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CAMOSUN INTERNATIONAL
SHIFTS FOCUS TO
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NEXUS

camosun's student voice since 1990

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editor's letter In defence of art

Friedrich Nietzsche said "we have art in order not to die of the truth." Leo Tolstoy said "art washes from the soul the dust of everyday life." Art has always held a special place in the collective heart of humanity, whether it be visual, written, performance, or other. Now, it feels that we are forgetting the importance of art, and it's symbiote, culture. We have spent too long burning our souls as offerings at the abominable altar of the twin devils: capitalism and consumerism. Teetering precariously on the edge of becoming one great proletarian machine, lumbering toward spiritual annihilation. Producing only to consume.

The budget "restructuring" that our college is facing is demonstrative of the wider myopia of these hellish times, where nothing means anything if it doesn't line someone's pockets. I realize the need for industry, and people to keep those industries running, but, holy hell, can we not achieve some blessed balance?

I speak of course about the institutional bias that kowtows to the masters of industry and chases the almighty dollar, the sacred cow of educational institutions. They are given new funding, better facilities, more applause; meanwhile, the fine arts programs, the arts and humanities, those engines of culture, motors of spirit and identity, face an unsure future in the hallowed halls of academia.

I live in a world where nothing is sacrosanct, except disassembling the sacrosanct and finding beauty in the pieces, and I am frustrated and baffled at the crushing wave of assimilation and desire for a beige world filled with beige things.

I applaud those that keep the world ticking along with clockwork functionality, but I could never thrive in that world. I am in awe and filled with respect for those that do; I am. However, there must be some balance. I too am deeply biased, I know this. I am good with a quill and a pot of ink, not so much a hammer or sickle. I do not thrive in repetition, and I have no wife or 2.5 children to point to and say "it's all worth it to know their future is secure."

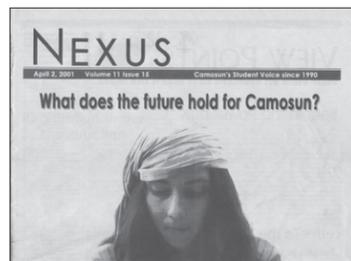
I applaud the workers, but it cannot come at the cost of beauty. We cannot continue to allow the defunding and discounting of the beauty makers and bliss creators; not while we still have fire in our bellies and blood in our veins.

As Kurt Vonnegut once said to a student that wrote to him, asking for advice:

"Practice any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow."

Nik Ovstaas, student editor
nik@nexusnewspaper.com

flashback 25 Years Ago in Nexus



JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

Engineering new frontiers: The April 2, 2001 issue of *Nexus* covered the achievements of the then-graduating class of Engineering students. Greg Wallin, Chris Emerson, and Jon Jacox designed an internet remote capable of communicating with household devices. Robert Reed, another graduate, made a circuit board drill that was "so precise it'll make your head spin." It's incredible to see what these students were capable of when they graduated, not to mention the tools and legacy they left behind for future classes to use. Who knows what cool inventions will come from the final projects of current Engineering students?

Online course registration introduced: In this issue, we also wrote about Camosun introducing online registration for course selection. It was planned to be up and running by September of that year

so new students would be able to more easily register for their courses. Prior to online course selection, students had to phone the college and request what classes they wanted to take. They barely knew how many students had called ahead of them and if they would need to be waitlisted. I can't imagine having to call some administrator and stay on hold for however long only to get waitlisted for my class. I have the luxury of relaxing at home on my couch in my pyjamas, scrolling through courses in mycamosun and testing which ones fit best together. I'm grateful I live in a time where administrative tasks like this are made simple by the internet.

This future never came: *Nexus* writer Jon Valentine wrote in this issue a list of 10 new things that could be done in future *Nexus* issues. Some of my favourite suggestions include making the first edible chocolate edition of *Nexus*; hand-printing each copy and creating rare, collectible misprints; and turning an edition into a theatre production "complete with love, betrayal, and revenge!" I would love to see some of our news stories reported in a play format. Sadly, I don't think Valentine's ideas are feasible, but I am now fascinated by the idea of a chocolate newspaper.

open space

It's time to stop taking democracy for granted

LARA HERRY-SAINT ONGE
CONTRIBUTING WRITER

Democracy is dying. At least this seems to be the general sentiment here in 2026. Every day we wake up with an influx of news depicting the unravelling of the complex web of world order and rule of law, with seemingly little to do to stop it. To some, this is nothing new; the rise and fall of regimes seem to come and go with the seasons. For others, however, it's a shock to the system.

At its most basic level, democ-

cent and 92 percent, respectively. While Canada's system allows citizens to vote freely, many simply choose not to.

The words "free and fair" are also worth paying attention to. Many governments around the world claim to be "democratic" and may very well carry out elections, but are most certainly not free and fair by the standards of a healthy democracy. According to a 2019 report from international non-governmental organization

Because many of our democratic rights were granted rather than fought for, it's easy to assume they'll always be in place.

racy is defined as a system in which citizens choose who will govern them and how. As Abraham Lincoln put it in his 1863 Gettysburg Address, it's a government "of the people, by the people, for the people." While the definition is simple, the conditions to sustain such a system are not.

For Canadians, democracy has long felt like the natural order of things. Our political institutions were inherited from our motherland across the Atlantic like treasured family heirlooms, but just like someone born into wealth, the notion of privilege is understood in principle, but not necessarily in practice. Because many of our democratic rights were granted rather than fought for, it's easy to assume they'll always be in place.

One of the most important safeguards of democracy lies within the promise of free and fair elections. In Canada, this right is protected by the Constitution and administered through an independent electoral system. Yet, participation doesn't always reflect its importance. Since the early 2000s, federal elections have seen on average a 64 percent voter turnout rate, with a particularly low turnout amongst younger generations. This number is significantly lower when compared to other democratic countries such as Denmark and Australia, who have seen an average turnout of 85 per-

Transparency International, one in four citizens of Latin America were offered bribes in exchange for their vote, with Dominican Republic experiencing one of the highest rates of corruption, affecting nearly one in two individuals. This is just one example of a regime who resorts to using the facade of democracy to legitimize authoritarian tendencies rather than truly empowering their people.

This isn't to say that our system isn't flawed. It certainly is. The historic and ongoing treatment of Indigenous peoples, along with barriers faced by immigrants and marginalized communities, have people arguing that we're not as democratic of a country as we'd like to think. Growing wealth inequality and the influence of large corporations in our politics also raises concerns about whether everyone truly has an equal voice.

Still, Canada remains one of the most stable democracies in the world. Our elections are widely trusted, our courts operate independently, and citizens can openly criticize the government without fear of repercussion. Globally, these freedoms aren't guaranteed, and if as Canadians we truly value the democratic rights we possess, we need to treat them as the responsibilities that they are rather than conveniences, especially in a world like today's.

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!

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OVERHEARD AT NEXUS: "They were throwing dildos into the audience; the old lady next to me leaned over and said, 'I've never seen that before.'"

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post-secondary

Camosun announces budget reduction of up to \$9 million, advocacy groups concerned

NIK OVSTAAS
STUDENT EDITOR

Camosun College announced on Wednesday, March 4 that it needs to reduce its 2026-27 budget by anywhere between \$7.2 and \$9 million, and student and faculty advocacy groups are concerned about what this could mean for student services and job security.

This announcement comes after the federal government announced cuts of approximately 49 percent to the number of seats available to international students across the country in late 2025.

At Camosun, international student revenue was originally budgeted at \$35.6 million for the 2024-25 fiscal year; that number decreased to \$21 million for 2025-26.

The province gives operating grants to post-secondary institutions but the amounts of the grants aren't changing to address the deficit created by the international student caps.

"We're paying very close attention to how this will affect the students' experience," says Camosun College Student Society external executive Terence Baluyut, "and we understand that the college is facing a serious financial shortfall, especially with declining international enrolment. This is a structural issue affecting institutions across the sector but of course I think that financial sustainability can come at the expense of student support and accessibility; there needs to be a balanced approach."

Camosun sent Section 54 notices to the Camosun College Faculty Association (CCFA) as well as to the unions that represent Camosun staff and faculty—BC General Employees' Union (BCGEU), and Canadian Union of Public Employees (CUPE)—earlier this month. This section of the BC Labour Relations Code mandates that notice

"This is a structural issue affecting institutions across the sector but of course I think that financial sustainability can come at the expense of student support and accessibility; there needs to be a balanced approach."

