

Are you experienced?

An inside look at Camosun's co-ops and capstones



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NEXUS

camosun's student voice since 1990
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OVERHEARD AT NEXUS: "I just have to remember something funny that Nik said."

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editor's letter

Ready, set, go getter

As the fall semester approaches, I find myself increasingly antsy to get back into school. Somewhat shockingly, I'm apparently bored of summer.

I never really thought of myself in terms such as "a real go-getter." In '90s movies, I always related more to the cliques of burnouts, art/theatre freaks, and outcasts, so this desire burgeoning within me to get down to brass tacks and get back to being busy came as a bit of a shocker; a complete surprise, really.

Initially, I told myself it would probably pass; maybe I was running a fever and had become delirious in a very strange and productive way?

Curiously, it only seemed to intensify when I decided to let this strange new affliction have its way.

In the interest of science and seeing how quickly I would remember that I hated doing stuff, I signed myself up for art classes. On the first day,

I had decided I hated doing stuff so long ago that I had touted it as a mantra all these long years, without ever really stopping to wonder if that was true.

I drew a picture of visual artist Yayoi Kusama, and found myself wanting to go home and draw other things.

I decided that in order to kill this virus of ambition, I would have to launch a full-on assault.

I started frequenting galleries, taking the time to read the informational placards typed in Arial next to each and every painting. I started taking a notebook with me, jotting down things I found interesting. I started going home and writing little stories about what I thought the artists would be like on their off days. Or when they were drunk. Or writing about what may have happened on the worst day of their lives.

Still enjoying myself in such a way that it clashed with my long-held beliefs about myself as a person, I knew I needed to amplify my attempts to remember myself, and forced myself to go on nature walks. Nature walks, for God's sake! Frighteningly, I enjoyed those too.

My cherished cynicism seemed to have encountered a flaw in its programming. Who was I becoming? I even went so far as to visit the Art Gallery of Greater Victoria and watch what I presumed would be a very dull documentary about a dead painter from right here in Victoria. I was enraptured. I was fascinated.

It was at this point I realized I may have to rethink my whole neatly categorized psyche. I had decided I hated doing stuff so long ago that I had touted it as a mantra all these long years, without ever really stopping to wonder if that was true.

All this to say: give something new a try. You might love it.
I'm now going to dust off my old SLR camera and see where it takes me.
Nik Ovstaas, student editor
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open space

When it comes to adulthood, there is no timeline

JASMINE WAGSTAFF
STAFF WRITER

Somewhere along the way, we were handed a very specific timeline for adulthood: graduate high school at 18, finish college or university in your early 20s, and get a job to start building a career. By your mid-20s, you're, apparently, supposed to know exactly what you're doing.

But walk around a college campus and that timeline falls apart pretty quickly.

ing another two semesters to take the next course in the sequence. Sometimes two required courses are scheduled at the same time, forcing you to choose which one to take first. Your graduation date can depend on factors completely outside your control.

Yet students often internalize these delays as personal failures. We look at someone who graduated before us and wonder what we are doing wrong. We compare ourselves

There is no universal finish line. Someone graduating at 22 isn't inherently more successful than someone graduating at 25. Someone who starts college at 18 is not particularly more prepared than someone who begins at 30. Someone who changes careers at 35 hasn't failed because they didn't choose the right path when they were still in their teens.

Some students start post-secondary education immediately after high school. Some take a year off. Some begin at 18 and realize a few years later that they want to change programs. Some pause their education to work, raise children, or deal with circumstances they never expected. Others return to school in their 20s, 30s, 40s or beyond. And then there's everyone whose education was disrupted by COVID-19.

I graduated high school during the pandemic and eventually had to return to complete academic upgrading. I started at Camosun when I was 20 and spent my first two semesters here upgrading my math and chemistry before I could take the required courses for my program. I know people who paused their education during COVID and started post-secondary later. For some students, online learning made an already difficult transition even harder. An entire generation had its education interrupted, and we're still living with the consequences.

Even without a pandemic, education rarely follows a perfectly predictable schedule.

You cannot always graduate as planned if the courses needed are not offered or clash with scheduling. Programs get cut or restructured. Courses are reduced. Required classes fill up. Sometimes a prerequisite is only offered once a year, and missing it means wait-

to friends who already have careers or people online who seem to have their entire lives planned.

But behind whom are we supposed to be?

There is no universal finish line. Someone graduating at 22 isn't inherently more successful than someone graduating at 25. Someone who starts college at 18 is not particularly more prepared than someone who begins at 30. Someone who changes careers at 35 hasn't failed because they didn't choose the right path when they were still in their teens.

Life is not a race where everyone starts at the same place, follows the same route, and crosses the same finish line.

For students, uncertainty is not evidence of failure. Neither is changing programs, taking a break, upgrading courses, returning to school, or simply needing more time.

Post-secondary education does not have an expiration date. Neither does figuring out what you want to do with your life. The timeline we were handed is outdated. Our lives are not.

So whether you're 18 and just starting, 25 and changing direction, 35 and returning to school, or somewhere else entirely, you are not behind. There is no timeline. There is only your life at stake, and you're allowed to take the time you need to build it.

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!

indigenization

Camosun Innovates recognized for Totem 2.0 collaboration



PHOTOS BY CAMOSUN COLLEGE

Indigenous artist Carey Newman worked in collaboration with Camosun Innovates on the award-winning Totem 2.0.

JASMINE WAGSTAFF
STUDENT EDITORIAL ASSISTANT

Camosun Innovates has been recognized with a Land Award for its work on Totem 2.0, a project combining technology, sustainability, and Indigenous artistic traditions.

The project was developed in collaboration with Indigenous artist Carey Newman, a Kwakwaka’wakw and Coast Salish artist and University of Victoria impact chair for Indigenous art practice. Totem 2.0 explores how modern engineering and manufacturing technologies can support Indigenous artists while responding to environmental concerns around the availability of traditional materials.

Camosun Innovates director Richard Gale says that the college’s push toward supporting the Totem 2.0 initiative is a positive step for Camosun.

“This is a real commitment for the college, this kind of relationship building, and that we’re very proud to be at the forefront of this kind of work, and for Camosun as a college to be known for this kind of thing is absolutely remarkable,” he says.

The Land Award, given by the Real Estate Foundation of BC, recognizes projects that demonstrate leadership in sustainability and environmental responsibility. For Camosun Innovates, the recognition highlights the potential for applied research to address real-world challenges while supporting communities and cultural traditions.

“All of our work with First Nations has involved some level of sustainability, some connection to either revitalizing the land or understanding better how the land and its resources are being used or abused,” says Gale. “So it’s quite a

remarkable thing to be selected for this award because we truly want to be the kind of place that supports sustainable futures and that is contributing to reconciliation and a deeper commitment to Indigenous partnerships.”

The project uses digital technology and advanced manufacturing techniques to help artists create large-scale carved works using second-growth cedar, rather than relying on increasingly scarce old-growth trees, preserving what remains for future generations.

“Carey came to us concerned about the ability of carvers to continue using old-growth cedar. There are fewer and fewer of the old-growth cedar available, and he wanted to find second-growth, new-growth cedar in the carving of ceremonial totems. And so he had this idea that there might be a way to make what was essentially a

flatted totem, use new-growth cedar to create beams that could be put together to replicate, simulate an old-growth trunk.”

To facilitate carving with alternative wood, Gale says that logs must be cut and held in a particular, careful way, which is an issue without adequate tools.

“We created this mechanism to trim new-growth logs into the shape and the taper that would be necessary for carving,” he says. “And then we designed and built two carving, really, ‘rotisseries’ is the best way I can describe it, ways to secure multiple second-growth logs that had been made into beams that could be then kept together in a way that Carey could carve as he would carve on a traditional old-growth cedar log.”

