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editor’s letter Community over consumption

Living in the global North means I’ve seen overconsumption be wholly normalized and even celebrated. It’s exhausting. I know I’m coming in hot here, but I’m so sick of the societal pressure to consume, to fill our cupboards, drawers, and pantries, all in the name of aesthetic bliss and fitting into whatever fad or trend is sweeping across our screens. I mean, how can I possibly succeed in this world if I don’t have a drawer filled with colour-coded skin-care products?

As an example, I’m going to pick on the Stanley cup (and no, I’m not talking about hockey). For those who aren’t familiar, a Stanley cup is a water bottle with a straw—that spills when tipped over—and has our society in an absolute chokehold. Every few months or so (or every week, it seems), the makers of the Stanley cup deliver a new set of colours, and each time, it elicits unparalleled excitement from water lovers, who announce they must have every new colour.

I’m struggling to walk a fine line here of not yucking people’s yum because I recognize we live in a world so filled with horror that people need to draw happiness from somewhere. I don’t think a water bottle is it, though.

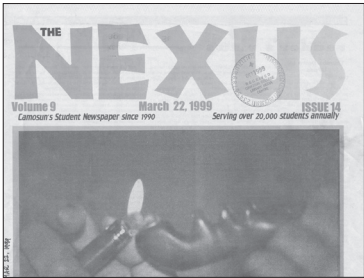
On the flip side, I’m surrounded by family members obsessed with having every single colour of Stanley cup. I’ve been observing the absolute joy and connection it’s brought them to bring their favourite cups camping and compare them. Additionally, our family group chat explodes with every new launch of colours. I wonder if we’re so starved for connection in an individualist society that over-consumption has become something that we bond over, something that connects us.

If I’m being honest, I used to be this way. When I was younger, I would collect and obsess over makeup, skin care, you name it. I would have—and I’m not kidding—10 different shades of red lipstick. Why? I wrongly assumed that collecting and displaying these items signified I had “made it” and was successful, or at least keeping up with everyone else. Guess what? I wasn’t. I spent entire paycheques at the mall, but I always needed more. Looking back, my dance with overconsumption didn’t satisfy me; it didn’t make me whole. Sure, it gave me something to talk about with friends who also collected these items, but it left me feeling emptier because there would always be new releases of these items and keeping up was just not financially possible, and, worse, it’s draining. (And I’m not even touching on the environmental impacts of this harmful habit).

Take it from someone on the other side: my life is so much fuller now that I place greater importance on connection, community, and my interests, which has done incredible things for my mental health. I’m also now surrounded by people who don’t give a shit about what I’m wearing, how many earrings I have, or what my pantry looks like (surprise, it’s not colour-coded like the videos circulating the internet). And when I do go to the mall to buy something for an occasion, it feels so much more special than collecting these items that lose their sparkle once unwrapped from their shining cellophane.

Jordyn Haukaas, student editor
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flashback 25 Years Ago in Nexus



JORDYN HAUKAAS
STUDENT EDITOR

Y2K shutdown: I can’t imagine living amongst the looming threat of the internet imploding and the world subsequently falling into chaos. This was a genuine possibility to people who were around 25 years ago, including *Nexus* writer Marcel Bertrand, who, in our March 22, 1999 issue, delved into the possible ramifications of the technological shutdown known as Y2K. Bertrand’s article did pose some interesting points about society’s over-reliance on technology and the fear that accompanies the potential of the world going dark—in which case, you can find me at Costco loading up on deli meat for the apocalypse (I like what I like; leave me alone).

You did what now?: In this issue, writers Genevieve Mutschler, John Overall, and Christopher Wright loitered on the streets of Victoria, seeing how long it would take for someone to offer them

drugs, all in the name of journalism. Apparently, they were offered marijuana right away by some 16 year olds, which they then bought for a whopping \$15 (purely for the experiment, I’m assuming). Modern-day Victoria doesn’t really have a market for teenage weed dealers because it’s legal and it feels like there’s a weed shop on every block. The article shifted focus to some poignant topics about a lack of support systems in place for people who were unhoused and suffering from addiction.

What Wendi said: One of my favourite *Nexus* writers from 25 years ago, Wendi Davies, wrote an editorial in this issue addressing angry drivers on the roads of Victoria. I’m not surprised to say that this is still a problem today. I recently watched a driver exit Camosun and change lanes without shoulder checking, resulting in a cyclist nearly being clipped. I mean, I’m no angel: just the other night, I flipped someone ye olde bird for honking impatiently at me after the light had gone green for approximately .35 seconds. But as Davies points out, scraping a pedestrian off your windshield will probably slow you down further, so let’s learn how to share the road (cars and cyclists alike), slow down, and take it a little easier.

open space CAL application process needs to be streamlined

LYDIA ZULETA JOHNSON
STUDENT EDITORIAL ASSISTANT

Every night, my regimen looks similar: brushing my teeth, washing my face, and taking two 100 mg pink tablets of Lamotrigine before bed. I was diagnosed in 2021 after a long-winded process of psychiatrists and psychologists who helped create a routine that allowed me to restart my life—one with a rigid structure. Since then, moving away from familiarity and beginning education at Camosun, my two 100 mg tablets are no longer the haven of stability they once were.

I began browsing the options available at Camosun’s Centre for Accessible Learning (CAL), to find that they offer support to those who

work, eats away at the end goal of what is supposed to look like care. As a student and minimum-wage worker, this limits the opportunity to receive necessary support as a result of both disability and socio-economic barricades.

A community college such as Camosun cannot simply enjoy the badge of inclusivity without recognizing that some people will choose this sort of institution over a larger university for financial reasons—because finances are tight due to the same reasons that bring them to CAL. Making an active commitment to students’ mental health means more than self-care cafes and mental-health awareness weeks, after all.

The wealthy can afford mental well-being, and the process to get into Camosun’s CAL program perpetuates that further, creating barriers to a process for students desperate for care.

fit into a range of mental-health disorders, among many other categories of disabilities. Accessibility to this service allows for personalized academic accommodations of individual care, providing an equitable learning environment to students with disabilities. But, as Camosun’s website states, one must “be proactive!”

CAL is designed for students suffering from brain injuries, hearing and visual impairments, permanent or chronic disabilities, and mental illness—that is, as long as those in need have the time, money, and energy to endure the application process.

The service requires an intake form, and for individuals struggling with mental-health disorders, the form asks to provide a DSM-IV or DSM-5 diagnosis, which are supplied by a \$200- to \$300-an-hour psychologist or psychiatrist. Cost of the bill aside, the wait time for these medical professionals can extend to several months, and the wait for a formal diagnosis is often unknown. If a person is able to source these resources publicly, the costs may be lower, but the wait significantly higher.

The result is a student left behind.

For the case of someone prescribed medication who’s no longer under the supervision of a psychiatrist, my 2021 diagnosis is just not enough. The several-hundred-dollar process, including time away from

The wealthy can afford mental well-being, and the process to get into Camosun’s CAL program perpetuates that further, creating barriers to a process for students desperate for care. Costly new medical bills are unfathomable to many disabled students struggling to make ends meet.

It’s important to note that navigating mental illness is non-linear. Understanding what might prompt crises may help avoid needing these services altogether, but with complex minds, it’s easy for disorders to fall into unseeable cracks. Many students disproportionately struggle around exam season and, with the unfortunate obligation of requesting aid eight to 12 weeks before classes begin, a student can be left suddenly without resources from an institution expected to be celebratory of care access.

Camosun should better understand its demographic before creating a system that excludes them. Loosening unproductive rules around CAL will allow for a healthier environment for students at the college. Eliminating these obstacles and quickening the process is imperative to accommodating disabled students with their education requirements, as not all diagnoses are cut and dry.

I acknowledge Camosun’s strides toward building a supportive environment, but it is time to make the Centre for Accessible Learning accessible.

Something on your mind? If you’re a Camosun student, get in touch with us with your *Open Space* idea! Email editor@nexusnewspaper.com. Include your student number. Thanks!

correction

In “*Open Space*: Selina Robinson’s bias inappropriate for position” and “None of us expected that”: Student groups weigh in on post-secondary minister’s comments and resignation” (both in February 21, 2024 issue) we incorrectly stated that former minister of advanced education and skills training Anne Kang was temporarily filling Robinson’s position when it was in fact provincial minister of jobs, economic development and innovation Brenda Bailey. We apologize for the mistake.

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COVER PHOTO: Keith Norton

OVERHEARD AT NEXUS: “I’ve been murdered a lot.”

post-secondary

Camosun announces international-student provincial attestation letter allocation

“There should be no impact on the students at all at this point. It’s a different process that the IRCC has stated for us, but our students should have the same opportunities that they’ve been having.”

RICHARD STRIDE
CAMOSUN COLLEGE

LYDIA ZULETA JOHNSON
STUDENT EDITORIAL ASSISTANT

On Tuesday, March 5, Camosun College announced its provincial attestation letter (PAL) allocation as set by the Ministry of Post-Secondary Education and Future Skills. Between January 22, 2024 and January 21, 2025, the college will be able to issue up to 1,643 PALs to prospective international students. Both the college and the Camosun College Student Society (CCSS) are pleased with this allocation amount.