TERENCE BALUYUT
CAMOSUN COLLEGE STUDENT SOCIETY

be given to the unions if layoffs or restructuring that go against the Collective Agreement are expected within the next 60 days. The college has said it has no intention of cutting programs or courses but will adjust how many sections of existing courses are available.

CCFA president Lynelle Yutani is concerned that this will lead to loss of jobs among faculty, and less opportunity for students.

"You're going to see longer waitlists [and] fewer sections," says Yutani. "It's going to be harder to navigate around work schedules. We know students often have one or two jobs outside of going to school, so we can absolutely predict that it's going to become harder to navigate through post-secondary education. Right now, what that looks like from the faculty perspective is that we have to cut everything internally that can be cut before layoffs are the only other option."

Yutani says the CCFA is frustrated not about the budget problems in general but with Camosun "not doing it in a good way."

"[It's] not about the fact that budget problems are happening, but not being consulted, not being allowed to be part of the solution, I think that's what is most frustrating," says Yutani. "We have a school

full of experts in various fields and because we've never been invited to help turn our attention to solving these problems... It's felt like we've been shut out."

Camosun declined to be interviewed for this story, with a spokesperson saying they can't add anything beyond what's been shared through statements on the college's website and the Camosun's Future web pages.

Yutani says that there's also concern that this will disproportionately impact sectors of education that deal with the arts and culture, along with other areas that aren't as easily monetizable as the trades (in November, the provincial government announced it is investing \$241 million over the next three years in trades training).

"Our employer is prioritizing the things that the government prioritizes because they get a mandate letter from the government that says, 'We want workers, and we want them as cheaply as possible, and anything that is extraneous is not going to be funded,' and so we worry, and we're getting strong signals that that's going to be it," says Yutani. "The humanities, the social sciences, anything that doesn't serve a purpose inside of a program that, you know, delivers workers to

industry... [the college will] basically be reducing the frequency and the number of course offerings."

International enrolment has dropped even beyond what has been stipulated by the federal government; at Camosun, the number of international students has dropped by approximately 60 percent since the government started announcing new limits on international student numbers in early 2024.

"We're unlikely to have the international student enrolment even that we have available to us through the seats that we have available based on what we've seen" says Yutani. "And part of that is because I think that with the changes from the immigration standpoint, it's not as attractive and the pathways to permanent residency and citizenship have been severely limited."

Yutani believes this is not a sudden systemic failing, but one that has been quietly building for years.

"The problem that international-student tuition was being used to solve is one that we made at home," she says. "It's one that happened internally in BC through the decades, and we're talking three decades of post-secondary education being silently and slowly defunded... It's been a terrible business plan, although it's been one

that everybody's been happy to let sort of fester in the background, because it wasn't what politicians will call a kitchen-table issue."

And while the two-percent cap on annual tuition hikes for domestic students is still standing firm, it could find itself in the crosshairs.

"Tuition was frozen 15 years ago, [and] it's only increased two percent per year, but the cost of delivering programs has increased more just like everything else," says Yutani. "I think that there's a big problem, the government refuses to spend any more money or keep track with inflation... they've also reduced the funding, it went from almost 70 percent 30 years ago down to 40 percent of the funding that colleges need to... operate."

Baluyut and Yutani agree that changes need to be begun at the legislative level, and that citizens and students alike need to get involved.

"Two weeks ago, our team also met with local MLA Diana Gibson, who is the minister of citizens' services," says Baluyut, "[and] we're not very happy with the response of the MLA, she was not very responsive towards that specific ask. It seems like they're just letting the ministry [of post-secondary education and future skills] deal with the matter right now. I think it's important for our people, our community to continue pressuring our local MLAs, and to ensure that our concerns here at our college would be echoed better at the Legislature."

"I think the best-case scenario," says Yutani, "is for every student, every citizen, every community member to write their MLA, their MPs to say it's not okay that [they are] deprioritizing public education. Whether it's K through 12, or post-secondary, it's not okay and it's such a small part of the BC budget, we should not be deprioritizing it."

NEWS BRIEFS

Camosun College Student Society spring election results in

The Camosun College Student Society (CCSS) held its spring elections from Tuesday, March 24 to Thursday, March 26. Emma Jones was elected as external executive, Athena Pimentel as Interurban executive, and Riley Lam as Lansdowne executive. Terence Baluyut was elected as finance executive, Mia Purnell as wellness and access director, Aarisha Sharma as sustainability director, and Madison Huynh as women's director. Juan Samaniego was elected as pride director, Jeremy Frederickson as Indigenous director, Aleah Ann Peterson as a Lansdowne director at large, Nyleah Sigouin as an Interurban director at large, and Angela Chou as off-campus director. 751 students voted in the elections. The

results are unofficial and are not yet ratified by the CCSS board. See camosunstudent.org for more info on the CCSS.

Chargers take home national medal

The Camosun Chargers men's basketball team recently took home bronze at the Canadian Collegiate Athletic Association (CCAA) men's national basketball championships. The team defeated the Mohawk Mountaineers for the medal. This is the first time the Charger men's basketball team has won bronze in nationals, which this year took place from March 18 to 21 at Vancouver Island University in Nanaimo.

Interurban buildings to get upgrade

Two buildings at Camosun's Interurban campus are getting an

upgrade, thanks to the province. The Jack White Building and the Technologies Building, home to civil and mechanical engineering programs, are getting a combined \$32-million update to replace classrooms and labs in need and bring new technology to campus. Work on Jack White is scheduled to start in the fall and be finished for 2028; work on Technologies is slated to start in early 2028 and be finished for spring 2029.

Camosun student receives co-op awards

Makayla Silvey, a student in Camosun College's Mechanical Engineering Technology program, has received awards at the local, provincial, and national levels for her work during her co-op term. She has been named the 2025 Yvonne Thompson Page Co-op Student of the Year at Camosun,

received the Association for Co-operative Education Work-Integrated Learning BC/Yukon Student of the Year Award (Co-op—colleges), and earned the Emery-Dufault Student of the Year Award from Co-operative Education and Work-Integrated Learning Canada. In her work term, Silvey worked with the Canadian Navy in Esquimalt and worked in Marine Systems Engineering.

Kwantlen Student Association investigated for possible misuse of funds

The student association at Kwantlen Polytechnic University (KPU) is under scrutiny for its use of nearly a million dollars. The Kwantlen Student Association (KSU) spent \$947,848 on wages and benefits for its elected representatives in

2025, approximately \$230,000 above their projected cost. For context, other universities' student unions, like those at UVic or UBC, average from \$250,000 to \$350,000 for their directors' wages and stipends in a year. BC minister of finance Brenda Bailey launched the investigation after receiving concerns from the Registrar of Companies. Although KSU is independent from KPU, KPU has said that it welcomes this investigation. KPU has five campuses on the mainland.

–JASMINE WAGSTAFF, STUDENT EDITORIAL ASSISTANT AND GREG PRATT, MANAGING EDITOR

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literature

Camosun students get ready for *The Point* issue launch

“Somebody... likes one piece [that] three other people might absolutely hate. And I think that’s probably the biggest thing I’ve come to see [while working on *The Point*], just the subjectiveness of everything.”

MEL OZARD
CAMOSUN COLLEGE STUDENT

ASHLEY HAGEL
STUDENT EDITORIAL ASSISTANT

Camosun students and staff are getting ready to launch the latest issue of the college’s literary journal, *The Point*. The journal is set to feature a number of creative works, including poems, short stories, and photographs, all of which have been submitted by Camosun students, faculty, and alumni. And for a lot of the writers, this will be their first step into the spotlight.

“For many people, it’s the first time that any piece of creative work by them has gone through that process, and it can be hard to do it for the first time,” says Camosun Creative Writing instructor Micaela Maftai. “But I’m going to say—and this is, like, my educated guess—99.9 percent of people who have their work in *The Point* find it a constructive, helpful, and fun process. So it’s nice to be a part of that.”

This launch—which takes place from 5:00 to 6:30 pm on Wednesday, April 8 in the Young Building’s

Gibson Auditorium—will showcase the journal’s first issue under its new name, having recently shifted from *Beside the Point* to simply *The Point*. The new name strives to complement this wide collection of creative work more meaningfully.

