

And so it went, each image significant to him, given new meaning for us:

“This, the white paint that surrounds each image, this is the air we breathe.”

“This, this is Gorialla, the mother rainbow serpent who created the world.”

“And the goanna, that is ‘Gunyal,’ a true lizard of Oz.”

Finally, he pointed to the two feet he’d added along one side and said, “That is for you fellas, on walkabout.”

*When told by doctors I could never trust my health again, that was it. It was time to go, before it was too late. We quit our jobs, sold our house, and left Canada to explore this amazing culture for six months.*

This startled me, his acknowledgement of us that way. Walkabout dreaming had kept me alive, kept me fighting to recover from a near-fatal illness. When told by doctors I could never trust my health again, that was it. It was time to go, before it was too late.

We quit our jobs, sold our house, and left Canada to explore this amazing culture for six whole months. The term walkabout has its origins in the indigenous Australians of old, who would leave their homes to wander and visit new places.

I’ve always loved to wander. My father’s blood on his side of the family. My mother’s on her side that gives me my itchy feet. What a trait as coming from the deepest spiritual place.

We had only just met David Hudson the day to see his troupe perform in Kuranda. In those days, you could get to Kuranda by train, by road or by a picturesque, heritage train. David’s troupe performs on the train that goes up over the rain forest to Kuranda.

In 1988, we took the little train through the town to a languid town, sleepy, in spite of the crowd. We bought our lunch and sat on the theatre seats, waiting for the show to start. I was listening on shellfish and waiting for the show to start. I was broadcasting Australian bush ballads over a radio. I was silenced, reduced to describing that indelible moment. I’d died and gone to heaven.

Shortly after that, sated from a lunch of pork chops in the cool, darkened room of the tiny theatre, I was bemused. It would be many years before I realized my unconscious mind received that day. Years later, from the duty-induced stupor I was in.

I remember I had looked at the stage as though it had become a kind of spacious present. It was a moment that lasted 45 minutes.

David was one of the performers who made us all laugh. Never once insulting the performers, endured, the storytellers focused on building differences.

I wept more than once, moved by force of emotion. The guilt I didn’t understand.

After the show I insisted we try to speak to him. I planted myself beside the stage. We spoke to him and he cheerfully answered all my touristy questions.

My journals mention my insatiable need to know. At the time I tried to write as many down as possible. A man was telling me how my beloved didgeridoo was made at me and grinning, joked, “The didgeridoo is an Australian!”

The experience made me long to explore the region. Cairns and Kakadu, but I was constrained (I was not obedient to true walkabout law) our schedule to a daily mileage.

So, when David asked if we could hang on, I crossed my fingers behind my back and lied. I was hoping we could recoup our expenses on the road.

“Give me a couple days? I can make a great deal for the price of what you’ll pay in the tourist shops.”

We agreed to meet him in two days at a place in Cairns.

We passed the time exploring the region. Climbing to the Atherton Tablelands I saw a snake long ago killing its host, and touched a mass grave in a gallery in rambling Yungaburra and drove to a place where both people and car began to overheat, we turned our nose back to Cairns. The guidebook recommended

# a memoir



says it's because we have gypsy coffs and explains it's the moors whatever the source, I regard this part of me.

ay before, travelling from Cairns e days, Kuranda was reached by id says there's a modern gondola n now, as well.

he exotic countryside and arrived vds of tourists. At a busy market egs in the warm shade, munch-start. Somewhere, someone was a loudspeaker. In my notes I was le morning in a cliché: I thought

rawns, I innocently took my seat e. I left the building an hour later, would feel the kiss my sleeping before I would begin to awaken

he theatre darkened and felt time a deeply sensual and disturbing

anced, sang, told stories, and perpetrators of the issues they'd g understanding of our cultural

s of longing, and a sensation of

to these astonishing people and the group of male dancers, who ns.

ld to hear pronunciations, which possible. At one point, when one s were made, he paused, looked oo—oi! That's 'didgeradoo' in

e the indigenous culture around y time. While on this trip (and edule was often dictated by our

g around for a couple of days, I d. "Sure we can," I said. "We're the lost time somewhere down

eat didge for you and for half the," he said.

lace called The Gallery Upstairs

n.

aw my first fig trees, the parasite ive Kauri pine. We took in an art hrough a lot of farmland. When urned our faithful Ford Falcon's ended a beautiful swimming hole

at Davies Creek. At the end of about five kilometres of washed out, washboard road, wine in hand, I sank, thankfully, into the Eden-like pools.

