

## YYJ ON USA

PAGE 6



*Opinion: the importance of consent education for youth*

2

*Student society Diwali party encourages diversity*

3

*Camosun College Student Society election results*

3

*Blue Bridge's Legend of Sleepy Hollow delivers with a twist*

8

# NEXUS

camosun's student voice since 1990

Next publication: November 13, 2024

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

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Publisher: Nexus Publishing Society

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## editor's letter Scenic route

Among fir and spruce, the highways that travel into Pacific North-western cities are decorated in billboard iconography of chain restaurants, vape shops, and dreary real-estate advertisements. They are unwelcoming welcome signs into stolen land. Six lanes of pavement stretch infinitely through the once-wilderness turned "scenic route." I am told this is home, but it does not feel this way.

The tin condominiums built in record time sold for record dollars are no more home to buyers than they are to anyone. As I pass them on my lunch breaks, vicariously living through their floor-to-ceiling windows, I watch units fill with shiny young couples. First Christmases are marked with uniform blue and silver ornaments in perfect spacing from each other on a faux-tree—all 20 percent off with same-day delivery.

I take the scenic route when I can to try to reconnect myself to nature, which was suggested to me by my therapist to better regulate my nervous system. She says nature is medicine but the only nature I can reach has plaques.

The grass in cities is pampered, void of looking aged, shallow to the earth that brings it life. The sunlight that bathes flower beds bounces first off co-working office buildings before it touches the petals, not native to the land. The trees in cities are without the freedom of growth, stuck in perimeters of a perfect sphere.

Cities replace cities too, with taller, more expensive concrete, communities and culture trapped beneath. Towers so high they brush clouds and birds are parasitic in their spread across lands. And when all that was left was the sky, they repackaged it as airspace.

I take the scenic route when I can to try to reconnect myself to nature, which was suggested to me by my therapist to better regulate my nervous system. She says nature is medicine but the only nature I can reach has plaques. My shoes aren't too good for walking either, so now I just sit on a bench when I see one and listen to the birds who touch buildings when they touch clouds. I also take prescribed medication.

I am told this is home, but it does not feel this way. Even the water cannot sparkle like the skyscrapers do, with walls so new they could hardly talk if they could.

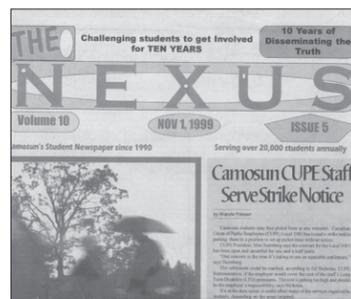
I do not know where home is, or if it would know me if I found it, so assimilated to "Canadian" concrete that I do not speak the language of my blood relatives 6,000 kilometres south.

I hope to take the scenic route there someday, and find home untouched.

Lydia Zuleta Johnson, student editor  
lydia@nexusnewspaper.com

## flashback

### 25 Years Ago in Nexus



LYDIA ZULETA JOHNSON  
STUDENT EDITOR

**Astral projection:** The year is 1999, film projection is fading out, digital projection is rushing in, and projectionists all over North America—and in the heart of Victoria, BC—are standing their ground against the tech boom leaving them far behind. In our November 1, 1999 issue, we covered the "one or two projectionists stand[ing] amongst the lines of movie-goers asking them to respect the picket line." For 10 months, the article reads, after being locked out by management, projectionists like Rick Cavan spent 44 hours per week on the picket line passing out pamphlets and hoping to halt the inevitable. While the projection room today is full of only automation, it's people like Cavan who we hold in our hearts for standing

up against the man (which is, in this case, Cineplex).

**Highway to hell:** This issue, *Nexus* asked the question I ask myself everyday when I leave campus to return home: "Is Richmond Road a danger to pedestrians?" *Nexus* writer Nikki Astofooroff suggested a crosswalk (I second this statement) to remedy the risks #14 bus users take. Camosun students of the year 1999 agreed, saying they fear for their safety. Well, it's been 25 years now, so I believe it's time we take a page out of Rick Cavan's book and stand up for what's right.

**All of them witches:** While Halloween is often synonymous with plastic skeletons and tummy aches, in this issue we addressed the satanic panic ongoing since 1980 and the religious organizations trying to rob us of our God-given right to dress up as giant felt pumpkins and provocative first responders. Fear mongering went beyond the chills you get watching *Child's Play* for the umpteenth time—at the height of this fight, propagandists worked to remove Halloween celebrations from schools, believing the day is the work of evil forces. While it is untrue that the Devil is to thank for Halloween, he most certainly can be blamed for candy corn.

## open space

### The importance of consent education for youth

ALLY MARTINDALE  
CONTRIBUTING WRITER

Changing a society starts with education for young people. If we want to advocate for victims' rights we need to teach youth to respect women, to understand what enthusiastic consent means, and to better understand the complexities when it comes to consent and sex.

Sex is one of the messiest things we do as people, but when I was in grade school the consent talk I got compared consent to tea. I'm not kidding—the entirety of my consent education was a three-

and allow youth to feel and talk about their emotions.

Modelling consent would also be a great skill-based way to put consent into practice in the classroom. Learning to ask simple questions about what behaviour is okay, like "Would you rather a hug or a handshake?" is an interactive way for children to learn about what it means to ask for a classmate's consent.

Educators must determine what their students already know about consent and break down barriers built by the lies we get told about

I'm not kidding—the entirety of my consent education was a three-minute video on when to not drink tea, comparing it to when to ask for consent for sex.

minute video on when to not drink tea, comparing it to when to ask for consent for sex. Comparing consent to tea is not enough—we need to realize how complex it is and give real-world scenarios so youth can truly understand what it means to consent.

According to the Canadian Women's Foundation, only 45 percent of people in Canada "fully understand what it means to give consent to sexual activity." This is why it's essential to start with education and teaching young people to respect boundaries, reading peers' body language, and focusing on their tone of voice.

We can implement different programs based on the grade of the youth, but to start with something as simple as respecting boundaries must be taught in depth in schools; teaching children how to express when they are hurt should also be taught. We should listen to kids and check in with them about how they are feeling. It's so often taught to suppress emotions and not feel sadness, anger, or hurt; however, we must challenge this way of thinking

consent and the students who just refuse to learn.

It's also essential that we emphasize the importance of talking to a trusted adult, and we must keep the conversation going. We must create a safe place for young people to talk about their concerns, voice their consent, and realize this is something they can freely talk about without judgment.

Consent is a life skill that should be practiced long before we talk about sex and relationships. It's something that needs to be addressed in every stage of education, whether that's in elementary school talking about respecting boundaries and talking to trusted adults, or in college, where we must foster a safe environment for victims and allow them a space to talk freely.

Consent can be withdrawn at any time, and it's an essential subject to fully understand and talk about, whether that's in a classroom or with your peers.

The only way we're going to change people's views on what it means to consent is by keeping the conversation going.

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!

# NEXUS

camosun's student voice since 1990

**Got something to say?**

**Letters to the editor:**  
editor@nexusnewspaper.com

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OVERHEARD AT NEXUS: "My pants just fell down!"

event

## Camosun College Student Society Diwali party encourages diversity



PHOTO PROVIDED

Students enjoying themselves at a previous year's Diwali celebration, put on by the Camosun College Student Society.

**MACKENZIE GIBSON**  
SENIOR WRITER

The Camosun College Student Society (CCSS) will be throwing a big party for Diwali this year. Considered to be the most important festival in Indian culture, Diwali celebrates a triumphant moment in Hindu mythology when Rama and Sita were reunited and everyone in the kingdom illuminated the city to welcome the couple home.

CCSS external executive Prince Solanki is excited to share his culture with the Camosun community.

“That’s the thing about Diwali, that’s why we call it the Festival of Light, is because people light their whole houses,” says Solanki. “On the specific day, if you look at India’s map from the satellite view, you can literally see the whole [of] India—someone’s put a fire on the boundaries. It actually shines like that... That is Diwali.”

The CCSS will be hosting a party at Wicket Hall, located downtown in the Sticky Wicket, featuring live performances and a DJ on Friday, November 1, and they’ll also be

encouraging students to bring their cultural pride with them to school.

“[Students] who follow Indian culture, they always bring those traditional clothes, one pair or two pairs of clothes in their suitcases,” says Solanki. “And for them, this could be an opportunity where they can wear those clothes. So yes, here we are asking students, if you want to wear your traditional clothes, yeah, go for it, wear it. Because we don’t have so many days to be in them.”

While Diwali is the next major

“We are asking students, if you want to wear your traditional clothes, yeah, go for it, wear it. Because we don’t have so many days to be in them.”

PRINCE SOLANKI  
CAMOSUN COLLEGE STUDENT SOCIETY

holiday coming up, the CCSS makes a habit of sharing celebrations from all over the world. While much of the motivation is to make students from other cultures feel welcomed, it also serves to build understanding for students outside those traditions.

