

# NEXUS

camosun's student voice since 1990

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## KIDS IN A WARZONE



ART FROM  
CHILDREN  
SHOWS GAZA  
HORRORS

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THROUGH  
THE EYES  
OF REV AL  
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NEXUS  
TALKS TO  
THE COUP  
PAGE 10





# NEXUS

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Come out to our weekly *Nexus* editorial meetings, where all Camosun students can get involved in their student newspaper. Meetings take place every Tuesday at 1:30 pm in the *Nexus* office, Richmond House 201, Lansdowne. Call 250-370-3591 or email editor@nexusnewspaper.com for more information.

**COVER PHOTOS:**  
Gaza artwork: Rafeeq Omar Isalami (fourth grade)  
Reverend Al: Jean Oliver/*Nexus*  
The Coup: Amelia Kennedy

## editor's letter

# Time for some good news

We received some very exciting news here at the *Nexus* office while we were putting this issue together. The paper had been nominated for some awards through Associated Collegiate Press, an organization that college and university newspapers across North America belong to. And at an awards ceremony in Chicago, it was announced that we won them.

It's my great honour to let you know that your student newspaper took home awards in the Newspaper of the Year category for a college with an enrollment between 5001-10,000 students, as well as Website of the Year in that same category.

As well, our former features staff writer Ali Hackett grabbed the Reporter of the Year award in the same enrollment category. This one in particular fills me with pride, knowing how much work Hackett put into her stories last year and how much we pushed her to write stories that engage and question, addressing huge issues. Writing about the missing-women tragedies, or the fracking controversy, was never easy, but it was important. Which is what journalism is all about.

But we only had a moment to sit back and bask in the glory because, hey, we have a paper to put out. So here it is.

We're proud to debut new writer Juliana Cooper with her review of a book of obituaries (page 11). We've also got staff writer Marielle Moodley's story about an art exhibit featuring drawings created by children witnessing war in Gaza (page 8) and contributing writer Jean Oliver's gripping profile on Reverend Al (page 4).

Our arts section this issue is a music-lover's heaven, with interviews with The Coup, Julie Doiron (both on page 10), Xavier Rudd (page 11), and Diamond Rings (page 12).

Elsewhere, there's an article about foreskin rights (page 7), and something about a comedian and robots (page 6). Enjoy.

-Greg Pratt, editor-in-chief

## flashback

# 20 years ago in *Nexus*



**Around the world:** In our last issue, we took a look at how international students have a hard time adjusting to life in Canada and studying at Camosun. Back in our November 2, 1992 issue, we were doing the exact same thing in an article titled "Lifestyle shift for Columbian student." (Sure, maybe it should have said Colombian, but... okay, it should have said Colombian.) One Thomas Perdomo talked about how things were different in Canada compared to his hometown of Bogota; one major difference was the limited partying Victoria had to offer compared to Bogota. C'mon, Victorians! Let's all find Perdomo, buy him a beer, and show him a good time.

**Best classified ever:** We joke around lots about the old technological terms thrown around in the old issues of the paper, so we won't make fun of the fact that there's a classified in this issue that aims to help students with their "wordprocessing" typing needs. We will, however, make fun of the fact that when you called the number listed in the ad, you were to ask for "Pauline's mom."

**It's just funny:** An article entitled "Haky sack" started off by asking "What are those little crocheted sacks young people are kicking around these days?" The answer? A "haky sack," of course!

## open space

# On firewalls and diving helmets



**JEAN OLIVER**  
CONTRIBUTING WRITER

In four weeks, and against odds that would drop Lance Armstrong, I will complete my Associate Degree in creative writing. Not bad, considering for most of it I was also suicidal.

My secret? I used a magical, invisible diving bell helmet, of course.

Depression had stalked me for years; wanting to die was just the icing on the cake. Initially, I tried all the conventional avenues of relief: GPs, psychiatrists, and provincial programs. I researched. I planned elaborate exit plans. I drank.

When those methods either didn't work or made things worse, I turned to non-profit societies. There I found instant relief from a wealth of resources. Slowly, the clouds began to part.

What I didn't know was the mix of meds I had been prescribed was a toxic time bomb waiting to go off. Insidiously, a dark night of chemically induced madness closed in on me. Defeated, I retreated to my couch and planned to die.

Then channeled me to an intro to psychology class at Camosun. And a kick in the ass from God got me

off the pills and booze. I stumbled into the counselling department and the women's centre. Slowly, my mental-health metre began to once again rise out of the red.