Promptly 48 hours later, we presented ourselves at the gallery (now no longer there); we were told neither Hudson nor the didgeridoo were there. We were sent on to his home in a suburb of Edge Hill. That day his face was clear of the ribbons of white grease paint but that only seemed to increase the smoky depths of his eyes, under thick black brows. His smile was the same intense show of both sets of teeth and still with that strange mixture of friendly caution. The lower half of his face was covered in a thick beard; so black it shone blue, as did the long, heavy coils of shoulder-length curls.

And, oh! The colour of his skin. It ranged through an entire spectrum of richly highlighted plains of sepia smudged by burnt umber. Trying not to stare, I sized up the man.

David is my height, 5'7," with a lithe, softly muscular form. In current photos, I was unreasonably pleased to see he'd kept himself in good shape all these years. I knew from the revealing costume he'd worn the day of the performance, his chest was adorned with just enough hair, and formed a black plate that arrowed down to a tightly packed torso. I looked up into his eyes. They twinkled with good humour as he noticed my assessment of him. He grinned good-naturedly, and winked. I looked away, unsettled by this charismatic man.

He asked us if we'd like him to play something. "Please," I breathed, like some awestruck groupie. Clearing my throat, I tried again. "That'd be great, thanks."

## *How did it come to be that I was standing here in a stranger's living room while he played didge with my clavicle?*

He stood up and stepped towards me, laying the didge in the dip near my shoulder. He leaned back, angling the tunnel, and with puffed cheeks, blew into the opening.

A didgeradoo player breathes in a circular fashion, in through the nose and out through the mouth in an unending stream. The vibrating wind sounds filled the tiny room, and I was enthralled. I stood, afraid to move, lest I break the spell. The didge was communicating with me! The room suddenly seemed as big as the universe.

The player moved us from a sense of mourning, to a happy kangaroo hopping by, and ended with the joy of lovers—an extended moment in which a lifetime could be lived. How did it come to be that I was standing here in a stranger's living room while he played didge with my clavicle? My hands went up to my face, to cover my warm cheeks.

It is impossible to describe David Hudson without referring to his music and his art. When he plays his guitar, or haunts us on the didge, the man disappears into the background and the music comes through—like a conduit connecting the past to the future.

His singing voice is as melodic and as sound as the stories he tells. His didge playing reminds me of the vibrations that tie us all together, while his guitar strums the framework.

He is an artist whose work includes his paintings, which explore the dreams and symbols of his people.

He hunts for his own wood to make his didges with. I find his creative

energy infectious, prompting me to get out my own paints and try my hand at a dream sequence of my own.

His Aussie name, Dahwurr, means "black palm," which he tells me is "a strong hardwood, tall and straight and good for spears." This stately tree also has a beautiful wood grain. Details which, in part, lay an apt description of the man himself.

He was Dwura when I knew him, but he said he changed it to Dahwurr because too many people had trouble pronouncing Dwura. Again, he works to communicate: if his name is a barrier, he selflessly modifies it to make things easier for others.

## *The player moved us from a sense of mourning, to a happy kangaroo hopping by, and ended with the joy of lovers—an extended moment in which a lifetime could be lived.*

David's English sounds pretty much the way an English Canadian speaks—if you don't count the colourful substitutes for just about every noun, not to mention the distinctly irreverent goofing around with the King's English. Australians in general speak in a kind of clever shorthand: "beauty" is "beaut," "good day" is "g'day," and, as near as I can figure it, to "believe, think or concur" is summed up simply as "I reckon." And, of course, "didgeradoo" is the delectable "didge."

My toes curled with pleasure in anticipation of a dropped "h" or a deliciously elongated "e." And as far as his transitions go, he doesn't waste breath with tiresome verbal phrases and prepositions.

Hudson had roamed far since I sat in his living room drinking tea. His life expanded into acting, television documentaries, and travelling extensively for his music, even performing with Yanni at one point. I enjoyed catching up on his work via the internet, and to see his smile was the same grin beneath those intense eyes.

But why, back in 1988, had he gone to such ambassadorial lengths for two wandering strangers? Strangers, who, like others before them, hadn't asked for permission to stray through his ancestral backyard. Hudson will say it's because he works to bridge cultures, using creative expression as tools for teaching peaceful coexistence.