“For every culture, whenever we do such events, we want people to learn more about different cultures and not to feel offended when you first see them, maybe because they were brought up differently,” says Solanki.

Solanki feels strongly that students benefit from getting out of their comfort zones and participating in other ways of understanding—something Solanki pushes himself to do regularly.

“We just had a Korean festival in which we participated,” he says. “At first, I was a bit scared. It’s a different festival. How about if I don’t fit in? My first step was I just asked a friend, a friend who’s from here, I asked him, ‘Can you please take me?’ That way I have someone right next to me. Even if I was still scared... There are similarities in every culture”

Solanki has first-hand experi-

ence with bridging these gaps in understanding. Being outgoing, he has a lot of new friends he’s made in Canada, but they needed to take that extra step to feel they could connect with his other friends who were also from India.

“So I have some friends who are from here and they are so comfortable with me. They’re like, ‘Okay, dude, you... [have] different Indian friends, but you are different from them. It’s like the way you talk, the way you make me feel comfortable,’” he says. “But then I was like... let’s all go out sometime. We did. After that, we are all a group now. They were like, okay, yeah, you were right, actually. It’s just that maybe in the beginning, that person was shy, so he wasn’t able to see how my other friends are. I wasn’t shy, so that’s why it took a different route.”

Diwali is an opportunity for students to learn more about the world, and to take the initiative to broaden their horizons in the most fun way possible: at a party.

“I’m just excited to have Diwali to see how students will react,” says Solanki.

student politics

## Camosun College Student Society election results in



The Camosun College Student Society held its fall elections from Monday, October 21 to Wednesday, October 23. Voting was held online. A total of 688 students voted in the elections.

Jaspreet Kaur was elected as Lansdowne executive, and Arshdeep Singh as Lansdowne director. David Vazquez Covarrubias was elected as off campus director.

Pedro Jose Gudiel Pineda, Hec-

tor Campoy Peralta, Gurleen Kour Nagra, and Manvi Chona were elected as Interurban directors.

The referendum asking if students support a 30-cent monthly increase in the Nexus student levy did not pass.

As of press time, the results are unofficial and are not ratified by the CCSS board; they will be ratified on Monday, November 4.

Look for our full story soon.

## NEWS BRIEFS

### Camosun Chargers partner with Rogers TV

The Camosun Chargers have announced that all 2024-2025 season volleyball and basketball home games will be broadcast on the Rogers South Vancouver Island community channel. In partnership with Rogers TV, Chargers games will include commentators, high-quality graphics, and instant replays. Home games will be available on the Rogers TV channel 4 or 105, and is available for live streaming on the Chargers YouTube channel. See the [camosun.ca/chargers](http://camosun.ca/chargers) for game schedules.

### Fast fashion

Camosun Business students are inviting other students to join them during their event Chic or Cheap?: The Fast Fashion Dilemma, which celebrates sustainability. The event hopes to encourage participants to make mindful material purchases

and educates participants on consequences of fast fashion. Hosted on Thursday, November 7 in room 105 of the Alex and Jo Campbell Centre for Health and Wellness at Interurban, the event will highlight eight students, sharing a story behind an item of clothing they have owned for years. Students can sign up by sending a DM to @camosunsustainability on Instagram.

—LYDIA ZULETA JOHNSON,  
STUDENT EDITOR

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Look for our next print issue on stands on both campuses on Wednesday, November 13!



## events

## Camosun College Student Society launches film noir series

LYDIA ZULETA JOHNSON  
STUDENT EDITOR

After a run of B-movie horrors this October, the Young building auditorium will welcome back audiences for film noir series Noir-vember. Hosted by the Camosun College Student Society (CCSS), the November-long event will include four free-admission screenings, *The Strange Love of Martha Ivers* (1946, screening on November 7), *Kansas City Confidential* (1952, screening on November 14), *The Hitch-Hiker* (1953, screening on November 21), and *Too Late For Tears* (1949, screening on November 28).

Organized by CCSS clubs and events assistant Amy Lee-Radigan, the series offers students a look back into film history, but Lee-Radigan says the films can be appreciated by even modern film lovers.

“There are so many movies that come out in current times that are based on the noir genre,” says Lee-Radigan, “and it’s so often parodied that watching the originals can give you a huge amount of context for seeing the ones that are quite modern. And they’re so much fun. They’re very moody; the writing is often incredibly good.”

While students often have limited time and resources to find and support community in the midst of the semester, Lee-Radigan says Noir-vember gives students an opportunity to connect.

“Same thing that the other movie nights offer,” they say. “It’s just a

“There are so many movies that come out in current times that are based on the noir genre, and it’s so often parodied that watching the originals can give you a huge amount of context for seeing the ones that are quite modern.”

AMY LEE-RADIGAN  
CAMOSUN COLLEGE STUDENT SOCIETY

lot of community, a way to unwind from classes, a nice way to get out to the movies that is also free.”

The classic period of film noir was during the 1940s and 1950s, when motion pictures were generally filmed in black and white. Lee-Radigan says that while some younger audiences may not be accustomed to the format, there are many characteristics of film that can only be enjoyed through the genre.

“Noir is so good at using that black and white film to its advantage,” they say. “All of the films are very much shot with black and white in mind, and so they make use of these shadows, and they do a lot of really interesting cinematography elements. If you don’t like black and white films, you might like noir films because they’re not just happened to be filmed in black and white, they are elevated because they’re in black and white.”

Lee-Radigan says they first

developed an interest for film noir when writing a paper for a Camosun class, which prompted them to explore more films of the period. They say they were surprised by the genre.

“I found them so much better written than I thought they would be,” they say. “I think it’s also [that] justice is such a through-plot and not necessarily specifically rooted in a... It’s in a very ‘shades of grey’ way. There’s a lot of anti-heros in it, there’s a lot of the falsely accused criminals that have to prove their innocence. You get a lot of that. There’s very little... Despite being all in black and white, there’s very little emotional black and white in film noir.”

This is the last film series currently planned by the CCSS, but Lee-Radigan says the student society encourages student suggestions and hopes to continue the tradition (see [camosunstudent.org](http://camosunstudent.org) for more info about the student society).



PHOTO PROVIDED

Students at a previous Camosun College Student Society movie event.

“If students want to approach us with ideas, if they’re older genres, that’s great because we try to use all public-domain movies. But if there are specific genres from, usually, ’40s, ’50s, ’60s are pretty safe range... Film noir was partially

because I personally was interested in it, but also largely because that’s a genre that falls really neatly in that public domain range right now... but if other students want to come to us with ideas, that would be fantastic. I would love that.”

CAMOSUN COLLEGE STUDENT SOCIETY SPONSORED CONTENT

## Student bus pass gets new look this year with Umo card and app

“The change to Umo means students no longer need to worry about coming to campus to activate or update their U-Pass, which means one less lineup to worry about, and easier access to BC Transit services across the region.”

CHRISTINE DESROCHERS  
CAMOSUN COLLEGE STUDENT SOCIETY

The U-Pass—a bus pass for students—is one of the most-used services provided jointly by the Camosun College Student Society (CCSS) and Camosun College, and it’s gone through some pretty big changes recently.

You’ve probably heard of the Umo app or card by now; this is how students now use their U-Pass, which allows convenient access to unlimited public transit in Greater Victoria.

“The change to Umo means students no longer need to worry about coming to campus to activate or update their U-Pass,” says CCSS member services coordinator Christine Desrochers, “which means one less lineup to worry about, and easier access to BC Transit services across the region.”

Students wanting to take ad-

vantage of the U-Pass can find more information on accessing the service on the college’s website at [camosun.ca/u-pass](http://camosun.ca/u-pass).

The U-Pass program was established by a student referendum in 1999 and is available to students seven days before the start of a program. Students will need to choose if they want to use the Umo app or card before activating (if you do want to change after activating you will need to contact Umo customer service to do so; you can find a link to their contact info at [camosunstudent.org/services/upass](http://camosunstudent.org/services/upass)).

All students that are taking any classes at Camosun College and are members of the CCSS are automatically assessed the U-Pass fee for each month of enrolment, with the charges appearing on your Camosun



fee statement. (The cost of the pass for students is less than 25 percent of what a pass normally costs and less than four days of parking costs per month.)

Because of the changes to the system, students taking courses that match the regular semesters (January to April, May to August, September to December) will have a pass that lasts four months, while students taking courses that don’t match those timeframes will need to enter a code that lasts 30 days for each month

enrolled, so remember to keep an eye on the expiry date of your passes.

Taking a semester off? Students enrolled in the previous semester that are taking the current semester off are eligible for the U-Pass for Non-enrolled Students. To access this service, check with the library on campus to purchase the pass for \$94. Spring and summer students can also contact the CCSS to opt out of the months they are enrolled so they aren’t paying twice for the same months.

The CCSS and BC Transit also have provisions to let students opt out of the U-Pass, provided they meet limited criteria, and it must be processed within 30 days of the start of a semester. Details on the opt-out criteria and the form to request it are available on the CCSS website.