The collaboration brings together Indigenous knowledge and artistic practice with Camosun Innovates’ experience with applied research, design, and manufacturing. The project seeks to demonstrate how technology can be used to support cultural practices while also addressing questions of sustainability and responsible resource use.

“It’s wonderful to be able to bring advanced manufacturing technologies and techniques into a realm where it can support Indigenization, where it can support creative practices that, you know, kind of need a new perspective and need new ideas. And just facilitating that for artists like Carey, it’s a true honour,” says Gale. “I come from an arts background, and so I’ve been really committed since taking this job to bridging that gap that often happens between creative arts and technology.”

The Totem 2.0 project builds on a broader relationship between

Camosun Innovates and Newman, who has worked previously with the college on projects involving technology, Indigenous art, and cultural storytelling.

“We’ve been working with Carey for a very long time. I started in this job almost 10 years ago, and Carey had already come to us for kind of discrete, simple projects. Carey and I started talking about the different things that we could do on bigger projects, and he has been one of our finest collaborators,” says Gale. “And the other carvers that we had involved in this, and most of them working with Carey, have also been just a joy. They understood that we were trying to do something that was never done before, something that had at its core a very important environmental concern.”

The project also reflects the broader role Camosun Innovates plays in connecting applied learning and research with industry, technology, and community partnerships. There are still some changes being made to Totem 2.0 to improve accessibility, but Gale says that he is looking forward to seeing how it will support elder carvers.

“There’s fine-tuning of the apparatus itself, the rotisserie, where we’ve been asked by Carey to do some modifications so that older carvers... his father in particular, when he saw Carey carving on the Totem 2.0, he realized that he could, in fact, carve again. He’s quite old, but he couldn’t kind of move under and around the trunks as he used to. But if he could have a trunk on the Totem 2.0 apparatus, he might be able to do carving again,” says Gale. “And so we’ve beefed up our second Totem 2.0 to be able to take full trunks as well as the new design that Carey has created. So that’s been really exciting.”



NEWS BRIEFS

Camosun Innovates expands Virtual Reality Witness Blanket

Camosun Innovates is partnering with Indigenous artist Carey Newman and the Canadian Museum for Human Rights to expand access to the Virtual Reality Witness Blanket. The project will create a multi-user virtual-reality environment where participants can experience the work together, encouraging dialogue and shared learning about residential school history.

A new narrative designer tool will also allow educators, elders, survivors, and community members to create customized experiences and record personal stories. The enhanced platform aims to support Indigenous storytelling, reconciliation, and education across Canada and internationally.

Bear sighted near Interurban

A bear was seen near Camosun’s Interurban campus on Tuesday,

July 28. According to the college, the animal was seen heading toward the neighbouring VI Tech Park at approximately 12:30 pm. Students are reminded to not approach or take pictures of a bear if one is spotted, and to call Protection Services at 250-370-3075.

Camosun honours student achievements with 2026 awards

Camosun College’s School of Business recently recognized

students for academic achievement, leadership, community involvement, and perseverance through its 2026 awards. The awards celebrate students across Accounting, Finance, Human Resources, Marketing, Sport Management, and other Business programs. Recipients were recognized for contributions both inside and outside the classroom, including volunteer work, professional development, and community service. The annual awards are supported

by donors and organizations that provide financial assistance and recognition to students pursuing business education and careers. See camosun.ca/news/school-business-2026-awards for a full list of award winners.

–JASMINE WAGSTAFF, STAFF WRITER AND GREG PRATT, MANAGING EDITOR

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poetry

Camosun alum publishes poetry collection on grief, healing

“Winter is a period of coldness and darkness that you have to go through before you get to spring and summer again.”

DANIELLE MIER
CAMOSUN COLLEGE ALUMNA

JASMINE WAGSTAFF
STAFF WRITER

For Camosun 2026 Business Administration grad Danielle Mier, grief is not simply an ending. It is a season—one that can be cold, dark, and still, but one that eventually gives way to something new.

Mier’s first poetry collection, *Disappear Into You*, explores grief, love, familial bonds, and growth, with what she describes as a touch of magic. Self-published online, the collection (which can be found in paperback and digital versions on Amazon) invites readers to find their own meaning in its poems rather than offering a straightforward explanation of what each work is about.

“Instead of doing a classic excerpt, like this is about grief, this is about love, like this is about familial bonds and healing and growing and that sort of thing, I wanted people just to kind of take what they want from it,” says Mier, who also wrote for *Nexus* when she was at Camosun. “I did want people to take from that and also have that, people who are going through that time of grief, that maybe it can help them too.”

Winter is a recurring image throughout the collection, appearing in poems “Still Christmas,” “Yukon Winter,” and “Only Winter.” While winter is often

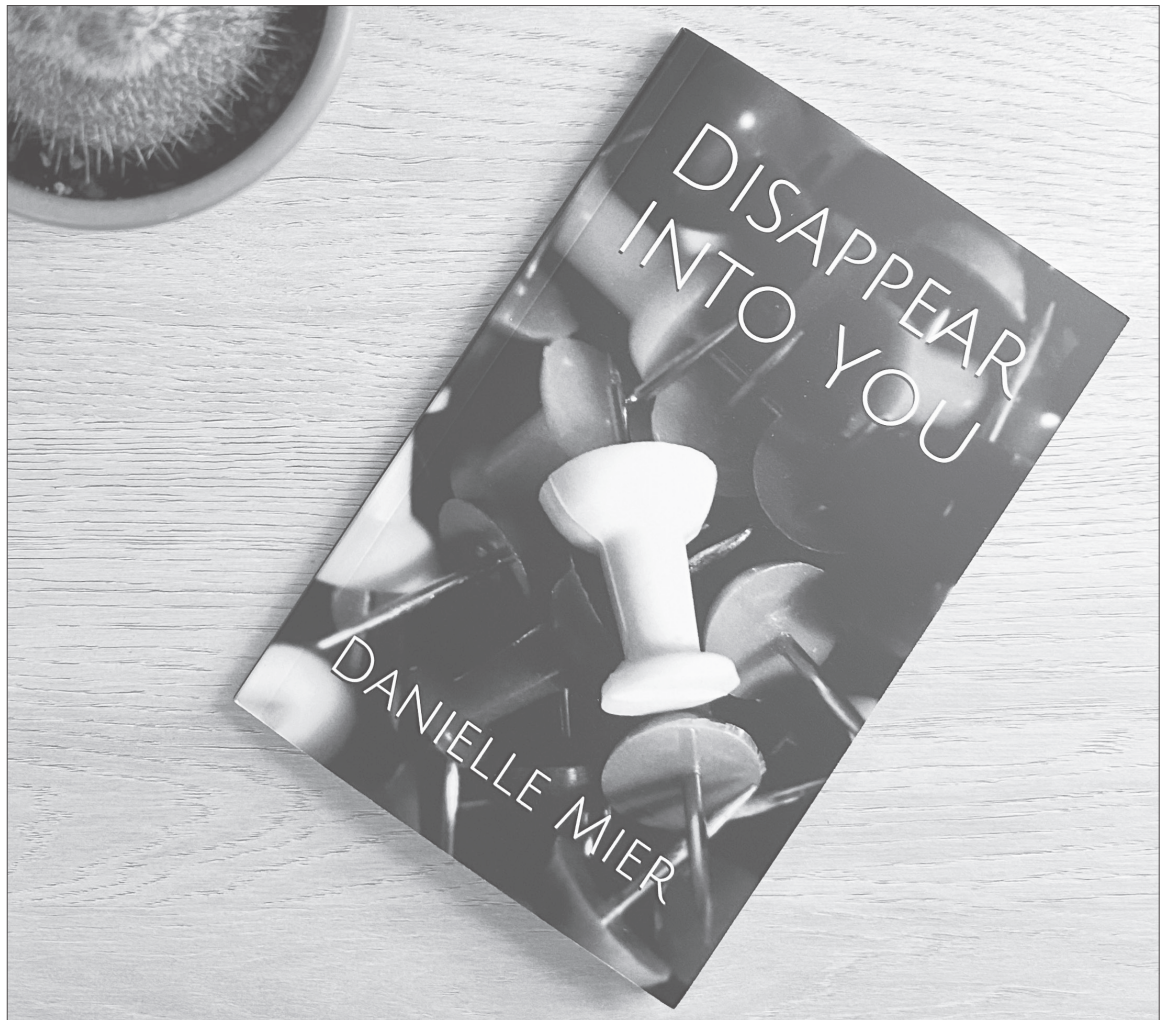
associated with mourning or melancholy, Mier says she had not consciously considered the season as a metaphor before discussing it. Mier associates summer with life and activity, pointing to Victoria’s tourists, celebrations, and excitement. Winter, by contrast, connects with the collection’s themes of death and loss.