“‘Beside the point’ does basically mean irrelevant, or not primary,” says Maftai. “So, I mean, it’s a clever name, but, you know, that is what it means. And in discussion with the group that really spearheaded the name change, we started talking about lots of different understandings of ‘the point’... For a lot of [students], the point of what they’re doing is to publish their own work, or to work in editing and publishing... That’s the point. That’s why they’re here. That’s why they’re doing what they’re doing.”

Creative Writing student Mel Ozard is a perfect example of this, as it was her love of writing that led her all the way to Maftai’s classroom, where she assisted in publishing *The Point* alongside the rest of her



PHOTO PROVIDED

Readers at a previous launch event for Camosun’s literary journal *The Point*, which was formerly known as *Beside the Point*.

CRWR-162 classmates. And in just a few months spent behind the curtain, her perspective on the creative process has changed immensely.

“You tend to assume that there’s rules in place and that people, you know, like their structure. But really, it’s so subjective,” says Ozard. “Somebody... likes one piece [that] three other people might absolutely hate. And I think that’s probably the biggest thing I’ve come to see [while working on *The Point*], just the subjectiveness of everything.”

This year’s theme has proven to be quite subjective: “brink.” And while one might think the possi-

bilities of this prompt are vast and many, the submissions have told a different story.

“I thought ‘brink’ was just as open to kind of positive, lighthearted interpretations as maybe darker, heavier ones, but there’s been a real trend to the darkness,” says Maftai. “There’s been a great breadth of ways that contributors have seen it, and there have been some more positive ones, but there is a lot of intensity. And that might really reflect how people feel about the world right now.”

Those feelings do differ from person to person, with factors like

identity, culture, and experience all playing their part. And while the initial process of selecting work for publication was anonymous, the content itself has ensured a level of diversity that represents as many students as possible.

“We know there’s definitely some queer voices that are being represented,” says Ozard. “Women’s voices, as well. The college itself has a lot of diversity... and people tend to be drawn to what they know, right? So I would like to think that we’ve created a journal that represents a lot of different voices.”

opinion

Students shouldn’t sacrifice their own intelligence to artificial intelligence

As students, we are doing ourselves a great disservice if we are using generative AI to do our work for us. The temptation is real but over-reliance on AI will rob us of essential skills that will be of great use for life.

CHRISTIAN FORSLUND
CONTRIBUTING WRITER

Artificial intelligence (AI) is not a replacement for our own intelligence. The technology promises to transform the way we do almost everything. You’ve likely heard people refer to AI like ChatGPT as a tool, and it most certainly can be; however, in terms of AI being an academic tool to help students,

there’s a need for greater attention to how it’s used in that context to ensure that students still actively learn and develop essential critical-thinking skills.

A survey by accounting firm KPMG from October 2025 reported that around 73 percent of Canadian students use generative AI for schoolwork; what’s most alarming

is that 48 percent of those students say that their critical thinking skills have declined since using it.

In pre-internet, pre-AI times, there was a necessity to remember what you were reading and learning, both in education as well as day-to-day life, but these days, all you need to do if you don’t remember something is Google it or ask a chatbot. I’m not proposing a return to the old-fashioned pre-internet days; however, we should be aware of the risks to cognitive functioning.

Participants in one study who used generative AI experienced a decline in their neural connectivity and recall, and felt disconnected from their writing. There’s concern that relying on generative AI to produce essays, rather than as a tool to check them, can lead to reduced critical

thinking due to weaker engagement of neural networks.

I believe it is important to maintain some human autonomy that can be assisted by the technology, but ultimately, there has to be an active engagement in the work from the student. So, what could a positive use of AI look like for students?

Well, recently, Camosun College announced the addition of AI tools for the Camosun Library Database. Some of these tools include article summaries, natural language searching, and article querying. These tools are designed to help streamline searches for sources and help save time. These are useful to help students sift through the sea of potential sources to more effectively find the most relevant source, but it does not in any way replace the

human component in research and writing.

I am not a fan of AI. However, there’s little use in fighting against it completely. The technology is here, and it’s here to stay, but there needs to be great care taken in how the implementation of this ever-advancing technology operates in our lives.

As students, we are doing ourselves a great disservice if we are using generative AI to do our work for us. The temptation is real but over-reliance on AI will rob us of essential skills that will be of great use for life.

So, I urge you to not sacrifice your intelligence on the altar of AI and to persevere through the challenges. As annoying and as stressful as it may be at times, we will be better off for it.

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review

Looking back on Tea and Talent as a performer

JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

When a friend of mine first suggested I read my poetry on stage at the Camosun College Student Society's Tea and Talent event, held on Thursday, March 5 to celebrate International Women's Day, I was flattered yet anxious. I've recited some of my favourite works on stage and read some of my own before, but never in front of my peers. A random open mic downtown was one thing, but reading my personal story woven into art in front of someone I might see in chemistry next week seemed terrifying.

A lot of my poetry focuses on the challenges I've faced regarding my recovery from mental-health challenges and addiction. Although these subjects are talked about in society, the people who suffer from them struggle to have their voices and their stories heard. The idea of having the opportunity to share my work and parts of my story in such a welcoming environment made me feel so loved and so seen in a way I never have before. So, despite the fear, I said yes.

When I arrived at Sherri Bell Hall, I was astounded by how the student society transformed the space. I've seen that room used dozens of times for events like volunteer or University Transfer fairs, but it looked fit for a tea party: every seat had a beautiful teacup placed in front of it, and all the tables had these cute three-tiered cupcake platters full of finger sandwiches and small desserts. The ambience was exactly what I had imagined and the organizers pulled it off beautifully.



PHOTO PROVIDED

The Camosun College Student Society held its first Tea and Talent event to celebrate International Women's Day.

Right before the performances started, the volunteers came around with hot water and a selection of teas. There was also water and iced tea available for anyone who didn't want a hot drink.

In the intermission between performances, more finger sandwiches were brought around as a refill and there was a special gluten-free section in the corner of the room for anyone who needed it. The food was tasty, but the egg salad in the sandwiches was too salty for my liking (this is my favourite type of sandwich so I was rather disappointed). Overall the catering

was good, I just wish there was a bit more variety and a bit less salt.

The event opened with a speech about how difficult it can be to be a woman, but how we have so much to celebrate as well. Everyone who shared their experiences touched on the complexities of being a woman in this world.

The performances were broken down into two categories: poetry and comedy. The first round consisted of poetry, and I was second on the itinerary. I had hoped my time slot would accommodate my longer-form works. Lucky me: I was given a 10-minute slot and fit

my three best poems in comfortably and received a few compliments afterwards, which always feels nice.

The other performers did a great job, and I felt pulled into their works and their stories. My only complaint would be that the poetry felt very similar in style; we all used a very similar long-form free-verse technique that started to feel repetitive toward the end. That doesn't discredit the talent and skill everyone showed, but when it's all performed within the same hour it gets tiresome. None of the comedy in the second half was to my liking, but I'm really picky when it comes to

that. I didn't even know that there was a half-hour long comedy section until I saw the itinerary when I got there; if this event happens again, I hope to see it expand to even more categories.

I thoroughly enjoyed performing and attending Tea and Talent. The organizers from the CCSS did a great job. My complaints are outweighed by the enjoyment I received from the event. I met other women who create the same art that I do, I was given a platform to share my story with my peers, and I got to both grieve and celebrate everything it is to be a woman.

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EXTRA! EXTRA!



Student housing to be relocated to tunnels under buildings

The Lansdowne student housing project is finally set to break ground this spring, after years of planning and prepping. And as the dust begins to settle on the P6 parking lot, anticipation of what's to come only grows. Some students are hoping to get a room for themselves, while others are simply looking ahead with hope for future Camosun students. All, however, are likely to be disappointed.

You see, over the past few years, various faculty members have voiced concerns about no longer being able to meet the cost of living here in Victoria. As a result, on April 1, Camosun College will be finalizing its decision to move this project in a different direction, shifting from student housing to instructor housing.

This change has been well-received amongst faculty. In fact, when asked about the displacement of future students, one instructor said, "Roommates build character. Kids need that nowadays."