Today, I paused in my writing to reach across my desk and take hold of my didgeradoo beauty, my little "beaut." I love the feel of softness as my fingers lightly trace the familiar images. I always knew she was a work of art, but I hadn't appreciated that she is also a bridge, a bridge to other cultures, to the past, and into the future. Hudson says what he does is "cultural edutaining," explaining that he is an entertainer dedicated to educating people from all walks of life on the proud, indigenous Aussie.

They are a strongly independent people from an ancient culture, who want to tell their stories through their music, art, their dances, and their politics.

Hudson once said that cultural tourism means expressing his living culture every day to guests from everywhere around the world, and it's a responsibility he takes seriously.

And to that I say, good on yer, Dahwurr.

Good on yer.

comedy

## Wool took road less travelled

**WES LORD**  
CONTRIBUTING WRITER

Glenn Wool experienced two life-changing events 15 years ago. He was involved in an automobile accident, and he won \$10,000 on a scratch-and-win ticket. Instead of replacing his car and continuing to work as a fledgling Canadian road comic, he decided to move to England, and that made all the difference.

At the time, most comedians had their sights set on the United States. Wool reflects that heading across the pond had a very positive effect on his career.

"I was one of the only Canadians to do it, and there was just loads of stage time. It really helped me find my voice and blossom," he says.

According to Wool, performing at the Edinburgh Fringe Festival has been a huge opportunity for him.

"Edinburgh, that's like the Olympics, man... it's hard, but you grow so much as a performer because you're just doing an hour every night for a month," he says. "You've got to write a new hour every year. It's the best thing you can do. I mean, you get sorta ripped off sometimes by shady venue managers, but at the end you've kinda gone through comedy university."

Wool's success has come with a price. Writing a new hour of stand-up each year is practically unheard of in the United States. There are a few notable exceptions, but it requires uncommon dedication and work ethic.



PHOTO PROVIDED

**Funnyman Glenn Wool: booze, wild hair, bowtie.**

On top of that, the entertainment business is a risky one. One particular year at Edinburgh didn't turn out according to plan.

"At the end of the run the venue went out of business and declared bankruptcy, so I was on the hook. It was like I did Edinburgh without selling a ticket," he recalls.

It might be the passage of time, or his positive attitude, but he's able to laugh off misfortune. "Nothing bad happens to a stand-up comic, because at least you can get material out of it," he says.

Now, Wool's back in Canada for the first leg of the Snowed In Comedy Tour, originally conceived four years ago by his friend Dan Quinn as an excuse to snowboard at ski hills all day and then do some stand-up at nearby bars. The tour

has grown each year since. This season, the two will be joined by Pete Johansson, Craig Campbell, and Arj Barker.

All of the comics have worked with each other in some capacity in the past and Wool has great respect for his co-workers.

"Everybody is going to be swinging for the fences because we've all got pride. I don't think anybody is going to be working on any new stuff," says Wool. "They're all pretty big heavy hitters of comedy; you don't wanna go up there with something half-assed because it's gonna stick out like a sore thumb."

**Snowed In Comedy Tour**

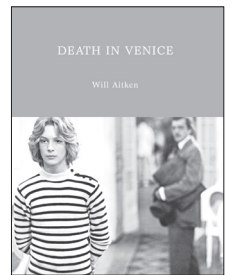
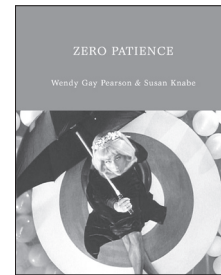
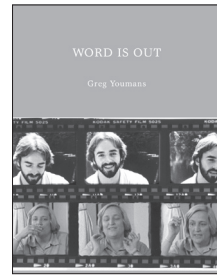
Friday, January 13

McPherson Playhouse, \$35

[snowedincomedytour.com](http://snowedincomedytour.com)

book review

## Queer series shines



**THOMAS GLADWELL**  
CONTRIBUTING WRITER

The Queer Film Classics books series features three new books written for a generation that grew up in a world where it's becoming more accepted to be queer. The books, at under 200 pages each and published by Arsenal Pulp Press, are about three films that helped to move the world into a more tolerant and understanding time.

Greg Youman's book *Word Is Out* is based on the classic documentary film of the same name. The documentary was a groundbreaking ode to a day in the life of a queer person at the tail end of the 1970s. While it was a big deal then, looked at today, most young people wouldn't have a strong reaction to the film, based on the cultural shift in the last 30 years.