Logic rode in on a white horse. The way I figured it, why not learn how to save myself? It was another pivotal moment in my climb back to sanity, my first step away from victimhood and towards learning how to draw a line.

A boundary keeps negative forces (including people) out while letting positive ones in. In the early days, before I learned how to do this automatically, I imagined I was wearing an invisible diving bell helmet. It was a kind of healthy, imaginary firewall. It was also the single most powerful step I took towards preventing my own suicide.

When I look into the future I see light and promise where there used to be only a terrifying pit of darkness. I know how to protect myself. More important even than hope is the belief I now hold that whatever comes, I can handle it. Maybe not perfectly, but good enough for me.

We can all learn this, just as long as we keep our magic diving bell helmets nearby.

Something on your mind? Send *Open Space* submissions (up to 400 words) to editor@nexusnewspaper.com. Include your student number. Thanks!

## letters

### Fashion for the rich

None of this is about fashion, it's consumerism ("How to stay a fashionable man in Victoria," October 31, 2012 issue). It's just about being rich enough to buy all

those pricey items. I got a student loan! Victoria ain't Wall Street; our province was defined by logging. C'mon, *Nexus*, outside the box. (Even for fashion.)

**MARK WORTHING**  
VIA NEXUSNEWSPAPER.COM

## correction

In *Politics and Cheap Thrills* (October 31 issue) we said Lucas Milroy's opinion piece about bullying was on page 2; it's actually a web-exclusive story at nexusnewspaper.com. We apologize for the error.

# SPEAK UP

What's the scariest thing that's ever happened to you?

BY MARIELLE MOODLEY



**DAVID WILLIAMS**

"When I got typhoid fever in Africa and didn't know if I would be able to catch my flight home."



**YUN WANG**

"When my dad was very sick in the hospital; I thought he was going to die."



**ERIC DANN**

"When I crashed my car into a telephone pole because a bumblebee was attacking me."



**ADRIENNE WEDEL**

"The time I almost got hit by a construction truck and had to dodge out of the way."



**JESSE HEASLIP**

"When I was eight years old and my parents were getting a divorce; I was so afraid of the unknown."



**PHEAVEN HAGOS**

"Pre-presentation jitters, because no matter how prepared I am, I forget it all when I go up to speak."



campus

Cell phone tower extension proposal met with opposition

“The revenue stream that comes from cell phone companies goes towards services that tuition and government grants don’t cover.”

KATHRYN LE GROS  
CAMOSUN COLLEGE

LUCAS MILORY  
STAFF WRITER

Camosun College’s faculty association is speaking out against a new proposal that will extend the cell phone tower on the roof of the Fisher building at the Lansdowne campus.

According to Mark Kunen, vice-president of the Camosun College Faculty Association (CCFA), the association doesn’t support the tower extension and has sent formal documentation to the college citing a lack of consultation and possible health risks.

“We found that there were concerns about not only the additional length of the tower, but also the

levels being emitted from the existing tower,” says Kunen. “I think that it is not conclusive. And we are concerned about that, and we are concerned that there has not been enough consultation with the internal college community about this project.”

The cell tower extension is a partnership between Camosun, Telus, and Wind Mobile and, if it happens, will see the existing tower being extended from 18 metres to 24 metres (no date is set for the proposed extension). As Camosun’s director of ancillary services Kathryn Le Gros explains, the extended tower will benefit not just the school, but also the students, by increasing cell phone service and boosting the college’s revenue.

“Both Telus and Wind are new to having their infrastructure located this close to our campus and the neighbourhood, so we will also be providing better service for them,” says Le Gros. “Also, the benefits to the students are entailed in the benefit to the school, which is a revenue stream. The revenue stream that comes from these cell phone companies goes towards services that tuition and government grants don’t cover.”

Le Gros ensures that all health risks are being taken into consideration and that a thorough inspection of current radio frequency emissions has been completed by Planetworks, a North Vancouver-based telecommunications engineering firm.

This inspection, she says, shows that the current levels are less than one percent of the total allowable levels according to Health Canada and Industry Canada, and that the health and safety of students and faculty is being heavily considered.

“Health Canada and Industry Canada have both set health and safety standards, and anyone operating in this environment needs to abide by those standards. The college has had independent testing done to insure that what is there now complies, and have asked for advice on this proposed activity and where this might sit,” says Le Gros. “We have a very rigorous process for entering into any sort of contractual relationship with anybody who does service on campus, and we take our role very seriously in terms of making sure we provide good services to students and that anything is done in a safe manner.”