Contact [upass@camosunstudent.org](mailto:upass@camosunstudent.org) if you have any questions about your U-Pass.

For more information on the Umo app or card, see [bctransit.com/umo](http://bctransit.com/umo).

politics  
**Green Party deputy leader Lisa Gunderson on voting in what you believe**



GREG PRATTI/NEXUS

The Camosun College Student Society has been encouraging students to vote.

MACKENZIE GIBSON  
 SENIOR WRITER

With the recent provincial election on everyone's mind, *Nexus* talked to Green Party deputy leader Lisa Gunderson, who ran to be MLA for Oak Bay-Gordon Head but lost to the NDP's Diana Gibson, about voting strategies and motivations (note: this story originally ran on our site before the election).

Gunderson feels strongly that voting for them doesn't mean throwing away your vote.

Gunderson's stance is that for

representational democracy to work, you have to vote for the candidate who best represents your values, rather than voting for who you think has the best shot at beating the candidate you don't want.

"I understand people having fear," says Gunderson. "I have fears, but you can't, in my opinion, vote for fear."

Gunderson describes herself as a realist, and says that the Greens know they're not going to form government but can hold the balance of power.

"I think that's the thing that catches people," she says. "It's like, we know that. We don't have the numbers to do that. What we do have the numbers to do is hold whoever gets in accountable... as opposed to these two groups just beating each other up all day long, which isn't going to help."

Canada has a tendency to look through the lens of the two-party system of the United States. This isn't reflective of the system that's actually in place, although the way Canadians vote seems to show people cling to the American framework.

"The Canadian system, it needs to shift if it wants to be what it's purporting to be in terms of a multi-party system," says Gunderson. "If you're truly going to be a true multi-party system, you have to have proportional representation, so all voices can be heard and represented."

Gunderson says she isn't alone in feeling this way—she says she has conversations with people who are similarly frustrated with the way they're represented.

"I talked to somebody yesterday who's like, I am so frustrated at this point that I'm thinking maybe I just shouldn't vote at all," she says. "And that's not okay, because what we have right now is a minority, you get 40, 45 percent getting all the power, the majority. That means the majority of people didn't want you."

**"I understand people having fear. I have fears, but you can't, in my opinion, vote for fear."**

LISA GUNDERSON  
 GREEN PARTY

Gunderson says that it's strategically unwise as well.

"If you think about it, if the worst-case scenario happens for either side, for the NDP, the Conservatives come in, or for the Conservatives, the NDP come in, those two are going to be just battling each other," she says. "Nobody's going to be interested in having conversations or talking, because both sides are going to want to either keep their power or stay in, so they can't give any leeway to the other side, and vice versa. Those two aren't going to talk to each other, but those two talk to us."

The Green Party states that young people show high numbers of support for their policies.

"When we look at polls from young people and youth, they are Green leaning," says Gunderson. "It makes sense, not only because of climate change being on top of mind, but the values [of the Green Party], those tend to really resonate with youth and young people... Social justice as a pillar, respect

for diversity as a pillar, non-violence, sustainability and ecological wisdom, and then participatory democracy."

Despite this, Gunderson says she still regularly finds herself in conversation with people who voted out of fear, and found themselves frustrated with the results.

"I met somebody who voted strategically, and... She's like, wow, I didn't really need to buy into the fact that if I didn't vote for this one MLA, the whole thing would collapse. So she said, then I spent the next four years just mad that I didn't put my vote where my value was."

Gunderson wants to see people making choices that reflect what they want, rather than what they don't.

"People have to fundamentally decide if they want their vote to truly represent their voice, right? Vote for what you believe in, vote for the British Columbia you want to see, you know? I just don't want people to vote out of fear. You have to have faith."

stage  
**Rocky Horror Picture Show drag production accessible to all**

"Last year was our first year doing a matinee of it, and having a crowd that would usually be in bed by the evening shows at the matinee [and] filling the theatre, they had so much love and appreciation, not just for *Rocky Horror* but for the obscenity and the alt scene that usually don't get that kind of love from that demographic, and that's really heartwarming."

SHELITA COX  
 ROCKY HORROR PICTURE SHOW

ACACIA TOOTH  
 CONTRIBUTING WRITER

*Rocky Horror Picture Show* has been celebrated as an eccentric cult classic for almost 50 years. Bringing the 1975 musical comedy back to the stage is no small feat, but local drag queen Shelita Cox has proven that this cinematic masterpiece has more to give, with a twist.

Cox—my drag grandma—got the idea to do a *Rocky Horror* drag production from a friend who used to perform it at local nightclubs Rumours and Hush over a decade ago.

"They did it in that very small space, much like the first year that we did it," says Cox, "where it was more nightclubby, with a group of friends that are now elders and no longer performing, with the exception of one of our leads, Electra

Socket [Janet Weiss], who was part of the original cast."

This production of *Rocky Horror*, which ran in October, was accessible to so many decades of *Rocky Horror* lovers, even ones who might not normally be involved in the drag world.

"Last year was our first year doing a matinee of it," says Cox, "and having a crowd that would usually be in bed by the evening shows at the matinee [and] filling the theatre, they had so much love and appreciation, not just for *Rocky Horror* but for the obscenity and the alt scene that usually don't get that kind of love from that demographic, and that's really heartwarming."

Cox says that the show emphasizes that "it's okay to be who you



KATIE ZEILSTRA PHOTOGRAPHY

The cast of the all-drag *Rocky Horror Picture Show*; the production ran in Victoria last month.

are no matter who that is, it's okay to be different, it's okay to be on the outside, it's okay to just celebrate what makes you you."

"That's a constant message that *Rocky* conveys to people and something that's made me fall in love with it even more year after year," says Cox. "So much of what we do is interacting with the audience and holding back and being true to your emotion of the character for what-

ever number, skit, or play like *Rocky Horror* that you've had planned."

Cox says that because of this, sometimes the performers have to think on their feet during a show.

"A beautiful challenge to have is every so often you hear a call-out from the audience that you're not familiar with and you hold character and you can't break face," says Cox. "If someone does crack, then it shows to the audience, the person,

and the rest of the cast just how much joy that person is having in that moment and it's such a high and rush that we all get from doing this together."

The glitter high does not settle, even after the curtain closes. *Rocky Horror* returns year after year because it is a true testament to living authentically and being you. As one of the show's songs says, "Don't dream it, be it."

## YYJ o

## A collection of local voices

Story and art by Lydia Zuluaga

**“In thinking about the US election, I’m anxious and anticipatory. I think I see it as being a huge turning point in a lot of ways, and it makes it really hard for me to plan for the future.”**

IGO CAMPBELL  
CAMOSUN COLLEGE STUDENT

there is only one source of peril—it may be paralyzing to account for what may be. Grief has whittled its way into question marks that end all my sentences regarding prospects beyond schooling. Grief has also whittled its way into the way I wake up each morning, attend classes, and perform my work as a writer, and I know I am not alone in this experience. That’s why it’s imperative that we discuss, to address transnational life, and to eliminate the fear of the monster, because it will always exist so long as it isn’t addressed.

**F**irst-year Arts and Science student Igo Campbell says they too avoid the topic to best evade unease for the future.

“I think I mostly try not to think about it on the day to day,” they say. “In thinking about the US election, I’m anxious and anticipatory. I think I see it as being a huge turning point in a lot of ways, and it makes it really hard for me to plan for the future... It’s just a thing that I have to brush away and not think about and just hope for the best a little bit.”

Camosun Political Science instructor Dan Reeve says the worst is not around the corner—it’s always been here.

“I think there’s this running myth that somehow things are getting worse,” says Reeve. “But I think that running myth is about two and a half thousand years old, and it couldn’t have gotten that much worse over two and a half thousand years.”

This does not, however, change how we, as students, worry about the future, whether it directly

affects our lives or the lives of our neighbours on the other side of the globe. Student Nawal Hassan says this is the first US election where she has been a conscious bystander understanding the inner workings of government, and she says her worry lies on either end of the ballot.

“It’s a little scary because I feel like either way it goes, we’re screwed because I feel like there’s a lot of [Democrats] that are using... abortion [support], but they’re still supporting Israel, which is also killing a lot of women, a lot of people,” she says. “Americans are not aware of how bad their system is, and they’re not doing anything to stop it or to revolution or to do anything to genuinely change the system. They think they only have two options, and it’s affecting everyone around [them].”

Reeve says that because we work in an interconnected capacity, the US defines the democracy that ripples into nations elsewhere.

“The United States is the pre-eminent democracy in the world,” he says. “They are not only the world’s largest

economy, but their leadership in terms of democracy, they’re the first position in the world... When the American democracy seems strong and vibrant, that has a net effect around the world of supporting democracies. When the United States seems perilous or seems fractured, that has a tendency to highlight and bring fracture and have those same negative impacts in a variety of Eastern European democracies or democracies in Central and South America or in

Asia. So it really has an outsized impact on the far more towards authoritarianism. And the US has an outsized role.”

