

BREAKING: Camosun College Student Society expelled from Canadian Federation of Students

NEXUS

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camosun's student voice since 1990

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NEXUS

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Something on your mind? If you're a Camosun student, send *Open Space* submissions (up to 500 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

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OVERHEARD AT NEXUS: "Fucking wear that tutu!"
COVER PHOTO: Katy Weicker

SPEAK UP

How do you feel about the federal government purchasing [Kinder Morgan's Trans Mountain] pipeline?



LAUREN PICCOTT
"I don't fully agree with it. I'm definitely kind of team BC over team Alberta right now, even though I'm from Alberta. My parents are living in Calgary right now and we are, honestly, in a bit of a family battle, because I don't fully agree with it whatsoever."



LINDA DERKACZ
"That makes me very angry. It seems like a bit of a loophole for Alberta to get what they want. I just hope that BC can do something to stop it. I don't want it to happen."



MEGAN CARRIGAN
"All I really know about it is how it affects First Nations people. If it's going through where they live and it's going to hurt them then it's a no-go for me."



KAIN BRYSON
"I feel like they could have fixed a whole ton of other problems with that amount of money, but they kind of have their arms tied."



MICHAEL BRAY
"It's a pretty bad decision, because any time the Liberal government decides to put money into something, it's never the original number. They're putting \$4.5 billion in now; they'll be putting \$7 billion in a few months. It's not a good idea. Even if they want this pipeline to get built, this is not the way to do it."



RACHEL CARRIERE
"I don't really feel like I want to pay for a pipeline. I don't have a say, necessarily, in where all my taxes go; it's disheartening that that's where my taxes are going."

BY ADAM MARSH

student editor's letter Bailing on the derailing food train

Throughout the day, I go to work, go home, make some food, fart around for a bit with the family or homework or recreational activities, then go to bed. And, unless I make a conscious effort, it's far too easy to not feel much of anything through that process. I'm not dead inside; I'm just a regular adult.
Not that I'm complaining: I've spent a hefty portion of my life trying to feel better. Food, booze, exercise, sleep—name the remedy and I've probably given it a shot. Sometimes it's easier to look to something external than to take a microscope and scalpel to the soul and start working, but *Nexus* staff writer Katy Weicker is a competitive and fierce worker, and for this issue's feature, she shares the story of how she turned her life around in January of 2017 by losing 110 pounds. (We can testify to her healthy snacking habits: while the rest of us battle deadlines with potato chips and chocolate bars, she goes for the carrots and hummus.)

I don't exactly have an objective view on this: I quit drinking, cold turkey, in 2013, after realizing my nightly routine of pounding back 12 Black Label Supremes and a mickey of vodka wasn't exactly sustainable. September will be five years clean from my poison, but in a lot of ways I think Weicker is stronger than I am. For all its hardships, quitting alcohol and dope was simple (I didn't say "easy," I said "simple"). But what happens when you need to drastically change your connection to—and consumption of—a substance like food, which you need to stay alive? Despite what someone in active alcohol addiction might tell you before they pass out on a park bench, they don't need vodka to stay alive. However, the neurobiological relationships between food and drugs are incredibly similar. A flood of dopamine in the brain accompanies consumption of sugar; the brain reacts similarly to doing a line of cocaine.

What is even more amazing to me than the fact that Weicker sent sparks flying after hitting the emergency brakes on a quickly derailing train is the fact that she is willing to fearlessly share such a personal challenge with readers. Head to page 6 to read her story.

Eat less, move more: that's Weicker's way of simplifying the complex. She recently kicked my ass on a 90-minute hike through Mount Doug Park—clearly it's never too late to start eating hummus.

Adam Marsh, student editor
adam@nexusnewspaper.com

25 Years Ago in Nexus returns in September



open space The failure of feminism

CINDY PECKHAM
CONTRIBUTING WRITER

If there is one harsh lesson I have learned in life, it's that anger begets more anger. I have been violated. By men. But I am not angry with all men. I am angry with very specific men. I could be bitter, and perhaps I once was, until I stumbled upon a simple quote: "bitter or better." And in that moment, I realized I had a choice. About everything. We all do.
I've spent a great deal of time thinking about the feminist move-

I can say is that the road to hell is paved with good intentions, and that previously held beliefs about women were not so much rooted in malice as in simple ignorance. I will not hold men solely accountable for the status of women today. There is ample evidence that many more men than not support women's rights initiatives. And it is not only men who hold onto flawed beliefs about the genders.
It is time that we women start being honest with ourselves. We can no longer afford to be arrogant

Feminism has morphed into something ugly. It is far removed from its roots, which were concerned with the advancement of women's rights, and has moved to a place that seems obsessed with the annihilation of the opposite gender.

ment and why as a cisgender woman I am anti-feminist. I think feminism is inherently flawed and it has failed. It has morphed into something ugly. It is far removed from its roots, which were concerned with the advancement of women's rights, and has moved to a place that seems obsessed with the annihilation of the opposite gender. Feminism has failed because women's rights still need to be fought for, and it has failed because negative attitudes about women still permeate our society. Even common, everyday language still pegs men as stronger and woman as weaker, with phrases like "right-hand man" or "wingman"—and, still, one of the most insulting things you can call a man is a "woman."

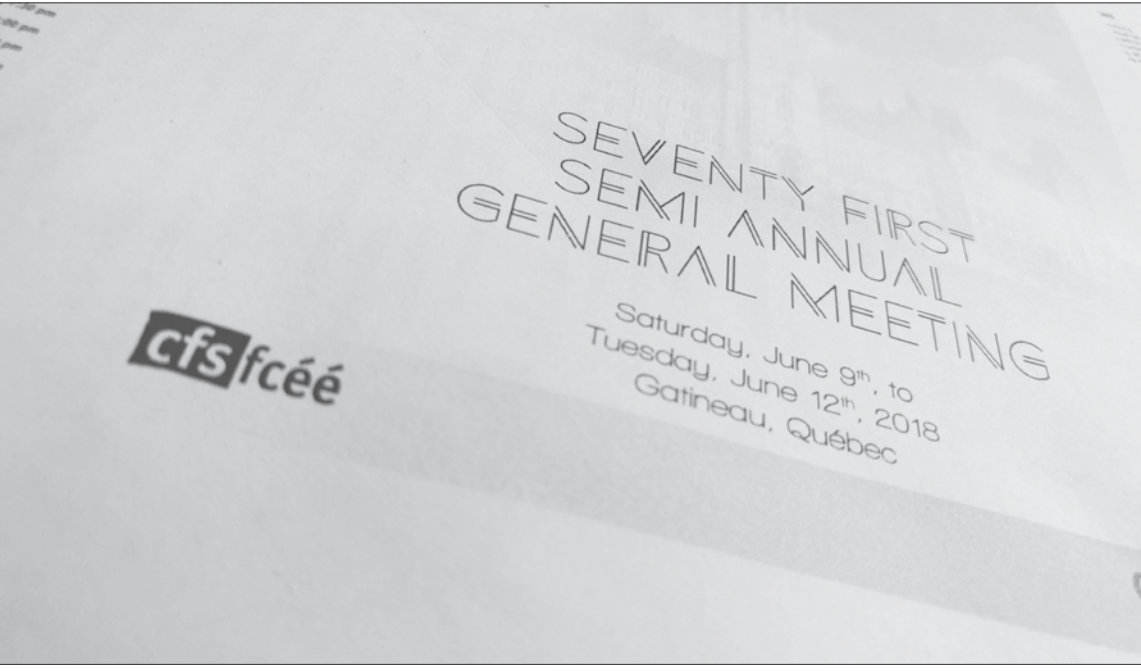
The issue is not that women are seen as unequal to men, but rather that they are not seen as equally valuable. "Equal" means "the same," but men and women are the not the same. They are different, and those differences should be celebrated.
I cannot speak to the nature of men of generations past, but what

under the guise of ignorance. We have to examine how it is not just men and men alone who victimize and oppress us. We can't turn a blind eye to the crimes our fellow women commit nor demand softer penalties on the grounds of their gender. We have to admit that we objectify and hurt ourselves, and each other, and we also hurt our men. And we have to accept that we do not own suffering, because our men can and do suffer too.
It's time to bury the hatchet and welcome our men to the discussion table. Because women's rights are not a women's issue; they are a human rights issue. All gender issues are.
It's time we embrace our humanity, and theirs. We women owe it to ourselves, to men, and to society to come and work together. It's only through our unification that we can hope to put an end to these ugly human-rights issues. There's something very empowering about taking responsibility for our own lives. It's scary, and it requires a great deal of resolve and introspection. But in the end, it is the most liberating path.

student politics Camosun College Student Society expelled from Canadian Federation of Students

"Even amongst the British Columbia representatives there. There wasn't much of a celebratory mood after the vote; I think everybody realized how big of a thing just happened."