On January 22, 2024, minister of immigration, refugees and citizenship Marc Miller announced that the Government of Canada will be setting a two-year cap on international student permit applications, issued amongst the provinces and evaluated by population. The government says that the decision was made in an effort to control and stabilize the growth of international students in Canada and to ensure that international students are provided the proper support to succeed. The measure will require every student permit application to be submitted to Immigration, Refugees and Citizenship Canada (IRCC) with a PAL (which are written by the province confirming

the applicant is within the cap limit, then sent to the institution, who then sends it to the applicant).

The government first announced that the new limit means there will be approximately 360,000 approved study permits, a 35 percent decrease from the previous year. However, it later said that that number included students who are not subject to the cap, like those in K-12 and graduate students, putting the number closer to 292,000 for college and university undergraduate programs.

For BC, the allocation allows for 83,000 study permit applications.

Camosun acting vice president of enrolment and community engagement Richard Stride says Camosun sees its PAL allocation as a fair assessment by the federal government.

“IRCC has a record of typically approving about 60 percent of applications,” he says. “And so, rather than monitoring the number of students that we have approved study permits, they are monitoring the number of applications that they will review. So they give us a number like 1,643 so that if 60 percent applied, that would come at about our historical numbers for new study permits.”

Stride believes that the cap won’t affect the amount of students starting at Camosun during this period.

“We still have our complement of returning international students in addition to our permits for new students,” he says. “So, based on the number that the IRCC has stated and the provincial government has given us and the 1,643, we do not see any decline in our international student intake and total number of international students over the coming year.”

CCSS executive director Michel Turcotte says that the CCSS is pleased to hear the figures for the allocated PALs but says the timing raises some concerns.

“The CCSS was very happy to hear that we had received up to 1,643 attestation letters because we feel that should applications materialize, that number will keep us whole,” Turcotte says. “That said, there’s still some concerns about summer semester, because this whole process is coming late in the game, and it will be hard to get the normal number of international students that we expect in the summer semester to actually materialize.”

Stride says the allocation will not bear any financial strain on student services and support.

“There should be no impact on the students at all at this point,” he says. “It’s a different process that the IRCC has stated for us, but our students should have the same opportunities that they’ve been having.”

During the federal government’s decision-making process over the international student caps,



FILE PHOTO

Camosun does not foresee a decline in international student enrolment this year.

many institutions, such as Camosun, were left in the dark. Stride says that the college hopes to see better transparency by the government over the next two years so they can better prepare for changes.

“I would say that Camosun is hoping that on an ongoing basis, there is a clear expectation from IRCC and the federal government for new study permits so that we’re able to plan appropriately,” says Stride.

Turcotte says the former international student system resulted in international students being exploited, and he has hope that this is a positive decision by the government.

“The number of international student visas that Canada had been issuing was increasing at a significant rate every year, as more—private, particularly, but also public—institutions sought to substantially increase their numbers,” he says. “That was creating problems on campuses, off campus-

es, in terms of being able to provide services and quality education to those students.”

Turcotte says the CCSS is a firm believer that international students provide valuable diversity to post-secondary campuses. The opportunity that domestic students have to study alongside international students is something Turcotte sees as an asset for Camosun. However, post-secondary institutions relying on financial support from international students has led to negative impacts on the students, he says.

“Ultimately, yes, it helps having international students help to fund the system to ensure that there’s a quality education provider for our domestic students,” he says. “But in the process, we can’t seek to exploit international students just purely for financial benefit. And that, unfortunately, is what was happening in Canada and perhaps even making us a less desirable market for those international students.”

NEWS BRIEFS

Moose move

In a recent Quesnel City Council meeting, it was unanimously decided to spend \$5,000 to transport a metal moose from Camosun College’s Interurban campus to Quesnel. Artist and Quesnel resident Bert DeVink crafted the life-size moose in a metal arts class at the college over 50 years ago, and it has sat on display there ever since. Quesnel mayor Ron Paull was approached by former mayor Nate Bello, who suggested that the moose be transported to Quesnel. Paull liked the idea, and Camosun has agreed to donate the moose back to DeVink, who will donate it to the city of Quesnel. It’s still being decided where the moose will be displayed.

Let them eat Pi

Camosun College students participated in a pie-eating contest at the Interurban campus on Thursday, March 14 to celebrate the mathematical constant Pi. The contest’s date is no accident, either, as March 14 is the fourteenth day

of the third month, which is the closest date to the rounded number of Pi (3.14159...).

Faculty recognized in award ceremony for open education

On Friday, March 8, an award ceremony celebrated over 40 Camosun College faculty members who have contributed to open educational resources for students. Open educational resources can be any resource that exists free of charge for teaching, learning, and research. An example is the creation and free distribution of open textbooks online, which can help reduce costs for Camosun students. The award ceremony was held in the Sherri Bell Hall in the Wilna Thomas building at the Lansdowne campus.

Award celebrates international exchange partner

At a ceremony held on Wednesday, March 6 at Camosun College’s Lansdowne campus, Josai International

University (JIU), Camosun’s oldest international exchange partner, received The Board of Governors Award for Innovative College Partnerships. The institutions began working together in 1990—since then, over 300 students from JIU have studied at Camosun and 20 students from Camosun have studied at JIU, which is located in Togane, Japan.

Former education minister quits NDP, citing antisemitism

After stepping down from her position due to backlash from statements she made online referring to pre-1948 Palestine as “a crappy piece of land with nothing on it,” former provincial minister of post-secondary education and future skills Selina Robinson has quit the BC NDP caucus, citing antisemitism within the party. Robinson says that she asked for antisemitic and anti-Islamophobia training for all MLAs but the NDP said no (Robinson herself was to take anti-Islamophobia training after her comments online). She

will now sit as an independent, as she announced prior to her departure from the NDP party that she would not be seeking re-election in the Coquitlam-Maillardville riding this October.

Local Movie Monday screening nights get revamped

The weekly Movie Monday event was organized for over two decades by local Bruce Saunders, but COVID put an end to the free movie screenings. However, the tradition was carried on in 2021 by the Greater Victoria Social Gathering Place Society, an organization dedicated to providing community for those recovering from mental illness. Now, the event is being refreshed with new additions to the program, and the public are welcome to the curated screenings and musical performances, with refreshments and snacks available to all attendants. The movie nights take place at the Eric Martin Pavilion at the Royal Jubilee Hospital from 6 to 9 pm on the second Monday of every

month. See socialgatheringplace.ca for more information.

Douglas College gets on-campus housing

Douglas College will soon have on-campus housing on its New Westminster campus for the first time, aiming to create safe and affordable living for students. The project will include 368 student beds in one-, two-, and four-bed units in a 20-storey building as part of the provincial government’s Homes for People action plan. Construction is expected to be completed by summer 2027, and will include amenities such as new classrooms, collaboration spaces, food services, and parking. Camosun College is working toward building student housing at Lansdowne, and is looking at building at Interurban in the future.

**-JORDYN HAUKAAS,
STUDENT EDITOR AND
LYDIA ZULETA JOHNSON,
STUDENT EDITORIAL
ASSISTANT**

sports

CCAA championships brings disappointing results for Chargers

Although the Chargers had a very disappointing outing in the championships, they were close in 11 out of the 12 sets they played during the tournament.

SANTIAGO VAZQUEZ-FUERTES
CONTRIBUTING WRITER

The Camosun Chargers men’s volleyball team recently hosted, and had a disappointing performance at, the CCAA national championship by only being able to win one game and finish in seventh place. The event was held at PISE from March 7 to 10.

The Chargers entered this year as the defending two-time Pacific Western Athletic Association (PACWEST) champions and the defending two-time Canadian Collegiate Athletic Association (CCAA) national champions. However, the team that had won those championships consecutively was very different from the team this year: many new players were added to the roster, while some of the best players from that dynasty are gone.

Before the national championships, the Chargers had the opportunity to prove that they were still the best team in BC by playing in the PACWEST playoffs. However, the Chargers were not able to win a game and finished fourth. They lost the semifinal against VIU 3-1, and the bronze medal match against the College of the Rockies 3-1.

Despite their disappointing

performance at the PACWEST championships, the Chargers had to make a quick turnaround and focus on the CCAA national championship. They had the pressure to perform well not only because they were the defending champions but also because they were hosting the championship, meaning they would be playing in front of their fans.

Their first game was against the Humber Hawks, a team that was fresh off their gold medal win in the Ontario Colleges Athletic Association championships. The first set was very close; the Chargers were losing 20-15, and they made a late comeback to tie it 20-20 but ultimately lost 25-23.

The second set was the Chargers’ worst set in the tournament; they scored only 16 points. In the third set, the Chargers won an extremely close set 27-25 and had a good fourth set but ended up losing 25-19, losing the game 3-1. Despite the loss, the Chargers showed they belonged on the court with one of the best teams in the tournament.

The second game of the tournament was against the Providence Pilots, a team from Manitoba that finished its regular season with a six-game win streak. The Chargers



CANADIAN COLLEGIATE ATHLETIC ASSOCIATION

The Camosun Chargers men’s volleyball team proved they had talent during the recent CCAA national championships.

again had a slow start, going down 20-12 early. Then, they scored seven consecutive points, making it a close set, but they lost 25-21.