Second-year University Transfer student Kaelan says political culture has stirred into Canadian culture come from Republican candidate Donald Trump.

“It’s really upsetting,” he says. “Because Canadian rhetoric believed down there to make its way a lot of his... It feels maybe disingenuous to direct a lot of that same rhetoric and vibes. In terms of if Trump were to be elected into office.”

Community, Family, and Child Studies student Ty Ferreipa says she believes we have already seen the further into Canadian politics.

“I think we’ve already seen that, especially with Poilievre is not exactly a great representation of a Muslim and as a racialized minority. So when it comes to most minority groups, his policies and the way they’re implemented are not the best.”

Reeve argues that all political decisions make policies as a major example of such cases.

“As a political scientist, I have to say politics are certain times and places where politics or a lot of action. And of course, younger people will bear that for a long time in terms of climate action. And if, frankly, one of the things that has a pretty significant bearing on young people is that they’re interested in pulling the country out of that.”

First-year Arts and Science student Kaelan says that while the two-party system in the US and the economic needs will not be met, resulting in a lot of people.

“I think when it comes down to the two-party system, people are overwhelmed and don’t really feel like their needs are being met. So that could make them just not vote at all.”

Fourth-year Accounting student Ty Ferreipa says he will be influenced by the outcome of the US election.

“[The US] reputation across the world also depends on the outcome of it certainly will affect our reputation.”

Trump’s policy that would increase tariffs on many people, including first-year University Transfer student Kaelan.

“[I]f he followed through on his tariff policy for Canada as we export the majority of our goods, it’s really worrying. Canada would probably hurt a lot.”

Likewise, second-year Economics international student Yam says the US economy will interact with his home country’s economy by 10 percent or more on goods from China.

“So to international students who, like me, are from the US,” says Yam. “And after all, it’s still Donald Trump elected or not, that could mean a big change for the world. The Trade War started in [2018]... I think a lot of Chinese people are worried about whether the US is going to have a trade war with them. In the last few years, Chinese economy is not going very well.”

As a German immigrant, Gender, Sexuality and Society student Reeve has observed the cultural similarities connecting Germany and Canada from a nuanced perspective. She says she’s witnessed how the US has enabled certain behaviours to cross between countries.

“My perspective as an immigrant, too, Canadian culture is how Canadians very much define themselves down there. But whether we’re talking about it from a different perspective, there’s a huge influence that the US has on us. Then we’re likely to do that here, too. That’s frigid. It’s wrong to think. We’re seeing similar right-wing

# n USA

## es talk American election

eta Johnson, student editor

ate of if the world trending towards bureaucracy  
ited States now, it's not the only player in this,

Flynn Passey says he has seen how American  
ture and is anxious with what may continue to  
p's policies.

ada and the US are so close, there's easy pathway  
y up here. We see that with Pierre Poilievre and  
ectly compare to Donald Trump, but he does use  
f human rights, I would definitely be concerned

dent Safiyyah, who asked that her last name not  
he consequences of Republican ideology spread

y with our own elections coming up next year,"  
sentative for minorities, especially, speaking as  
n it comes to Indigenous affairs, when it comes  
ay he is is very, very close to the Republicans."  
e an international impact, citing climate-change

and policy affects everyone," he says. "But there  
policy choice will have long-term implications.  
a longer period. And we're at a critical moment in  
ne parties wins, they're not interested in making  
g back all climate protections, essentially. And  
people's future, amongst many other issues."

Day wants to see variety in candidates; he says  
wo main parties in Canada still stand, social and  
lack of enthusiasm for voters.

arty system," he says, "a lot of people just feel  
eds and wants are reflected in those candidates.

a says he is concerned with how Canadian image  
ction.

o sneaks into us. We're North America. So the  
n," he says.

on foreign goods by up to 20 percent concerns  
ransfer student Tyler Harvey Lange.

," says Lange, "that would be really devastating  
ods directly to America... I feel like that could be  
quite a bit economically."

ional student Charles Yam is worried about how  
untry as Trump promises to impose tariffs of 60

, we may plan to [immigrate] to Canada or the  
ump, he's not a normal politician. Whether he's  
or a lot of things. For example, the Chinese-US  
ninese normal people and the businessmen feel  
a big trade war with China. Especially in those  
"

y, Women's Studies instructor Karoline Guelke  
ing Canada and the US, which has provided a  
a strong US social influence on Canada, which  
en borders.

ada is a bit different," she says. "It's interesting  
against the US often and say, well, it's worse  
racism or sexism, when I think from a broader  
US has... If they are moving more to the right,  
ghtening. To just think we're removed from that  
iving tendencies here, not to that extent. I think

more maybe in the realm of racism than the more sexist, anti-women, anti-trans. But those  
tendencies are here as well. And we are, I mean, socially, culturally, I see us quite connected.  
We're not isolated. So what becomes normalized there and many more right-wing groups are  
very connected to other groups in the States. So I think we should be concerned."

Guelke adds that although the Democrats may offer less threat to democracy and human  
rights, the social impact right-wing popularity has developed on its own is still a concern.

"To see [Trump] as the one evil figure that we need to fight, and if he doesn't win, then all  
is well, I think that's naive," says Guelke. "I mean, he only got into that position because that  
message, sadly, resonated with so many people. And so if [Kamala] Harris wins  
now, that seems the better choice for sure. But there's going to be a backlash, and  
there are issues that are not addressed."

First-year Arts and Science student  
Grace Patterson says she sees both candi-  
dates as a threat to the global political  
landscape and says she condemns Harris'  
strong support of Israel prime minister  
Benjamin Netanyahu's ceaseless war on  
Palestine.

"When it comes to the genocide," she says, "they've both been extremely disappointing to  
me. My mom and I were watching... the inauguration and Kamala was saying all these great  
things about her support for the queer community. And then she goes on and just completely  
transitions to be like, 'and I support Israel.'"

First-year Arts and Science student Mattigan Waldron says her anxiety for the outcome of  
the US election lies too in human rights. However, she says this specifically manifests in her  
strong concern for the future of learning.

"I feel probably nervous, a little bit scared. Just general pent-up anxiety," says Waldron.  
"I feel like, for myself, that's mostly regarding education, like something that's come up here  
that has been escalated because of some of the movements in Florida, in the States, of the book  
banning and what's okay in schools has just started this movement that I feel has affected here  
as well. And in that movement, it's brought up a lot of things going against SOGI 123, which  
is the Sexual Orientation, Gender Identity Act in schools... which people have been fighting  
against... And I just think that definitely started in the US."

Guelke hopes to see continuous mo-  
bilization of activism, but suggests this  
can be performed in smaller ways. She  
says there is work to be done to shift the  
future in a positive direction, but dialogue  
is crucial.

"I think a lot is going on, and many  
people are feeling very overwhelmed and  
hopeless with the state of the world,"  
says Guelke. "So one reaction is to just close down and focus on one's own little bubble. But I  
think then it just perpetuates. That's not how we make change. And there are different ways,  
too, of doing that. Some people feel very drawn to going out there and talking and being polit-  
ically active. For others, that is just not maybe the right avenue for activism... I've sometimes,  
personally, struggled with that because I'm also not somebody who is on the front lines of  
marching out there and doing those things. But there are other ways where we can indirectly  
have an impact as well, whether it's even through private conversations or doing something  
on social media...there are many different ways to be active and have a conversation. And that  
I think anybody can do."

**A**s it so happens, this issue arrives six days before a decision has been made, on a  
heavy fall Wednesday. And with that, patient silence may grow. Or maybe murmurs  
stir in the narrow chambers of the individual. But, gathering voices in collection is  
how worlds march, how worlds grow, and how worlds stimulate change however they see fit,  
gathering before one land of the free unknowingly heads in backwards motion—a nation and  
beyond forced to lie in a bed they have not made on the threshold of history.

---

**"To see [Trump] as the one evil figure that we  
need to fight, and if he doesn't win, then all is  
well, I think that's naive. I mean, he only got  
into that position because that message,  
sadly, resonated with so many people."**

KAROLINE GUELKE  
CAMOSUN COLLEGE

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**"I feel probably nervous, a little bit scared.  
Just general pent-up anxiety."**

MATTIGAN WALDRON  
CAMOSUN COLLEGE STUDENT

stage

## Blue Bridge Theatre's *Sleepy Hollow* delivers with a twist

MACKENZIE GIBSON  
SENIOR WRITER

Blue Bridge Theatre's adaptation of *The Legend of Sleepy Hollow* has a bit of a twist.

*Sleepy Hollow* was primarily chosen for its autumnal atmosphere and Halloween associations, but the more Blue Bridge president and art director Brian Richmond and adaptation playwright Andrew Bailey dove into the story the more intrigued they became with the themes found in the original publication.

"Washington Irving's *Sleepy Hollow*, I think it's a satire specifically on an element of what he saw as the rather provincial mentality of early America," says Richmond, adding that Bailey has taken a different focus. "He certainly stayed true to the satiric intent of Irving's original, but I think his focus, because he's a writer existing in 2024, is different. I would say the satirical focus is on a community that holds really antiquated views around the role of women in society and the disparity between the rich and the poor in that society."