“I feel like because there are those themes there, winter really resonates with me in that sense,” she says. “It’s kind of like, you know, winter is a period of coldness and darkness that you have to go through before you get to spring and summer again.”

Mier says that season also inspires her creatively.

“As much as I love colour, you can see, you know, the cover of the book, the back of the book is like black and white,” she says. “I feel like that, for me as a writer, is a very inspiring time.”

For Mier, turning personal pain into poetry is not a process that follows a single formula. Poems can begin with an idea, a strong image, or an emotion. One of those feelings became the poem featured on the back of the collection, written after the death of Coconut, Mier’s cat of 19 years. The collection is also dedicated to Coconut, and Mier says the



DANIELLE MIER

Disappear Into You is Camosun College grad Danielle Mier’s first published book of poetry.

poem emerged just two days after she had to put her down.

“I was in my room, I was just crying a lot, and I was thinking about that feeling,” says Mier. “I was really crying and just, like, breathing in, breathing in, and I felt like I was underwater. Like, I felt like I was being suffocated. And so I thought, this kind of makes me think of being underwater, and then slowly coming up, and calming myself down, and rising to the surface again, and able to breathe properly

again. So that was a really intense moment for me.”

The loss of Coconut is reflected in one of the collection’s broader themes: the depth of grief that can come from losing an animal companion. Mier says she feels that pet/human relationships are sometimes not valued as much as they should be, despite the profound bonds people can form with their animals.

Through poems about death and loss, *Disappear Into You* ultimately leaves room for healing. Its winter

imagery captures the darkness and stillness of grief, while its themes of growth and renewal point toward what can come after. For readers experiencing their own periods of loss, Mier says that she hopes the collection offers something they can carry with them.

“While there are those themes of grieving, growing, life,” she says, “I did want people to take from that and also have that, people who are going through that time of grief, that maybe it can help them too.”

opinion

Closing the Interurban Math Help Centre hurts students

SHANE LEVI JEFFERY
CONTRIBUTING WRITER

As the summer term switches over to the fall term, the weather won’t be the only change at Camosun College. One loss students will face is the closure of the Math Help Centre at the Interurban campus. So, I have a question: should the School of Arts and Access be renamed to the School of Arts and Limited Access?

If you haven’t already been aware of the international-student cuts that have resulted in financial strain on institutions, and the ripple effects of new government legislation, you might start noticing those at Camosun in the coming terms. So, my next question to you might be: should students pay the price in the classroom and on campus when these things occur?

If you were to ask me, I’d simply say “No.” My first question might be crass, and quite blunt, but I think education should be a clear-cut conversation. Students should not suffer when stepping into an educational institution, on a campus,

Closures to student services in order to balance the budget is a decision Camosun is willing to consider, but I think it isn’t one it should carry out.

or in a classroom. These changes and pressures should be felt and should be managed at the highest level of the system, and should not negatively impact the individual paying for the product—in this case, that product would be an education. Education is already a high price to pay, and can be worth it, but at what point should we sacrifice its value?

This past year, one of my first big steps of entering back into an educational journey was using the Math Help Centre at the Interurban campus for upgrading my math skills and testing for my online class. I saw familiar faces there, but I also saw a new face every time, sometimes many—those who needed these services to continue their education, and to get help with understanding and building on their

skills for whatever future paths they take. Closures to student services in order to balance the budget is a decision Camosun is willing to consider, but I think it isn’t one it should carry out.

When I first started taking my online class, the options were open Monday to Friday 9 am to 5 pm at Interurban and 4 pm to 8 pm at Lansdowne. Over the summer term, the changes already began to limit access at the Interurban campus. And soon, in September, it will be closed permanently. I am just one student whose schedule never lined up with Lansdowne hours. I can’t be the only one. Within my classes over the year, I heard time and time again how others also juggled travel, time constraints, family, and jobs to be able to access the help centres.



CAMOSUN COLLEGE

Camosun College’s Math Help Centre at Interurban will not reopen in September.

Students already face big barriers and challenges to access help, but any access at all, come fall semester, will be through at the Interurban campus.

Issues from external stress should be managed behind the

scenes of the institution and should in no way create more barriers to, or restrict or limit, a student’s success. So, my question, then, is this: when you pay in both time and money for a service, is it not within the servicer’s guarantee to fulfill this?

traffic

A student’s guide to navigating CRD roadwork

NIK OVSTAAS
STUDENT EDITOR

With all the idyllic joys that late summer brings, it’s easy to forget the pitfalls, but as we draw closer to the madness of the fall semester, traffic has increasingly been on my mind. The Capital Regional District (CRD) doesn’t suffer the harsh winters that halt construction the way the rest of the country does, but the powers that be still insist on cramming all the road closures and traffic delays into these sultry summer days.

The cities and municipalities that make up the CRD (Victoria, Esquimalt, Saanich, Langford, etc.) also doesn’t like to make it overly obvious where their next trap or quagmire is going to appear, but if you set the right Google alerts and follow the right X handles, you can usually glean which areas to avoid.

Camosun students who go to the Interurban campus, and anyone who lives in the deeper reaches of Saanich (presumably on a dairy farm), buckle up, because upgrades

to infrastructure on West Saanich Road between Hillgrove Road and Cypress Road will be causing delays until the end of September, as well as rerouting of bus routes 7, 15, 85, and the major Interurban campus artery, route 21.

Still, riders of these routes are luckier than anyone trying to take the 17 Cedar Hill or 76 UVic/Swartz Bay this summer, as they have been discontinued until September. To hell with it, right?

If you’re coming to Lansdowne campus from the Westshore, there will be inconsistent periods of blasting happening near the City Gate Boulevard exit and the Kodiak Way exit. Compound that with the usual Colwood Crawl mishigas, and I would advise developing a podcast addiction so you don’t die of boredom. Also, make sure your A/C works, as it can take forever to blow up some rocks. (They should let me have a go at it.)

If you’re coming to Lansdowne from local areas lying to the south-west of campus, such as Esquimalt,

James Bay, Cook Street Village, or downtown, Blanshard Street between Caledonia Avenue and Kings Road is experiencing slower traffic and periodic delays due to the city... laying some pipe.

Quadra Street and Cook Street are both receiving overhauls that include multiple stages, from the sewer lines to the traffic lights, so it’s highly advised avoiding it if at all possible (it’s not really possible, so give yourself extra time). Affected areas are Quadra between Burdett Avenue and Pandora Avenue, as well as Cook Street for a massive stretch between Bay Street and Maplewood Road. That one is a doozy and smells weird. Again, A/C is your friend.