MICHEL TURCOTTE
CAMOSUN COLLEGE STUDENT SOCIETY



GREG PRATT/NEXUS

ADAM MARSH
STUDENT EDITOR

The Camosun College Student Society (CCSS) has been expelled from the Canadian Federation of Students (CFS). The CFS held its semi-annual general meeting in Gatineau, Quebec from Saturday, June 9 to Tuesday, June 12; representatives from the CCSS attended the meeting, where a motion passed to expel the CCSS, and all other member locals who are also members of the British Columbia Federation of Students (BCFS), from the CFS. The motion comes after years of tension between BC member locals and the CFS, based in Ontario.

CCSS executive director Michel Turcotte says he is pleased to find a way out of the ongoing conflict between BC member locals and the national student organization. "When it came to the vote, I didn't see anybody vote against it," says Turcotte.
Turcotte says that the room was very quiet after the motion was passed.

Camosun students are no longer members of the Canadian Federation of Students.

need to have referendums to allocate our fees," says Turcotte.
The BCFS wasn't giving the CFS the Camosun students' CFS fees because the CFS owes the BCFS \$746,204.03, a portion of which is also Camosun student fees. The BCFS is still holding those fees, which is roughly \$200,000 of Camosun students' money.
The BCFS told *Nexus* in the past that because they are a provincial component of the CFS, the CCSS can remit CFS fees to the BCFS. The CFS claimed that the BCFS could not hold that money and had to remit it to the CFS.
However, CFS treasurer Peyton Veitch, who was unavailable for comment by deadline, recently told *Nexus* that the CFS will no longer attempt to get that money from the BCFS.
Turcotte says the conflict in the national movement over the last few years has overshadowed much of the good work that has been done. "Now that we've removed most of the fee issue from the table," he

said, "hopefully, we will find ways of cooperating on issues of joint interest and concern."
Camosun students submitted a petition to the CFS in 2017 in order to hold a referendum to decide on whether or not to defederate from the national organization. However, the CFS says the referendum couldn't happen because of the fees the BCFS is holding—the CFS considered those Camosun student fees to be outstanding, and a member local can't defederate with fees outstanding, according to CFS bylaws. In the bylaws, the only other option for a member local to leave is expulsion.
Veitch told *Nexus* in the past that BC membership accounts for roughly 10 percent of the CFS' revenue.
Turcotte says abandoning the national student movement would be doing a disservice to students. He says the CCSS will look into possibly joining the Canadian Alliance of Student Associations (CASA) or other student groups.

"If we're going to make that decision, it's likely going to be one that's made before the fall," says Turcotte. "If the [CCSS] board of directors thought it was appropriate and we were going to join CASA, or explore further membership options related to CASA, I would anticipate that happening at the same time."
However, the BCFS is going to be doubling its fees, so Camosun students will still be paying the current CFS/BCFS fee of \$2.25—slated to rise to \$2.29 in September—as well as CASA fees if they join the national student organization.

A spokesperson for the BCFS did not respond to a request for comment by press time.
"The levy for the British Columbia Federation of Students is actually increasing to match the fee currently charged between both organizations," says Turcotte. "Some student unions have had a referendum to deal with that already, but we have not."
The CCSS joined the CFS in September of 1992.

NEWS BRIEFS

Possible cougar sighting at Interurban campus

A cougar may be roaming the trails near the Pacific Institute for Sport Excellence (PISE) at Camosun's Interurban campus. Camosun reported a possible cougar sighting near PISE on Friday, May 25. The college is reminding people that if they see a cougar to stay in groups and keep children close; also, people should stay calm and back away slowly, not run away or turn their back on the animal. If a cougar is aggressive, fight back with sticks, rocks, and backpacks, and make yourself appear larger by raising your arms. Call the college emergency line at 250-370-3075 if you spot a cougar on campus.
Two Camosun staffers retiring
Camosun counsellor Chris Balmer is retiring in July, after 35 years of service with the college.

Joanne Mockford, who has worked in the Interurban Toddler Centre since 1995, is also retiring.

New health building gets a name

Camosun has named its Centre for Health and Wellness Building, which is currently being built at Interurban, The Alex & Jo Campbell Centre for Health and Wellness. The building is named for the Campbell family, who founded Thrifty Foods and made a donation to the college for the building. Alex Campbell passed away from cancer in 2011.
South Island Prosperity Project gets \$250,000 grant
The South Island Prosperity Project (SIPP)—of which Camosun is a member, along with local municipalities, First Nations, and other organizations—is one of 20 finalists in the federal government's Smart Cities Challenge. As a finalist, the project has received a \$250,000 grant from the federal government; the money goes to SIPP further developing their idea to compete for the grand prize of \$10 million. SIPP's idea for the contest uses smart technology to give citizens access to a variety of different transportation modes, such as carpools and buses. SIPP aims to promote the economic development of southern Vancouver Island.
-ADAM MARSH

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film

Camosun instructor premieres documentary about great-grandfather's fight for indigenous rights



ADAM MARSH/NEXUS

Camosun College Digital Communications instructor Andy Bryce.

KATY WEICKER
STAFF WRITER

When his mother died in late 2011, Camosun Digital Communications instructor Andy Bryce inherited a Pandora's box of family memorabilia. As he was going

through it all, one name kept coming up: Peter Henderson Bryce. Peter was Andy's great-grandfather, and, until that point, Andy knew little about him.

"What I had known about him was he was a pioneer in public

"I have a news background and certainly had done lots of news documentaries, but I realized this was a very different animal from a news documentary."

ANDY BRYCE
CAMOSUN COLLEGE

health in Canada," says Bryce. "He had drafted the first public health legislation. We have clean drinking water and septic and garbage collection and stuff that he originally set, along with his colleagues."

As he searched the internet, Bryce—who has been teaching at Camosun for 18 years—quickly learned there was another story. His great-grandfather was the chief medical officer for the Department of Indian Affairs in 1907.

"He went out to the prairies to look at health conditions at residential schools in the prairies," says Bryce. "He discovered that 24 percent of all students in all residential schools were dying of tuberculosis. Many more were infected by it and would probably be dead within a couple years of leaving the schools. This was the first time somebody, especially an official in the department, had so well documented what was going on in terms of health conditions in the residential schools. My great-grandfather, from that

day on—from 1907 until probably the day he died—lobbied for better living conditions for indigenous people, which was a pretty unusual position to be taking at that time."

This story of Peter's time with the Department of Indian Affairs inspired Bryce to produce the documentary *Finding Peter Bryce*, which premiered on May 10 in Ottawa and screened on May 31 at Camosun.

"I have a news background and certainly had done lots of news documentaries, but I realized this was a very different animal from a news documentary. It's an independent-point-of-view kind of documentary," says Bryce.

Bryce enlisted his friend Peter Campbell to direct the documentary. "He had done a film called *Kuper Island: Return to the Healing Circle*. It was one of the first films in the '90s about residential schools, and the impact of these residential schools," says Bryce.

They started the project in early 2015, completing it earlier this

year—almost three years to the day later. The road to the finished product wasn't without speed bumps, the biggest one being funding, as they decided to fund the project independently.

"We had to go out and find funding and, by far, that was the hardest part," says Bryce. "But we had things happen. One person had a whole bunch of air miles so, one of the shoots we had to do was in Ottawa a couple years ago, and we got our flights paid for through her air miles. In that same shoot, we had someone pay for a rental vehicle for us through air miles... We had lots of stuff like that happen that made this possible."

Thanks to extensive academic work on Peter Bryce over the past 20 years, the filmmakers were able to access information fairly easily.

"It was just a matter of going to Google and using different search terms to find that information," says Bryce.

But that's not to say their research was smooth sailing.

"One of the oddest things is that I went to the National Archives, took out his personnel file, and there was nothing in it from Indian Affairs," says Bryce.

Despite the occasional hiccup, Bryce is happy with his tribute to his great-grandfather. "In terms of the overall film that we created, and the goal that we wanted to reach, I think we've done exactly what we wanted to do."

know your profs

Camosun's Garret Flowers goes from the circus to post-secondary

"I know it sounds cheesy, but to me, math is more of an art than a science. It's creative, elegant, and sometimes weird."