Despite this, the college itself seems to be rather aware of these concerns, as they've already begun drafting a new plan for student housing, which will be nestled in the underground tunnels between the Young Building and the Ewing Building. According to the college, this "central location" will make for the perfect student housing, complete with a "cozy, open-concept interior, perfect for communal living."

And while there may not be any cell service or sunlight, the college has stressed that this new arrangement will get students to and from their classes much quicker, while also reducing their screen time, thus enabling them to focus more on their studies. (Although, oddly, the wi-fi is better down there than in many above-ground campus spots.)

This "win-win" scenario has been praised by faculty members for both its efficiency and its care. Apparently, they haven't noticed anything wrong with living and working in the same square kilometre indefinitely. Or with displacing students. But you can take your pick as to which one is worse.

-Smashley Bagel, student editorial assistant

"Of course it wasn't real": BC government on post-secondary review

False alarm, everyone: the provincial government has released a formal apology regarding the much-talked-about independent post-secondary review and said it was all a big April Fool's joke. A spokesperson from the post-secondary sector states that this was all a "big misunderstanding."

"Of course it wasn't real," says the spokesperson. "That would be perfectly absurd if we only took four months to make such a massive decision. I mean, we already knew that we needed to invest more in this sector from the last review. Spending so much time, energy, and resources on that would be ridiculous."

This joke had several student-advocacy organizations highly concerned for the future of post-secondary education in the province based on the government's statement that there would be no additional funding given to the sector. Again, the government would like to assure students that all is well and they care about students' futures.

"I mean, we don't have nearly enough doctors, nurses, teachers, etc. All those jobs require a lot of schooling, so if we don't give the sector more money then we just make the problem so much worse. What's more important: the future of the province or balancing our budget?" the spokesperson said.

One reason listed for this review was that the cap on international students reduced how much students were spending on post-secondary. The province was quick to blame the federal government for that decision and was upset that this was now their mess to deal with.

"We lost a lot of income from the loss of international-student tuition, which sucks because we can increase their costs basically whenever we want. There was some consideration around increasing domestic student tuition but we wanted to keep it affordable and accessible to everybody," states the spokesperson.

Students shouldn't worry too much that their tuition might increase or their class options might be drastically reduced—it was all a joke, after all.

-Tasmine Flagstaff, student editorial assistant

Camosun International diversifies, mainly just to stay busy

With international student enrolment taking a nosedive due to ill-advised governmental decrees, staff at Camosun International have been left twiddling their thumbs. After initially enjoying their reduced workload, however, they began to fear that they may be seen as redundant and have their positions terminated. They quickly convened a think tank to figure out how to stay useful and avoid the axe.

A few intrepid International employees were seen suiting up in hazmat gear to tackle the ever-increasing silverfish population in the Richmond House bathrooms.

"It's terrible," mumbles one shell-shocked employee. "You kill one, but 10 more take its place. I see them whenever I close my eyes."

Others have started acting as counsellors for members of the faculty amid budget-related fears of program cancellation.

"I have no idea what I'm doing," says an anonymous Camosun International staffer turned

would-be counsellor. "I'm sure that this must be illegal. I've read *One Flew Over the Cuckoo's Nest*. The faculty sure do cry."

"I'm actually pretty good at this," says another employee. "I've just give them the advice my granny gave me: 'Ain't no problem that can't be solved by whiskey!' They seem much happier after a few drinks."

A few enterprising Camosun International staff have been busy helping to eradicate those pesky Garry oak trees in what was once the college's recent crusade to destroy the legally protected trees.

"If we kill all the trees," says one Camosun International staff member, "we can build housing for the international students we need."

-Nike Stovetoss, student editor

Camosun exploring revenue-saving pilot project

A secret pilot project operating at Camosun's Lansdowne campus has yielded results, says Camosun chief financial officer Betty Hussler.

Students may have noticed over the past year that the Young Building has been inoperable. While this was due to a lack of care for the student body, it was actually done intentionally. The project was concocted by Hussler.

"Call it a happy accident! Drink sales from the bookstore were down, wasn't even on our evil bingo card!"

In order to make sure it wasn't just a fluke, her department has implemented facial recognition software in all our campus buildings.

"We use facial recognition software in all our campus buildings for reasons that are none of your business," says Hussler, "and we were causing the uptick in sweet, sweet profit. It turned out that nudging my Christmas bonus up were on their way to the bank."

So, when Hussler met with college president Zane Cotter to capitalize on this unexpected turn of events.

"We would shut down every bottle-filling station on campus to save bonuses," says Cotter, "but stupid Legal said we couldn't do that. Backlash, and the students scare me."

But Cotter and Hussler had a brainstorming session to keep Legal happy and still avoid making hydration convenient.

"We decided to let them use the big, dirty fountain!" Hussler says. "I know, that big one that's in the shape of a letter C?" says Cotter.

-Nike Stovetoss, student editor

Young Building scaffolding to receive plaque

The original construction of the Young Building took over 30 years, its doors opening for the very first time in 1915. What started as a swiftly converted into a military hospital during World War I, and its eventual heritage designation some six decades after its construction.

With historical and architectural significance, it should be properly honoured for its brilliant craftsmanship. The building underwent its second round of renovations in early 2016 to address structural deterioration. And now, 10 years later, those renovations are complete.

Because of this, the Young Building has been encased in scaffolding. This permanent addition has not only impeded the lives of students for 30 semesters, but it has also caught the attention of Saanich Heritage.

With one-tenth of the building's lifespan spent surrounded in scaffolding, Saanich Heritage has elected to extend the building's heritage status, citing its "significant contributions to this historic building."

The foundation released a statement in defence of the scaffolding "enhances the building's heritage by drawing attention to the work of contractors throughout time and eras."

In fact, there's been widespread speculation that the scaffolding is so long is that the workers have been instructed to use advanced techniques. We reached out to the college, as well as the workers, to hear back by press time as they were using a time-approved method.

Rather than providing a plaque, Saanich Heritage has elected to have it placed around various entrances to the Young Building. The plaque is yet to be announced.

-Smashley Bagel, student editorial assistant

Province announces Make Those Stupid

With British Columbia smashing through the provincial budget deficit history, sitting at a \$13.3-billion fiscal gap, our provincial government has a strategy to address this shortcoming.

BC premier Davey Bye and finance minister/party g



APRIL 1 NEWS!

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presumed to be the result of a general
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Cotter, a plan was quickly formulated
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Hussler and Cotter say in unison. “You
Cotter. “Hey, I think it’s a ‘C’ for Cotter!”

e heritage designation

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d Kids Pay for It initiative

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cial government has tabled a budget
l Kelly Kahlua made a joint statement

about one of the main focuses of the new budget plan, announced in the ballroom of the luxe Hotel Vancouver to the Board of Trade, who had gathered for a mimosa-heavy breakfast event held on February 20.

“We are calling it the Make Those Stupid Kids Pay for It initiative,” said Bye, “and I think it’s going to be very popular amongst the members of the public who actually go vote. Basically, we are going to jack up tuition all over the province, as well as some super sneaky stuff that those smoked-out college dopes won’t even notice until way later.”

Kahlua, the architect behind this plan, explained how this amelioration will work to an already cheering crowd of white hair and loose skin.

“What we’ve done, now get this, guys, what we’ve done is something those idiot kids won’t even notice for, like, another 10 years. We’ve put a clause into the StudentAid BC terms and conditions—we all know they don’t read those—that says if their loans aren’t paid in full within the first year after college, then the interest rates go sky high!” she said to the horde, which smelled of medicated ointment and soiled Depends.

“We haven’t even stipulated exactly how sky high, so we can make them pay, like, you know, whatever we want!” Kahlua said to the cheering crowd. “Irish coffees all around!”

-Nike Stovetoss, student editor

Camosun to start charging for absolutely everything

Camosun College recently announced that due to a decrease in revenue, there will be a dramatic increase in the cost of everything.

Textbooks, even the cheap printed course packs that Camosun makes, will start at \$200 and all recommended books for a course will now be a mandatory purchase.

The food on campus will simultaneously double in price and shrink in portion size, resulting in minimal satisfaction but maximum profit. Interurban will no longer have more interesting choices—both campuses will have the exact same options available.

The college also announced it will start charging for previously free amenities to make up for the revenue decrease. Solo library study spots will need to be booked in advance, with a fee of \$10 an hour. Study rooms will cost the same, but charges will vary based on the maximum capacity of the room. For example, a three-person room would be \$30 for an hour and a 10-person room would be \$100. This price will double in the weeks leading up to finals.