Richmond calls *Sleepy Hollow* a play within a play.

"[It's] set in 1960 in New York City, and it's being presented by a fictional company that [Bailey] calls the Coalmine radio players," he says. "And they are engaging in what is the last radio broadcast for this station."

On the antiquated views in question, Richmond looks at the main character, Ichabod Crane, to find the values being satirized

by Irving, and newly explored by Bailey. There's a particular focus being given to the newfound social mobility developing in early America.

"His attraction to Katrina is all about money, that she's the heiress to a very large amount of money that her parents have accumulated. And that is matched to Ichabod with his enormous appetite," he says. "Using appetite in the literal sense, his desire for food... So he immediately uses his position as a supposed man of education in the community in order to work his way into the dining rooms of a number of the young women in the community."

The radio show, which is being used as the framing device, is also looking at a shifting status quo; Richmond thinks it's a highly relevant topic to be considering.

"It's right on the cusp of radio stations in North America turning into all news and all music radio stations and essentially eliminating radio drama," he says. "It's also, of course, on the cusp of one of the more famous American elections in history, which is the Kennedy-Nixon election of 1960."

Richmond says the timing of the performance was a coincidence, but one that will be top of mind of audience members.

"We're on the cusp of what's probably going to be one of the more famous US elections in American history," he says, "just a couple of days after we finish, basically."

The relevance of the subject matter, however, is no coincidence.

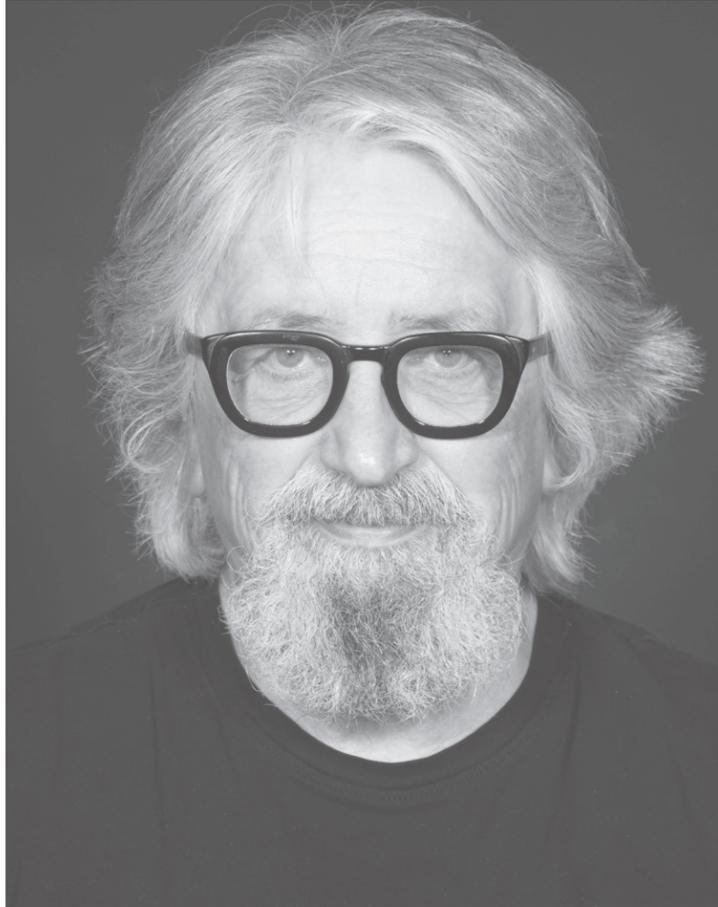


PHOTO PROVIDED

Blue Bridge president Brian Richmond says classics should be reinterpreted.

Richmond says that it is the duty of those performing classics to bring the themes of the story into a modern context of understanding.

"They create challenges for us because the world has just changed so significantly in terms of its values and the way that it sees these stories," he says. "So I think if you're engaged in the classics in 2024, you have an obligation to reinterpret them, and that can mean re-adapt-

ing them to make them meaningful to a contemporary audience."

*The Legend of Sleepy Hollow*  
8 pm Friday, November 1  
2 pm and 8 pm Saturday,  
November 2  
2 pm Sunday, November 3  
Tickets sold out but wait list  
being taken  
bluebridgetheatre.ca

review

## William Head on Stage's *Hatched* invites the audience inside



PHOTO PROVIDED

A shot from a previous William Head on Stage show, *Sleeping Giants*; *Hatched* runs until Saturday, November 2.

EMILY WELCH  
CONTRIBUTING WRITER

These times of midterm preparations can be harrowing, but on Friday, October 18 I got a reprieve when I took a trip out to William Head Institution to review William Head on Stage's new theatre production, *Hatched*.

William Head has been running their globally recognized theatre program William Head on Stage (WHoS) since 1981, producing a huge spectrum of theatre pieces, ranging from Shakespeare to Eu-

ripides. Many of the plays are written by the inmates themselves, and *Hatched* is one of these pieces, hatched entirely from the hearts and heads of the men living there.

*Hatched*, directed by Kate Rubin, differs from other plays I've reviewed for WHoS. It digs very deep, telling the non-fiction story of the process of writing a play inside a prison. We watch the actors playing themselves (with name changes) as they try to be a creative team coping with the very real challenges they face everyday. The audience is

immediately pulled into their lives and can't help but adopt the feelings of frustration and helplessness that one must feel when locked away from the world.

Although the premise of *Hatched* is a difficult one, the play itself isn't dark. It's filled with genuine emotion and shows the solidarity of the lifelong friendships that are formed there. There were also bits that were so funny I was rocking in my seat. The set, designed by Carole Klemm, is simple but effective, with walls that roll across the stage in or-

Although the premise of *Hatched* is a difficult one, the play itself isn't dark. It's filled with genuine emotion and shows the solidarity of the lifelong friendships that are formed there.

der to become whichever room—or cell—is needed.

With this jaw-dropping look at the inside life, WHoS has produced something that will pull heads out of the sand and hearts out into the open. *Hatched* is a wondrous work of art, a piece I believe might make a mark in history books.

*Hatched*  
Various times and dates  
Until Saturday, November 2  
\$35, William Head Institution  
whonstage.weebly.com

### New Music Revue



#### Delta Sleep

Blue Garden

(Sofa Boy Records/Wax Bodega)  
3.5/5

Delta Sleep is a British band known for its unique blend of math rock and indie pop. They have been active since 2010 and have released four EPs and just released their fourth LP, *Blue Garden*.

This new LP offers a great mixture of sounds, highlighted by the phenomenal guitar work that elevates most of the tracks. This project creates a trippy atmosphere, which makes it perfect for late-night drives and reflective moments.

However, while the instrumental part of the album is amazing, the lyrics feel flat and without a deep meaning in most of the songs. Moreover, a couple of songs—"The Distance" and "Illuminator"—feel like they should not be part of the record as they have a very different vibe.

Despite these issues, the record is still an enjoyable listen and showcases the band's talent for creating amazing sounds. So, despite the lack of meaning, listening to the LP is a good time.

— Santiago Vazquez-Fuentes

### New Music Revue



#### moondaddy

Lightwave Lightwave

(Maps Music)

4.5/5

Cara Politker, the woman behind moondaddy, has a talent for creating a dreamy atmosphere through music, and she proves it on the California-based dream-pop quintet's new EP *Lightwave Lightwave*.

*Lightwave Lightwave*, which follows up their 2023 debut, *Poet Lies*, is a mesmerizing release, perfectly capturing dream-pop with its moody sound. The album's focus track "Light Wave" is an emotional and soft ballad. Politker's vocals are beautiful, working in flawless harmony with the instruments.

The rest of the album has a more upbeat tone. With the use of specific sounds such as ripple noises, they've created an experience rather than just an album.

If you like Cocteau Twins, Slowdive, or Beach House, moondaddy is a fantastic new artist to check out.

—Caitlyn Huffman

stage

## *Dark Sounds* unearths human condition through innovative flamenco

“Flamenco is so suited to despair, persecution, hardship, as well as joy, lightness, mockery.”

GARTH MARTENS  
DARK SOUNDS

RAY NUFER  
STUDENT EDITORIAL ASSISTANT

*Dark Sounds* is a series of flamenco literary performances by the members of Palabra Flamenco and poets Garth Martens and Jan Zwicky. In this unusual way of reinventing the flamenco tradition, two poets perform with a dancer and a guitarist who improvise and respond to the English-language poetry and storytelling. They dive into themes of family, love, sex, and the collective sorrows of our culture and planet, such as the climate crisis.

“If you think of jazz as being improvisational in chordal structures, flamenco is improvisational in rhythm,” says Martens, who is also the *Dark Sounds* producer. “No one knows necessarily what’s going to happen, and the rhythm may change. There are signals that the dancer might give that the guitarist would pick up.”