The Johnson Street Bridge, that thing that resembles a pinball machine flipper, is also getting a facelift in the form of “washing and coating.” Coating with what, you ask? That’s none of our business. This will cause intermittent delays, so plan ahead or potentially get coated.

The Capital Regional District (CRD) doesn’t suffer the harsh winters that halt construction the way the rest of the country does, but the powers that be still insist on cramming all the road closures and traffic delays into these sultry summer days.

Both Gorge Road and Tillicum Road are getting complete overhauls with new and surprising intersections, extended bike lanes (oh, be quiet—I’m a motorist too, and they aren’t that bad), and new asphalt. This will have them reduced to single-lane alternating traffic, and it’s gonna get really icky in there at rush hour. Also, this is planned to last for 18 months, so you better get used to it. Like I said, podcasts and A/C. Maybe bring some snacks. The stress of these various de-

lays will be fading into memory when you finally arrive at your destination, ready to soak up some knowledge and engage in the Socratic quest for higher education. Alas, if your destination is the Lansdowne campus, the parking lot is in absolute disarray, the entrances and exits have all changed, and the whole thing is a labyrinthine work site. With reduced available parking. A perfectly sideways ending to a perfectly hair-pulling drive into school.

drinks

The best drinks to help beat the heat this summer

ALBANO OCTAVIO ACOSTA
VASQUEZ
CONTRIBUTING WRITER

The warmth of the summer is back, and I’m looking forward to spending my time outdoors under the sun with a barbecue, going to the beach, relaxing in a pool, or simply wanting to spend some time with family or friends. Having the right drink on hand can make this experience even better and more refreshing, but with so many options to choose from, it’s difficult to not get overwhelmed. Here are my recommendations for cold ones to help you enjoy the summer even more.

Blue Moon’s Belgian White wheat ale (5.4%) by brewmaster Keith Villa is a yellow-orange beer with some head and an orange wheel placed on top of it when ordered at an establishment; however, you can also find it in cans or bottles at your nearest liquor

Canadian malts give Cariboo Genuine Draft its unique sweetness, while the crispness of the lager comes from pure mountain spring water. It’s easy to drink in bulk, and it has faint flavours and scents of apple and fresh corn.

store. It’s a simple drink that even a non-beer-enthusiast will enjoy because of its coriander aroma and sweetness, which comes from citrusy Valencia oranges, along with a peppery taste from the coriander to balance things out. It starts sweet, almost like orange soda; the after-taste can be a bit dull and grainy but is barely noticeable after the initial burst of flavour. This easy-to-enjoy drink is underrated; I like to have it on Fridays at Felicita’s Pub at UVic.

Another, more mainstream, option is Coors Original (5%). Originally called Coors Banquet back in 1873 when it was first brewed, it’s a lager with an aroma of freshly baked bread, along with a fruity flavour of pear and banana. Where it beats Blue Moon is that it’s a lot more friendly to your tastebuds—it leaves a subtle, bitter aftertaste, unlike Blue Moon’s disappointing finish. This drink is perfect to have by yourself or with others; the number

of familiar scents is even inviting to non-drinkers. Coors Original takes the lead over the Blue Moon for me just because it smells like a bakery once you open it.

Red Horse Beer (8%) is brewed by San Miguel Brewery in the Philippines. Although it looks like a traditional beer once poured in a glass, it’s by far the sweetest drink here because of the malted barley ingredient that forms its backbone, along with other sugars; the hops balance the sweetness with bitterness. This combination of flavours makes you want to immediately chug down the entire drink, and before you even realize it, the glass or can is empty. Watch out: the alcohol kicks in fast. It’s a perfect drink if you’re looking for something strong but also enjoyable. It’s guaranteed that having a few of these will knock you out cold.

Cariboo Genuine Draft (5.5%)

is an authentic Canadian drink brewed by Pacific Western Brewing Company, who have breweries in Burnaby and Prince George. Canadian malts give the drink its unique sweetness, while the crispness of the lager comes from pure mountain spring water. It’s easy to drink in bulk, and it has faint flavours and scents of apple and fresh corn. A very popular option in Canada, this is the most refreshing out of all the options listed here.

Finally, the beer that has never failed me is Corona Extra (4.6%). Brewed in Mexico, this lager is made with very simple ingredients like malt, rice, and corn. It’s a very crisp drink, refreshing and uncomplicated. I often place a chunk of lime into the bottle to add a citrus scent as it complements the crisp profile so well.

I wish everyone a refreshing summer.

NEXUS

Langford learners! You can now find copies of *Nexus* at the John Horgan campus!

Are you ex

An inside look at Camosu

Story by Ashley Hay
Graphic by Marian Restrepo

So, you're thinking of doing a co-op, huh? Or maybe you have to, lest those pesky administrators keep your diploma all to themselves—and you deserve to have it, you worked hard for that! But, sadly, hard work doesn't always translate to a six-figure salary and a nice benefits package. So, you and me, we've got to think critically.

It's not unusual for college graduates to enter the workforce with little to show for it. I mean, sure, you got yourself a decent education, but that's not exactly a rare find these days. In fact, more than 60 percent of working-age Canadians hold a credential from a college or university. Now, I'm sure I don't have to tell you that that ain't nothing. But don't start worrying just yet: I've got good news for you.

Camosun College has the largest co-op program of any college in BC, meaning you have options. Using the career portal, which is available to all Camosun students, you can apply for job openings with companies like Seaspan, BC Ferries, the Fairmont Empress, and more.

"I think when students are choosing Camosun College, we're very applied and hands-on with our course content," says Camosun Business co-op internship coordinator Jennifer Phillips. "And I think that, coupled with the opportunity to do that work experience, is a really nice feature, and I think that's what's made Camosun actually quite successful."

Before you can apply for a co-op, there are three boxes that need to be checked. First, you must be a current Camosun student. Sounds easy enough, right? Second, you must complete at least 8 courses with a minimum GPA of 3.0 (C+) prior to the start of your co-op. And, lastly, you must complete the Career Development Workplace Prep Skills course, otherwise known as CDEV WPS.

But I don't want you to fret if none of this sounds up your alley, as there are plenty of other ways to gain work experience while studying here at Camosun. Some students do internships, others do practicums, and still others take on capstone projects.

“Co-operative education is a three-way partnership between a student, an employer, and the college,” explains Phillips. “And at Camosun College, we have quite a few programs. Most co-ops are optional, but there are a few that are mandatory. For most programs, they're paid a wage; they usually work full-time, and in a position that would be related to their programs.”

This model allows students to gain industry experience one semester at a time, something that Yennefer Wilde, a Hospitality Management student who recently completed her first co-op with Orca Spirit Adventures, found invaluable, transferring her skills into something new and exciting.

"I worked for many, many years—like, a couple of decades—in social programs, managing homeless shelters and disenfranchised communities," says Wilde. "I worked in senior living facilities for a while; I worked with Indigenous communities managing their housing portfolio for a bit. And, well, it broke my heart. That's kind of the only way I can frame it."

Eventually, that emotional strain led to Wilde shifting her career and setting her sights on something a little more sustainable.

"I was really burnt out from the work I'd been doing before," says Wilde. "The pandemic knocked me right off my feet. So I decided that transitioning into the private sector would be a move that I could still use some of my old transferable skills in, but it's way happier. People on holidays, people getting married. I don't know. It just seemed so much more cheerful. And I figured the second half of my career, I just needed a little more joy. So I got into the Hospitality Management program."