GARRET FLOWERS
CAMOSUN COLLEGE

ADAM BOYLE
CONTRIBUTING WRITER

Know Your Profs is an ongoing series of profiles on the instructors at Camosun College. Every issue we ask a different instructor at Camosun the same 10 questions in an attempt to get to know them a little better.

Do you have an instructor that you want to see interviewed in the paper? Maybe you want to know more about one of your teachers, but you're too busy, or shy, to ask? Email editor@nexusnewspaper.com and we'll add your instructor to our list of teachers to talk to.

This issue we talked to Camosun Mathematics instructor Garret Flowers about being a former circus performer, viewing math as an art, and going to local shows.

1. *What do you teach and how long have you been at Camosun?*

I've been teaching math at Camosun for about four years.

2. *What do you personally get out of teaching?*

I know it sounds cheesy, but to me, math is more of an art than a science. It's creative, elegant, and sometimes weird. I love showing students that math isn't always painful, and I try to convince them that anyone can be good at math.

3. *What's one thing you wish your students knew about you?*

There's nothing that comes to mind that I wish students would know about me. However, something I think they might find interesting was that a few years ago, I was a member of a professional circus troupe. I toured Asia and the US for a year performing for children, and occasionally I'll do some performances around Victoria (although not so much anymore).

4. *What's one thing you wish they didn't know about you?*

Nice try, but I'm not going to

give away my weaknesses that easily.

5. *What's the best thing that's ever happened to you as a teacher here?*

I think my favourite moments are when students from previous semesters email or visit. It's really nice to know that I'm having an impact on some students' lives.

6. *What's the worst thing that's ever happened to you as a teacher here?*

Trying to finish my doctorate at UVic while teaching full-time at Camosun. It was a stressful and disorganized term. But it's taught me to be more aware of students' lives outside of the classroom.

7. *What do you see in the future of post-secondary education?*

I see post-secondary education branching out in many different directions in the future. Online education is becoming more prevalent, and colleges are slowly adapting. I think the style and nature of classroom lectures will change significantly as more technological advances are incorporated. Additionally, more people are enrolling in post-secondary institutions, and their motivations for doing so are becoming more diverse. For some, post-secondary education is simply



ADAM BOYLE/NEXUS

Camosun College Mathematics instructor Garret Flowers.

a means to an end—obtaining a desirable career. For others, it is about learning to think critically and gain a greater understanding of the world. While I tend to fall into the latter camp, I think it's important to try and mix a bit of both ideologies when teaching.

8. *What do you do to relax on the weekends?*

A variety of things, really. I really enjoy music, so I try to go to local shows on the weekend. Sometimes

I'll visit friends or just stay in and play video games. In the summer, I hope to do a bit of camping as well.

9. *What is your favourite meal?*

Americanized Chinese food is definitely number one, but Thai and Vietnamese food are also favourites of mine.

10. *What's your biggest pet peeve?*

Bringing smelly foods from the cafeteria into class.

food

Camosun College gets ready to launch new food truck in June



KATY WEICKER/NEXUS

Camosun College Culinary Arts chair Steve Walker-Duncan.

ADAM MARSH
STUDENT EDITOR

If you find yourself in need of something a little different to take the edge off between classes, Camosun's Culinary Arts students might have just what you're looking for. The college is launching a food truck in June that will include, among other things, tacos, poke, and ramen. Camosun Culinary Arts chair Steve Walker-Duncan says the food will be unique, made

with an international feel to encompass the many different cultures at Camosun. He adds that the project involves many different programs at the college, such as Plumbing, Marketing, and Sheet Metal.

"Sheet Metal have helped us with the conversion inside for the extractor fluid and some of the workspaces," says Walker-Duncan. "Electrical have redone all our lights; we've been replaced with LED lights."

"It's definitely doable for people to get into a food truck as opposed to the hundreds of thousands of dollars necessary to set up a regular restaurant."

STEVE WALKER-DUNCAN
CAMOSUN COLLEGE

Students in the Comics and Graphic Novels program created a design for the exterior of the truck, says Walker-Duncan.

"There's going to be a very visual eye-catching wrap around the exterior of the truck that, again, demonstrates what Camosun is doing, because it's going to be basically students from different departments," he says.

Food trucks are a growing sector in the industry today, says Walker-Duncan, partly because real estate is skyrocketing.

"Specifically Victoria and Vancouver and any of the cosmopolitan areas, you know, real estate is so expensive; it's definitely doable for people to get into a food truck as opposed to the hundreds of thousands of dollars necessary to set up a regular restaurant," he says. "They can do different things in different places at different times."

Food trucks can do everything

most restaurants can, says Walker-Duncan, adding that the new food truck will be at various local events as well as on campus.

"They're going to be out there supporting community events," he says. "This is a learning platform not just [for] culinary students, but all the other departments who have been involved with it."

Walker-Duncan says that the college will be strategizing where the food truck goes, and that they aren't trying to take away business from any commercial food trucks.

"We're talking about special events moreso than going and parking it down behind BC Museum, for example," he says. "These are very select events we are either invited to, or we're going to be the only one there, or it's a big enough event that it's not likely to impact a commercial operator."

First-year Culinary Arts student Lexie Shaffer is one of the students

who may be serving food from the food truck. She grew up making food—from getting her own Easy-Bake Oven as a youngster to working on a Thrifty Foods food truck—and she's always loved cooking.

"I just figured, 'Why not make a career out of it if I love it so much?'" she says.

Shaffer says speed is key to working on a food truck, due to the small spaces that the chefs are working in.

"The people who work on the food trucks—obviously they have to work on their speed," she says. "You have to be quick and be able to pay attention to orders and be organized."

The food truck menus will change about once a week; as for where the trucks will be and when, Walker-Duncan says the schedule has not been finalized, but they are looking at one day a week at Lansdowne and three or four days a week at Interurban, where they are scouting out some different locations, including one near the Pacific Institute for Sport Excellence.

"They're doing recipe testing right now," says Walker-Duncan about the students involved with the truck, "and hopefully different menu items than people have been used to, just so that there's that newness."

student club

New Camosun student club hopes to build connections with 3D printer



KATY WEICKER/NEXUS

Camosun College student Landon Brown is the founder of the student 3D Printing Club.

KATY WEICKER
STAFF WRITER

When Landon Brown arrived at Camosun after attending UVic, he knew that he wanted to start a club. It was later that he started thinking about the idea of building a 3D printer from scratch.

"I was surprised there wasn't nearly as many clubs, or as much club enthusiasm, when I came to Camosun," says Brown, who is now a first-year Electronics and Computer Engineering student. "So, I was like, 'Heck, I wonder if I could start one?' I spent a lot of time thinking about it and researching it."

The club founder took his time coming up with a concept that he felt could be successful. He ultimately came up with the 3D Printing Club, which launched in the spring.

"I was exploring lots of ideas," says Brown, "but I was keeping track of all these different things, and talking to people about, 'What do you think would be fun to do on the side? What would make you want to stay after hours?' And, also, what could I actually pitch to the club board that wouldn't be too wild that they wouldn't want to give us any money?"

Brown found his inspiration this spring, after his second semester. He was talking to a Mechanical Engineering student who got to do 3D printing; the college's 3D printers were restricted to Mechanical Engineering students.

"The only time we'd get to 3D print anything would be at the very end of our program... I thought since 3D printers are new and happening, I could get 3D access to the people who don't have 3D printing access, and kind of teach people about it; it would give us a good project to go on," he says.

"It couldn't just be Electrical Engineering students. I wanted everybody to be able to come down and learn about clubs and 3D printers."

LANDON BROWN
3D PRINTING CLUB

The original concept of the club was to build a 3D printer from scratch with parts ordered online as well as parts printed on one of the existing printers already on campus. However, an unexpected donation from the college's Mechanical Engineering department changed the club's trajectory.

"They had just gotten all new 3D printers for their students, so they had two older ones they were going to get rid of that they donated to the club," says Brown. "It was big, because now we had 3D printers... One of them was a very complex, industry-standard one from 2005 that was like a \$50,000 unit."

Despite the initial challenges of getting the club off the ground, now that it's up and running, Brown is excited for its future.

"The amount of good reception we got from the different departments and the school—the push we got to motivate us and everything was really big. So, now we have three projects: building our own printer and restoring these other two. It gives us good groundwork, too, because when we get people

who have never done anything with 3D printers—which includes myself, to be honest—it's nice to be able to print something first and see what even is happening and how it works before you try to build it."

And with his main goal of starting a student club never far from his mind, Brown is hopeful that the 3D Printing Club will inspire other students, not just his engineering classmates (interested students can get in touch with the club by emailing 3dprintingclub@camosunstudent.org).