The book sets the pinnacle and mood by explaining why this film was so successful and all the historical events going on at the time, putting younger readers into the heart of the gay-rights movement that started over 30 years ago.

If Greg Youman's *Word Is Out* is a book on the history of gay life in the '70s, then Susan Knabe and

Wendy Gay Pearson wrote the book for the '80s and the war against HIV/AIDS in *Zero Patience*.

The book *Zero Patience* points out what the movie did, but in a blunt and loud way. It's ridiculous to have such racism and hate towards people who are sick and dying. The conspiracy theory that HIV/AIDS was a gay disease brought to North America by a gay French-Canadian serial killer, who went out of his way to infect innocent victims, shows just what kind of paranoid world we were living in at that time.

While the first two books focus on queer history, Will Aitken retells the history and origins of the original author of and the director behind *Death in Venice*. Both the author and director lived in the '70s as closeted homosexual men and openly gay artists. Aitken helps to give reason behind the making of the queer (and arguably pedophilic) film about an older gentleman's obsession with a boy of striking beauty.

The Queer Film Classic books are rich with history, but they're not traditional stories. They're meant to help people born in a time of tolerance understand where that tolerance came from.

Big Screen Review

by Dylan Wilks

Condescending  
adults

*Carnage*

4/5

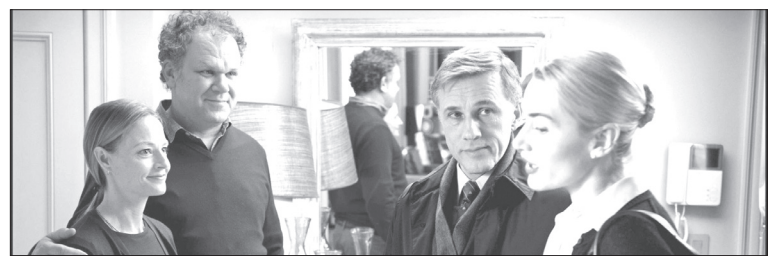


PHOTO PROVIDED

**Roman Polanski's latest features a fantastic foursome.**

One of the biggest challenges in adapting a play into a feature film is the setting.

At a theatre production you expect either a single set, or possibly a few set changes. But when watching a film you expect more. So the challenge for Roman Polanski's latest film, *Carnage*, is making a single New York apartment—filmed in France due to Polanski's ongoing US legal troubles—captivating for 80 minutes.

*Carnage* succeeds because of excellent performances. Featuring Jodie Foster, John C. Reilly, Kate Winslet, and Christoph Waltz, there's no shortage of A-list talent here. It's impossible to choose which one of the four has the best performance, because all of them are simply fantastic.

Waltz manages to make chatting obnoxiously on the phone while eating cobbler enthralling and Reilly proves once again that his

acting range stretches far beyond the lowbrow comedies he usually makes.

I was a bit disappointed with what Winslet and Foster had to work with. The problem isn't with their performances, it's that their dialogue tends to be pretty cliché.

The plot centres around two couples that meet to resolve a dispute between their 11-year-old children. As you could guess, what ensues is anything but civilized discussion.

*Carnage* is a treat. Polanski is a world-class director, and that shows with every frame of *Carnage*. Everything is meticulous and top notch—except the plot.

While as a study of human behaviour *Carnage* is fantastic, as a feature film it lacks emotional punch.

But that's okay, because it's funny—did I mention it's a comedy?

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music

# Matt Catingub raises his hat to the Rat Pack

“I’m blessed to have great musical genes.”

**MATT CATINGUB**  
PIANIST

**MARIELLE MOODLEY**  
CONTRIBUTING WRITER

Pianist Matt Catingub has reason to be paying tribute to the Rat Pack—a gaggle of musicians that included Frank Sinatra, Sammy Davis, Jr., Dean Martin, and others. Turns out there’s a closer connection than just enjoying the sounds of a time past.

“My mother was a jazz musician who was signed on by Frank Sinatra’s label in the 1960s,” says Catingub.

Being the son of a famous musician, Catingub was raised around music and at a young age started experimenting with music himself.

“I started playing the piano at seven years old, trying to emulate a lot of my mom’s records by ear,” he says. “I was just doing it for fun, but was teaching myself music at the same time. I’m blessed to have great musical genes.”

Catingub says he was inspired to do a tribute to the Rat Pack because of all the incredible music they’ve put out over the years, as well as how much that music means to him.

“I grew up with their music and was very closely interwoven into their scene,” he says, “so it became

natural for me to gravitate towards their music and want to do a show representing their music.”