The second set was a close one in which the Chargers came on top 26-24. In the third set, the Chargers fell behind by a considerable margin again and tried making a comeback by tying the game 18-18 but lost at the end 27-25. The fourth set was very close until the end; the Pilots had a streak of points, which won them the set 25-19 and the game 3-1.

The Chargers had to settle to

play for the seventh-place game against the St. Thomas Tommies, a team from New Brunswick that had won the Atlantic Collegiate Athletic Association championship.

The first set was won by the Chargers 25-20 with relative ease. The second set was similar as the Chargers had a hot start, and the Tommies tried making a comeback late, but the Chargers ended up winning it 25-22. The third set was back and forth from beginning to end, but the Tommies ultimately won 25-22. The fourth and last set was very similar as the teams were

going back and forth, but this time, the Chargers were able to snatch it away to win the set 25-22 and the game 3-1.

Although the Chargers had a very disappointing outing at home in the championships, they were close in 11 out of the 12 sets they played during the tournament. The team has talent, but it’s still young and inexperienced. The opportunity that they had this year to host and play some of the best teams in the nation will benefit them in the years to come as they gather more experience playing together.

student life

How to be a student and a parent without dying trying



PHOTO PROVIDED

Writer Jayanti Bachani knows about juggling being a student and a parent.

JAYANTI BACHANI
CONTRIBUTING WRITER

Usually when thinking about college, people immediately daydream about endless nights studying, finishing assignments overnight, horrifying deadlines, good friends, group jokes, enjoyable classes, boring classes, campus

activities, jobs in between classes or seasons, and of course, partying like a rock star. In fact, college students have a very active schedule in which they cannot possibly squeeze anything else in. However, there’s a rare and unique type of student specimen, one who’s able to juggle their own busy agenda with the

calendar of their bosses, also known as “their children.”

Yes, that’s us: students who are also parents.

If you’re one of us and are struggling, or are a parent considering coming to Camosun, let me tell you that it is possible. This is my last term and I’m still alive. This is why I thought I’d share some tips to help you enjoy the bumpy ride. If you’re not a parent, I also encourage you to read this to get some hints on how to support your classmates.

Have a schedule and be ready for the unpredictable

When you’re a parent, the most valuable and scarcest resource you’ve got is time. Learning how to distribute time might seem natural, a day-to-day activity; nevertheless, a clear timetable or planner will become your best friend. Assigning days and estimated times for each task will save you from nightmares. If you’re a new student, let me tell you that your kitchen calendar alone won’t do it—having a visual system to track your assignments is necessary if you don’t want work to pile up, which has happened to me many times.

Consider putting aside time for revising completed tasks. As weeks go by, you’ll be able to understand your working or processing speed;

this will allow you to better foresee the designated amount of time for each assignment or personal task. I still remember my naivety during my first weeks—I thought I could achieve so many things in such perfect timing.

Also, keep some time in your schedule for unpredicted events. These are all those situations you can’t plan for: getting a call from daycare or school because your child is sick, snow days, or simply getting distracted, regretting it, and trying hard to make up for that time. What would life be with no adrenaline?

Choose your allies

Studying and parenting can be like two kingdoms fighting for your mental space. This is why I strongly advise you to have the following supports close to you.

Friends: They are the necessary water in your system; they’ll keep you alive through each term. As time goes by, you’ll be able to identify those friends that align with your studying style: make summaries and share them with those friends, create study groups with them for exams, and ask them for their experiences with previous courses.

Instructors: Don’t be scared to reach out to them. It has worked out for me to be open about my situation. In most cases, instructors

will support you with deadlines or missed class content.

Camosun resources

Not sure about your writing skills? Check out the Writing Centre. Need a spot to study? Both campuses have libraries just for you. Struggling with anxiety? Get in touch with the Counselling Centre. Need a guide for student learning success? Search “student learning success guides” at camosun.libguides.com.

Last but not least, self-care

Nowadays, there are so many recommendations about self-care that float around us; it seems that the social media wellness gurus know what we need. The truth is, you are the only one who knows what’s best for yourself. Listen to your body, trust your gut, and be aware about how you’re feeling. The only advice I’m daring to give you in this aspect is this: sleep. Sleeping contributes to your health and well-being, and it enhances your learning and productivity.

Being a student as a parent isn’t easy. You’ll have long nights, you’ll probably hand in more than one late assignment, and you just might get more than a couple of gray hairs along the way. But while combining parenting and studying might seem impossible, I assure you it’s doable.



Listen and Learn

by AJ Aiken

Camosun student Tyler Evans-Knott shines from spark to flame

“On my 10th birthday, I actually got a flute and so that kind of kickstarted the whole classical journey, I guess.”

TYLER EVANS-KNOTT
CAMOSUN COLLEGE STUDENT

The annual Spark to Flame concert presented by the Victoria Conservatory of Music (VCM) is a showcase where students perform solos accompanied by a symphony. This year’s took place on Saturday, February 24; the age range was large, with the youngest student being 10 years old and others attending Camosun College.

My favourite performance at Spark to Flame was from Anishinaabe flutist Tyler Evans-Knott, who’s pursuing a Diploma in Flute Performance through Camosun, and is participating in the VCM Young Artists Collegium program. Evans-Knott’s skill and stage presence captivated my attention from the moment he started playing; having played flute myself for several years, it’s one of my favourite instruments to listen to.

After the performance I was able to speak with Evans-Knott to learn more about him than what the concert program offered. I was curious where his musical journey began.

“I’ve always been a pretty music-

al kid,” says Evans-Knott. “I remember I was obsessed with the musical *Grease*. I’ve always been super musical, but it started when I was around eight, I think. I took violin lesson for a couple of months and really enjoyed it. And then in school over the next couple of years we had recorder, which I also really enjoyed. That was just super fun, the whole music thing. And then on my 10th birthday, I actually got a flute and so that kind of kickstarted the whole classical journey, I guess. I was self-taught for the first two years, pretty much. I started taking lessons from a few different teachers before I found one who really stuck and we worked well together and I’ve been going on ever since.”

Evans-Knott had a lot of support at home. He credits his first band teacher as being a musical influence. She recognized his talent and pushed Evans-Knott to try out for the youth orchestra, which led to him playing with her in the local symphony.

“I started in the Kwartha Youth



PHOTO PROVIDED

Camosun student Tyler Evans-Knott performed at the Spark to Flame concert.

Orchestra, the KYO, when I was 15 but when I got to play with the Peterborough Symphony, the big local orchestra out there, I was 17,” he says. “The KYO had the same conductor as the Peterborough Symphony so they kind of built this mentorship program where you could audition into, and if you were selected you got to play with the orchestra for that season. So, I did that for two seasons and was asked back as a regular after that.”

At Spark to Flame, Evans-Knott performed *Trail of Tears: II. Incantation*, a sombre and moving piece

by Michael Daugherty. It stood out from the other classical pieces by composers such as Beethoven and Mozart.

“It’s important to program music that that has a purpose or represents something that means a lot to you,” says Evans-Knott. “So, this movement of the piece kind of reflects upon those who’ve passed on and... is like a hope for a better life and the beyond. And I think that really became clarified for me last year when my grandfather passed away. I had already played the first movement before, but I think it just

connected me to the music so much more having this deeper, better, context to it.”

Evans-Knott was also a member of the Toronto Symphony Youth Orchestra and did side performances with the Toronto Symphony Orchestra, as well as movement with the Vancouver Symphony Orchestra, and most recently with the Victoria Symphony.

Post-graduation, Evans-Knott wants to pursue a four-year bachelor program at the Glenn Gould School at the Royal Conservatory in Toronto.

photography

Local photographer gets picked for Wildlife Photographer of the Year exhibit

MACKENZIE GIBSON
SENIOR WRITER

The annual Wildlife Photographer of the Year exhibit, developed and produced by the Natural History Museum in London, features a local touch this year: one of the almost 100 photos chosen to be featured was taken by Victoria’s Garth Lenz. Currently displayed at the Royal BC Museum, Lenz’s photo shows the world’s largest open pit mine—a copper mine in Utah—juxtaposed against the lush mountain landscape and nearby city.

“[What’s important is] the ability to tell a complete story in one picture,” says Lenz. “Because a lot of time that’s all the space you have in some magazines. Even *National Geographic*, where they’re doing a big special issue on forests, and you get one image to tell that story. And so images like the one in this exhibit, I think, accomplish that more than if you were just photographing the devastation or just photographing the intact landscape.”

Lenz has developed a particular focus on resource extraction for his photography. Pointing his camera both across the globe and closer to home, Lenz looks for more than documentation—he’s also interested in the fleeting moments of beauty to be found in our destruction.

“I’m very interested—both in the editorial and aesthetic sense—with large-scale extractive industries. You know, first with clear-cut

logging, not just here, but all over the US and in Chile, and Ecuador,” he says. “My first visit to the tar sands, which I’ve made a number of repeated visits to, it’s probably the body of work that I’m best known for. That just fascinated me with the ability to make powerful and surreal... beautiful images of disturbing subjects.”