"You can make things and learn things," he says. "It encompasses many different disciplines of different skills and engineering talents: mechanical, electrical, and computer. Even people who want to get more involved in the administrative side of the club and try managing all these different projects, or some of our funding and stuff. It just seemed to be big enough that it would draw in enough people. And it couldn't just be Electrical Engineering students, either. I wanted everybody to be able to come down and learn about clubs and 3D printers."

Losing me

What I wish I knew before I lost 110 pounds

Story and photo by Katy Weicker, staff writer

Everyone has a magic-wand wish. You know, that impossible thing that you would gladly give your right arm to your fairy godmother in exchange for: A stable relationship, a million dollars, bigger boobs, a smaller nose, free post-secondary education.

For me, my wish was to be thin.

I don't remember a time when I wasn't fat. I was always a little teapot: short and stout. I tried everything from fad diets (looking at you, Atkins) to just straight-up not eating; in the process, I managed to yo-yo, binge, and crash-diet myself up to a BMI that basically meant my blood was mayonnaise.

Being overweight was such a huge part of my identity that I never questioned it. But not because I was one of those girls who believes she isn't defined by a scale. Not because I loved my curves and rebranded my stretch marks as bad-ass tiger stripes. And certainly not because I convinced myself I wasn't morbidly obese, I was simply "thick" or, better yet, "juicy."

The ironic part is that I envied those girls (I still do), the body-positive ones who don't let their size stop them from being fierce as fuck. The ones who consider their figures luscious and clap back against Photoshop and fat shaming. I simply wasn't one of them.

I was the one who was called "Sasquatch" on the playground and let it define me. The one who was told I would have "such a pretty face" if I just lost weight. The one who was informed that if a guy was attracted to me, he must be a chubby chaser. I was the one who believed all these things to be true. And as a result, I felt less than human.

I spent a majority of my years trapped under rolls of fat, living but not experiencing life. My weight was a prison, holding me captive from what I could have if only a fairy godmother would grant me the privilege of being thin.

My fairy godmother never did appear, but in January of 2017, I decided to make a change. It was because of a combination of a New Year's resolution, my sister (who I'm

fiercely competitive with) deciding to go on a health kick, and Donald Trump being elected as president of the USA (no way I was going to be fat if he blew up the world).

Honestly, when I started this journey, I didn't think this time was going to be any different. I would lose 50 pounds, get down to a weight where I was still chubby but not grotesque, get bored, get insecure in

losing my security blanket of fat, and gain it all back. It wasn't my first time at the rodeo.

As predicted, I lost the 50 by May, and by the summer I was chasing onederland, that mystical place where the scale's first number is a one instead of the two that had been present since I was 15. It was a place I had been within 10 pounds of countless times before. On the other side of the scale was "normal"... and it scared the hell out of me.

Somehow, this time (probably thanks to my fierce competition with my sister), I managed to hit onederland. I cried, lost another 10 pounds, another 20, and miraculously rang in New Year's 2018 in size 6 jeans (okay, a stretchy 6 that gave me a muffin top, but still a 6, damn it!), and a size medium Camosun hoodie.

And it wasn't thanks to a magic wand. It was thanks to a lot of sweat, a few tears, and some unexpected life lessons I didn't anticipate.

Cost of healthy living

The idea of an obese starving student is a bit of an oxymoron. Yet, I was living proof such a thing exists. And, in all honesty, my bank account will tell you it is significantly easier to be a starving unhealthy student than a healthy one.

While I'm not daft enough to try to pawn my weight problem off on the cost of healthy groceries, it certainly didn't help. A box of Kraft Dinner or a frozen pizza is way cheaper than chicken breasts, spinach, red peppers... and don't even get me started on avocados.

My grocery bill has probably tripled since I started to eat more healthily. Because healthy equals clean, and clean equals unprocessed, which equals more ingredients, and... well, you get the idea.

Plus, there are the protein shakes and meal replacement bars and ridiculously overpriced but oh-so-worth-it low-cal, high-protein ice cream that I buy and tell myself tastes as good as Ben and Jerry's.

There's also the Fitbit and monthly Weight Watchers fees. Thankfully, I prefer hiking mountains to lifting weights, so I've managed to avoid a costly gym membership that I'll never use.

But it's all worth it, because it gets results. Which means your clothes get looser. Which means you get to buy new clothes. Yay! Super fun. Who doesn't love a good shopping spree to reward all that hard work, right? That was certainly my mentality when I dropped my first dress size. By the eighth time I had to replace my entire wardrobe, the novelty wore off. (PS, did you know that you lose weight in your feet? Bu-bye 40 pairs of heels!)

I've donated countless garbage bags of clothing to women's shelters and friends (half of the stuff still had the tags on it) and become a master of shopping sales, which was a heck of a lot easier to do when I wasn't the same size as everyone else... which has required me to shop secondhand to supplement my closet.

Because when you're replacing your clothing on a monthly basis, your Visa needs a break.

Old habits

Let the record show: I can still demo four pieces of pizza in one sitting. I also have no self-control when it comes to cookies. Like, ZERO self-control.

Someone once told me sugar is as addictive as cocaine. The first time I tested this theory was December 2017. I had made it almost an entire year without eating any sweets before I fell off the bandwagon. Hard.

My sister invited (guilted) me over to help her decorate gingerbread men. By the time I arrived, she had already baked the first batch of 10. The smell of spices and molasses made my mouth water and my heart begin to beat faster.

The kitchen was a veritable assembly line; one that spilled into the dining room, where sheets of waxy parchment covered the oak table, pinned down by bowls of Smarties and sprinkles. Dozens of cookies piled in a mountain of temptation in the corner tortured me as I sat down.

I told myself I wasn't going eat a single one.

I lied.

It started innocently enough. One of the men pulled a Marie Antoinette as I decorated him. My fingers were trembling as I lifted his poor decapitated head off the table. Every fibre of my body was screaming not to do it.

I did it.

The tsunami of sugar roared through my system. A surging panic required me to shove his body into my mouth to destroy the evidence.

His Smarties buttons burst in my mouth, filling me with a rush of satisfaction and guilt. I swallowed and reached for his comrade in sprinkled arms.

A few cookies later, I realized the men could no longer satisfy me. I took a mouthful of Smarties. Then another.

By the time my sister brought over the next batch of cookies to be decorated, I had turned the icing bag inside out and was licking the thick white goo from its crevasses.

Not my finest hour.

The next day I woke up with a headache worthy of a run-in with tequila and intense sugar cravings that took until the New Year to curb. I managed to successfully stay clean until Easter... poor chocolate bunny never saw it coming.

Endurance

Did you know that, depending on the route you take, there are up to 75 stairs between the Foul Bay parking lot and the top floor of the Young Building?

In my first semester at Camosun I had a class in Young 300. I loved that class but dreaded getting to it. The journey required me to take a break at the top of the 30 concrete stairs that led up from Fisher to the exterior

of Young, and a prayer that there was no one to hear me wheezing as I struggled up the 17 stairs into the building.

Once inside, I continued my harrowing trek down the hall. My schedule allowed me to arrive to class when the halls were relatively quiet and, on days when I was lucky, I was able to slip into the elevator undetected, eliminating the remaining 28 stairs. If there were fellow students loitering around the lift, my pride would force me to drag my ass up the remaining steps. My lungs would burn by the time I sat down, and I'd be thankful I was usually the first one there, so I could recover before my in-shape classmates and prof arrived.

I once saw a guy running up and down the stairs between Fisher and Young for cardio and thought about calling security, as I was fairly certain homeboy had lost it. The idea of exercising was about as appealing to me as a root canal. Why would people do it for fun?

I'm not going to launch into an ode to exercise and how amazing it is; I still curse every freaking step on my Sunday morning hike up Mount Doug and I'm convinced a sadist invented burpees. But now, when I'm stressed, I reach for my runners instead of a bag of chips.

I wouldn't go as far as to say I'm an endorphin junkie (let's not get crazy here, people) but I can confidently say I am reluctantly athletic and can see the value of exercise.

Except burpees. Burpees are bullshit.

Loose skin

Okay, so I knew going into this I was going to have to deal with excess skin. I had seen enough extreme-weight-loss shows to accept that I would never have a six-pack.

What I did not anticipate was the mindfuck that comes from having a stomach that looks like someone strapped five pounds of raw pizza dough to it, or having a chest look like I've breastfed quints. My upper arms look like they have old-man balls dangling from them when I extend them, and don't even get me started on my ass.

When you lose over 100 pounds, your body just kind of looks like a bunch of deflated balloons, which can, in turn, deflate your self-confidence.