Of course, re-entering the workforce after such a long period away was intimidating, making the success of her work term all the more vital. Now, fortunately for her, she was able to settle into a position working under a recent Camosun graduate, whose familiar perspective offered some much-needed comfort and guidance.

"I was nervous leaving my old position," says Wilde. "I left my old position with some pretty significant PTSD, and I was a homebody for a couple of years trying to recover from the overwhelm of navigating a lot of crises. And so going back out into the work world, it ended up being awesome and amazing and so well supported."

While Wilde intends to enter the hotel industry, Orca Spirit Adventures provided her with a uniquely positive environment where she could get reacquainted with her professional life, solidify her career goals, and rebuild her confidence.

"When I was first looking for co-ops, I was really focused on what I should be doing," says Wilde. "And then I ended up going with Orca Spirit. I mean, I want to get into working in accommodations and working in the hotel industry, and so working with Orca Spirit didn't necessarily apply to my goal ultimately. But it really fed this like personal, historical thing... and it was something that brought me a little bit of joy."

Through this experience, Wilde was able to brush up on her old skills while also learning new ones. And by facing the public again, she proved herself capable of pursuing the future that she had envisioned for herself.

"I have a pretty solid idea of where I want to go," she says. "I think there was a moment where I was

like, 'this is so great. I just want to work here forever. It was a good feeling because I felt like I had kind of work; I was so nervous that I would get triggered by thought I wouldn't have the capacity to deal with it,

While Wilde's co-op placement served as a re-entry, other students have used Camosun's academic careers. For Leonardo Castro, a work term at the BC Cancer Agency could prove to be crucial.

Adapting to the language demands of a Canadian has managed to balance conversational fluency with his studies. During his work term with the BC Cancer Agency, he set himself up for his studies at the University of Victoria.

"I always had a goal in mind to go to grad school in cancer research specialization. It's been a dream mine. Someday, I want to develop the cure for cancer, but while there, and even a small contribution can be really meaningful."

At BC Cancer, that dream has materialized, although it's not as easy as it seems. This isn't uncommon, but it does highlight a common issue: just aren't enough pre-approved employers for students. The burden on students, many of whom are already juggling a heavy workload, added effort has yielded a deeply supportive professional environment.

"Working [at BC Cancer] is not just working. We have different departments, gather and present different types of information. And all the people, they are willing to support you. They're really helpful."

While Castro's prior education has undoubtedly helped him, he acknowledges that not every student shares that same advantage; some may need to explore their options.

"Something that I [wish Camosun would] improve is to help students find their real passion in a specific field," he says. "Both in the Chemistry and Biology program, it's like, what is that? We need more instructors or advisors to provide a student with a focus. It would be easier for students to have a clear focus."

Last summer, Camosun took on its biggest challenge yet: working together to produce an MRI simulator for children to familiarize themselves with the technology. The experience a little bit less uncomfortable for them. Bringing in children to familiarize themselves with the technology.

"[We felt] completely unprepared," says team member Turmel. "I didn't know the project, so it's not like we came in and were prepared for the project; we signed up for the project. But we didn't know all shocked at how many hours we were going to have to work to accomplish it."

Turmel says that for these students, the average work term is a challenge. "It was very challenging for us, definitely, because we were definitely given a pity pass, I would say. We were even involved because they knew the situation and they were trying to help."

Despite support from surrounding faculty, their busy schedules took a personal toll on the students.

"[The balance] was non-existent," says Turmel. "We had to show up to class; we need those credits. We were exhausted from the project because we were so exhausted. We didn't learn anything."

Turmel says a big reason for that imbalance was the lack of support. He was also mentoring every other capstone project in the program. Stephen, the mentor for the project, was unavailable for the duration of the project.

"Camosun College should have seen that something was off with the capstones for this year or if they're doing things differently. They could have allowed [our mentor] to put that on his shoulders to him to advocate for that, but then for the school to a

perienced?

n's co-ops and capstones

gel, features writer

Galindo, contributing writer

' And I think that because of the timing, it was good. overcome this. I was so nervous about going back to y customer complaints or something going on. And I but I did."

as a stepping stone for both personal and professional mosun's co-op program as a launchpad to further their ro, a degree holder from Ecuador, completing a work icial in securing a spot in grad school.

research lab is no small task. Not only that, but Castro ore precise, job-related technical vocabulary as well. e's been able to hone these skills even further, setting ia.

l," says Castro. "I want to study biochemistry with a y whole life. I've wanted to do that since childhood. ith time, you realize that there is a whole world right eaningful."

ugh he did have to find the opportunity entirely on his ommon criticism of Camosun's co-op program: there ents to work with. This deficit places an unnecessary ggling heavy course loads. However, for Castro, this ional environment.

ve have these meetings where all of us, from different nformation. So every day you learn something new. hey are willing to teach you what you don't know."

helped him navigate his own path, he also understands he says that Camosun should help students explore

re on is taking the opportunity to encourage students to ecause, at least, when I came from my Applied Chem- hat can you work at? I think if there is any chance for w options for what they can do in the future, it would

apstone project to date, wherein five students worked r Victoria General Hospital (VGH) that would allow e small space and loud noises and hopefully make the ing this idea to life, however, was anything but simple. member Jeremy Turmel. "When we first started, we e like, 'Oh, we're doing this out of nowhere.' We knew 't really expect it to be as big as it was. I think we were ve to put in, and what it was actually going to take to

workday lasted about 10 to 12 hours, six days a week. e we were skipping class a lot," explains Turmel. "And had some compassion from instructors who weren't he gravity of our project."

busy schedules continued to prove unsustainable, says

"We just did it because it felt like the right thing to do. dits to pass. But it almost felt like the class was a break would go to class just to sit there and do nothing and

that the mentor who was working with these students n the Mechanical Engineering department. (Jeffrey e for comment at press time.)

ing was wrong," says Turmel. "I don't know about the rently now, but based on our experience, I don't know t much on himself. Because not only is it a problem for llow it to happen, that's not okay."

Camosun Mechanical Engineering chair Ross Lyle says that the project "grew to very high expectations not too long after the students started."

"I mean, it was super impressive what the students and Jeff produced in the end, but it was not a simple project," says Lyle. "This was a project of complexity that I hope we never experience again because it was just way over the top. It was over the top in terms of what the students got involved in, and it took a lot of effort on Jeff's part after the students had finished the capstone term to finish up the project a lot on his own."

Turmel says that as stress began to rise, the pressure that was placed on their mentor ultimately fell on the students.

"I think as timelines tightened, it became really evident that that was not a workload that I think anybody could've handled," says Turmel.

Further constricting the project's timeline were various administrative delays that stalled the budget—\$26,000 donated from the Child's Play Charity to VGH—from being released.

"Most of the projects had their funding immediately when they started, but we had to shuffle around with the funds because they didn't know how they were going to give us the funds," says Turmel. "So, it just came in a bit too late; like a month and a half, two months. And they had to do it through these prepaid Visa cards, and we had to go through them before we could purchase anything. We had to create accounts on sites so they could buy things for us."

Perhaps ironically, despite the late funding and chaotic planning, this group had no other option but to succeed, says Turmel.

"[VGH] knew beforehand that [the project] may or may not be complete; it may or may not work," says Turmel. "But then, throughout the project, it became 'It has to work.' Every other project, [Camosun] didn't care. If it works, it works. If it doesn't, it doesn't. Who cares? But in our project, it was like, you have no other choice but for this to work and for it to be done at this time."

Professional pressure aside, Turmel feels that there were also a number of safety concerns that the college failed to address. He says that before the project began, the school failed to provide a designated workspace or proper tools, forcing the students, as well as their mentor, to rely on their own personal belongings to complete the project. Additionally, he says the college failed to provide students with personal protective equipment (PPE) throughout this project.