But Kunen says that many other countries have much higher stan-



FILE PHOTO

The cell phone tower as it currently stands on top of the Fisher building.

dards for cell tower emissions. Safety Code 6, which outlines Canada’s radiofrequency exposure guidelines, was last updated in

2009, Kunen points out. “The bottom line,” says Le Gros, “is the contract helps us balance our budget.”

NEWS BRIEFS

We have a winner!

Well, actually, we have a few, as the results of the Camosun College Student Society fall election are in. Now holding positions are Megan Marshall as women’s director; Claire Horwood as sustainability director; Mean Khim as Interurban director; and Mindy Jiang, Callum Harrison, and Shayli Robinson as Lansdowne directors.

Talking of the trades

The BC government is pumping money into trades growth, as is made evident by the additional \$1.1 million that has been invested into encouraging students to pursue a future in skilled trades. The hope is to get more young’uns interested in the potentials of a rewarding future associated with skilled trade labour,

and the new funding is meant to benefit apprentices, employers, instructors, and students. One major component of this is the development of a website for the Discover Trades program, which includes testimonials from past trades students as well as workbooks and resources for primary, middle, and secondary school instructors to use in getting students more excited about trades.

Candidate conversations

The federal by-election candidates are almost literally pounding on our doors (seriously, have you seen these guys canvassing?), and now is the perfect time to ask the candidates some questions on campus. On November 15, from

7–8:30 pm, there’s an opportunity to meet Donald Galloway of the Green Party, Murray Rankin of the NDP, and Paul Summerville of the Liberal Party; Dale Gann of the Conservative Party was not confirmed as of press time. They will be fielding questions, chatting with keeners, and just becoming involved in some general mingling. Who knows, a heated debate might even break out. The Q&A session is located at the Lansdowne campus, Young 211.

End of an era?

The Fort Street Café is a locally owned arts and music venue, dedicated to hosting bands, charities, and other various stage performers, such as comedians and actors. Money from door fees for acts goes

to the artists and the performers are not charged to use the space for their various shows. But on December 15, the Fort Street Café is being forced to shut down after their landlords deemed that the business is no longer suitable for the area. Naturally, the owners of the Fort Street Café are not pleased with this, and in response they are seeking the support of locals as they attempt to transition to a new location. Head over to kapipal.com/supportthefort to make a donation.

New technology meets old ideas

The British monarchy and past military expeditions seem to be the theme of the new Canadian \$20 bills. The bill is still the same

green and is adorned with three images of Queen Elizabeth II, a picture of Canadian National Vimy Memorial, and poppies. While this is all terribly exciting, the big news here is the switch from traditional paper to polymer, a plastic-like material. Polymer is used in many everyday items already, such as pantyhose, cookware, glasses, hair-styling products, and credit cards. Polymer bills are also less receptive to bacterial growth, offer increased security benefits, and are recyclable. Because everyone wants to recycle \$20 bills, right?

-LUCAS MILROY

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NEXUS

camosun's student voice since 1990

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## social issues

# A light on the corner: spending time with Reverend Al and Victoria's homeless



JEAN OLIVER/NEXUS

Reverend Al serves coffee to Victoria's homeless at 5 am every day.

**JEAN OLIVER**  
CONTRIBUTING WRITER

In the pre-dawn of a wet October morning, they come out of the darkness like soggy, chilled moths. They are the homeless of Victoria and they are drawn to the bright light of a man, a most indomitable and irreverent Reverend named Allen Tysick; everyone knows him as Reverend Al.

The Reverend, in his Dandelion Society van, carries coffee and comfort to downtown doorways on the streets of Victoria every morning starting at 5 am. Six of us wait for him at the first stop, escaping the worst of the drizzle huddling together under the relative shelter of an Ellis Point business awning.

I've been invited by the Reverend to shadow him on his rounds this morning. Failing completely at fitting in, I attempt a bit of small talk and try not to feel like the intruder I am. For the next few hours, I duck sideways glances; in the language of the street, I am known as a "citizen," someone to be wary of and pitied for what is viewed as my sad, two-dimensional existence. In a sobering and surprising reversal of roles (I'd come expecting to pity them), I am the "other."

I meet people with names; I meet people with stories.