Despite the elegance of the composition, Lenz is keenly aware of the high cost of these practices and is a passionate advocate for the planet’s environmental protection.

“The image is really about trying to show it in the context of what’s been lost,” he says. “I have often-times wanted to show the enormity of the devastation and our best opportunities to preserve large, intact chunks of wilderness.”

Lenz doesn’t see this as a black-and-white issue with a clear resolution, though. One of the ideas Lenz consistently explores in his work is that of our personal relationships with these devastating industries.

“Mining is certainly one of the most destructive exploited industries... It’s complicated because we’re all using this stuff, you know, my phone, your phone, the coffee mugs we’re drinking out of, solar panels, electric cars, all are minerals that are only gotten from digging up the earth,” he says. “We can’t just want to say, ‘Oh, this is a horrible person here digging up the oil that I’m using in the gasoline in my car,



© Garth Lenz

GARTH LENZ

The photograph that got local Garth Lenz into the annual Wildlife Photographer of the Year exhibit.

or to fly on my next vacation.’ You know, we have to take responsibility, as well. We’re all part of the problem, and we all need to be part of the solution.”

To aspiring photographers, Lenz encourages boldness. He says that people need to do what they’re passionate about, because there may not be rewards for quite a while.

“It’s not the easy path to supporting yourself... and I think photography, especially this kind

of photography, is increasingly difficult to earn a living in. But if you wouldn’t be happy doing anything else, then throw yourself into it and give it your best shot,” he says. “Reach out. You know, you’ll be surprised how open people are that you might see in some magazine or whatever. Send them an email... You know, most of us are pretty nice. And most of us have been in that position before and someone was nice to us.”

Lenz urges photographers and environmental defenders alike to embrace nuance and fight for what they believe in.

“Follow your passion,” he says. “Work hard.”

Wildlife Photographer
of the Year
Until Sunday, June 2
Royal BC Museum
royalbcmuseum.bc.ca

Under the Victoria’s punk h

Throughout Victoria, there are unmarked spots where history was made. In the basement of a house on Caledonia, Green Day played a show on October 6, 1992. Near the corner of Hillside and Quadra, another house held shows with legendary punk bands NOFX and Lagwagon. World-renowned crossover hardcore legends DRI? Yup, they played in a house just off Burnside.

The history of Victoria basement shows is a broad topic. There were many punk houses that held them over the years, some short lived, others lasting a decade or more. Some of the older punks are no longer with us to share their stories of holding basement shows in their house. (And while we’re focusing on punk, house shows exist in many other scenes, such as folk and indie.)

One of the most infamous house shows in Victoria punk history comes courtesy of one of the most infamous bands in Victoria punk history.

Members of Dayglo Abortions lived in various houses over the years. Trevor “Spud” Hagen and Brian “Jesus Bonehead” Whitehead lived in a house on Head Street until Bonehead moved out to another house on Head Street, then to one of the most famous houses in local history for basement shows: Bonehead’s on Caledonia.

This house is still talked about for a show on October 6, 1992, when Green Day came through town and played in his basement. In the liner notes of *Kerplunk*, Green Day mentions Victoria, BC (as does Lagwagon in their *Trashed* album liner notes).

In 1985, Gary Brainless started The Rat’s Nest at 468 Cecelia Road, which was Victoria’s longest running house venue; it existed for 28 years until being torn down in 2013. Brainless held shows until the end; it started as just a fun thing to do.

“When I first moved into the house, a friend of mine mentioned that Junior, one of the guys from Nomeansno, they needed a place to jam,” says Brainless. “And so, we figured we’d have a show with The Resistance, that I just started playing drums with, and it was kind of a rehearsal for me with The Resistance. So it was so much fun, first time we did it, we just kept going.”

The Rat’s Nest hosted shows for DRI, SNFU, DOA, MDC, Clown Alley, Angry Planet, and hundreds of other bands; it was known across Canada and the US. The sheer volume of shows that took place at The Rat’s Nest and the number of years that it ran for is a sobering thought.

Stranglehold has fond memories of being at The Rat’s Nest.

“It’s funny because the one thing I don’t remember is the bands on this given day, but I just remember being at The Rat’s Nest and just crammed in,” says Stranglehold. “You had to sort of fight your way down the stairs to get to where you can see the band and just being sort of wedged in and, just being in this tiny basement with, I don’t know, it seemed like hundreds of people, but it wasn’t. And everyone’s just there doing the same thing, there for the same reason, and just smiles and having fun and just the band just going off. And then, you know, you can’t take it for too long and you’re like, okay, I gotta go back upstairs. And it’s still packed upstairs and you’re hanging out in the kitchen, and it was amazing because there was literally taped posters on every wall, every ceiling, every surface from the decade, or a decade

and a half before that, of bands playing The Rat’s Nest.”

He says that shows at The Rat’s Nest served a purpose beyond just hearing some great underground music.

“So, you would just be standing there and taking a breath, looking around and there’s so much to see and there’s so much history there,” says Stranglehold. “It just felt so important at the time as well because there’s history here. But there’s also a present here, and it’s serving the

“Just that feeling of being a part of something and... [The Rat’s Nest house venue] was a visual, sort of a structural representation of that community need, or community service.”

TY STRANGLEHOLD
LOCAL MUSICIAN

needs of our punk rock community now, as it was in 1985, and then it would continue for another five to 10 years after that. And just that feeling of being a part of something and... the house was a visual, sort of a structural representation of that community need, or community service.”

The House of Trash was another long-running punk house—it lasted about 10 years and was started by Hoon, bassist of local punks The Gnar Gnars, on Tillicum Road. Aside from having shows, The House of Trash was a rehearsal space for bands that needed somewhere to practice, a place for touring bands to stay, and an after-party venue that became a well-known hospitable punk house.

“There’s a band from LA called Static, they were on Hellcat Records. There’s an all-female band, Civet. They were also from Los Angeles on Hellcat, and they came through and played,” says Hoon. “I don’t remember which bar in town, but I met them, and I was talking to the girls, and they mentioned that they didn’t have anywhere to go, and they were gonna sleep in their van. So, we invited them back to the house to sleep in the basement on the couches. And then we all ended up having a party and we all jammed together. And then when they went back to LA they were speaking to Static, who were coming through. And then when those guys came in when they played Lucky Bar, they were out walking around asking people for me, like, ‘Hey, does anybody know a guy named Hoon?’ Everybody knew me, but I wasn’t there yet. I showed up closer to the time the bands go on stage, as opposed to earlier, and everybody told me they were looking for me.”

Static ended up connecting with Hoon that night and were grateful to have a place to stay. They also crashed at The House of Trash two more times while touring through Victoria. Many other bands either stayed at or played The House of Trash, such as Royal Red Brigade from Regina,

East Vamps and JP5 from Vancouver, Spastic Panthers from Calgary, and Yer Mum from Winnipeg.

CFUV music director Troy Lemberg was one part of Troyler House, which was located at 3401 Shelbourne Street. Soon to be demolished, it ran from 2009 to 2013 and held a total of 43 shows.

“It’s a weird little house because it’s a two-bedroom house with a backyard,” says Lemberg. “But with a band, when we have a full metal band in there with multiple full stacks, because we put mattresses at the windows, if you went out on the sidewalk, it just sounds like someone had their stereo on, which is so ideal for that space—it sounds like nothing was happening. There’s just the people smoking out back, which is where we have to be quiet.”

Before the internet, discovering where the basement shows were was done mostly by word of mouth. Posters and handbills were used to help get the word out but usually it was a friend who knew a friend. Even today, word of mouth is how someone finds out about a Facebook page for a house that holds shows. A key factor in successfully holding shows in a house, or even having bands rehearse there, is the neighbours. If there isn’t a good relationship with the neighbours, the basement shows won’t survive long. The Dayglos ran into trouble with their neighbours at their first house, where they rehearsed.

“We never had [shows]. The place wasn’t very well insulated,” says Spud. “We had a little neighbour across the street, and he would call the cops on us every time. They figured out that we practiced on like Wednesdays and Sundays or something like that. So, he started calling the cops before we even got together so the cops would show up, we’d be sitting there, like we’re not playing. So, they were making false reports to the police; they’re an old European couple.”

The Dayglos—no strangers to legal controversies—finally went to court with the neighbours.

“I think the judge is pretty funny. It turned out to be quite a humorous little event at the court. And in the end, the judge was giving everybody a certain fine with so much time, or such fine or three days default or something like that,” says Spud. “We went through ours and it was a joke. Everybody in the courtroom was laughing quite a bit and... like, \$50, no default. ‘What? Oh shit, that means I don’t have to pay?’ So, we decided we weren’t going to have band practice there anymore.”

Being partly underground helped to control the volume coming from The House of Trash. However, the agreement the tenants had with their neighbours on when shows could take place also contributed to its longevity. The house was across from the Gorge Pointe Pub; both the house and pub are no longer there.

“They tore it down and built condos,” says Hoon. “But at the time the house was a side-by-side duplex, and

when we first moved in, [the neighbours] had two kids and they were super cool. The day we moved in, buddy came over and said, ‘I don’t care what you do here. Sunday through Thursday. Stop the noise at 10 o’clock. Friday and Saturday it’s fair game, man. We’re going to be drinking in the backyard, we’re gonna be doing our thing, too. Don’t complain about me, we won’t complain about you.’ And we made a deal, and there was always an understanding between us... We’re very fortunate. They were pretty cool about that. But that’s kind of rare.”