"They didn't have proper safety measures for us. No PPE was provided. And if you're in a place of education, that's their responsibility," says Turmel. "If you're working on a job site, that's different. You bring your own stuff, and that's your responsibility. But this is a place of education and learning. They need to provide that."

"I know in the past, Jeff has been very focused on having students be properly protected," says Lyle. "I can't say that I know what happened in terms of students' experiences. I would assume that they would have all been properly masked up and wearing glasses, and whatever else was required."

In the end, this complicated experience did yield positive results. Not only did this group build lasting friendships and competitive resumes, but they also won the award for most innovative capstone project that year. And Turmel says that working with Island Health was a good experience.

"They were super accommodating to us, and super respectful and understanding, which was really important for the success of this project," he says. "So I have to give them a lot of credit for that."

"I think the students certainly can be very proud of what they accomplished in terms of the MRI project," says Lyle. "But granted, it was a challenging experience... I mean, Jeff himself, he felt that the project was portrayed as one thing and then turned into something to be much, much larger than expected."

It's worth noting that the stakes of this project were highly unusual compared to other capstones, as most tend to operate on a much smaller scale. But there's one more detail I forgot to mention: capstones, even at this level, do not pay, while the aforementioned co-ops offer you valuable career experience with a guaranteed paycheck to boot.

The MRI capstone, even though it was an anomaly, sheds a light on the reality of Camosun's applied education program: simply put, it's a double-edged sword. Because yes, it can be a deeply valuable experience both personally and professionally. But when an institution fails to provide adequate direction or oversight for its students, those students ultimately suffer.

In order for applied education to work, Camosun must be willing to protect, support, and guide its students. And, admittedly, they often do a pretty good job of it—I've had some amazing experiences with academic advisors and instructors here. But when negligence rears its head, even just for a moment, it's important to reevaluate things.

For now, students have finished up their capstone projects for this year and they'll be on display from 10 am to 2 pm on Friday, August 14 at the CETI building at the Interurban campus.

"[The MRI project] was an exception in term of what a typical capstone project is," says Lyle. "Students are doing capstones right now, this term, and most of the capstones would fit on a tabletop."

stage

Spamalot musical hams up the Holy Grail



PHOTO BY MATTHEW MURPHY AND EVAN ZIMMERMAN

Spamalot is a musical-theatre take on the 1975 movie *Monty Python and the Holy Grail*.

LANE CHEVRIER
CONTRIBUTING WRITER

Among the comedic greats perched atop the pinnacle of British comedy is *Monty Python and the Holy Grail* (1975). The film employs classic dry British humour to tell the slapstick story of King Arthur and his inept Knights of the Round Table as they embark on a quest to find the Holy Grail, chucking holy

hand grenades at killer bunnies and inflicting only minor flesh wounds. Presented by Broadway in Victoria, *Spamalot* is a musical-theatre production borrowing heavily from that film. Actor Chris Collins-Pisano plays several iconic roles within the production, including Lancelot, the French Taunter, and Tim the Enchanter.

“*Spamalot* is a pretty topsy-

turvy take on the whole Arthurian myth, legend, and lore, lovingly ripped off from the movie,” he says. “We’ve got a beautiful mix of sketch comedy and really, really silly toilet humour mixed with highbrow comedy, but then we’ve also got this huge spectacle Broadway show going on, with amazing choreography.”

Collins-Pisano says that, as a fan

of the original work, his priorities in the show lie in faithfully recreating the source material rather than taking artistic license to retell it.

“This has been a favourite musical of mine since I was a kid. I’ve been a huge Monty Python fan for a long time, so when I got the audition, I was really psyched about it, and it’s been a blast,” he says. “With something so iconic like this, I feel like I don’t really have a problem with doing a little bit of highway robbery, honestly. So getting to use as a baseline everything that John Cleese did in the movie... is pretty important to me. Because it’s just too good.”

Fans also have nostalgia going into the show, says Collins-Pisano, and what they’re looking for is the lines and set pieces that they fell in love with.

“There really is some level of expectation from the audience,” he says. “The movie’s been around for 50 years; the musical has been around for over 20 now, so, you know, people kind of have an idea of what the show is going to be.”

The process of adapting a movie to a stage play does still provide some opportunity for creativity, says Collins-Pisano, because the medium is different.

“I definitely am putting my own spin on it. It’s cool to adapt something that everybody knows from a movie, to take it to the stage, because you get to embody the script a little bit more, because you can’t

use close-ups and stuff like that,” he says. “You have to communicate a little differently sometimes.”

The wide variety of accents (including British, Scottish, and French) are fun for Collins-Pisano, because he gets to either take them very seriously or ham them up to his heart’s content.

“I’m definitely trying to nail the accents, I think it’s such an important part of this style of humour to treat it as seriously as you can,” he says. “I think the only one that I kind of have fun with is the French Taunter, but I’m basing that accent on what John Cleese created in the movie. So when people ask about the French dialect, I’m like, I don’t do a good French accent. I do a really, really bad one... on purpose.”

Collins-Pisano says that *Spamalot* is a fun, family, feel-good sort of show, with a little something for everybody.

“I think it’s the kind of show that you’re going to walk out feeling better than when you walk in,” he says. “There’s so many different jokes, with so many different levels of sophistication, that it’s got something for all different ages. It’s a great escape, and it’s super fun.”

Spamalot

Various times, Friday, August 28
to Sunday, August 30
Various prices, Royal Theatre
rmts.bc.ca

review

Gallery screening compelling documentary about reclusive BC painter

NIK OVSTAAS
STUDENT EDITOR

Art depicting the rugged west coast of Canada in all its boreal rainforest beauty has been thrust into the public eye by a recent documentary chronicling the life of one of British Columbia’s most cherished painters. *The Painted Life of E.J. Hughes* premiered at the 2025 Vancouver International Film Festival, shining light on the life story and life’s work of the intensely reclusive painter.

The Art Gallery of Greater Victoria (AGGV) is running director Jenn Strom’s documentary feature on a continuous loop in a separated back room furnished with seating and a theatre-sized screen. While these arrangements can sometimes make for uncomfortable viewing, with people meandering in and out, this film manages to hold even the flightiest of attention spans through engaging subject matter, larger-than-life displays of Hughes’ work, and thoughtful editing.

While the film, which is screening at AGGV until Sunday, September 6, spends much of its 80-minute runtime focusing on Hughes’ training as a painter and the struggle of finding purchase in the art world in the depression era—during which time people considered anything not necessary for survival a frivolity and a waste of money—it gives due dili-

gence to other aspects of Hughes’ life as well. The narrative takes the time to explore the familial tragedies Hughes and his wife Fern struggled through, his constant search for solitude, and the brutal shock of going to the trenches of war as a government-mandated observer, to name just a few.

Edward John Hughes was born in 1913 in North Vancouver; he grew up in Nanaimo before training as an artist at the Vancouver School of Decorative and Applied Arts under the encouraging guidance of two members of the much-lauded Group of Seven, Frederick Varley and Lawren Harris. When World War II broke out in Europe, Hughes enlisted as a war artist, painting vivid works of military life during wartime. During this time, he developed his own unique style, imbued with the dreamlike quality of Henri Rousseau and the bold, vivid colours and chiaroscuro of Emily Carr, as well as his singular ability to paint raw emotion into life on the canvas.

He was eventually discharged and briefly made a home in Victoria before ultimately settling in nearby Shawnigan Lake with Fern, finally securing the quietude he had long sought. There, he painted idyllic images of the lakefront and the ocean at nearby Cowichan Bay.



COURTESY OF OPTIC NERVE FILMS

E.J. Hughes in 1944, as seen in a still from *The Painted Life of E.J. Hughes*, showing now at the Art Gallery of Greater Victoria.