Catingub plays piano, but he’s also a saxophonist, woodwind artist, conductor, vocalist, composer, and arranger. And, like most of the shows Catingub is involved with, he arranged and orchestrated most of the music for his salute to the Rat Pack, including some surprises.

“I’ve written a few new pieces inspired by the Rat Pack music, particularly for this show in Victoria,” he says.

But Catingub’s musical talents don’t stop at Sinatra. Some of his upcoming shows include the Music of Ray Charles, *Staying Alive: A Celebration of the ’70s*, and *A Night at the Movies*.

“I choose the performance ideas based on the large variety of music I love,” says Catingub. “I come up with the idea, start writing, arranging, then organizing it with anyone else involved.”

For his upcoming Victoria shows, it’s all about one era and one group of people.

“You can expect to hear familiar classics from the Rat Pack, other songs from that era, as well as the music I’ve arranged, which was inspired by that era.”

**A Salute to the Rat Pack**  
2 pm Thursday, January 19  
8 pm Friday, January 20  
8 pm Saturday, January 21  
Royal Theatre, \$11-66  
rmts.bc.ca

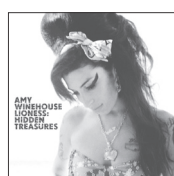


Pianist Matt Catingub has a special set of Rat Pack favourites planned for Victoria.

PHOTO PROVIDED

New Music Revue

## Deceased singers live on, Satanic rockers fail, Skrillex bwamps



**Amy Winehouse**  
*Lioness: Hidden Treasures*  
(Island)  
3.5/5

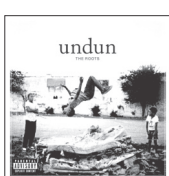
At 27, Amy Winehouse’s death was a tragic loss to the music industry. The British singer/songwriter was a self-abusive, dramatic mess whose stories flooded tabloids on a regular basis. But with the release of *Lioness: Hidden Treasures*, we’re reminded of the power of the voice behind the wreckage.

The album is a collection of previously unreleased tracks from throughout her career, a collection of jazz, soul, reggae, and blues that’s beautiful and hauntingly painful to listen to at the same time.

“Will You Still Love Me Tomorrow” and “Between the Sheets,” two standout tracks, are a beautiful reminder of Winehouse’s talent, yet an explosion of wasted potential that makes you want to turn back time and slap her in the face.

*Lioness* is a bittersweet album. It highlights the striking voice behind this troubled singer, yet it’s frustrating that this will be the last we’ll hear from her.

-CHARLOTTE WOOD



**The Roots**  
*undun*  
(Def Jam)  
4/5

The Roots deliver a complex, ambitious cornucopia of music on *undun*, their 11th studio album. *undun* is a series of snapshots from the life of the fictional Redford Stevens. Dreams, memory, and mortality are the main themes of his difficult life in urban poverty.

“Stomp” is packed with intense, vivid imagery; the rhythm section imitates the title. The Roots’ hip-hop and neo-soul gives songs like “Kool On” a timeless sound.

The album ends with the instrumental Redford suite, based off of Sufjan Stevens’ song “Redford.” The three movements—piano, string quartet, and drums—emulate both the ethereal sound of “Redford” and the chaos of *undun*’s antihero.

The synths, moving bass, and snare-heavy drums of the Roots are all here. Vocals from guest artists—including Big K.R.I.T., Dice Raw, and Bilal—give the sense that we are all, as the band says, “in this crazy world” together.

-ROSE JANG



**Skrillex**  
*Bangarang*  
(Big Beat/Atlantic)  
3/5

It’s dubstep! What more could you possibly want? This new EP from that gnome-sized wizard we know as Skrillex is filled to the brim with all the bwamp-bwamp you could ever need.

In case it isn’t completely clear, I am no connoisseur of the dubstep. I have Skrillex’s previous albums for when I go to the gym and just need something mindless to fill my ear holes. And, like those albums, this new EP does that.

Skrillex is also fun to listen to while driving; I can do that with this EP, too. But ask me to judge the technical skill level involved in producing something like this and I start to shrug. It’s dubstep: you get what you’re expecting, nothing more, nothing less.

A highlight from this EP is “The Skrillex Orchestral Suite by Varien,” a seven-minute journey through some Skrillex classics, all redone to sound like something even your grandparents would be down with.