Compound Terror performing at the Troyler House in 2009.

underground house-show legacy

Story by AJ Aiken, contributing writer
All photos by Keith Norton

Maintaining that good relationship doesn't stop at respecting the rules of when shows can take place. There's a level of common-sense respect for the neighbourhood, especially when it comes to keeping it clean.

"I only had one neighbour and that was my next-door neighbour," says Brainless. "Look, the only two houses on the block are side by side and I got along with them if I cleaned up the messes. You show respect, clean up, and usually there is a mess, beer cans everywhere, whatever, clean up the shit. Usually, people are pretty good with it."

Quadra House currently has shows once a month, featuring local and touring bands. It's been running for about two years. They have it down to a science. They have a strict 10 pm end for bands that are playing and large bins for empties near the door to encourage people to clean up after themselves. According to Michael, people generally leave right away and are completely cleared out by 11 pm.

"We're really lucky, we really only have the one neighbour on our right, gas station is on our left and we have a pretty big yard in the back," says Michael. "But the neighbours on the right, we're very lucky, they're super, super awesome. That's the reason we only do one a month, is for them. As the reason we shut down by 10 is also for the neighbours. All they really asked me was like, don't do it every week and you stop the noise by 10. We'll leave you alone and they've been true to their word in two years. And we've never had the police here."

The reasons for having shows in a house are a mix of fun, money, and keeping the local music scene alive. Any money raised from modest door prices goes to touring bands to help with the cost of the ferry, and sometimes to help punks make ends meet.

"Money. I mean, really, why? I mean, it's fun to do, yes. Honestly," says Spud. "Yeah, we charge a couple of bucks to get in, that pays for all of your booze and whatever else you're doing that night and if you're lucky, maybe pay rent. So, if you're charging a couple bucks to get through and 50 people come in, there's 100 bucks... I wouldn't say it's greed but it's money. You can get some coin because what punk doesn't need a few extra bucks?"

Both The Rat's Nest and Quadra House both started from one night being so much fun they simply kept putting on shows. The money from The Rat's Nest went to ensure bands had money for food and the ferry. Brainless didn't want bands paying to play, which was often the standard at other non-house venues. Quadra House was inspired by a birthday party.

"The first show was just a birthday party for my girlfriend," says Michael. "And so many fucking people came and had such a good time and [I] was just starting to play [in] bands again, looking for shows. There was not a lot of venues at all. The first show party thing went so well I said, 'Fuck it. I'll do this every month if I can.'"

The House of Trash started as a jam space where bands could rent rehearsal space. Hoon says they also hosted after-parties and would have Saturday evening or Sunday afternoon shows for touring bands to earn a bit of extra money to cover costs. It eventually grew into being a well-known place for bands to stay, get cleaned up, and head back out on the road.

"I knew what it was like being on tour and having nowhere to go and nothing to do, so we

always offered things when the bands came through. We were like, 'Hey, we got clean towels for you guys, want to shower? You guys want to do some laundry? You know, get yourself kind of clean so that when you leave the island and head back to where you're going...' Because usually, we were a turnaround spot, Victoria," says Hoon. "We tried to make big meals. If I knew the guys in the band, I knew their dietary restrictions, or else we make two chilis—a meat chili and a veggie chili—and just try and feed everybody and then try to send them out with the leftovers if they want it, because I know what it's like being on the road and starving and stinking because you haven't had a shower in three days."

"Look, the only two houses on the block are side by side and I got along with them if I cleaned up the messes. You show respect, clean up, and usually there is a mess, beer cans everywhere, whatever, clean up the shit. Usually, people are pretty good with it."

GARY BRAINGLESS
THE RAT'S NEST

With the hundreds of bands that have come through the various Victoria punk house venues, locals have, of course, many memories of shows. However, it wasn't just watching the shows that was memorable.

"Just the bands and some of the people... Through the years, they've just been incredible," says Brainless. "So, a lot of those friends are still my friends no matter where they are in the world. I think people get to hang out and meet without fear, persecution, or anything like that."

One thing that's often misunderstood about punks is their attitude. While there are some who just want to stir up trouble, there is also a strong bond of community; they look out for each other and those around them.

"We were the people that were up at three in the morning," says Hoon. "And, you know, drinking beer or whatever, just eyes on the street. One time I saw somebody across the street going to this old lady's [house] and I didn't really know but I knew there was an old lady that lived there. I saw this guy snooping around on the property. I grabbed a couple guys, and we went across the street and fucking confronted the person. They had no right being there by any means, and we were yelling at them to get out and they got out and the old lady woke up and came out and she saw that we were getting rid of this person that was up to no good. They hadn't stolen anything yet or broken anything yet, but they were there definitely trespassing and not supposed to be there. And

that kind of spread like wildfire through the neighbourhood, and all the neighbours knew that we were kind of looking out for them."

An honest history of Victoria basement shows wouldn't be complete without stories of cops showing up, and there were more than a couple times that happened. Brainless recalls a night in the late '80s or early '90s when a paddy wagon was parked on his lawn and started hauling people off the deck. There were about 200 people outside that didn't get into the house. Spud tells a story of punks versus rockers where the punks weren't the instigators of the cops showing up and Dayglos ended up playing to a riot outside the house.

"I think it was '78, and the house wasn't really a punk rock house, which was Wally's down in James Bay," says Spud. "I can't remember what the name of the house was. He asked us, he says, 'You want to play?' 'We'll do a show there. Sure.' So, you know, we figured okay, well, it's just gonna be like a party. So, we're gonna charge like two bucks a person to get through the door just to, you know, pay for our expenses and shit like that. Wally was all good with that."

What Spud and his band didn't know is that the people who lived next door had abandoned the house and taken off, and the owner's 14-year-old daughter decided to throw a party there. So 200 people showed up at that house, and there was maybe 50 people at the house show next door.

"So, they wanted to come in because it was live music and we told them no, you can come in and pay two bucks if you want," says Spud. "But it's not that party over there, this is separate, just happened to be in the same night. The cops showed up. So, we went to our house and the cops actually came over to Wally's house and said, because I guess they knew him or something like that, 'Look, keep everybody inside. You guys aren't the ones that are causing problems. We got to clear this out.'"

Then things got real bad, although, for once, it wasn't the punks at the receiving end of things.

"Next thing you know, boom, it's like stormtroopers coming down with fucking batons out, and shields and just scared the fuck out of everybody," says Spud. "So, they ran away, and then after [the cops] cleared the other party out, they came over and said, 'Okay, well, you're going to have to close yours down too, but don't worry, we're leaving. But you gotta close it down.' [Wally's] like, 'Yep, no problem at all.' All the rockers ended up getting a shit kicking from the cops, but we were all fine. Which is nice."

It all adds up to unforgettable memories, whether that's Billy Joe Armstrong playing his heart out inches away from the audience in a basement with walls dripping with sweat or getting to share the "stage" with bands that may not be selling out the arena, but have

created moments even more special in houses in Victoria.

"One of the most memorable ones for me was when our friends from Ontario, EndProgram came through, I think it was [drummer] Chris Boneless' birthday," says Hoon. "And we had a show, we played, I think was probably Logan's, and then we did a show in my basement. The Dayglos were there and Chris Boneless played bass for the Dayglos at my house at a party and that was super memorable, and it was like a dream come true for him."



Damages performing at the Troyler House in 2010.

stage

The Hot L Baltimore showcases community on and off stage

“It’s really neat in just kind of of showing their lives; it’s almost sort of a people-watching experience.”

BILL ALLEN
THE HOT L BALTIMORE

JORDYN HAUKAAS
STUDENT EDITOR

What happens to the core of a community when the structure keeping it in place crumbles and the mosaic of outcasts in that circle shatters? This is what *The Hot L Baltimore*, an award-winning comedy written by playwright Lanford Wilson, will ask when it hits the stage at UVic’s Phoenix Theatre this month. The production offers audiences a glimpse into the eccentric network of people formed in a decrepit hotel with a burnt out “E” on its marquee.

Bill Allen, a fourth-year theatre major at UVic, wears a couple different hats in the production: he’s an associate director and an actor, playing the role of the coincidentally named Bill Lewis, the night clerk at the hotel. At first, Allen’s initial motivation for auditioning for Bill was their shared name, but he quickly became very attached to the character.

“My love for this character is primarily drawn to the very transparent sense of love that he has for the world and all the characters in the hotel,” says Allen.