On top of being unsightly, it prevents me from losing that last 10 pounds to have a "normal BMI"—which, yes, I'm aware isn't a good barometer for a healthy weight—but being considered "overweight" (even in my hella-stretchy size 6 jeans) still makes me feel like I should be thinner.

Someone recently asked me if I ever considered getting my extra skin removed. After a quick Google search (complete with post-op photos) I realized that, first of all, ouch! (Anything that requires incision drains should not be done electively.) Also, it would cost me less to finish my double-major bachelor's degree than to lop off my batwings and wet-diaper butt.

The peanut gallery

About 80 pounds into my weight-loss journey, a relative cornered me at a family function and demanded to know how much weight I had lost, and how much more I wanted to lose. He wanted to know how I had done it, and how I was planning on keeping it off (because, did I know that people who lose large amounts of weight are likely to regain it?).

I've also seen people practically clutch their pearls when I reach for a piece of cake at a celebration. "Oh, Lord. Here she goes, falling off the bandwagon. Quick, someone snatch her fork. Save her from herself!" (For the record, one piece of cake will not cause you to spontaneously gain 110 pounds.)

In many ways, it's like being pregnant—without the fetus. Your body undergoes this crazy transformation, and everyone has an opinion about it. "So-and-so's cousin went through it, this person had a difficult time with it, that person's done it

five times..." People voice their unsolicited concerns and experiences and ask far too personal questions about your body.

Except it doesn't end after nine months. It's been eighteen months and still, the first thing that people who knew me back then comment on when they see me now is my weight. Like, all the fucking time. And I'm not just talking about people who haven't seen me in forever. I'm talking about people I saw last week! They still comment on my weight loss.

It's a complete mind trip. And, truthfully, it's annoying. In the last year, I've slayed some pretty major accomplishments academically and professionally, but people are still

more interested in my waistline. "Oh, you got your first piece published? Great! Now, tell me more about that protein powder you love!"

Honestly, one of the only reasons I agreed to write this was because I knew those people would actually read my writing if it was about my weight loss.

That's not to say I don't appreciate the encouragement. I do. It's just that, as someone who grew up without a kind word being said about my body, it's hard having so much emphasis being placed on "how great it looks" now (especially when I know the truth about my pizza-dough stomach).

Losing weight is not a magic-wand wish. Yes, I can climb the 75 stairs to the top floor of the Young Building without dying. Yes, I can walk into a store and buy an article of clothing because I like it, not because it will fit me. But I'm still the same person.

There's just less of me to hide behind now. "Me" is a little closer to the surface. I feel more human, but it's like being given a pass to a club I've observed from the outside my entire life. And it's hard not to feel like my membership should come with an asterisk:

Katy
former fatty.

And that asterisk is not because I used to be obese. It's because I still carry the stigma: the cruelty of thin privilege and the damage of growing up in a time when it was more important to be skinny than it was to be body positive. I still feel like a Sasquatch when I eat too many carbs. I catch my reflection in the mirror and struggle to see any difference between my body then and now. My asterisk is both a bone of contention and a badge of honour.

Much like the puppy skin tucked into my Spanx, it's a part of me. Maybe one day I'll get it removed, but in the meantime I'll struggle to accept it and realize that I am not defined by a number on a scale.

music

Former Camosun student focuses on introspective side of jazz



PHOTO PROVIDED

Former Camosun Jazz Studies student Stephen Menold is returning to Victoria to play a show on June 16.

ADAM MARSH
STUDENT EDITOR

Stephen Menold dropped out of Camosun's Jazz Studies pro-

gram in April 2013 with just one credit standing between him and a diploma, but he felt the pull of a city—Montreal—with a stronger

arts culture than Victoria's, and he just couldn't resist any longer.

"I just had to expand my universe," says Menold. "My idea was

"I find a huge, glaring problem with modern jazz today is that with colleges and universities taking it as an art form, they deconstruct it to the point of taking the emotion out of it."

STEPHEN MENOLD
MUSICIAN

actually just to get out and explore and find my own way, and I felt like if I didn't leave then, I wouldn't; I had to just jump and go for it."

Menold has since harnessed the sights and sounds of that city's culture, as well as heavy influences from the music of Charles Mingus and Thelonious Monk, into a career in jazz. Menold says he has always been attracted more to the emotional side of music than to its intellectual side.

"I find a huge, glaring problem with modern jazz today is that with colleges and universities taking it as an art form, they deconstruct it to the point of taking the emotion out of it," he says. "Just looking at the notes and looking at the mathematics, I find a lot of modern players... I'm not trying to throw shade or start any battles, but it seems like there's a much larger push for being compositionally creative."

Menold says another problem is that many people are looking outside themselves for material.

"If you don't look inwards first you're not going to have anything to say," he says.

As an example of looking to the external the way some musicians do, Menold jokes about writing a tune about a black hole in outer space.

"Is your life not interesting enough? I guess what I'm trying to say is I write from more of a personal experience," he says. "Say something interesting about you. I don't want to learn about the cosmos, I want to see what makes you tick, what makes the artist think and feel. That's more of a universal experience—the human emotion... Putting your own thoughts into the emotion as opposed to just abstract thought makes more of a global feeling, and, I think, that's what makes jazz accessible."

Stephen Menold Quartet
8 pm Saturday, June 16
\$15, Hermann's Jazz Club
hermannsjazz.com

stage

New Langham Court Theatre play shows a chorus of complicated disapproval

KATY WEICKER
STAFF WRITER

Director Wendy Merk admits that Langham Court Theatre's *A Chorus of Disapproval* has provided many unique challenges for the amateur theatre company, not the least of which is figuring out how to define the play.

"This play is kind of what you'd call a semi-musical," says Merk. "It's mostly a comedy. There are musical numbers interspersed. They're quite short and they're all taken from *The Beggar's Opera*, a very old play from 1728."

That's not to say audience members should expect to see a traditional opera. Merk says the storyline of *The Beggar's Opera* is, in some way, reflected in *A Chorus of Disapproval*.

"We've chosen to set it in 1978," she says. "It is a British play. It takes place somewhere in the north of England. It's rather vague as to where it is. It's a fairly small town and it's an amateur theatre group but they get into all kinds of stuff behind the scenes so there's love affairs and nefarious business dealings going on and that kind of thing. So, in a way, that's reflected in the plotline of *The Beggar's Opera*."

Merk has her reasons for setting *A Chorus of Disapproval* in the '70s. She doesn't want to say too much, but she says there's a scene where

two characters are "engaging in an activity that was very typical of the 1970s."

"I don't want to give it away because it's a big part of the comedy in the play," she says. "But I thought this would be really fun. The play was actually written around 1985 so it's not that different. Also, some of the clothing in 1978 was so outrageous and the colours were so gaudy—especially the men. Men were much more colourful in the '70s than they are nowadays; I mean, we all were, sort of. So it's a fun look for the costumers."

As it turns out, outfitting a cast of 17 amateur actors in garb from both 1978 and 1728 is no easy task. "It's a huge job for the costumer, Pearl Arden, and she's done an amazing job," says Merk. "She does have people helping her but she's done the main part of it. It's a lot of costumes and wigs to keep track of... and shoes and boots."

The costumes are just the tip of the iceberg. *A Chorus of Disapproval* is a play inside a play, which means multiple sets, a challenge Merk chose to tackle by incorporating the transitions into the play instead of leaving the audience in the dark.

"I decided I didn't want to have blackouts because there are quite a few set changes and there are these little snippets of songs that



PHOTO PROVIDED

A Chorus of Disapproval is set in the 1970s and uses material from another play, from 1728.

are interspersed between scenes, where one character is standing at one end of the stage and just singing the song, and the song kind of reflects what's going on in the scene, but I didn't want to have a blackout every time that occurred," she says. "We're using what we call periactoids—three flats on one unit you can revolve and change the set.

You can roll them up and down. So they are being used to give the impression of, 'Oh, this is a different scene. This is a cafe, or this is a pub, or *The Beggar's Opera* set."

Despite its challenges, Merk says that she is excited about the production.

"It's a very well written play," she says. "It's very funny and there's

a lot of depth to all the characters, which is really nice. They're not just superficial, slapstick characters."

A Chorus of Disapproval
Various times,
until Saturday, June 23
\$17 student tickets,
Langham Court Theatre
langhamtheatre.ca

stage

Greater Victoria Shakespeare Festival presents *The Tempest* through a modern feminist lens



LARA EICHHORN

The Greater Victoria Shakespeare Festival is presenting *The Tempest* and *Pericles* this year.