Martens says that there’s a hierarchy within the inner structure of the flamenco performance.

“Everyone follows the singer—there’s a respect for the words and the singing. But they will share the

steering wheel in that sense,” he says. “There are moments where we give control to the dancer, and everyone attends to that.”

*Palmas*, the clapping accompaniment present in some flamenco, is a rhythmic support, allowing the dancer to dance on the off beats as the *palmero* provides the underlying rhythmic architecture.

“The clapper is never in charge,” says Martens. “The *palmero* is always serving the communal effort. But also, rhythm is the most important law—you can do anything, but just stay in rhythm, or *compás*.”

Martens and the other members of Palabra Flamenco—guitarist Gareth Owen and dancer Denise Yeo—started working together as a group in 2017, performing at the Victoria Flamenco Festival. They went on to play at the Victoria Fringe Festival and Vancouver Fringe Festival in 2018. Martens invited Jan Zwicky to join them in their first *Dark Sounds* performance through the Victoria Flamenco Festival in 2018, and after its success, they performed *Dark Sounds* again in 2019. After several more performances, they’re now booking for 2025.



PHOTO PROVIDED

Carlos Nunez is bringing his love of bagpipes to town for a show at the Mary Winspear Centre on October 10.

“The experience just got richer every time,” says Martens. “With flamenco, it’s about improvisation—structure and improvisation.”

In flamenco, it’s common that the audience is just as much involved in the show as the performers.

“It’s about relationship—even the audience shouting *jaleo*, or words of encouragement—*olé, agua, hassa*. Even their breathing is a part of our show.”

Martens has found that the post-performance conversation, which is led by therapist and writer Melanie Siebert, can be intense yet moving.

“I’ve seen a lot of counsellors, therapists, social workers, even death dulas coming out here,” he says. “The resulting interview conversation has at times been so

charged and has gone for over an hour. We’ve had people come out sobbing and gripping Jan’s sleeve because they’re still working out their response to the conversation.”

This kind of conversation only really works in smaller spaces that are able to foster this intimate atmosphere.

“We’re interested in reality, intimacy,” says Martens. “It would be way easier for us to go into a bigger theatre, but we’re in a 45-person theatre—everyone is close enough to hear the dancer’s ragged breath after she’s really exerted herself, and [she’s] probably gonna drop sweat on them if they’re in the front row.”

The result is that the close and gripping performances pull on all emotions, unearthing the dark and the light.

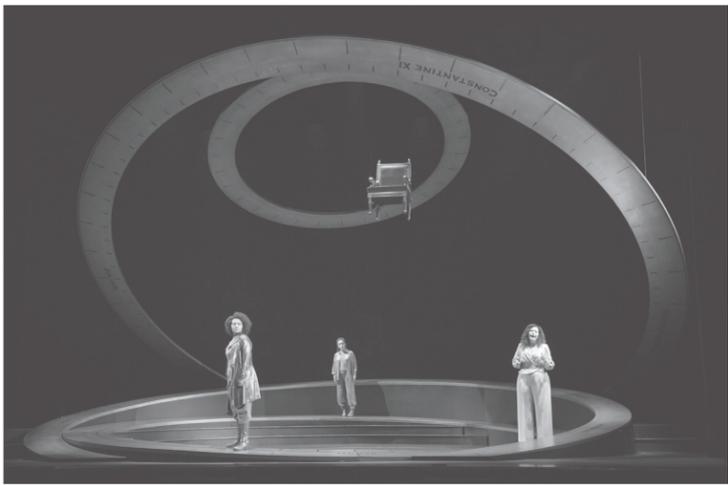
“It is grim and dark, but somehow it’s still fun,” says Martens. “Flamenco is so suited to despair, persecution, hardship, as well as joy, lightness, mockery. Unlike a lot of popular Western art forms, it goes through the floor into uncomfortable emotions, letting us put on faces. In other art forms, we’d be wanting to make it nice. Well, these are the faces we’re often told not to wear—flamenco wants those faces front and centre... People can look so beautiful making the ugliest faces.”

*Dark Sounds*

7 pm Thursday, November 7  
7 pm Friday, November 8  
7 pm Saturday, November 9  
Various prices, Intrepid Theatre  
intrepidtheatre.com

review

## *La Clemenza di Tito* tragically bloated, befuddling, boring opera



DAVID COOPER PHOTOGRAPHY

*La Clemenza di Tito* had a talented cast but was a misstep for Pacific Opera Victoria.

LANE CHEVRIER  
CONTRIBUTING WRITER

*La Clemenza di Tito* is composed by Mozart and written by Caterino Mazzolà. This opera was originally performed in Prague in 1791; currently, it’s being shown at Victoria’s Royal Theatre through Pacific Opera Victoria. The score was performed wonderfully by the Victoria Symphony, and conducted by the talented Giuseppe Pietrarroia.

The story revolves around Roman Emperor Tito. In the year 79 AD, Tito (Andrew Haji), a well-loved and benevolent emperor, wishes to take a bride, and just so happens not to choose Vitellia (Tracy Cantin), daughter of the prior emperor, who believes she

is the rightful heir to the Queen’s throne. Scorned and livid, Vitellia urges Tito’s confidant Sesto (Taylor Raven), who is in love with her, to murder the emperor. After a convoluted and wearisome series of betrayals, miscommunication, and missteps, everything pretty much goes right back to normal, like a silly ol’ family sitcom.

As far as storylines go, it’s bloated and overwrought, with characters expending hundreds of words to express simple concepts, ad nauseam. Mostly static and unchanging, they undergo moral conundrums that resolve with little to no sense of satisfaction or personal growth. For example, Sesto remains easily manipulated

As far as storylines go, it’s bloated and overwrought, with characters expending hundreds of words to express simple concepts, ad nauseam.

and loyal to the wrong person, and Tito retains his over-idealized benevolence, despite having every justified reason to make the difficult choice, lest he be considered a pushover. Even though Sesto was his close friend, he still skewered an innocent man, incited a riot, and attempted a royal assassination. But it’s all cool, because Tito is a super nice guy and everybody knows it. I can’t imagine that wouldn’t set a dangerous precedent.

This benevolence trait is oversimplified to Christ-like proportions, which doesn’t make for an interesting or dynamic character arc. Despite the source material, Haji does a superlative job in the role, and I could say the same about most of the other actors, with Julia Dawson (as Servilla) also giving

an astounding vocal performance despite how small the role is.

Regarding the songs, I was disappointed at the lack of variety among the voices. Two of the four women were voicing male characters, and I initially thought this was the cause of the lack of tonal variation until I checked the script and discovered they were all intended to be sopranos. This is bewildering, because there are several sequences where up to four women with nearly identical voices are all singing together, and considering half of those are male roles, I think there was a definite missed opportunity to create some tonal balance by interleaving high mezzo-sopranos with low basses or baritones. I experienced a feeling of opera fatigue, spending nearly three hours listening to mostly ear-splitting sopranos.

The experience for me was also marred by a baffling inconsistency in the surtitles. Throughout the production there were vast swaths of dialogue that were omitted, leaving the audience to merely guess what was happening. This felt akin to watching a television program where the audio cuts out frequently. I was told that sometimes repeated dialogue is not shown, which didn’t really fit, because most of the missed dialogue was not repeated, and much of the dialogue that was cov-

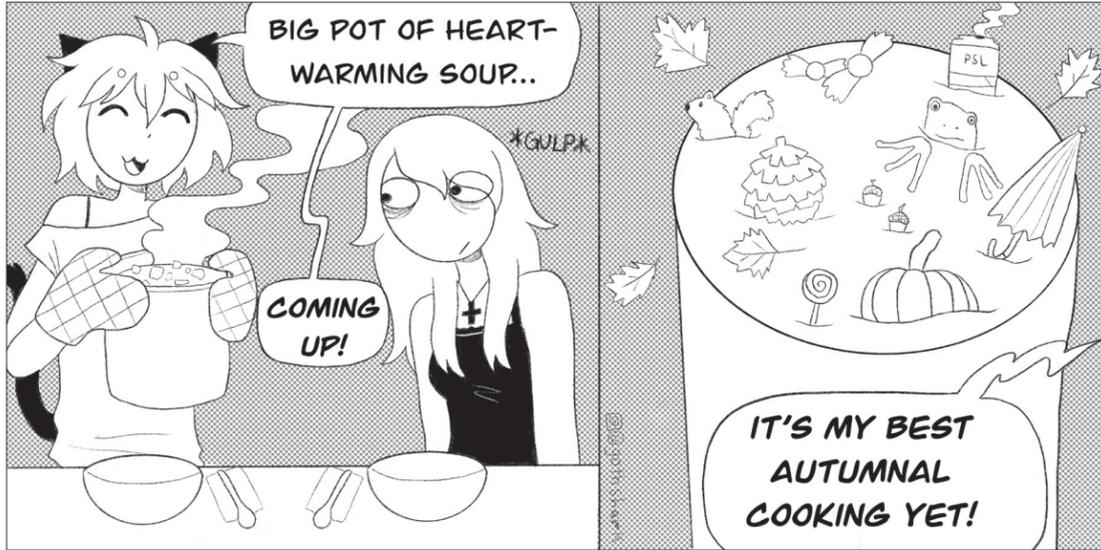
ered by the surtitles was repeated several times.