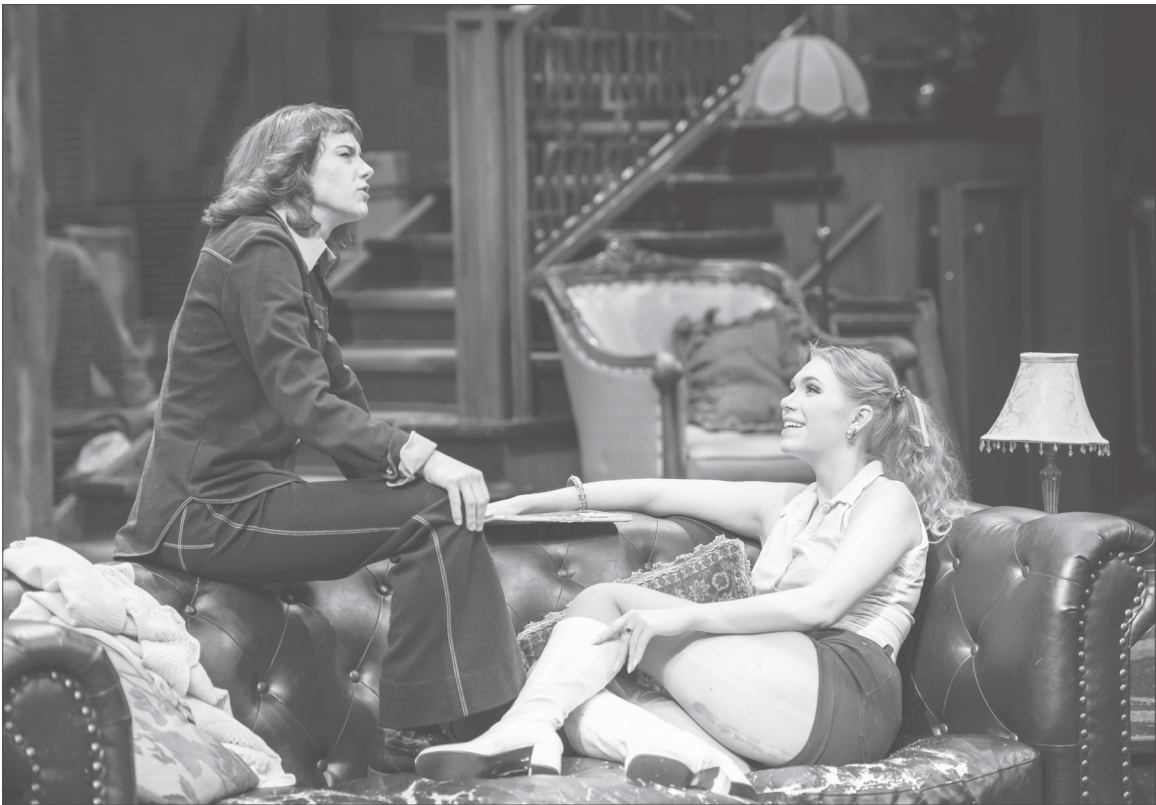
Allen is working alongside 14 other actors in the production—a larger-sized cast for the Phoenix Theatre. This allows for a diverse,

character-rich story that may leave audiences feeling slightly voyeuristic as they witness the unfolding drama.

“The play follows the residents of this run-down, seedy hotel in 1973 in Baltimore, where there’s an eviction notice looming, they’re about to tear down the building, and we see the course of a single day, starting at the top of the play at 7 am, and then moving through to midnight the following night,” says Allen. “We see the characters have their daily interactions under the context of being kicked out. And it’s really neat in just kind of showing their lives; it’s almost sort of a people-watching experience.”

According to Allen, as well as the characters and vibrant story, audiences can also look forward to an incredible set design that will assist in transporting them back in time, further bringing the story to life.

“The show’s set—the little construction of the hotel lobby that’s been built in the Chief Dan George Theatre—is so impressive, and grand, and simultaneously beautiful while also looking like it’s run down and about to be destroyed,” he says. “It’s really lovely to look at. I remember when all of us in the cast finally moved out of the rehearsal



DEAN KALYAN

The Hot L Baltimore runs at the University of Victoria’s Phoenix Theatre until Saturday, March 23.

room into the theatre once they started installing the entire set—it was magical in a way. It was quite literally like being transported to this other world.”

The Hot L Baltimore was in the rehearsal stage of production while this article was being written, but Allen’s already witnessing the benefits from the cast being fully immersed in their characters. It’s a process he credits to the direction style of Peter McGuire.

“We’re definitely starting to see these characters come to life,” says Allen. “The entire process, and the way Peter McGuire, our director, is directing, we’re kind of viewing

the production as a whole as sort of forming an acting company in and of itself, where everybody is kind of part of this community and we all contribute and give our ideas back and collaborate with each other to bring everything to life. And it’s definitely showing... We are starting to live and breathe these characters and this world, and it’s really exciting.”

Allen says that the core of the production lies in the beauty of the characters existing and interacting with one another in this little world and the complexity that ensues from the threat of that world being stripped away or forever altered.

“The thing I’m hoping that audiences pull out of this production, and see in this production,” he says, “is how sometimes beautiful, and sometimes ugly, sometimes chaotic, and sometimes in-order everything is, and how that fluctuates and can change so quickly, and can affect everyone involved so sporadically and unexpectedly.”

The Hot L Baltimore
Various times, Thursday, March 14 to Saturday, March 23
Various prices,
Phoenix Theatre, UVic
finearts.uvic.ca/theatre/mainstage

review

Murder Weekend intriguing and fun mystery



JASON KING

Langham Court Theatre’s *Murder Weekend* kept the audience guessing with its comedic murder-mystery stylings.

CAITLIN FROESE
CONTRIBUTING WRITER

As a first-time viewer of a Langham Court Theatre production, I was intrigued to see what was in store for me when I went to see *Murder Weekend* on Thursday, February 29. The play, which ran until March 10, stays shrouded in mystery and its twists and turns

will keep any audience member on their toes.

Murder Weekend is set in the 1980s and tells the tale of a newly married couple, allowing their countryside hotel to be used for a game of “guess the murderer.” Five guests descend on the hotel to re-enact a murder that took place 20 years prior. But is it just a game?

It’s almost impossible to describe the plot without giving some massive spoilers, but I’ll say this: you will not be able to guess who did it. With only seven characters in the entire play, I was, at first, doubtful that they would be able to keep my attention, but from the get-go I was drawn into the mystery.

From the beginning of the first

From the beginning of the first act you will find yourself acting as a surrogate investigator, trying to discern clues and find out what comes next (I sure was).

act you will find yourself acting as a surrogate investigator, trying to discern clues and find out what comes next (I sure was). The play’s plot thickens as it continues, and while I was highly invested, I also had, at times, a hard time with the dialogue, as it was not always natural. Alternatively, I was instantly taken by the set design and overall quality of the play as a whole—the costuming was perfection and the characters were well developed. The actors did a splendid job of placing conflict and dissent and making you guess and accuse until the very end.

Even though the set didn’t change, and what you see throughout the play is only one room, the plot is interesting enough to only need the one room to make you guess what happens outside of it. Me and my companion were both in love with the set design, going so far as to say we would steal the couch they had front and centre. As a bit of a theatre nerd myself, I tend to

be quite picky about certain things, and while the overall play had my constant attention, it was not only the dialogue that threw me a little bit, but also the British accents that I heard slip a few times—although that really just made me chuckle.

The play’s director, Wendy Gail, urges the audience to find the clues and try to solve the case as the scenes go by, and guess we did. At intermission I found myself asking aloud to my seat neighbours what their thoughts were, and having a full-fledged discussion on where we thought the plot was going. I’m happy to say that I was not able to fully guess the outcome and was not only surprised by the reveal but also well and truly shocked by the play’s conclusion.

I’d recommend this play to anyone who enjoys being kept on their toes or likes a good, comedic murder mystery. *Murder Weekend* should be on the radar of anyone who enjoys theatre; it has my praises.

review

Pacific Baroque Festival unforgettable



PHOTO PROVIDED

The Pacific Baroque Festival met and exceeded Nexus writer Emily-Jayne Smythe's high expectations.

EMILY-JAYNE SMYTHE
CONTRIBUTING WRITER

I recently had the pleasure of attending three nights of the Pacific Baroque Festival. I'll admit, my expectations were a bit high going into it—I love classical and baroque music. These expectations were not only met—they were exceeded in every way.

My first night—Wednesday, February 28—began at Christ Church Cathedral for *Le Nuove Musiche 2*, a program solely featuring the organ played by Edoardo Bellotti. From the moment I walked in, it was like travelling back in time. There's something otherworldly about the gothic interior of a cathedral. From the stained glass windows to the narrow arched ceilings and impressive masonry, it was the perfect vibe for the haunting melodies we were about to hear. My friend and I took our seats amongst the pews and waited patiently for the music to start. We had no idea the journey we were about to embark on.

The moment Bellotti's hands first graced the keys of the organ, I was hooked. He wove notes and chords together into a tangible tapestry blanketing over the entire crowd, drawing us into his magical world. He effortlessly transitioned from light and playful staccato plucks into heavy sustained hits that rumbled throughout the entire cathedral like thunder. I was completely and utterly captivated from start to finish. To say that Bellotti is a master of his craft would be an understatement. He truly brought all of the compositions to life.

Next up—on Friday, March 1—was the *Sonate Concertate* at the Conservatory of Music. Contrary to the other night, this program was an ensemble of six, featuring two violins, two sackbuts, a harp, a viola

da gamba, and the organ and harpsichord. The program started light and joyful, with the kind of music I could imagine being played while sitting in an Italian villa with a glass of wine. As the night progressed, the music unfolded with the gentleness of a flower unfolding in spring. The atmosphere in the room was serene and relaxed.