-CLORISA SIMPSON



**Venom**  
*Fallen Angels*  
(Spinefarm)  
1.5/5

Venom: a name synonymous with metal history and culture. On their 13th release, they prove that even a legendary thrash band can release utter mediocrity.

This album is a bulldozer coming full speed at you, only to crumble to dust metres before your feet. With loose mixing, bad vocals, and pushy solos, it all falls apart.

Then there’s the lyrics. The, uh, poetry, like “believing, receiving, exactly what we’re needing,” on “Hammerhead,” and “fuck all the fuckers” on “Lap of the Gods,” makes me cringe.

The bad decisions continue on “Hail Satanas,” which features a movie quote placed awkwardly after the chorus and before a guitar solo, making the solo and the quote detach from the song.

This album sounds like a horrible mash-up between early hardcore/thrash band Carnivore and modern-day garage rawkers the Hellcopters. Overall, a really unpleasant listen.

-ADAM PRICE



**Moka Only and Evil Ebenezer**  
*ZZbra*  
(Camobear)  
4/5

Moka Only and Evil Ebenezer, two west coast rap artists, have joined forces to create this soundtrack for Stuey Kubrick’s flick *ZZbra*. This album is a definite must-add to any rap fan’s music collection.

The Vancouver artists prove on this album why they both have huge fan bases and are well known for laying down hits. The fast-flowing lyrics in “Green” and the hard-hitting beats in “Like I Love U” alone make this a killer album. The whole disc is exactly what you’d expect from such talent.

The soundtrack was produced by the Draft Dodgers (also known as Kubrick and U-Tern). From the ridiculous intro track to the short sing-a-long session at the end of “Call 4 Some Help” you can tell the team had a good time working on this record.

This is one fun album; pick it up and inject some awesome into your music collection.

-CHARLOTTE WOOD



Double Teamed  
by Dylan Wilks and Clorisa Simpson

## Semen studies

We recently read an article online that claimed that semen is healthy for you if swallowed. So, for this issue's installment of *Double Teamed*, let's talk swallowing semen!

**Dylan:** I feel like a dude who just wants to get head from his girlfriend wrote this entire thing.

**Clorisa:** Right. And I question what a man would get out of it—does it really affect the experience if their girlfriend swallows or not?

**D:** It's hot. But aside from getting some kind of personal enjoyment, I can't really think of a genuinely positive reason to do it, and I totally don't blame anyone for not wanting to swallow because I wouldn't. But the fact that a study says that it can help with pregnancy issues and... what was the other thing? Preeclampsia?

**C:** Cell regeneration.

**D:** Yeah, it gives your body more minerals and proteins and things. Cumming inside somebody would make them...

**C:** ...stronger as a person. That's the argument right there: superpowers. And you'll be able to fly!

**D:** Swallowing sperm, the fact that it could be healthy... I could

see it from a biological/evolutionary perspective. It's not going to be poison—that wouldn't make sense—so the fact that it could heal or be good for you is kind of neat. I wouldn't trust a study unless it was made by equally represented sexualities and gender—gay and straight men and women doing the whole thing to correlate the data—not just some dudes who want their girlfriends to swallow their cum.

**C:** But to have a full, vast representation, that's going to take a huge amount of time and, ultimately, does that really matter? I don't think you're going to see a study being done and then everyone thinking, "Well, I'm gonna start drinking semen by the gallon then! That's so good for me—better than milk!" It's never gonna happen. Maybe it's good for you, obviously it's not poison because it's okay for you, but that's just one of those small miracles of life. Really, in the long run, it's not going to give you superpowers, but it won't destroy you either.

**D:** It seems ridiculous. But I'm all for oral sex, because it's fun. I've always enjoyed it.

**C:** It's pretty good stuff.



Earthy Edibles

by Keira Zikmanis

## Lovable lasagna



KEIRA ZIKMANIS/NEXUS

### Warm-your-bones lasagna

After my boyfriend's Italian mother visited us over Christmas, I decided to make lasagna. Go figure. Hopefully, if she were here to taste it she wouldn't accuse me of disgracing her culture. I, for one, am pretty damn happy with this recipe. Packed full of vegetables and creamy ricotta, this is winter food at its best.