As his reputation grew, his paintings joined the collections of galleries as far away as Montreal, eventually being commissioned by the Canadian Pacific Railway to paint murals on the interior walls of their transcontinental trains, as well as being commissioned to travel to San Francisco and depict British Columbian life in murals at the 1938 World’s Fair.

After this storied life was brought forth in documentary form

and delivered to the public by Strom, interest in Hughes’ art surged, and one of his paintings, *Entrance to Howe Sound*, sold just weeks later on November 29, 2025, at auction for \$4.8 million, approximately double what his paintings had fetched previously.

This sale was soon supplanted as most expensive Hughes painting by the May 2026 acquisition at auction of *Coastal Boats Near Sidney, BC* by a private collector for \$5.7 million.

It’s the most expensive painting ever sold by a BC artist, as well as the fourth-most-expensive piece of Canadian art to be sold at an auction.

Beautiful, yet produced in such a way as to be accessible to laymen of the art world, *The Painted Life of E.J. Hughes* is well worth taking the time to see, and you can also scope an E.J. Hughes original, *Steamer Arriving at Old Wharf, Nanaimo* while you’re at the gallery.

exhibit

New exhibit offers waves of positivity through Indigenous art



On the Land by Alexa Hatanaka is featured in As Waters Merge at the Art Gallery of Greater Victoria.

MATIAS LI
CONTRIBUTING WRITER

The Art Gallery of Greater Victoria (AGGV)’s new exhibition, *As Waters Merge – swaying waves beckoning us closer*, showcases various Indigenous artworks that portray the ocean and the life that emerges from its depths. The underlying philosophical themes of the exhibit revolve around togetherness, joy, and love.

For exhibit guest curator Camille Georgeson-Usher, *As Waters Merge* is not only a unique opportunity to showcase Indigenous art,

it’s also an opportunity to enmesh the viewer in a multi-sensory experience that involves visual art, music, and poetry.

“I kind of wanted the sound to help create that rhythm, and then to pair it with the poetry is this, like, multi-force of suggesting a way of reading the exhibition that is kind of offering a rhythm that people can either hold onto or totally ignore,” says Georgeson-Usher. “Like [if] they don’t read the poetry, then they can still hear the sound or engage in that form of rhythm in a different way. So that’s kind of how

I think about sound and different installations and uses of writing, the placement of art as this kind of gesture of trying to figure out a rhythm of space. So that’s one of the things that I was trying to work through with that one.”

Georgeson-Usher also believes that *As Waters Merge*’s focus on oceanic and water motifs adds great existential and personal weight to the gallery.

“What I love about the ocean is that it’s always in this kind of state of becoming its next form. It never is the same thing in any second,

“I just saw so much content that highlighted that trauma, but it felt like there was no other way to talk about us.”

CAMILLE GEORGESON-USHER
ART GALLERY OF GREATER VICTORIA

and there’s just something really beautiful and freeing about that, and that if we kind of translate it to humanity and what we learn from that is that we’re always kind of adapting and becoming our next form,” says Georgeson-Usher. “So, I really love... learning from the ocean in that there’s no stagnancy. Like, we can always adapt, and we can always become that next water body, metaphorically speaking. In that, there’s something quite freeing and that we can always be adapting as humans; freeing and hopeful, I want to say. So that’s kind of how I think about the ocean, this non-stagnant way of understanding self and understanding growth and community.”

Georgeson-Usher also feels that *As Waters Merge* is a positive countercultural break from trauma-dominated narratives.

“I just saw so much content that highlighted that trauma, but it felt like there was no other way to talk about us,” she says. “And it just made me sad. And so, what I was seeing from my own communities is my generation of Native folks

kind of coming together and how we build communities. And so much of the gatherings that we have when we actually come together are supremely joyful, and we share food, we go adventure together and we have built this culture of building one another up versus being so focused on staying in the trauma.”

For Georgeson-Usher, it comes down to working on the future she wants to see.

“So, every time I tell people that my work right now is just focusing on our joy, our pleasure, and our happiness,” she says, “that relief is something that people go, ‘That is so needed. It is what we want to see. It’s what we want to hear. It’s how we want to be able to envision the future for minority folks that have to face this.’”

As Waters Merge - swaying waves beckoning us closer
Until Sunday, October 4
Art Gallery of Greater Victoria
aggv.ca

review

Evil Dead Burn third-degree disappointment



Newcomers will be bewildered, as *Evil Dead Burn*’s plot is nearly nonexistent and relies heavily on prior knowledge of the series and its supernatural premises.

LANE CHEVRIER
CONTRIBUTING WRITER

To most people below the age of 40, Sam Raimi’s most iconic film franchise is the first *Spider-Man* trilogy. However, Raimi gained a reputation two decades earlier for a different franchise: *The Evil Dead*.

The film that put Raimi on the map was *The Evil Dead* (1981), involving supernatural demons that possess a group of friends after they discover a recording of incantations from *The Necronomicon*.

Critical reception to the first three movies was mixed—critics found the combination of gratuitous, low-budget gore and slapstick comedy to be bizarre and off-putting in tone; however, the franchise gained a cult following in the decades since.

In 2013, and again in 2023, the series was rebooted with *Evil Dead* and *Evil Dead Rise*, which controversially diverted the series from its comedy-horror roots into the territory of pure horror. This is

where we sit today, with the 2026 release of *Evil Dead Burn*, which follows a family dealing with the horrifying death of one of its adult sons in a fiery car crash.

Unbeknownst to them, the crash was caused by the re-emergence of the demonic force which possesses people, turning them into nearly invulnerable undead creatures. This force infiltrates the family, causing them to violently turn on one another.

Newcomers will be bewildered, as the plot is nearly nonexistent and relies heavily on prior knowledge of the series and its supernatural premises. Some brief exposition mentions the *Book of the Dead*, a magical dagger, and shows some spooky drawings, and that’s about it.

The only strong moment in the film happens over a miserable family dinner where resentment, grief, and anger grow to a boiling point, eventually erupting. The scene is shot with a series of close-ups, lending

a claustrophobic, oppressive aura that mirrors the agonizing emotional turbulence of each individual at the table.

What follows is an exhausting series of violent encounters that drags the viewer through most of the two-hour runtime. Scenes such as an extended make-out session between an old woman and a possessed corpse exist purely to gross out the audience. Another scene involves a character loosely bound to a chair by one leg. Does she A) easily pull the leg free? B) use a steak knife to cut through the thin straps? or C) use the knife to cut off her own leg at the thigh while laughing maniacally, just to make a spectacle? You guessed it.

The original films were also ridiculous and gratuitous, but there was a continuity of action and a charming personality to the low-budget slop and charismatic protagonist that is lost in *Burn*, with its mindless, forgettable characters and random, disconnected contrivances that serve no function other than to disgust. The result is a film that feels empty and trite, indistinguishable from hundreds of other cheap horror flicks on the market.

If you’re a fan of the original movies, go watch them again. I just saw *Evil Dead Burn* yesterday, and I’ve already forgotten it.

Evie the Alien - Jazmyn Hodges



word search

W	I	X	X	E	P	L	P	H	S	G	L	V	A	K
N	Z	B	V	B	R	J	E	U	Y	N	L	I	O	G
C	H	T	V	V	T	R	R	S	D	I	A	C	N	D
C	J	O	Y	S	I	P	E	S	T	T	B	R	I	F
C	K	Q	Q	M	R	D	V	Z	X	S	N	E	P	X
O	F	R	G	I	K	W	A	I	A	A	I	F	I	R
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G	X	T	B	Z	B	M	D	N	L	E	V	Q	F	M
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T	A	B	B	J	X	M	L	G	P	S	T	O	P	N
T	N	E	T	S	I	S	N	O	C	N	I	C	J	Z

Check out student editor Nik Ovstaas’ story about traffic construction delays on page 4, then find the words in the story to the right above.