While there are so many things I loved about this program, the highlights for me would have to be *Aria di Sarabanda in varie partite*, due to Antoine Malette-Chénier's incredible harp solo, as well as Marc Destrubé and Kathryn Wiebe's violin skills fully on display in Dario Castello's *Sonata Quarta à 2*. Jeremy Berkman and Robert Fraser were a delight to watch, bringing the sackbut to life in a way I've never seen before. Laying the foundation for all the other instruments to build upon was Natalie Mackie on the viola da gamba and Marco Vitale playing both the harpsichord and organ. All in all, the six of them played wonderfully together and were all smiles between songs, showing just how much they enjoyed what they were doing.

I was most excited for the final night of the festival, Saturday, March 2. Dedicated to Claudio Monteverdi and his eighth book of madrigals published in 1638, this program pays homage to the feelings—passion, agitation—that Monteverdi believed were always missing from earlier compositions. Thus, the program is titled *Songs of Love and War*, highlighting the extreme duality of humans and our emotional intensity—the desire to conquer and kill, and the need to love and be loved.

There were a few familiar faces from the previous night making up the instrumental section. However, joining them were eight brilliant

vocalists. The program began with *Songs of War*—an intense lineup of songs that prominently featured the bass and tenor singers. Bass singer Louis Dillon's powerhouse of a voice filled up the room with such force I thought I was going to be knocked off my seat. And when other bass singer Jordan Rettich joined him, the two of them together were an unstoppable force of strength and tone.

Now, I can't speak about the first half of this program without paying respect to Tim Carter and his tenor solo. He sang beautifully, with such precision and attention that every note was perfectly hit.

Moving into the second half of the show, *Songs of Love*, the material took on a notably lighter stance, while still keeping the intense tone Monteverdi so desired. While I was happy to hear more from the alto and countertenor in this half, there's much to be said of Jayne Hammond's breathtaking solo. The simple instrument accompaniment of gentle harp plucks and light grazes on the violin left plenty of space for Hammond to fill. Every single person in that room was fully under her spell. Her words told the audience a story of the heartbroken yearning for a lover's return, and her voice had us all convinced of tragedy, forcing us to feel sorrow.

As hard as it would be to follow that performance, everyone came together in the end and closed out the show in a crescendo of harmonies.

The Pacific Baroque Festival was a truly magical experience, and I'm fortunate I was able to witness such talented musicians. It was such a warm and welcoming environment with friendly staff and courteous guests.

I'll be watching the calendar for next year's festival.

End-of-Term
Concerts



Contemporary Showcase

Monday, April 8 7:00-9:00pm

Dynamic soloists and high energy combos perform blues, jazz, classic rock, and new sounds with improv.

Classical Chamber Music/
Chorale Showcase

Wednesday, April 10 7:00-9:00pm

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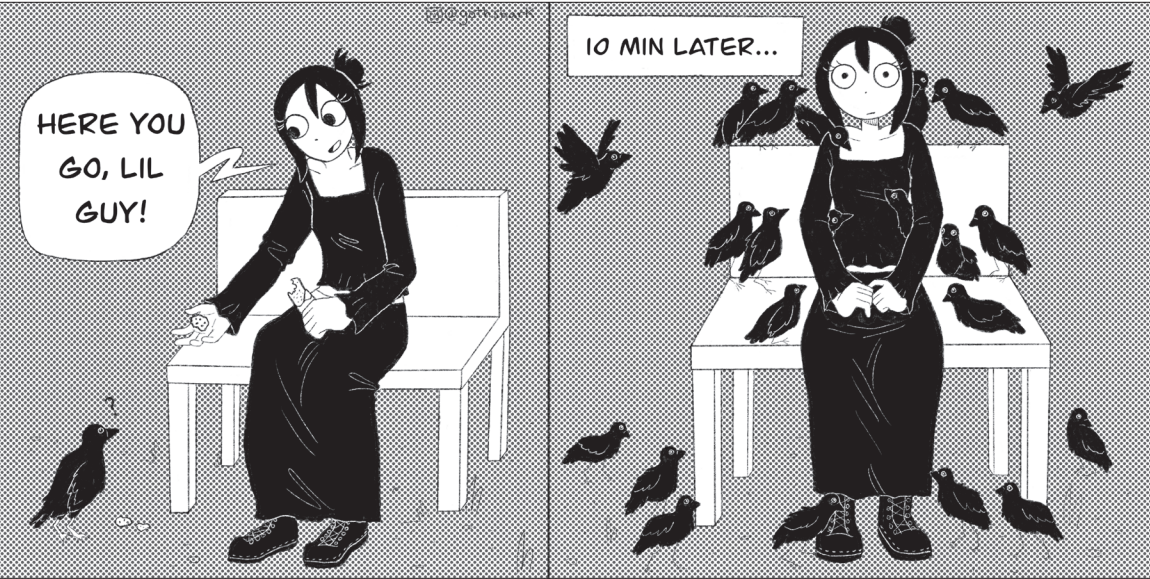


GREG PRATT/NEXUS

We've hidden this copy of our last issue somewhere on Camosun's Lansdowne campus. Find it and bring it in to our

office for a prize! Nexus HQ is located at Richmond House 201 at Lansdowne. Good luck!

Ruby Rioux and the Bats from Saturn - Ray Nufer



Takwak Comics - Recla Ker



Things That Happen - Jaiden Fowler



What's This? A College Meme? - Naomi Fisher



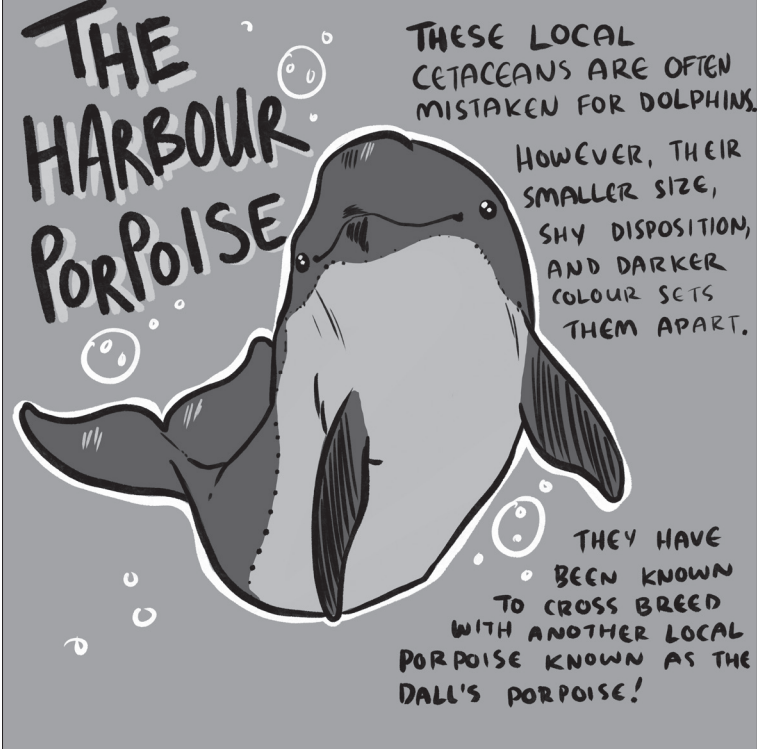
Brainrot - Kit Miller



wildthings - Finnegan Sinclair Howes



Creature Feature - Jenna Victoria





Kiryn's Wellness Corner

by Kiryn Quinn

Practicing non-violence

One of the foundational principles of yoga is *ahimsa*, which is the Sanskrit word for non-violence. The teachings of yogic philosophy and *asana* (physical postures) include the application of non-violence toward all beings, including oneself. The practice of *ahimsa*, on and off the mat, begins in the mind and actions toward oneself and in thought and practice toward others, human and non-human. This can be applied to our yoga practice as well as our daily lives, including how we eat.

The first place of practice for non-violence is toward oneself in the mind, which means that we should notice when we think unkind or hurtful thoughts about ourselves. It can be as simple as noticing when you judge or compare yourself in an unfavourable way. Without this initial awareness, it's impossible to change.

For the rest of this month, try to notice when you are overly critical or negative, and then try replacing the negative thought with something you like or respect about yourself.

The practice of non-violence can also apply to how we eat, choosing foods that are good for our bodies and health versus those that are not.

It's not as easy as it sounds, but that's why we call it "practice." We keep practicing until we get better or more conditioned at doing something.

This can also be applied to your physical practice by not pushing yourself past the edge of positive stress and into harm or potential injury. Off the mat, we can practice non-violence toward others in our thoughts and actions. As above, notice when you judge, criticize, think, or speak unkindly toward another. Again, the awareness is the beginning place of change.

The practice of non-violence can also apply to how we eat, choosing foods that are good for our bodies and health versus those that are not. In a previous column, I mentioned

the 80-20 rule of healthy eating, allowing yourself some indulgent wiggle room. That said, we can begin to take notice of the circumstances around our desires for the foods and drinks that may cause harm to our health. Pause and ask yourself when you are wanting to consume something that you know is harmful if there are healthier alternatives.