Serves six generously. Prep time 40 minutes, cook time 45–55 minutes

#### Ingredients

1 medium sized eggplant, sliced into ½ inch rounds  
1 large red pepper  
  
2 tbsp olive oil  
1 onion, diced  
2 cloves garlic, minced  
2 tsp dried basil  
1 tsp dried thyme  
¾ tsp dried oregano  
Salt and pepper to taste  
2 tbsp balsamic vinegar

1 796ml can of crushed tomatoes  
1 tbsp sugar (or more to taste)

9 lasagna noodles, cooked according to package directions  
1 475g package ricotta cheese  
2 cups spinach, roughly chopped  
1 ½ cups grated mozzarella cheese  
Pesto (optional)

#### Directions

Preheat oven to 375° F. Place the eggplant and the bell pepper on an oiled baking sheet. Drizzle olive oil generously over the eggplant and rub some oil on the outside of the pepper. Sprinkle some salt, pepper, and dried thyme over the vegetables and roast in the oven for 30 minutes or until tender.

Heat the olive oil in a saucepan over medium heat. Sauté the onion until translucent, then add the garlic and sauté for one minute. Add the herbs, salt, and pepper. After one minute, add the balsamic vinegar, tomatoes, and sugar. Bring

to a boil and simmer at a low heat for 10 minutes. Taste and adjust seasonings.

Once the roasted vegetables have cooled down somewhat, half the pepper and remove the seeds and stem. Slice the pepper and the eggplant rounds into ½ inch strips.

Turn the oven down to 350° F. Spread a thin layer of sauce on the bottom of a 9x13-inch baking dish and layer three noodles on top of the sauce. Spread a layer of sauce on top of the noodles, enough so that they are mostly covered. Crumble half of the ricotta cheese over top and spread out the chopped spinach over the ricotta. Lay three noodles on top of the spinach and cover with a layer of sauce. Crumble the remaining ricotta over top and spread out the roasted vegetables evenly. Cover with three more noodles and the remaining sauce. Sprinkle the mozzarella over the sauce and spoon a dollop of pesto on each soon-to-be piece of lasagna. Bake for 45–55 minutes, or until the cheese is lightly browned and the sauce is bubbling vigorously.



What's Up with Her?

by Chantal Kyffin  
camosun college women's centre

## Under lock and key

A century ago, fathers owned their daughters. Women were transferrable commodities—owned by their fathers until being sold off to a husband who was willing to pay for her. In exchange, the husband would not only have a new wife, but a "chaste" one with a key to her "virginity."

Jessica Valenti puts it right in her book, *The Purity Myth: How America's Obsession with Purity Is Hurting Young Women*, when she says that "women who have sex were and still are, at times, referred to as damaged goods, because they were literally just that—something to be owned, traded, bought and sold."

Here we are, a century later, and women staying abstinent before marriage is still being pushed. Through the years, the US government, for example, has funded

abstinence-until-marriage initiatives; in December of 2011, the US government earmarked \$5 million towards such programs.

A trend called the purity movement promotes abstinence-only education and events called Purity Balls. These events are father/daughter nights of dining, dancing, and pledging. As a symbolic gesture, daughters are given a key to their virginity, which implies that it's a key to their vagina. They then give the keys to their fathers, pledging they will remain "pure" (abstinent until marriage).

The father accepts the key and pledges he will protect his daughter and do whatever it takes to keep her pure—he keeps the key until she gets married and then gives it to her. The notion that fathers own their daughters' sexualities is troubling, to say the least.



Green Your World

by Luke Kozlowski  
camosun students for environmental awareness

## Holistic resolutions

Another year, another post-holiday shame-spiral induced by feasting and partying. Sure, you could hit the gym, but in the event that this resolution has failed in the past, consider some green pledges for 2012.

What better way to trim the fat than by hopping on a bike? Local bike collective Recyclistas would be happy to set you up with an affordable steed.

Then, since you're likely on an alcohol fast, do yourself a favour and

spend a little more of that student loan on some rain gear and bike lights. Your future children will thank you for it.

Live too far from school? Bike halfway, then take a bus, or vice-versa. After all, that is why they have those racks on the front of the bus.

Why not save yourself the stress of dealing with traffic, as well as reduce parking expenses, tighten that flab, and reduce greenhouse-gas emissions?



In Search of Lost Time

by Daphne Crossman  
camosun college pride centre

## On transitioning

At the beginning of the last semester I began hormone-replacement therapy under the strict supervision of an endocrinologist, a general practitioner, and a psychologist. I can never go back to being the person everyone expected me to be. I have been set free.

Since then, my body has changed. My hip-to-waist ratio, muscle mass, fat distribution, breast development, and softening of the skin are noticeable.