DONNA RIBAROVSKI
CONTRIBUTING WRITER

Greater Victoria Shakespeare Festival attendees may notice something different in an old classic this year as director Chelsea Haberlin takes *The Tempest* in a new direction, looking at the play through a modern feminist lens.

"The treatment of women, our perspective on colonialism, and our perspective on race are different," says Haberlin. "I definitely bring my sort of 2018 feminist politics to the piece."

One way Haberlin did this was by cross-casting: women now perform as some of the male characters.

"The character Prospero is now Prospera, Ariel is played by a woman, and Sebastian and Antonio

are played by women, but they are using male gender pronouns," says Haberlin. "There's a lot more women on stage than there were."

Since Haberlin specializes in site-specific theatre, which takes place in locations outside of traditional venues, she understands the joys and challenges of directing and performing outdoors.

"Currently, we are dealing with sprinklers, so every night at 9 pm the sprinklers come on, and we are constantly playing chicken with the sprinklers," she says. "It's a lot more fun to work somewhere where there's going to be surprises."

Haberlin finds nature a vital piece of the puzzle in creating beautiful moving pictures on the stage.

"They talk so much about nature [in the play] and to be actually outdoors surrounded by the colours of nature, I think, really helps to heighten the piece, brings a lot of depth that would not be there otherwise. In terms of creating, I can have characters approaching from far off as another scene is taking place. I can have people come up over the hill singing."

Haberlin admits that Shakespeare is hard to understand; she spent hours and hours with the text to understand it so that she would be able to tell the story.

"I don't expect my audience to do that same work," she says. "I expect them to watch it once and have it make sense. I think it's on us to make it understandable to an

"The treatment of women, our perspective on colonialism, and our perspective on race are different. I definitely bring my sort of 2018 feminist politics to the piece."

CHELSEA HABERLIN
THE TEMPEST

audience. It's like you have a big bouquet of flowers and if you fill it with baby's breath, all anyone can see is the baby's breath, but if you take out all of the baby's breath then what's left is the kind of beautiful focal points, the beautiful flowers.

What we are trying to do in our rendition of this piece is to take out anything that feels like it's going to distract people from this story and from the characters, and just leave the language in and leave the action in that feels really relevant and vital."

Like her artistic inspirations—Peter Brook, Martin Scorsese, and Quentin Tarantino—Haberlin is committed to the collaborative effort in creative storytelling.

"I really love watching many minds come together to take something off the page," she says. "I really love the collaborative element of it. There's not many places in life where you get to have that."

Haberlin understands the nature of the relationship between herself and the audience, as she wants

to make this experience comfortable and enjoyable for those who come out to see *The Tempest*.

"I think a mistake that directors can make with a play like this is to really push it at the audience, but you want to make it so that they can sort of ease their way into it," she says.

Ultimately, this journey is all worth it to Haberlin, as long as the audience allows theatre to transport them on a magical ride.

"If you don't understand every single word people are saying, it won't matter," she says, "because the spectacle, energy, drive, and the music will carry you through the piece."

Greater Victoria Shakespeare Festival
Various days and times,
Thursday, July 5
to Saturday, August 4
Various prices,
Camosun College Lansdowne campus and Saxe Point Park
vicshakespeare.com

stage

In Our Footsteps tackles immigrant issues through collaborative content



ADAM MARSH/NEXUS

In Our Footsteps director and Uvic PhD candidate Taiwo Afolabi.

DENIZ ÜNSAL
CONTRIBUTING WRITER

In Our Footsteps is not like any other play you know. Director Taiwo Afolabi, who is also a PhD candidate in Applied Theatre at the University of Victoria, defines it as "interactive performance."

"The idea of the play is really to communicate and recreate a safe and positive space to have conversations around lived experiences of immigrants," says Afolabi.

Ten actors, many without a theatre background, have been

preparing the play since January, working in a collaborative process.

"[The team] ranges from international students to settlers in Canada, Victoria, refugees, and immigrants," says Afolabi. "Some of them are international students, some are domestic students from here in Victoria, and some of them are from the community, the bigger community in Victoria itself. Each person comes with expertise—we have musicians, dancers, [a] choreographer, actors, different expertises coming on board."

"The play is really about engaging and having interactions on issues that are of importance to immigrants and refugees."

TAIWO AFOLABI
IN OUR FOOTSTEPS

Unlike repertory theatre, where actors and actresses perform a scripted play, interactive performance is based on stories of community members who decide collaboratively what to perform and how. Their everyday challenges, experiences, celebrations, and encounters with diversity, identity, language, and multiculturalism become the performance's content.

"What the play does is really bring in these, and articulate themes in a very compelling and profound way, where the immigrants and actors involved are sharing their life experiences," says Afolabi. "So, the play is really about engaging and having interactions on issues that are of importance to immigrants and refugees. [There is] an interactive session where we are going to be doing a sort of workshop to make space to really unpack those themes. The play is an opportunity to really engage in those serious conversations in a very safe and non-threatening way."

In Our Footsteps, the audience members transform into participants and can engage with the issues the play examines by bringing their questions, comments, and own experiences. The director's role is to facilitate the production process.

"I see myself as building bridges and working over different gaps," says Afolabi. "Filling different gaps was the performance's content."

Afolabi studied theatre over 10 years ago at the University of Jos in Nigeria. He's the founder of Theatre Emissary International, a theatre organization that engages with communities to address social issues. He's used community-engaged theatre in several contexts and countries—China, Nigeria, Iran, and Canada, to name just a few—to address issues such as health, diversity, development goals, and sustainability.

"Many people are trying to see how theatre can give us an opportunity to break walls and really have a definition and understand

that it comes from the people, and how that threat will become an opportunity to really make rules and policies in a way that will be people-driven rather than [a] top-down approach," he says.

The seeds of this year's performance were sown last year when Afolabi brainstormed with urban and cultural planner Jasmindra Jawanda on how to engage with refugees in a meaningful way. Their collaboration culminated in performances around town, including one at Victoria City Hall.

"We wanted to really articulate issues coming from them rather than enforced on them," says Afolabi. "That was the beginning of this project we did last year; it was very successful."

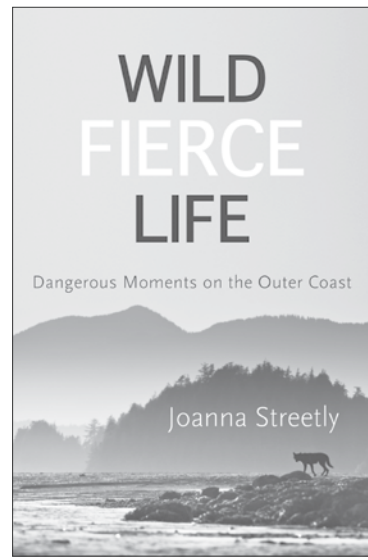
Although *In Our Footsteps* is not conventional theatre with professional actors, Afolabi says that won't get in the way of anyone's enjoyment.

"It is highly professional and will be aesthetically pleasing to the participants," he says, "because that cannot be compromised."

In Our Footsteps
Various times, Tuesday, June 19
to Thursday, June 21
Free, various venues
Search "oniontheatre" on
Facebook

review

Tofino author shows eye for nature in new book



ADAM MARSH STUDENT EDITOR

The power of the mind is conveyed with precision and excellence here, as is the isolation of living on the west coast. But with that isolation comes opportunity to look where more people should to find contentment: within.

ing the pages in anticipation of the next crisis, each one always unique from the last.

Streetly has the gift of saying a lot with few words. In "Balancing Act," she speaks more truths about watching a relationship crumble in a few short paragraphs than many authors can say in a whole chapter.

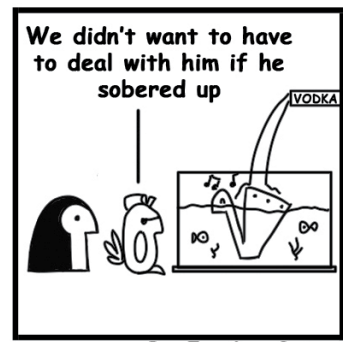
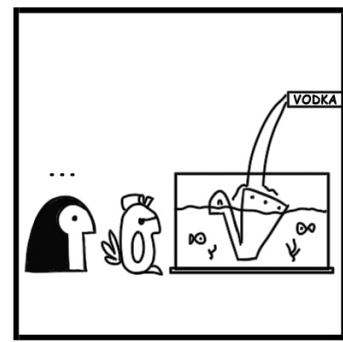
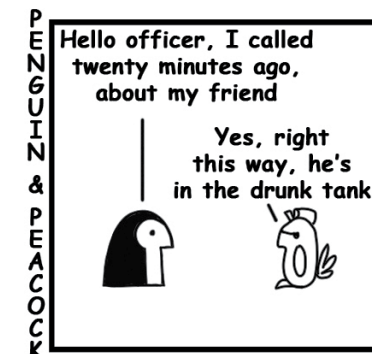
The conflict in the second half of the book is far more internal than it is external and, at times, it would have been nice to know more about the people in Streetly's life—for example, her father, who clearly had a profound impact on her.