Classes will continue to be cut to avoid any duplicates, leaving only one or two sections available per course. Hopefully you’re fond of 8:30 am or 6:00 pm start times, because that’s all that’s available for your required English credit. There will also be fewer program-specific courses like Anatomy for Nursing; they can just take regular anatomy classes since they sound like basically the same class anyways. The college just can’t afford any doubles like that.

A college spokesperson said that these financial decisions may seem extreme, but they were made with the best interest of students and faculty alike in mind. Budget cuts need to be made somewhere, and it’s only going to impact students’ course fees, campus meal options, study spaces, and section and course options.

-Tasmine Flagstaff, student editorial assistant

College fully embraces AI, everything falls apart for some reason

In response to its 2026-27 budget, which featured a multi-million-dollar deficit, Camosun College has chosen to implement AI on a mass scale. With instructors getting laid off and onboarding now at a standstill, the college claims that the utilization of AI is not only reasonable, but “the only logical direction” to go in.

It’s unclear exactly what the college plans to do with this program, the name of which has yet to be disclosed; however, there have been early talks about digital outreach, as well as a number of AI-led media courses. Presently, they are nearing the end of a trial period with the program, testing its limits and figuring out how it can best suit Camosun’s needs, then going from there.

The first task this program was given was to work on the Camosun’s Future webpage, expressing a commitment to providing student support and enabling their success. The site has since gone dark, with no explanation given from the college. Several instructors who have previously voiced optimism around the usage of AI have declined to comment on the issue at this time.

Simultaneously, various water fountains across campus have mysteriously dried up completely, leaving students to rely on barely functional vending machines to get them through their day. Some instructors have even suddenly taken to conserving energy in the classroom, although none have expressly stated why. Students in evening classes have voiced concern over not being able to see the board, their notes, or anything around them, for that matter.

Despite growing concerns, the college remains persistent in its refusal to address the issue head-on, or even halfway-on. However, some students have reported noticing additional locks on various doors throughout the Paul Building and the Isabel Dawson Building. Strange.

-Smashley Bagel, student editorial assistant

music

Cancer Bats keep hardcore punk community spirit alive

“If what you want to do is create art, you kind of have to eat, sleep, and breathe that thing. If you’re that passionate about it, there’s no way it won’t translate.”

LIAM CORMIER
CANCER BATS

DAISY DALTON
CONTRIBUTING WRITER

Toronto hardcore punk veterans Cancer Bats are heading back on the road, and Victoria is on the map. For a band that has spent two decades touring the world—and are currently on a run celebrating 20 years of debut album *Birthing the Giant*—the excitement of playing live still hasn’t worn off.

“We’ve had moments in our career where we had to make really conscious choices about how to keep this fun,” says vocalist Liam Cormier. “At this point, 20 years later, we make sure we’re touring with bands we actually want to spend a month with. We want the drives to be fun, the crew to be great people, and every day to feel exciting.”

Formed in 2004, Cancer Bats emerged from a thriving Canadian punk and hardcore scene alongside bands like Alexisonfire, Comeback Kid, and Silverstein. At the time, the goal wasn’t fame or financial success—it was simply the chance to tour and play shows.

“All we wanted to do was live in a van and be on tour non-stop,” says Cormier. “The money side of things, we were pretty okay with figuring that out later.”

That mentality—passion before profit—is something Cormier still recommends to young creatives today.

“If what you want to do is create art, you kind of have to eat, sleep, and breathe that thing,” he says. “If you’re that passionate about it, there’s no way it won’t translate.”

In the 20 years since Cancer Bats first started touring, the music industry—and touring life—has changed dramatically. Early tours involved printed MapQuest directions, road atlases, and sometimes a single shared cell phone for the entire van.

“When we first started, you’d do interviews on pay phones,” says Cormier. “Now everyone has a phone, GPS, and social media documenting every show.”

While technology has made touring easier in many ways, it’s also changed how fans experience

concerts. Many audience members now watch shows through their phone screens—something Cormier admits he has mixed feelings about.

“It’s not how I want to go to a show,” he says. “But it’s part of the experience now. People film the show and put it online, and that helps the band reach new people, too.”

Despite the changes, some traditions of the hardcore scene remain strong—especially the culture of supporting bands directly through merchandise and physical media.

“In our world, people love collecting vinyl, shirts, cassettes, all that stuff,” says Cormier. “Going to the merch table is just part of the culture.”

That connection between band and audience is ultimately what keeps Cancer Bats touring after all these years. According to Cormier, the sense of community at shows is what makes the long drives, late nights, and time away from home worthwhile.

“The best part is showing up in a city and seeing all these people who want to celebrate with you,” he says. “You hang out, chat at the merch table, and everyone leaves with a smile on their face. That sense of community is what keeps it exciting.”

With a reputation for explosive, high-energy performances, Cancer Bats shows have long been known for their intensity. These days, how-



DEREK BRENNER

Toronto's Cancer Bats are celebrating the 20th anniversary of their debut album.

ever, the band approaches touring a little differently than they did in their 20s.

“We stretch more, drink more water, and actually take care of ourselves now,” Cormier says with a laugh. “When we were 26, we were just skating around and going crazy.”

For fans in Victoria, the upcoming show promises the same chaotic energy the band has built its reputation on—just with a little more experience behind it. After two decades on the road, one thing

hasn’t changed: Cancer Bats are still doing it for the same reason they started.

“If the community wasn’t there, this would be brutal,” says Cormier. “But the fans are amazing, and getting to share that energy with them is the best part.”

Cancer Bats
8 pm Saturday, April 18
\$35, Capital Ballroom
thecapitalballroom.com

review

Daughter of Egypt informative and beautifully written historical fiction

TEAGAN SCOTT
CONTRIBUTING WRITER

Pulling from the pages of recorded history and seamlessly blending facts with a fictional story, Marie Benedict brings the past to life in *Daughter of Egypt*. Benedict tells the story of two extraordinary women in this dual-timeline novel that delves into the world of ancient Egypt, archaeology, and the role of women in days gone past.

Lady Evelyn Herbert is an ambitious and passionate young woman living in 1900s England, a time when women were expected to be quiet, demure, and only concerned with socializing and marriage. But Eve is not like her peers. Trading ball gowns for khakis, Eve follows her father, Lord Carnarvon, and renowned archaeologist Howard Carter into the desert of Egypt to join his excavations in the Valley of the Kings in hopes of uncovering the tomb of Hatshepsut. Eve fears she will not get a chance to pursue her dreams to completion as Egypt revolts against British rule to take back control of their once-great nation.

In 1486 BC, Princess Hatshepsut was the God’s Wife of Amun, and the only surviving child of Pharaoh Thutmose I and his queen, when her father passed unexpectedly

and the rule of Egypt fell to her. Hatshepsut faces opposition from numerous parties as she carves her own path, defying tradition to sit upon the throne as pharaoh.

The parallel stories of these women are defined by their ability to rise above expectations and leave their mark on history, only to have their names and successes forgotten and overshadowed by the men in their lives.

As someone who has been fascinated with ancient Egypt since childhood, I was drawn to the story for its subject matter and the characters, whose stories I had never heard before; I share Eve’s curiosity and enthusiasm for the ancient world, and it was fun following her discoveries.

The book was packed with historical figures, facts, and details about both women and their respective time periods. Unfortunately, there are limited records of Hatshepsut and far more questions than answers to the mysteries around her life, death, and erasure, leaving much to the imagination. Benedict offers her vision of Hatshepsut’s legacy and a glimpse into what life might have looked like for her.