These drugs and this therapy come with a price, however. Estrogens and anti-androgens (which block testosterone) can cause heart

attacks, strokes, low potassium levels, blood clots, and numerous other side effects.

Anti-androgens can't be taken long term. And if you don't block the testosterone, taking estrogens is pointless. So, what can be done? Well, that is what I thought about this New Year's Eve while out with the girls, dancing the night away.

Where is testosterone made? In the testicles, of course. I'm not ready for complete sex reassignment surgery yet, so what can I do? I can have an orchiectomy.

An orchiectomy is the removal of the testicles, which the anti-andro-

gens are blocking, anyways.

So, this will mean two less pills to take every day and less health risk.

But, wait! I know that in vaginoplasty the surgeons use the skin from the scrotum to create a vulva. If they remove my scrotum, then I would need to get other skin grafts, and I don't want that.

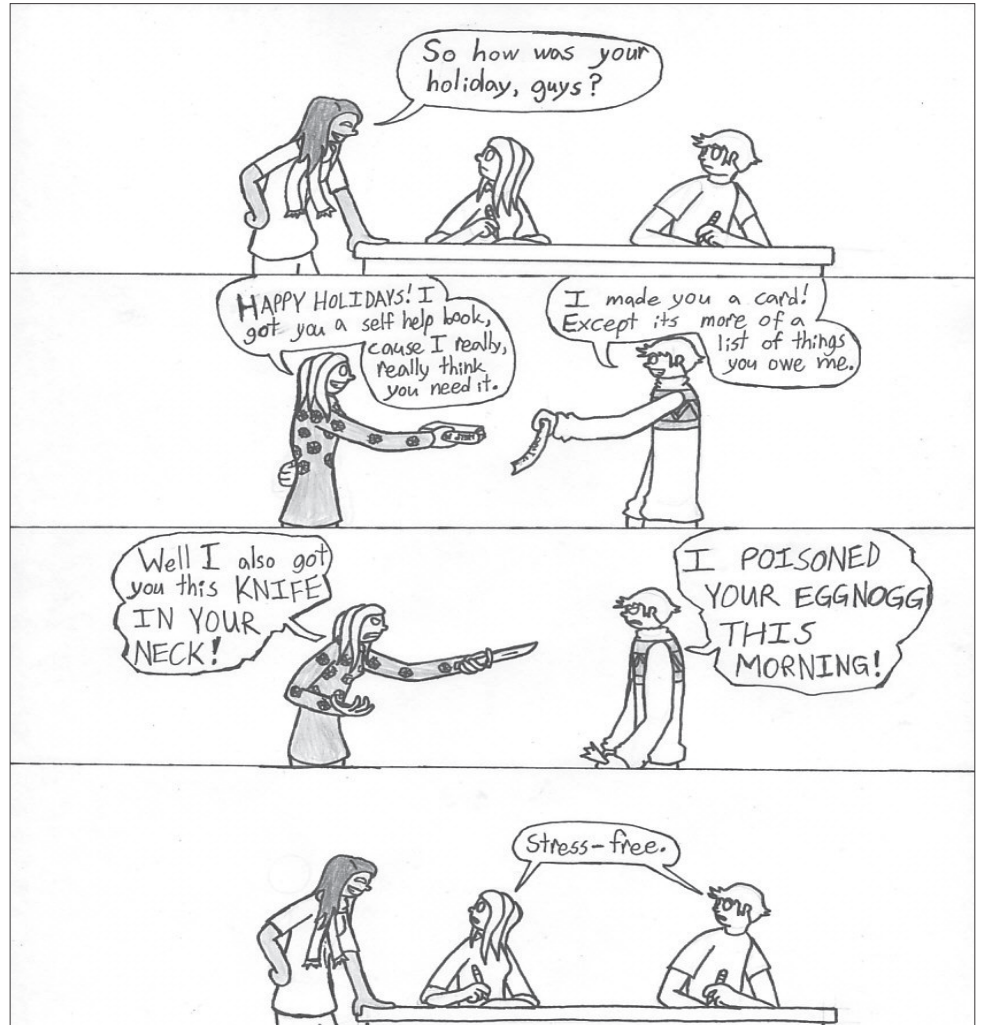
Upon consultation, however, I discovered that removal of the scrotum is an entirely different procedure than removal of the testicles is.

No worries then, my future lady parts are safe.

Noble Sloth Manifesto By Libby Hopkinson



Nomadic Mindset By Ken MacKenzie



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## NEXUS

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