But the book isn't about fishing. Streetly writes about the antagonist—nature—in this collection of short stories in an alluring, spiritual, real, and frightening way. From outrunning tsunamis in a kayak to coming face to face with the nature of her own mind, Streetly's experiences throughout this non-fiction collection will keep the reader turn-

The power of the mind is conveyed with precision and excellence here, as is the isolation of living on the west coast. But with that isolation comes opportunity to look where more people should to find contentment: within.

With well-placed illustrations throughout, this collection is strong and compelling, but it's also honest and fragile. Streetly walks a delicate line with such excellence that I was sad when it came time to put the book down; there is not enough literature like this collection out there today.

In Wild Fierce Life, Streetly is fearless in telling us her perceived shortcomings with nature, although those shortcomings more than make up for themselves in her elegant, transcendent, and captivating words.

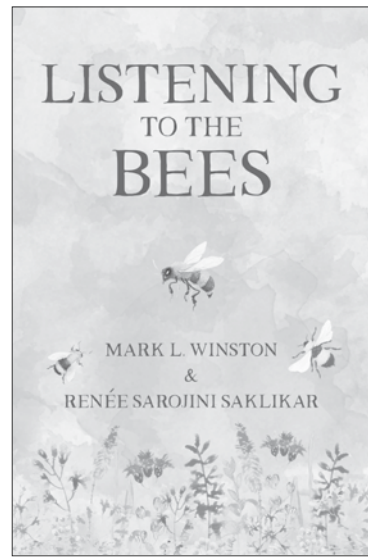


By Javden Grievé

NEXUS HUMOUR section featuring various comic strips and a submission box: 'You draw comics. Get them published.' Submit samples to: Nexus, 201 Richmond House, Lansdowne campus, or email editor@nexusnewspaper.com

review

Bee book raises big questions



TRULY HUNTER CONTRIBUTING WRITER

Humanity's relationship with bees is one of beautiful complexity and interdependence. In Listening to the Bees, readers are introduced to this delicate balance through Renée Saklikar's richly evocative poetry and Mark Winston's deep and profound relationship with the insects.

Each entry from Winston—taken from field journals from his over 40 years of scientific research on the biology and nature of bees—invites us to accompany him on a colourful journey of both facts and philosophy. As we are guided from Vancouver to Kansas to French Gui-

ana and beyond, Winston's journals use both research and opinion to cleverly remind us of our impact on the bees and how that impact shapes our world.

Between each research expedition we're invited to embark upon, Saklikar punctuates Winston's sentiments with vivid poems that team with life. Saklikar's words invite us to dive into the hive using intense, hypnotic precision of language. Each poetic response gives palpable emotional context to Winston's passionately written scientific insights on these critical species.

Winston's focus on understanding and maintaining environmental diversity—coupled with real-world examples—provides crystal-clear perspective on our responsibility to protect our planet and its pollinators.

There is nothing better than art that makes us question who we are and who we want to be. Listening to the Bees, with its incredible ability to show us the inside of the hive in all its life-giving glory, will make the reader reconsider their connection to the Earth and their responsibility for its survival.

This excellent book, an exciting fusion of art and science, offers readers an incredible learning experience as it guides them on a journey set to change their culture irrevocably, provided we are willing to listen to the bees.



Let's Talk?

by Katy Weicker

Can I say no?

Understanding the concept of consent should not be that difficult. Anything other than an uninfluenced, unpressured, clearly vocalized "yes" means "no."

So why did it just take multiple minutes of me staring at my computer screen, taking an opinion poll of my friends, and looking up a dictionary definition for me to define "consent"?

While the concept should be super easy to understand, it's a multifaceted issue. But, to be clear, I do not mean there is wiggle room with consent. There is no grey area when it comes to acquiring consent. None. Let me reiterate: anything other than an uninfluenced, unpressured, clearly vocalized "yes" means "no." Got it?

The grey area lies in the giving of consent. Without vocalizing a clear "yes," there is no permission. The person giving consent holds all the cards. All the power.

Coming at this from the opinion of a straight female, I can say based on my life experience, when it comes to giving consent, I have not found it to be a powerful position. It's a position of self-doubt, a position of not

Coming at this from the opinion of a straight female, I can say based on my life experience, when it comes to giving consent, I have not found it to be a powerful position.

wanting to be pigeonholed a prude, a tease, or—even worse—rude.

It's a position of years of ego-chipping built on "if he pulls your pigtails, it means he likes you," and "you can't wear that. Boys will get the wrong idea." It's a position of dress codes as a teenager and, later, moving in self-preserving packs at the bar.

To be powerful, one needs to be empowered—and to know without a doubt that anything other than an uninfluenced, unpressured, clearly vocalized "yes" means "no."

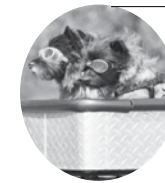
I hope this concept will be ingrained in future generations from such an early age that they will never question it.

But what about the rest of us?

What about the women who grew up being taught "no means no" and everything else had a grey area attached to it? And even in the crystal-clear world of "no means no" there's a million asterisks—what were you wearing? Were you drinking?

When you Google the word "consent," the definition that pops up includes the synonyms "yield to," "give in to," and "submit to." And until very recently, this was an accurate description. That mentality doesn't change overnight.

Consent is a taught skill. And many of us are still trying to find our voices in the rules of a game that has changed us from being prey to being equal participants.



Getting There Together

by Johnny Frem

Cycling should be a no-brainer

Getting There Together is a new column exploring alternative modes of transportation.

The car dominates most public space in North American cities. The rest is divided between property owners. The lines between properties need to be efficient pathways to get between those properties. Streets and sidewalks are our public space—if it weren't for getting between pieces of private real estate, public space might not even exist.

On the road and on the sidewalk, we must wake each other to a common concern. We are frogs in a boiling pot. Shall we just ride around, warming the waters until we cook ourselves? How we get around

must change. Fossil fuels make a sizable contribution to greenhouse gas, but our cognitive dissonance is deafening. We protest pipelines and tar sands but are too slow to change how we warm the planet as we move about in the private car.

Besides its fuel-combustion engine, observe the elephant in the room: the ridiculous inefficiency of the car's size. Even if you're a climate-change denier, it has never made sense to haul 2,000 pounds of metal to move the weight of one human.

How else can we get around? One example is cycling. You can add saddlebags or a trailer for cargo; a child seat for very young folks; an electric motor for hills and heavy

loads. You can put on a rain suit, rubber gloves, and shoe covers for the rain, and wool sweaters and longjohns for the winter. An e-bike goes anywhere in Victoria faster than a car and costs 20 cents a day to recharge. No parking problems. No licence. No gas. It should be a no-brainer.

What about walking? Shop local. Live closer to your work and play.

How about public transportation? A bus pass is included with our tuition. Or do we drive just to stay in private spaces, afraid of the street person with a squeegie, threatening to burst our bubbles? Go public. It's high time for change. We're all in this together.



Unpacking the Bags

by Renata Silva

The inside journey of the international student

Moving to another country can transform all aspects of your life.

When I was preparing to come to Victoria, I was ready to face the language barrier, the change in social relationships, and even a new way of studying. The only aspect I was not prepared for was the changes that would happen to me during my time outside of my home country.

I considered myself immutable. After all, what can cause a change in my personality after adulthood? But I discovered that living in a new environment can bring out values and characteristics in me that even I did not know existed. For example, the new post-secondary dynamics showed me how much I enjoy studying and the academic environment. In addition, I realized

a determination and perseverance within me that surprised me and made me a better person.

Being in daily contact with a new culture allows a person to learn a lot about life. When I am asked how my experience in Canada has been so far, I usually respond that it is a constant adventure, as I have contact with new sensations and experiences every day simply because I am adapting to a new environment here.

It is wonderful to be able to experience new feelings when you think you have already established a routine for your life. So, if I could give some advice to students who are getting ready to start their journey in Canada, it would be to not reduce the experience to study or to work, but to use these things to discover

what within your characteristics you can add to your character and personality. This can differentiate you as a friend, as a professional, and as a person.