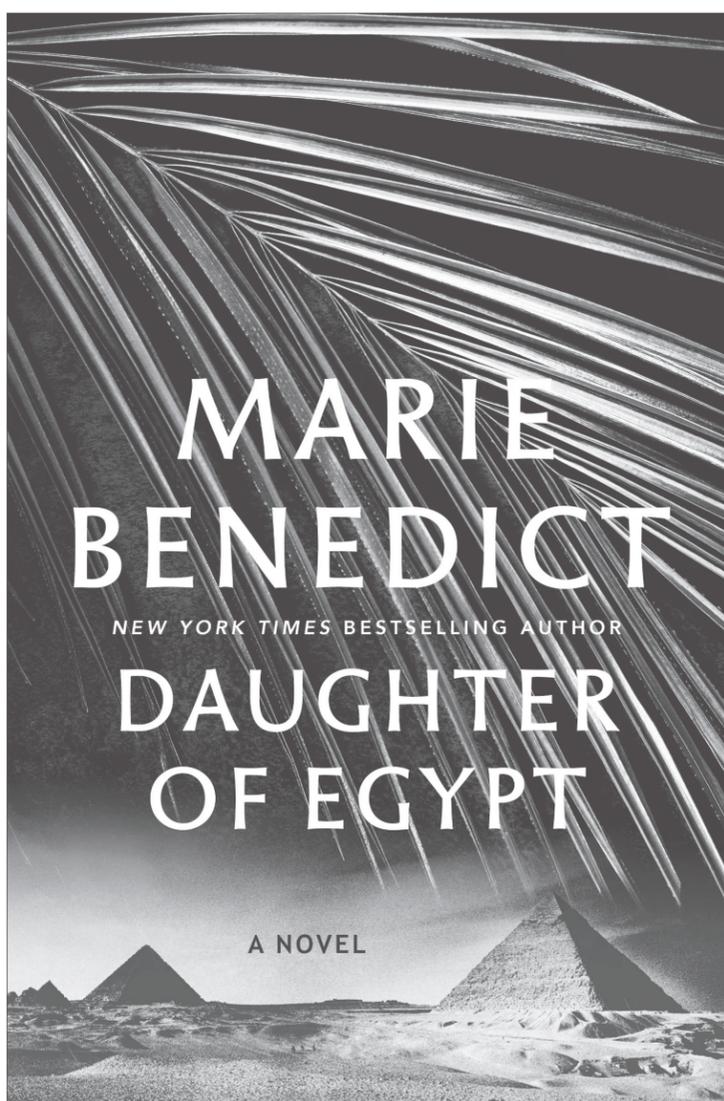
I enjoyed Benedict’s elegant prose and descriptive passages, and

the narrative had a nice flow, but it felt somewhat rushed. There were numerous time jumps that left wide gaps between the chapters only to be partially filled in later through the characters’ thoughts. The story spans about 30 years of Hatshepsut’s life as she transitions from princess to pharaoh, but only a few significant moments are described and many years pass in between each chapter. Hatshepsut’s chapters were very interesting and quite enjoyable; I would have loved to have read more from her perspective.

In comparison, Eve’s story was far more developed and detailed, with fewer time jumps over four years of her life. In either case, I think the time jumps took away the opportunity to really connect with the characters, particularly with Hatshepsut, and to see the events unfold rather than being recounted.

Overall, I found the book to be both interesting and informative while also being beautifully written. Benedict’s passion for sharing the stories of the women history tends to forget really shines through in her works, and this book is a gem to add alongside her many previous publications.

If you like historical fiction, I recommend checking out *Daughter of Egypt* for your next read.



stage

Newsies tells energetic tale of 1889 newsboy strike

“I grew up watching the original movie. A lot of people my age watched this film a lot growing up as a kid, and it was very empowering to see a story about a group of young people standing up to power, speaking truth to power, and win”

KAYVON KHOSHKAM
NEWSIES

MATIAS LI
CONTRIBUTING WRITER

The inspirational, award-winning Broadway musical *Newsies* is coming to Victoria this April, bringing a blend of energetic, large-scale choreography, classic music, and deep themes of empowerment to the McPherson Playhouse. For director Kayvon Khoshkam, the opportunity to direct *Newsies* is a chance to combine dance, music, and timeless activism all at once.

Set during the 1899 New York newsboy strike, *Newsies* follows a band of young newspaper sellers led by the charismatic and rebellious Jack Kelly, an older paperboy. Kelly and his crew begin a movement to unite the newsboys of the city against unfair price hikes placed by powerful publisher Joseph Pulitzer.

Despite the New York paperboy strike being over a century ago, Khoshkam believes that the event and its theatrical rendition maintain relevance today.

“I grew up watching the original movie,” says Khoshkam. “A lot of people my age watched this film a lot

growing up as a kid, and it was very empowering to see a story about a group of young people standing up to power, speaking truth to power, and win. That was something very exciting as a young person to watch a story about young people standing up to the powers that be and win the battle like that.”

Khoshkam also believes that reviving this tale to the stage is not only an opportunity to combine athletics, theatrical joy, and a powerful message but also a chance to educate Victoria residents on the 1899 strike.

“I don’t really know if the newsboys strike of 1899 in New York is broadly understood or known in the world today,” he says. “If you were to say, you know, the crash of Wall Street... They will go, yeah, I’ve heard of that. But if I said, well, what about the newsboy strike of 1899, I think I’d probably get a lot of blank stares. Historically, the story we’re telling might be an incredibly new one for audiences with some information that they weren’t aware of, and it might interest them to find out



CANADIAN COLLEGE OF PERFORMING ARTS

The Canadian College of Performing Arts is presenting *Newsies* at the McPherson Playhouse in April.

that we’re actually telling the events of a true story, something that really happened to some young people. In terms of the existing fan base, I hope that we do them justice and they love the show and it does all the things that *Newsies* is very well known for in terms of the electric energy, the dynamic movement, the beautiful songs, the feistiness of the strike.”

The production is also going to be unique as there will be a large number of actors on stage. This harkens back to the original Disney

film adaptation, which prominently featured giant dance scenes, giving both old and new viewers a wow factor.

“If you’re going to a production of an arts club production, a Bard on the Beach production, whichever in North America, these companies can’t afford to put more than 10 to 14 people on stage at any given time,” says Khoshkam. “It’s just too expensive for them to have that many bodies hired. So, an opportunity for an audience to come to the

theatre and see between 30 and 35 people on stage at one time, telling a story together, dancing and singing together at that level, is quite unique and it’s an opportunity not to be passed on.”

Newsies

Various times and days,
Friday, April 17 to
Saturday, April 25
Various prices,
McPherson Playhouse
ccpacanada.com

review

Scream 7 another tortured regurgitation

LANE CHEVRIER
CONTRIBUTING WRITER

An enduring axiom of Hollywood is that it’s terrified of originality. If a franchise is successful, they’ll clone it until it’s a gibbering, mutated Brundlefly begging to be put out of its misery.

The *Scream* series limped into theatres in 1996, a mediocre film about a senseless murderer who randomly kills high-school students, terrorizing them with horror-movie trivia. However, by satirizing other slasher films of the era, exaggerating their best and worst qualities, it felt original.

But beginning with *Scream 2*—and continuing with every subsequent entry—the franchise was swallowing its own tail. The writers invented the fictional *Stab* franchise, based on the events of *Scream*, which, true to its inspiration, also included an absurd number of sequels, and is a way for the *Scream* writers to deify their own creation while hand-waving any criticism away.

Scream 7 begins with a random couple who rent out the infamous Woodsboro murder house for a night. They spend five minutes hyperventilating about the original

While the return of beloved characters can immortalize a sequel, *Scream 7* exists entirely on the fading merit of the original. Time and again, the rotting corpse of *Scream* is dragged from its accursed grave for one reason: to print cash and give its aging actors a desperate reason to maintain relevancy.

movie before being murdered, never to be mentioned again.

Neve Campbell returns to drag her way through another tortured appearance as Sidney Prescott, trying to forget the past with her angst-ridden daughter Tatum.