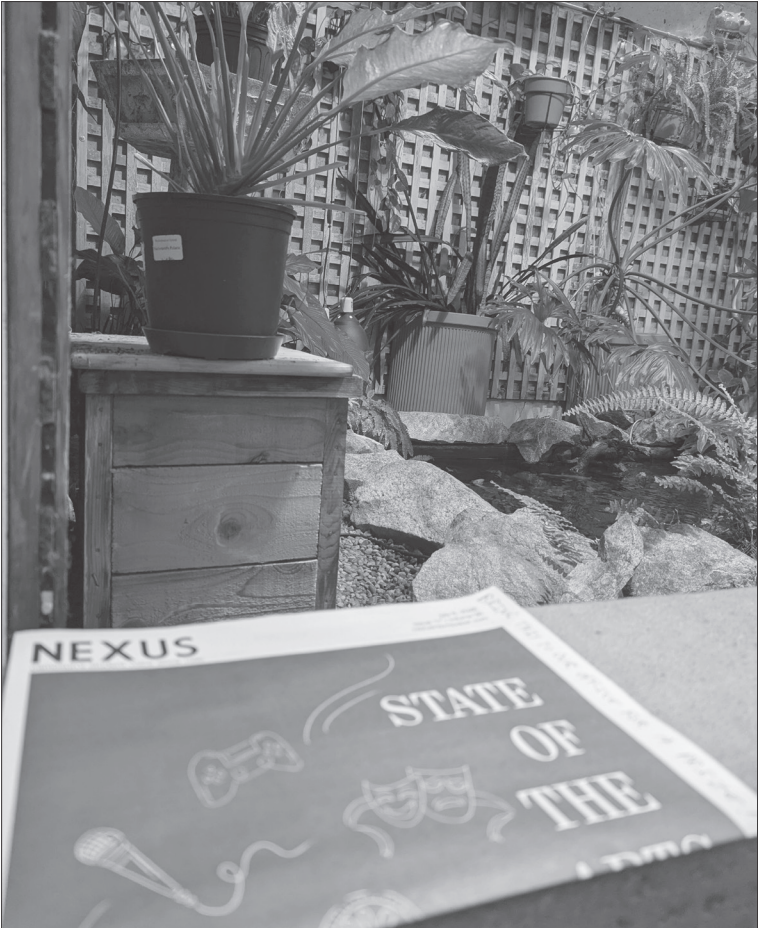
Blasting
Delays
Pinball
Surprising
Boredom

Harsh
Quagmire
Coated
Inconsistent
Suffer

Telescopic Penguins - Michael Erwin



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.

NEXUS

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Soft scones

Ingredients:
2 cups flour
1 1/2 tsp baking soda
1/2 tsp salt
1/4 cup white sugar
1 egg
2/3 cup cream
2 tsp vanilla extract
8 tbsp or 1 stick butter

There was a thunderstorm a couple days before I put together this recipe. This summer has been cooler here in Victoria compared to the rest of the world, and compared to previous years locally. The cool cloudy weather had me craving a cup of tea and a cozy treat, so I created this soft-scone recipe to share with you all.

This recipe is quick to put together, mainly because it's a race against the clock to prevent the butter from warming up. The first step is to grate or cut up the butter into pea- or bean-sized pieces. After you've done that, put the butter into the freezer—this will ensure that it will remain as cold as possible for the rest of the recipe.

Preheat the oven to 400 F and make sure the racks are set to the middle of the oven. Then get a medium-sized bowl for the dry ingredients. Measure out into the bowl 2 cups of flour, 1 1/2 tsp of baking soda, 1/4 cup white sugar, and a pinch of salt. You may have

The cool cloudy weather had me craving a cup of tea and a cozy treat, so I created this soft-scone recipe to share with you all.

noticed that the white sugar is being added to the dry ingredients—that's because scones like to break the rules of baking; it's also because white sugar is dryer than brown sugar. You can use brown sugar for this recipe, but you must add it to the wet ingredients.

In a smaller bowl for the wet ingredients, put in 2/3 cup of cream, an egg, and 2 tsp of vanilla extract. Whisk the wet ingredients till combined.

Take out the butter from the freezer and put it into the dry ingredients. Use a fork to mash the butter into the flour, making sure there are still clumps of butter visible. Then carefully pour the wet ingredients into the dry ingredients in parts, mixing between with a fork. When all the wet ingredients are poured into the dough, quickly knead the dough until it just comes together and is still very slightly crumbly.

Put a little bit of flour onto a counter and dump the dough onto it. Stretch and press the dough into

a circle until it's about an inch thick, then cut the dough into eight pieces. Place the pieces onto a baking tray lined with parchment paper, then bake for 18 minutes. When you pull the scones out of the oven, wait for at least 10 minutes before eating.

Like many of my other baking recipes, there's a lot of fun you can have with the add-ins. On the sweet side, you can add in dried fruits such as dried cranberries. Or you can add frozen fruits, like blueberries. I've see others add chocolate chips, although when I told my dad he was offended by the idea.

You can even go in the savoury direction by adding cheese and herbs. Or you can add meats such as bacon bits.

You can also freeze the baked scones for later; they're a great meal-prep option. I recommend warming them back up in the oven or a toaster oven. Using an oven will help keep the texture softer than using a microwave will, as microwaves tend to make the scones have a slightly soggy or gummy texture.



TRILLIUM MCNABB/NEXUS

These soft scones are customizable and a good treat for a cozy day.

FALL CAMFEST & CLUBS DAYS!

We are so excited to welcome all the new and returning students to Camosun for the Fall Term!

CAMFEST
SEPTEMBER
8TH & 9TH

CLUBS DAYS
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10AM -2PM

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The CCSS Student Health and Dental Plan has some changes coming, visit our ALUMO info tables at Camfest to learn more!



New Music Revue



Time Spent Driving
Lost Leaves
(Thirty Something Records)
4/5

After releasing an EP and two full-length albums in the early 2000s then taking a nine-year hiatus from 2003 to 2012, Time Spent Driving—an emo/indie rock band based in California—released two more albums in 2015 and 2023. Now, signed with a new record label, they’re ready to release their fifth full-length, *Lost Leaves*.

With their newest work, they’ve managed to maintain the same sound while still keeping the songs individual, which is impressive given that they took a significant break from making music, and it’s been nearly 30 years since they originally formed the band.

We begin with the opening track

“Weak Arm,” which precisely sets the tone for the rest of the album. It features some strong playing: discernible lead guitar and heavy drums to back it up, an angsty start to set the basis for a good emo album.

Off the first listen, the track “She’s the One” caught my attention; it embodies what most of the album is leaning onto: past love. This song especially grabs onto the theme, although all songs on *Lost Leaves* contain emotionally visceral vocals, which are the key to mastering that ’90s emo/grunge sound.

A big part of Time Spent Driving’s sound is an embrace of nostalgia; it makes you feel as if you’ve listened to it before, but, really, it’s something entirely new. With the focal point of the album reminiscing on past lovers, the band emphasizes

that feeling of sentimentality for an earlier time.

As you work through the album, it mellows out a little bit. The subject matter eases a little more into societal issues for the song “Excuse the Irony,” but quickly returns to reflecting on personal struggles in relationships in “Threads and Needles.”

When *Lost Leaves* drops on August 21, I’ll be adding many of these songs to my playlists.

-Kyle Wolfe, contributing writer

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