The other point of contention I had was the lack of creativity in the set and costume design, both headed by Camellia Koo. Despite appearing as a briefly interesting series of concentric rings, the set quickly revealed itself to be nothing more than a bare stage with static lighting, with almost no props other than a throne suspended far above the stage. The costumes, with the exception of Tito’s royal garb, were drab and lacked any sort of connection to the time period, or any exquisite detail whatsoever.

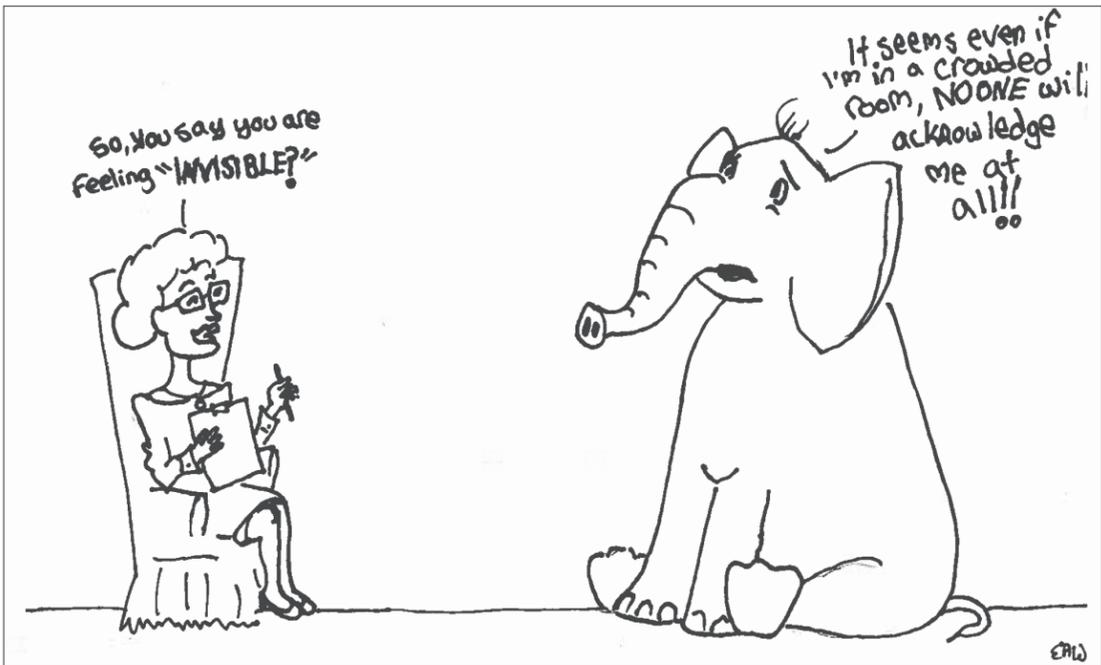
The last opera I watched in the Royal Theatre was *Ainadamar*, which boasted a dazzling set using multiple layers, front and rear projection, dynamic lighting, and detailed, expressive costumes. Compared to that, this opera was a lacklustre reminder of the tragedy of missed potential, and for a production of this size, I have no idea why it was so minimalistic as to be eclipsed many times over by even small community theatre projects.

Despite having a talented cast, *La Clemenza di Tito* was a disappointing opera whose writing, execution, and production quality all dipped far below what I expected from the eminent Pacific Opera Victoria, and I hope for better in the future.

Ruby Rioux and the Bats from Saturn - Ray Nufer



Natural Selection - Emily Welch



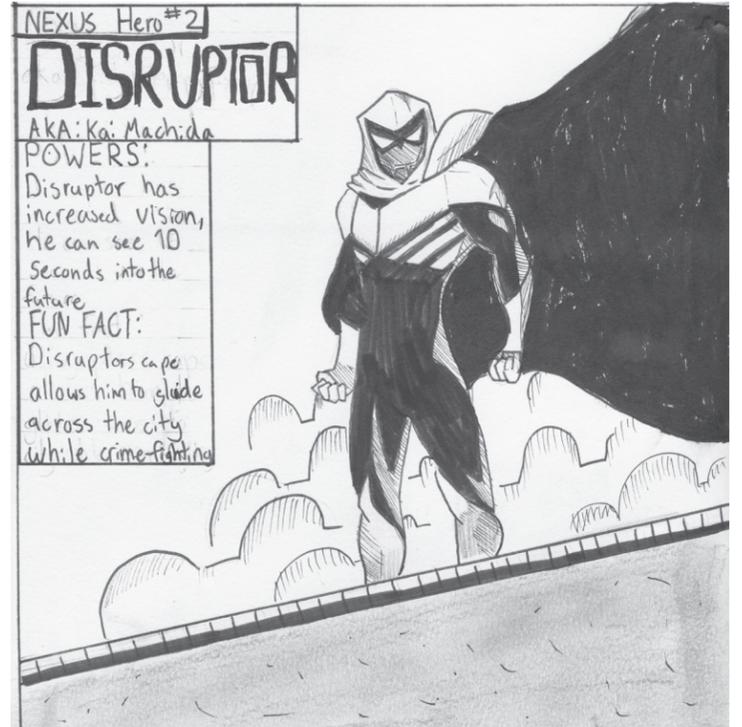
Localtoast: The Demon That Lives at Localhost - Ben Belland



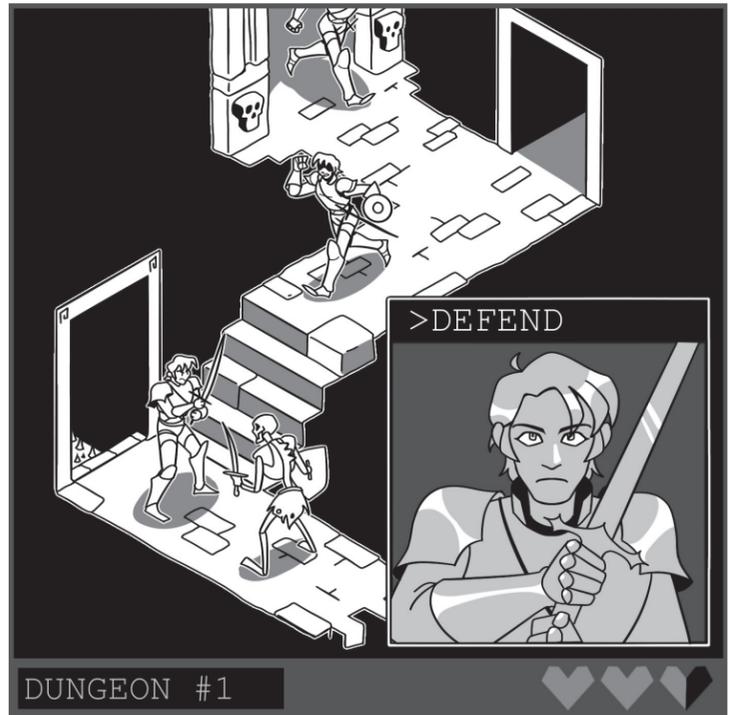
Weird Dog Ink - Felix Best



Nexus Hero - Declan Reilly



Tile Crawler - Jay London



contest

Find the hidden Nexus and win



LYDIA ZULETA JOHNSON/NEXUS

We've hidden this copy of our last issue somewhere at the Lansdowne campus. Can you find it? Bring it in to our office to claim a prize from contest sponsor Arsenal Pulp Press, who have donated an assortment of books for you to choose from. Nexus HQ is located at Richmond House 201 at Lansdowne. Good luck!

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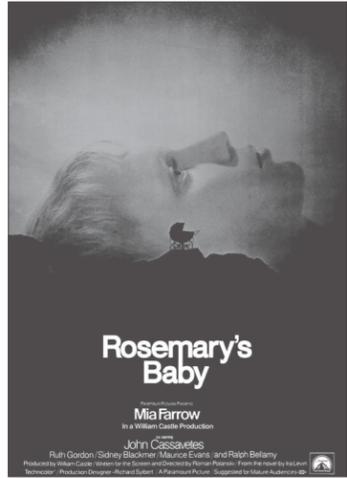




Lydia's Film Critique

by Lydia Zuleta Johnson

## Horrors of womanhood



It's common knowledge among my peers by now that horror is, generally speaking, the genre I least admire. That's not to say I don't like creepers and crawlers—I most certainly do—however, it's for a variety of reasons, beginning with tasteless shock and ending with the perpetual fear I already experience as a young lady, that I steer away from the genre.