I believe that the emphasis of being an international student is not in the word "student" but in the word "international." Along with all the challenges this term brings, it also enables you to leave behind an old routine and gives you space to find out what you really want to do with your life and what your priorities are. This opportunity is rare and wonderful.

So, my tip is this: combine your values that you have learned in your original home country with what you've learned from your new home country and become a better version of you.



Communication Error

by Nate Downe

The importance of nonverbal communication

Imagine a bird, or a plane. Now, everyone has a different image in their head of what a bird looks like (or maybe you're just picturing Superman). Yet, everyone knows the definition of a bird, of a plane, and what they are. So, why would everyone have different representations of the "same" word?

When we take language for granted, we lose sight of why we created language to begin with: to assist us. On the one hand, we have taken words—"abstract" things—and created "real" cities and structures that would never

waving and continuously flipping through a phrase book. Eventually, they end up pointing to an object or symbol and they come to understand each other without the use of a common language.

Have you ever sat through a lecture, listening to a professor, thinking to yourself, in effect, "What on Earth are they speaking, Latin?" However, after this dumbfounding, suddenly a diagram or visual aid is presented in front of you, and—boom!—it makes sense.

Last month, I mentioned that the amount of information we

To say that a word's meaning—or, rather, its intended meaning—lies in the dictionary would be foolish. How one person understands an idea in their head varies, sometimes drastically.

exist if we couldn't communicate with each other. On the other hand, a picture is worth 1,000 words, as words cannot always paint pictures we wish to illustrate.

To say that a word's meaning—or, rather, its intended meaning—lies in the dictionary would be foolish. How one person understands an idea in their head varies, sometimes drastically. But we all have a tacit agreement that we understand each other.

To combat this, the social sciences define a term before conducting research or before a discussion begins so that everyone is clear on the definition. Unfortunately, this does not happen in everyday life.

An example I'm sure you can easily recall is a movie scene where the main character is in a foreign land communicating with a non-English-speaking character,

communicate doesn't always end up helping in terms of better communication. For example, you have just bought a new bed and you are reading the step-by-step instructions on how to put it together, but, as detailed as they are, you give up in frustration and walk away (don't sweat it; we've all been there).

Rather than accomplishing your goal, chances are you blamed yourself or the company for making such ridiculous instructions. You stumble upon a YouTube video of someone building a similar bed, and it makes perfect sense. So, you go back and finish building your new bed. Those instructions could have had every detail written down and most of us would still need help.

Why is that? Verbal and written communication is stressed in everyday life, and nonverbal observations are less stressed but are key to how we learn.



Write to Rise

by Lynn Wahlgemuth

Go ahead, be the purple cow

Why did I write a column called Write to Rise? Because if you write and get published, not only will you stand out amongst your peers and get the promotion over someone who has not been published, you will also build your own self-esteem and self-worth.

For years, I kept my writing a secret dream or some sort of hidden fantasy that needed to be tucked away in a locked box. I didn't think it was "right" to call myself a writer if I didn't have a PhD in English Lit. I feared judgment from everyone.

Mostly, I shrank back in order to let others shine brightly. It was deeply ingrained in me that I was to listen and not speak. Creativity was laughed at. Starving artists were made fun of in my family. Creative writing would never pay the bills and I would be homeless. In a nutshell, I was oppressed.

Please stop waiting for judgment to disappear before you speak what's true for you. Much like how they sky will always be blue, or night will always be dark, judgment will always linger, softly whispering to you that you and your voice don't matter. Whether you speak or don't

speak, write or don't write, stand out or blend in, judgment will always be present.

And it's quite beautiful when you realize and appreciate judgment for what she is.

You see, judgment isn't the evil queen in your story. No, in fact, she holds her own superpowers, which will be revealed in later chapters.

Judgment holds protection, curiosity, and deep reflection for others. We often judge to justify where we are at, to protect ourselves from feeling bad, and to avoid seeing what is in our mirror looking back.

As I wrap up this, my final column of Write to Rise, it is my hope for you, courageous young student, that you will unleash your fear and judgment and just write. As author and business executive Seth Godin suggests, "Be the purple cow."

Mostly, write from the heart, write for you, write, and write some more, because your words are just as important as any bestselling author's.

You never know where that first step will lead you. Just begin.

ten minutes of conversation in the *nexus* office word search

Find the words on the left in the puzzle on the right; as always, stop by the *Nexus* office (Richmond House 201, Lansdowne campus) if you complete this puzzle to pick up something from our pile o' prizes!

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JOURNALISM

an independent voice.

Adam Marsh
Student editor for *Nexus* newspaper. Marsh has covered issues such as students successfully protesting tuition raises and student issues surrounding the federal election.

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what's going on by katy weicker



San Francisco's Young People's Symphony Orchestra will be performing in Victoria on Tuesday, June 19. PHOTO PROVIDED

SUNDAY, JUNE 17
Ditch your car
 Douglas Street will be closed to vehicles and open to street vendors on June 17 to celebrate the fourth annual Car Free YYJ. This event takes place from 11 am to 6 pm and will feature music, activities, food and retail vendors, and more. Admission is free; see downtownvictoria.ca/events/car-free-yyj for more info.

TUESDAY, JUNE 19
An old choir of young people
 The Young People's Symphony Orchestra hails from San Francisco, California and tours the world; this almost-80-year-old, 90-member orchestra, led by music director and conductor David Ramadanoff, will perform at UVic's Farquhar Auditorium on June 19. Tickets are \$10 for students; see tickets.uvic.ca for more information.

TUESDAY, JUNE 19 TO MONDAY, JUNE 24
Get OUT and enjoy the theatre
 Intrepid Theatre is hosting the fourth annual OUTstages event. As a kick-off to Pride in Victoria, this six-day festival will highlight shows and events from queer artists from Victoria and across Canada. Tickets and a full schedule are available online at intrepidtheatre.com/festivals/outstages.

THURSDAY, JUNE 21 TO SATURDAY, JUNE 23
Celebrate culture
 During the 2018 Victoria Indigenous

Cultural Festival, the plaza outside the Royal BC Museum will be alive with music, dancing, performances, cuisine, demonstrations, and workshops celebrating indigenous culture. Admission is free, but some events require registration. For a full schedule and registration information, head to indigenoussc.com/victoria-indigenous-festival.

FRIDAY, JUNE 22 AND SATURDAY, JUNE 23
Get your polka dots on
 The Eighth Annual Vintage Summer Fair allows attendees to peruse over 40 booths of retro swag such as clothing, jewelry, home décor, and more. Held at the Da Vinci Centre, the event includes entertainment, a fashion show, a dress-up contest (embrace this year's theme of polka dots to win prizes), and vintage bingo. For ticket prices (student discounts available), hours of operation, and more info, head to vintagefairvictoria.com.

FRIDAY, JUNE 22 TO SUNDAY, JULY 1
All (jazz) hands on deck!
 Victoria International Jazzfest is celebrating 35 years of bringing great music to the city. The event will feature over 350 artists in 80 performances on nine stages; there will be a variety of musicians, from Macy Gray to Oak Bay High's Senior Jazz Band, during this jam-packed event. For a schedule, ticket info, and more, check out jazzvictoria.ca.

SUNDAY, JUNE 24
Stir the pot(holes)
 The CRD is offering a guided hike

(with a "moderate difficulty" rating) along the Sooke River as a way to explore the Sooke Potholes. This two-hour hike is from 10 am to 12 pm. No pets, and it will happen rain or shine; you must arrive 10 minutes early and be over 18 to attend. It's free of charge; however, you must pre-register by Thursday, June 21 due to limited space. For registration details and additional information on this and other events, visit crd.bc.ca/parks-events.

SUNDAY, JULY 1
Show us your beaver!
 Canadian pride will be alive and well in the Inner Harbour as we come together to celebrate Canada Day on July 1 with music, food, entertainment, vendors, and more. The highlight of the day will be the living flag on the lawn of the parliament building. The events begin at 12 pm; free T-shirts will be provided. Head to canadadayvictoria.ca for more info on the Canada Day celebrations in Victoria.

SUNDAY, JULY 8
Time to be proud
 Start your Sunday with the 25th Annual Victoria Pride Parade on July 8. From 11 am to 12:30 pm, over 100 parade entries will march through downtown Victoria. The parade concludes at MacDonald Park, where the Victoria Pride Festival will commence. The festival will include two entertainment stages, food, beer gardens, vendors, and a youth pride/kid area. Both events are free admission and all ages. For more information, as well as info on other Pride Week events, visit victoriapridesociety.org.

NEXUS

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