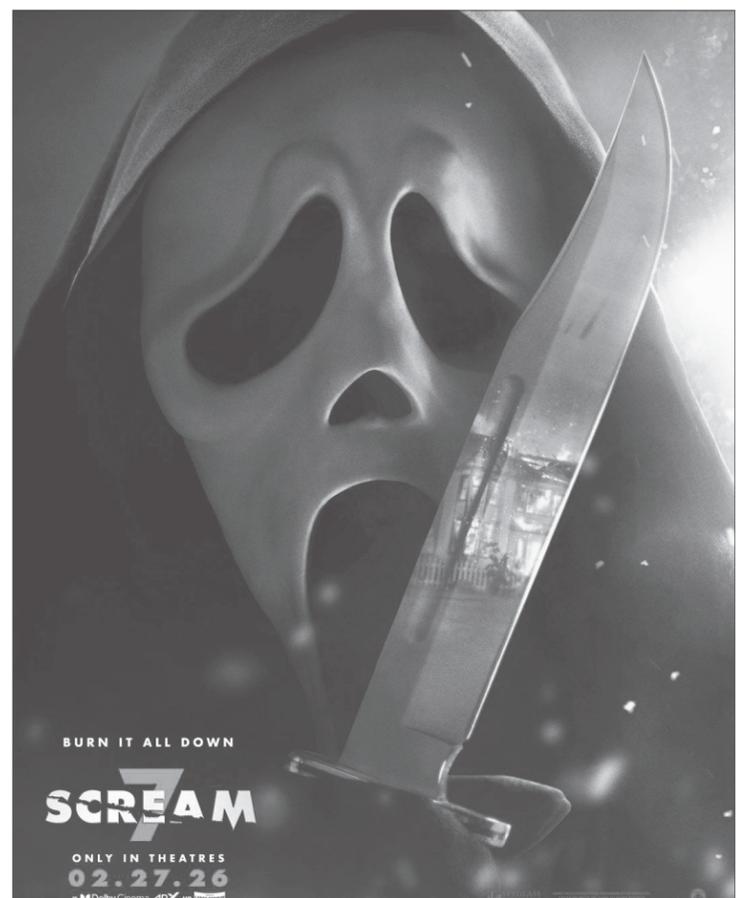
Inexplicably, another Ghostface killer appears and kills two of Tatum’s friends. Revealed through a live video call, he appears to be an old familiar character, back to kill Sidney and Tatum.

A hallmark of the *Scream* franchise is the constant obfuscation of the identity of the killer, until somebody entirely unexpected (and unlikely) is revealed to be the real killer. While the classic twist is the best part of a great thriller, it

relies on clever writing and integration, revealing subtle clues hidden throughout the film that only become obvious in hindsight.

Scream does not do this. The *Scream* twist involves selecting a random character and inventing an outlandish reason why they suddenly become a mass murderer. It is never clever, mind-blowing, or even sensible.

While the return of beloved characters can immortalize a sequel, *Scream 7* exists entirely on the fading merit of the original. Time and again, the rotting corpse of *Scream* is dragged from its accursed grave for one reason: to print cash and give its aging actors a desperate reason to maintain relevancy.



Thirty years into the franchise, I ask, who is this movie for? Any fan from 1996 is much older now and has probably moved on.

The only connection *Scream 7* has to modern audiences is that it feels like it was ghost-written by bad AI.

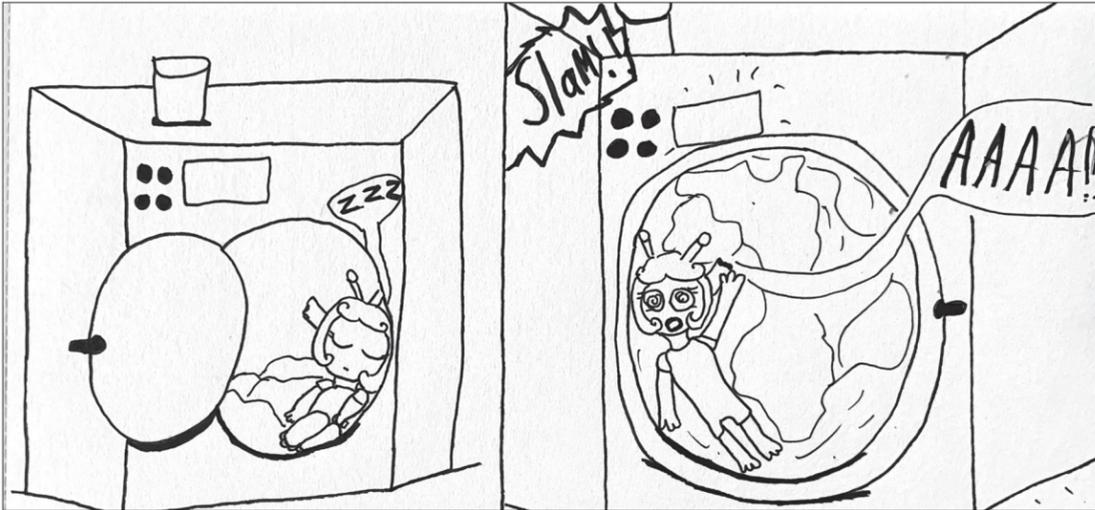
Cool Thing - Kamau Stallings



mr. andy - Sofie Mott



Evie the Alien - Jazmyn Hodges



Telescopic Penguins - Michael Erwin



Please join us for the launch of the 2026 issue of *The Point*, Camosun's student journal

Wednesday, April 8th GIBSON AUDITORIUM YOUNG 216 5:00-6:30PM

ALL WELCOME! WE WILL HAVE SNACKS, READINGS, AND COPIES OF THE JOURNAL FOR PURCHASE.

Wild World of Wendland - Huxley Wendland



Camosun students!

Look for our next print issue on stands **Wednesday, May 6!**

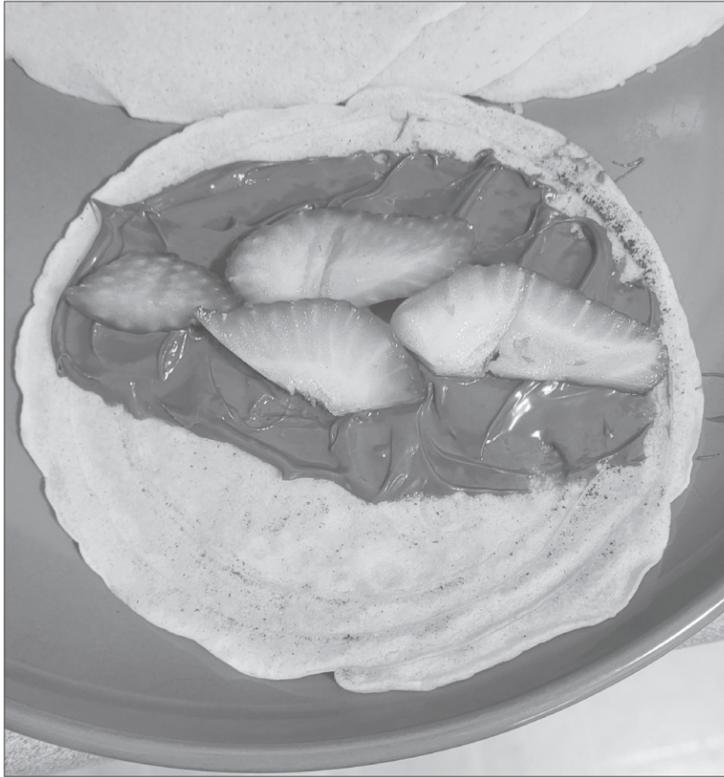


Trillium's Recipes

by Trillium McNabb

Easy crepe rolls

What's fun about these crepes is that they are easy to make and can be tailored to your tastes. If you don't like strawberries, use blueberries or bananas. If you don't have hazelnut spread just use maple syrup.



PHOTOS BY TRILLIUM MCNABB/NEXUS

Ingredients:

- 1/2 and 1/3 cups pancake mix
- 1 tsp vanilla extract
- 1 tbsb butter/oil
- 2-4 fresh or frozen strawberries
- 1/3 cup hazelnut spread
- 1 tsp powdered sugar

Do you want something easy and delicious for breakfast? Or do you want to make something nice for your partner? Here's a crepe recipe that's delicious and easy to make using a frying pan.

Using your favourite pancake flour, measure out 1/2 a cup and sift it into a medium bowl. Do the same for the other 1/3 cup of pancake flour. Pour in an equal amount of

water to pancake flour. Make sure to whisk between the 1/2 cup and 1/3 cup bowls to prevent large clumps. Then add 1 tsp of vanilla extract and whisk thoroughly into the crepe batter. Pour the crepe batter through a sieve into another bowl; this will get rid of any clumps that are left, making a perfectly smooth batter.

Warm up a non-stick pan on the stove to medium heat. Using a knob of butter or cooking oil spray, evenly coat the pan. With a small ladle or 1/3 measuring cup, put the crepe batter in the centre of the pan. Slowly tilt the pan around to make the crepe batter cover the pan as thin as possible. Turn down the

stove temperature to medium-low. The first side of the crepe is done cooking when there are no light, shiny spots and the batter no longer bubbles. Flip the crepe to the other side for only a minute or two. Take the crepe off the pan and put it aside on a spare plate. Repeat these steps until the batter is all gone.