That's, I figure, where writer Ira Levin enters, composing horror stories where fright is not only possible in the underworld, but evident in the world we knowingly exist within. Later produced into motion pictures, *Rosemary's Baby* (1968), directed by Roman Polanski, and *The Stepford Wives* (1975), directed by Bryan Forbes, are two of those stories.

We meet *Rosemary's Baby* where many of the greats tend to come from: New York City, specifically in an NYC apartment where Rosemary (Mia Farrow) and her actor husband Guy (John Cassavetes) are looking to rent. Finding one

that suits their lifestyle—wishing to conceive children—they move in within a few days despite rumours of the previous tenant's odd behaviour. Odd behaviour is displayed by just about everyone belonging to the Bramford apartment, including the Castevelts, an elderly couple known for their hospitable and idiosyncratic personalities. Odd not in the manner neighbours always are, but a sinister, uncanny manner that Satanists may be. Oddity which manifests in Rosemary's pregnant belly as sharp pains begin to develop.

Do not mistake this: *Rosemary's Baby* is not about the occult, although it does disguise itself as so. Rosemary is forced into insanity, through manipulation, through abuse, and through control, and that is where the story lies, in the belly of women's oppression.

When Rosemary expresses her concerns of both her body and her neighbours, it's brushed off as paranoia, and when she discovers the truth—that her baby is indeed the spawn of the Devil and is told she must care for it—she is exploited for her maternal instinct. *Rosemary's Baby* is a retelling of millions of women's experiences, done up in a Vidal Sassoon 'do and expressed through Farrow's dazzling performance of women's lib.

*The Stepford Wives* imitates this theme seven years later in the heart of small-town America. It follows a similar form, too: husband and wife move into a new home and find strange neighbours, although in the case of *Stepford Wives*, Joanna Eberhart (Katharine Ross)

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is the wife, Walter (Peter Master-son) is the husband, and they have moved to Stepford, Connecticut, where the women are ultra-polished housewives.

What makes *Stepford Wives* so frightening is the blatancy with which all malice is manufactured. The evil that traps and controls women is not well-hidden.

It was 1972 when the novel was published, and although housewifery is no longer the standard feminine work, and robots have not replaced women, as the story portrays, the final scene still stands as a marker for how we function under patriarchal constraints, sedated and emptied.

And I cannot think of anything scarier than that.



Fellas, Let's Figure It Out by Jaxson Smith Peterson

## The benefits of adventure

Between classes, homework, internships or jobs, and social commitments, it's easy for students to fall into a routine. While that is not necessarily a bad thing, there is a case to be made for adventure, at least every once in a while.

I'm not talking about some

take an extra cent out of your wallet.

I firmly believe that the best adventures are outside, and we're lucky to live in one of the most beautiful, adventure-abundant places in Canada.

Goldstream Park is a fantastic option to explore. From the salmon

School is important, but do you really want to look back at your time at Camosun and only have memories of studying or going to the same spots downtown every weekend?

extravagant trip to Hawaii or the Bahamas that most of us can't afford. The type of adventure I mean is one that doesn't break the bank.

If you're blessed enough to have a car, you could literally be anywhere in the province within a day. Think about that for a second; you could be walking the Capilano suspension bridge, surrounded by nature over 200 feet above the ground, within four hours of your class ending.

If you don't have a car, most of the same adventures are open to you. BC has fantastic public transit, so go see a part of the island you haven't yet. There is so much more to this place than Oak Bay and Saanich.

There are beautiful hikes all across Vancouver Island, and with a student bus pass, you have several options to choose from that won't

running to the trails filled with ancient trees, this is a fantastic day trip.

Another island-based adventure that I couldn't recommend enough is Cathedral Grove. With stunning scenery and trails that you'll want to walk more than once, it's worth the two-hour drive.

The moral of all this adventure talk, and the reason I feel strongly enough to write about it, is that we're only young once. School is important, but do you really want to look back at your time at Camosun and only have memories of studying or going to the same spots downtown every weekend?

I try to go on one adventure a month; like I said, it doesn't need to cost a ton of money, or any at all, and the rewards are so worth it.

Go outside. Live a little.



Gay as in Happy by Mackenzie Gibson

## It's beginning to look a lot like Gay Christmas

Every year, Halloween rolls around and a bunch of people in the queer community call it "Gay Christmas," but what the heck does that even mean?

The nickname can be traced as far back as the '50s, so the practice is nothing new. Christmas is considered the highest holy day for a lot of people, especially in North America, where Christianity has been the predominant practice of those controlling stat holidays for a long time. The translation of holiness, of importance to a particular group, is the key here, and Halloween is important.

For as long as any living person can remember, to be queer is to be taboo, even in relatively safe and accepting societies. You grow up immersed in the assumption that you will be straight, that you will fit broadly into the gender category that you've been assigned, that you will be a certain type of person with certain types of desires and presentations. Any part of you that deviates from that standard is something you'll have to defend. Oftentimes this deviation is visible, so you find yourself at the defence table a lot.

Halloween is different. It's a season where you're invited to shuck your normal presentation and try on something entirely new, with a serious decrease in the shame you'd face for doing that on any other day.

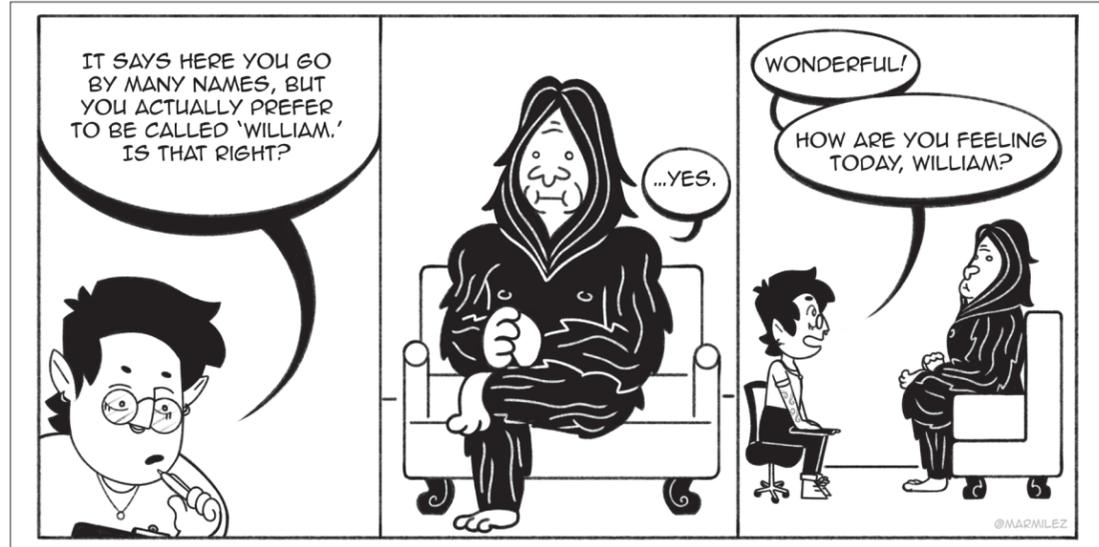
Who you are becomes a form of play, which briefly makes the world a safer place for those who play with their self-expression year-round.

Even just among my friend group I know a lot of people who have discovered themselves as a result of this annual freedom. Playfulness can unlock a joy that we might resonate with more than we thought we would.

It's also a time of embracing darkness. Being queer is not itself dark, but it has historically been banished to the shadows, our identities and desires called sinful, dirty, something to bury and hide in order to stay safe. We've been cast as the demons and villains in stories for so long that it makes sense we would feel a little more relaxed when what has been demonized is invited to the party. Maybe we're not so monstrous after all. Maybe we're lovable and worthy of inclusion. That revelation, to me, is reason enough to grant holiness to any occasion.

Since Halloween has such a history of making spaces for queer themes, my media suggestion this issue is less of a singular title and more a collection of my favourites. If you're looking for some campy fun, here are four spooky movies that are beloved by the queer community: *Elvira: Mistress of the Dark* (1988); *The Craft* (1996); *The Rocky Horror Picture Show* (1975); *Clue* (1985).

Dr. Mythic - Miles Roever



Meanwhile... - Nelson Bath

### Meanwhile... the election (Hell hath no fury...)

by Nelson Bath

BIG WINNER?	1st LOSER	BIGGEST LOSER?
<p>46 Seats 44.6% of vote</p> <p>Wants to double the debt again. And again.</p> <p>Ready to grovel.</p> <p><b>The Kneeling King</b></p>	<p>45 seats 43.6% of vote</p> <p>2017 on repeat. Groveling won't work. 4 years ahead of muzzling rabid MPs.</p> <p><b>Embrace the suck</b></p>	<p>2 seats 8.1% of the vote</p> <p>Ethically sourced. Sustainably fashioned. Carbon tax for everyone. Evicted last election by the NDP. Evicted this election by the people.</p> <p>Poised to collapse the government like the ecosystem. At any time.</p> <p>Ready to unethically extract that pound of flesh, Mr Eby.</p> <p><b>KING MAKER</b></p>

\*initial ballot results

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