Many devout yoga practitioners also follow a vegan lifestyle as they expand their consciousness of non-harming toward other beings through their food choices. Abstaining from eating anything that causes harm to another is an active way in which we can contribute to a more peaceful planet.

Until next time, keep it real and practice *ahimsa*.



Not the Last Word

by Emily Welch

Gaining Zen

In my Eastern Religions class, we recently had the unique experience of spending time with a Buddhist priest. I don't know exactly what I was expecting, but I was surprised.

The reverend was dressed in traditional garb, but didn't give off the impression of someone who was floating 24/7 on a cloud of Zen. He was refreshingly human, with many stories of everyday human experience and a slightly foul mouth. It was a wonderful afternoon.

The whole class was filled with questions—mine was about the Buddhist belief in non-attachments and how heavy emotion fits into that. How does one let go of the

very natural human emotions of grief, loss, or anger? How can one possibly remain stoic when these very real feelings are raw and alive and part of the human experience?

The reverend told me that it actually is not necessary to let go of these emotions. Instead, one has to honour them as being part of life, to acknowledge them when they're happening to you, and that rather than letting them hook you in (he used a fishing metaphor of a hook caught in the cheek), one has to learn not be hooked—to feel freely without allowing the feelings to take over to the point of not being able to function.

I have sat with these answers for

the last few days. I can very easily have my emotional boat rocked. Being able to be calm when the waters are not seems a completely foreign concept to me. I was once told by a partner that "You shouldn't freak out over things you have no control over." That was not helpful to me, as feeling a lack of control is what makes me freak out in the first place.

However, the way it was explained last week—to honour these feelings before they consume me—seems to make a bit of sense. I'm going to seriously try to apply this in my life the next time I feel overwrought with stress (probably tomorrow), and see if I can gain a bit of Zen.



Lydia's Film Critique

by Lydia Zuleta Johnson

Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles

My mother, your mother, his mother is waiting. The water is boiling, laundry is in the dryer, supper is ready in about five minutes, and she waits for me, you, and him. Discreetly, she knits mankind a wool sweater to keep armoured from the unkind but asks for no thanks in return. She is a woman of kind, quiet, devalued, ignored, abused, monotonous labour, and

Its three hours and twenty minutes are tedious and achingly dull. With that, the dishes, both warm and dirty, demand to be reckoned with. What it reveals are the generations of alienated women clawing at the walls of their captivity in a patriarchal empire. Her stillness cloaks a tireless plea for actualization in a system that desires servitude. Jeanne's pain is universal. This is

Jeanne's pain is universal. This is the lonesome life of a housewife and it is her who makes the world go round.

in Chantal Akerman's 1975 film *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, her name is Jeanne Dielman.

Jeanne (Delphine Seyrig) is a widowed housewife, surviving in a world of quiet static and footsteps. Her existence is contained in a rigid pattern of domestic chores while caring for her adolescent son and their bourgeois one-bedroom apartment. In between grocery shopping and dinner preparation, Jeanne earns their little finances through afternoon sex work with unidentified men. She stuffs the francs into a decorative tureen atop the dining table, safely stored for daily domestic necessities: meat, vegetables, shoe maintenance, stamps. In real time, Jeanne performs her repeated duties as choreographed dances between the living room and kitchen, each one of her steps in perfect rhythm with the last. But with each passing day, the patience carried through her mechanical ritual begins to unravel along with her sanity.

Jeanne Dielman is a slow film.

the lonesome life of a housewife and it is her who makes the world go round.

The mesmerizing practice of restrained hysteria is without music or many words in *Jeanne Dielman*. The silent madness of womanhood is plastered on the long takes of stasis and solitude directed by Akerman, who was 25 years old at the time of filming. Her camera is still but it captures each burst of new boredom. Lengthy scenes lull the audience into the hypnosis of her housewifery and startle its viewers with tiny errors of accidental overcooked potatoes, missed buttons, and unbrushed hair—symptoms of an unglued homemaker that are subtle but clear.

The final scene of *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* is spent quietly. For seven minutes, her face scantily reads emotion. She sits silently amongst the darkness at the kitchen table staring into the space in front of her. The weight of the world is palpably removed from her shoulders. This is her end. At last, she is free.



Fellas, Let's Figure It Out

by Jaxson Smith Peterson

Walk it off

Well, Camosun students, it's that time of year: crunch time for the winter semester.

I don't know about you, but for me, this semester has flown by. It almost feels like I blinked and suddenly I have three papers and four exams due next week and countless quizzes on the horizon.

It's easy to become overwhelmed and stressed during times like this, which is where this week's topic—taking a walk—comes into play.

Walking is a revitalizing activity that is, without a doubt, worth the time it costs. I'm not going to dive too deep into the physical benefits but just know that walking is a fantastic form of cardio that's low impact on your joints and fantastic for your heart.

Walking has also been found to reduce feelings of time pressure—perfect if you are stressing about that 11:59 D2L deadline like I often do.

Walking also really gets the creative juices flowing. Whenever I find myself struggling with ideas for a paper (or this column, for that

matter), I leave my phone at home and head into Mount Doug Park for a little stroll. Without fail, I return to my computer refreshed and with a head full of ideas.

Don't just take my word for it: some of the greatest minds in history were known to utilize walking as a strategy for decluttering their mind and coming up with new, groundbreaking ideas.

The great American writer Henry David Thoreau once said that "the moment my legs begin to move, my thoughts begin to flow." Legendary theoretical physicist Albert Einstein was known to take lengthy walks through the grounds of Princeton University while refining his theories. German philosopher Friedrich Nietzsche once wrote that "All truly great thoughts are conceived while walking."

If it was good enough for Thoreau, Einstein, and Nietzsche, I think it's good enough for us.

This upcoming finals season, if you find yourself lacking inspiration or stressing over deadlines, I urge you to close your computer for a bit and take a walk.

ANNUAL GENERAL MEETING OF THE NEXUS PUBLISHING SOCIETY

THURSDAY, APRIL 4, 2024, 10:30 AM,

TO BE HELD ONLINE; EMAIL EDITOR@NEXUSNEWSPAPER.COM FOR LINK

AGENDA

- I CALL TO ORDER
- II INTRODUCTION TO RULES OF ORDER
- III APPROVAL OF AGENDA
- IV APPROVAL OF MINUTES FROM PREVIOUS AGM
- V REPORTS
- 1.) PRESIDENT'S REPORT
- 2.) FINANCIAL REPORT
- VI ADOPTION OF FINANCIAL STATEMENT
- 1.) ADOPTION OF MAR. 31, 2024 FINANCIAL STATEMENT
- 2.) ADOPTION OF APRIL 1, 2024 TO MARCH 31, 2025 PROPOSED BUDGET
- VII RESIGNATION OF CURRENT BOARD OF DIRECTORS
- VIII BOARD OF DIRECTORS ELECTIONS
- IX ADJOURNMENT

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CAMOSUN COLLEGE STUDENT SOCIETY SPONSORED CONTENT

CCSS provides mental-health portal with MyWellnessPlan

“One of the added bonuses of this plan is the free three hours of free online counselling available to all students.”

CHRISTINE DESROCHERS
CAMOSUN COLLEGE STUDENT SOCIETY

It’s not uncommon for post-secondary students to experience mental health issues. This can make it difficult, if not impossible, to deal with school while having a productive lifestyle off campus as well. But finding help can be overwhelming; luckily, the Camosun College Student Society (CCSS) has resources available.

The MyWellnessPlan is your portal for mental health on and off campus, and it provides students with a full cycle of support through awareness, education, and care, all in one place. Brought to you by the CCSS, MyWellnessPlan provides immediate support and resources for students experiencing mental health issues through a free mental health assessment, video

counselling, and tools that help with student-life and mental-health balance.

MyWellnessPlan is available to all students, even if you’ve opted out of or aren’t in the student health and dental insurance plan. You can also continue using MyWellnessPlan after you’ve graduated!

“One of the added bonuses of this plan is the free three hours of free online counselling available to all students,” says Christine Desrochers of the Camosun College Student Society.

Through MyWellnessPlan, students may get an increased awareness and understanding of their own mental health, and it uses a collaborative approach between students and staff to mental

health care.

Students can use MyWellnessPlan to take a free, anonymous, and confidential mental health assessment, get access to online counselling, get supports to help with your personal financial education, and access My Toolbox, where you can find helpful and important resources and information to help you strengthen your mental health.

Some other benefits available through MyWellnessPlan include reduced wait times to see a counselor; a personalized action plan for coping with and managing mental health; and tailored supports and resources.

For more information please visit www.mystudentplan.ca/camosun/en/mywellness.

Get support right now! by texting CONNECT to 686868
If you need help right now, you can talk to a trained volunteer crisis responder about anything you’re going through. No issue is too big or too small.

Student
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COMMUNITY-LED CRISIS RESPONSE

C.L.C.R. is a peer-assisted care program and a mobile crisis response team, led by persons with lived and/or living experience and mental health professionals, who are able to de-escalate crises and develop community care plans with persons experiencing crisis. Service hours are listed below.



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