If you're using frozen strawberries put them in the microwave for 10-second intervals until thawed. If you're using fresh strawberries make sure to wash and dry them. Then remove the tops and cut them into small slivers.

Take a crepe and cover one half in hazelnut spread. Put the sliced

These crepes are easy to make and can be tailored to your tastes.

strawberries on the hazelnut spread side, going along the diameter of the crepe. Carefully fold the hazel spread side of the crepe over the strawberries, then tuck the edge toward the berries and continue to roll. To keep the roll from undoing itself, keep the loose edge on the bottom of the roll. Repeat these steps until all the crepes are used. Drizzle some extra hazelnut spread, place any leftover strawberries on top, then dust 1 tsp of powder sugar all over the crepes. Then, enjoy!

What's fun about these crepes is that they are easy to make and

can be tailored to your tastes. If you don't like strawberries, use blueberries or bananas. If you don't have hazelnut spread just use maple syrup. You also don't need any fancy equipment or tools to make these crepes. All you need is a non-stick pan and some patience.

When making crepes, be sure to watch the temperature. If the pan is too hot, the batter will cook too fast and you'll end up with a pancake. And don't force any batter clumps through when you are straining. Having a smooth batter is key to getting the crepes as thin as possible.

Message from your outgoing external executive

As I step away from this role, I do so with a lot of gratitude and a lot of hope.



Hey Camosun students,
By the time you're reading this, a new Camosun College Student Society (CCSS) external executive has already been elected to step into the role for the coming year. So if you'll allow me just this once, I'm going to make this a little personal and call this column a "message from your outgoing external executive."

With less than a month left in my term, I've found myself reflecting not just on this past year, but on the past few years I've had the privilege of serving you through the CCSS. It's hard to put into words what this experience has meant to me. It's been challenging, humbling, and deeply rewarding all at once, and it's something I know I'll carry with me long after I leave this role.

Coming to Canada as an international student, everything felt new and uncertain. The Camosun community became my first real sense of belonging here. It showed me the power of community and what it looks like when people show up for each other. That's what inspired me to get involved in the first place. Meeting so many of you, listening to your stories, your frustrations, your hopes—that's what pushed me to run as pride director two years ago, and eventually continue this work as external executive.

Over time, I've had the chance to sit in rooms where decisions are made, to bring forward student concerns, and to work alongside people who genuinely care about making things better. Whether it was advocating at the

government, supporting campaigns, or simply having conversations with students in the hallway, every moment reminded me that this role is bigger than any one person. It's about all of us.

I won't pretend it's been easy. There were moments where the work felt heavy—when progress was slow, when challenges kept piling up, or when I questioned whether I was doing enough. There were days I felt drained and unsure. But those moments never defined the experience. Because every time I took a step back, I was reminded of why I started. The belief that students deserve to be heard. The belief that things can be better. And the belief that even small efforts can lead to real change.

As I step away from this role, I do so with a lot of gratitude and a lot of hope. Gratitude for the people I've met, the lessons I've learned, and the trust you placed in me. And hope that the work continues to grow, that more students step up, and that we keep building a stronger, more connected community together.

Serving you has been one of the greatest honours of my life. Thank you.

This is Terence Baluyut, CCSS external executive 2025-2026... now signing off.

review

Back to the Future live in concert a treat for fans

As one would expect from a live performance, this rendition of the soundtrack was fuller and more visceral, and it was exciting to see performers create in real time the music I remember from my childhood, especially since they were exceptional at timing it exactly to the film.

LANE CHEVRIER
CONTRIBUTING WRITER

Back to the Future is a timeless movie series with a dedicated following of fans, and its musical score is just as memorable as the films. So it was no surprise to hear that Victoria Symphony, as a part of their Films in Concert series, decided to celebrate the 40th anniversary of the release of the first *Back to the Future* by performing the score live in concert.

When I first heard of this, I thought that it was simply an orchestral performance of the soundtrack, but in reality it was more wondrous than that. On Wednesday, March 11 and Thursday, March 12, audience members flocked to the regal Royal Theatre, where the actual movie was playing on the big screen. With some editing trickery, the original score had been removed from the film, and the Victoria

Symphony performed it live as the movie played.

This concept has been done before, but it was the first I had experienced it; it was fascinating to see how the score was adapted for a live audience. Most of the material was completely faithful to the originals, but additional music was added for build-up, transition, and immersion to make the live production that much more captivating.

As one would expect from a live performance, this rendition of the soundtrack was fuller and more visceral, and it was exciting to see performers create in real time the music I remember from my childhood, especially since they were exceptional at timing it exactly to the film.

However, while the soundtrack of *Back to the Future* is iconic and gripping, when it comes down to



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The Victoria Symphony performing the *Back to the Future* score in March as part of its Films in Concert series.

it, it's really the theme that most people remember so fondly. During the actual film, there is relatively little score, aside from occasional ambience and short stings or phrases to punctuate the story. Much of the soundtrack is licensed music by Huey Lewis and the News and others, which the orchestra did not recreate, and still more of the film has no musical backing whatsoever.

The end result of this is that there were great swaths where the orchestra sat still and quiet, and for all intents and purposes, we were

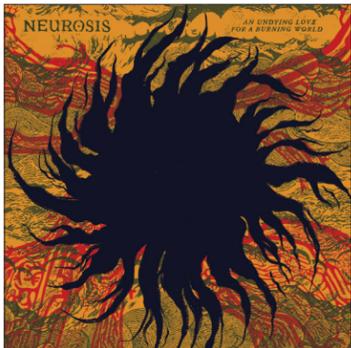
just watching a movie in the theatre. Even when they were playing, it was easy to forget that it was live, because it was so well done it fooled my brain into believing it was just a part of the movie.

This is truly a testament to how skillfully the music was adapted, performed, and timed, but with how little music there actually was, I couldn't help but wonder if *Back to the Future* was a poor choice for a feature like this. I think about Disney's *Fantasia* and other films where the orchestral music is a

larger, more continuous part of the feature, and this kind of live score performance seems natural in that case.

Regardless, it was exceptionally well produced and performed, and it was a joy to experience. This is part of a larger series that has produced live orchestral performances scoring films such as *E.T.* and *Star Wars*, which may well be better fits for the format. Still, if you're a fan of older movies with scores by legends such as Alan Silvestri and John Williams, you're not likely to be disappointed.

New Music Revue



Neurosis
An Undying Love for a Burning World
(Neurot Recordings)
4.5/5

When I was a teenager—over 20 years ago—a friend gave me a burned copy of Oakland-based post-metal band Neurosis' third album, *Souls at Zero*, released in 1992. It was love at first listen. It was just

what my teenage anger and angst had been craving.

It's now been a decade since the release of their last album, *Fires Within Fires*, and on March 20, they sent *An Undying Love for a Burning World* into the world with absolutely no fanfare; since I've not grown any less angry or angsty, I'm thrilled.

They were down a guitarist/vocalist after firing Scott Kelly after he admitted to abuse toward his wife and family (good riddance), so they did the only thing that makes any sense: they hired Aaron Turner. I love his other bands (Sumac, the very Neurosis-influenced Isis), and this seemed to be the perfect fit. And is it ever.

The album starts strong with "We Are Torn Wide Open," which sounds like aliens from a hellish planet coming to blow up Earth, and

I'm here for it. They then fall into a bludgeoning, harsh succession of rage and beauty and terror that feels like your bones are being crushed under an uncaring global system, and you've just heard the call to fight back. It's great and makes me want to join the Weather Underground.

By the time you reach the midway point of the album, "Seething and Scattered," the aliens from hell are back, and you're on their side, plotting against this brutal planet we call home.

The last track on the album, "Last Light"—which clocks in at almost 17 minutes—is a gritty, beautiful, lament for a world in flames; however, their use of major chords and climbing progressions reminds us that there's still hope, even as the last light is waning.

-Nik Ovstaas, student editor

contest

Find the hidden Nexus and win



GREG PRATT/NEXUS

We've hidden this copy of our last issue somewhere at the Lansdowne campus. 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.

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