Elizabeth, a nurse at the Royal Jubilee for 35 years, her nurse's face clear to me in the yellow glow of a streetlight. Little Karen, who cheers us with her wonderful sense of humour and has to figure out how

to manage once she goes in to have her leg removed. Two men who help Reverend Al regularly accompany us: gentle Levi, who opens my door for me, and Dave, who interprets what I am seeing in heavy tones.

In one doorway off of Douglas Street I linger, petting a lovely dog and talking to a young girl. Yesterday, I bought half a dozen toques to hand out; I give her the last three. The two boys with her, who are about the same age as my two sons, lie mummified in their blankets. I notice one hand of each is exposed, their fingers curled around a sticky donut Levi pressed on them. One boy grunts. An eye opens and looks up at me, then down at the gooey thing.

"Do you want me to take that?" I ask.

Grunt. A nod. The girl feels the need to apologize.

"It's just a little early for them," she says.

I shiver. It's cold.

## Notes from the other side

My notes fill with impressions: Reverend Al bending over to examine a woman who is too cold to sit up; the sounds of traffic starting up as the sky lightens; the clang and beep, beep, beep of a BFI garbage collection truck.

And the subdued voices asking without hope, but still hopeful:

"Any water?" *No, sorry.*

"Any blankets?" *Yes, here, which one would you like?*

"Any gloves?" *No, sorry... Wait, yes, take mine.*

"Any coats?" *No, sorry.*

At 6:45 am we run out of coffee. Not able to put something as simple as a coffee into someone's cold hand, I break. I ask if we can stop at the 7-11 so I can buy the last few people a hot drink. Reverend Al glances at me and pulls over to the curb. I sense I have it wrong.

"This is not about the coffee," he says.

"It's not?"

"You told me you wanted to understand what we're doing here."

I can't look at him, overwhelmed as I am by my warm-bed guilt.

"The run is not about the coffee." He pauses, rubs his tired eyes, and continues. "It's about finding out if anyone's missing, or if they need to go into hospital. We say, like, where can we help in *your* life?"

I think it over.

"So, if they know we give a shit they can go on?"

"Exactly." He beams at me as if I've just said the cleverest thing in the world.

"I still wish we hadn't run out of coffee."

Snorting good-naturedly, he puts the van into gear, and I begin to see the light the moths dry their wings on.

## From the past, the future

After two hours of visiting close to eighty sodden but spunky people,

Reverend Al's energy momentarily sags along with his shoulders. He notices, gives himself a mental shake, lifts his chin and sings out, "If I had the wings of a-a-a-a-a-angel!" Our spirits rise on those wings, and hope is restored.

As the man goes through his day serving his flock it's easy to wonder where his fortitude comes from. As the story goes, his dad, who struggled with alcoholism, collapsed on a street in Ottawa. Tysick was walking home and recognized the man lying prone on the sidewalk, just as a passerby stepped right over him. So it's easy to see where the motivation to right a great wrong comes from.

He tells me he owes his faith convictions to his mother and, from his childhood, a nun named Sister Margo Power and a black woman evangelist whose name he didn't share. Knowing how solid his beliefs are, I marvel at the stark irony of this man dispensing hope at the doors of tidy churches barricaded behind barbed wire and "no trespassing" signs.

Our morning ends, as too many do for him these days, with the Reverend officiating a funeral. It's for a young homeless woman who hanged herself from a tree in Beacon Hill Park, a tree amongst those I love to paint in summer. Other local media is here, and it strikes me how unnatural it would have been for any of us to crash the funeral of a "citizen."

The mourners take on the per-

sonality of sorrow in the beaten shoulders, sombre colours, and voices that crack and stumble through their tributes. The woman's father sums up the mystery behind every suicide, and every family's misplaced feeling of somehow having failed their loved one when he says that he "could never get her to love herself."

No doubt the skeptics will mock me, saying I wanted to be there to help to salve my conscience. Perhaps. After all, no one wants to be seen as a shallow, Ray Bradburian obedient citizen. But I know what I've learned from one man in just a few hours on the streets of my city goes deeper than that.

The why of it is irrelevant once our youth end up sleeping on concrete, in the cold and rain, for days on end. Once there, how do we propose to get them back indoors? Even the best of us is thrown off after a three-day camping trip and no shower.

Whatever you believe about choices, what it was that landed them in that doorway, it's hard to deny that it's the social forces we impose on them that keep them there.

Comfort, hope, and kindness can be found in the most unlikely of places. And it helps this citizen sleep at night knowing there is a little van making its way through the predawn light of a desperate morning helping people find a little comfort, a little hope, and a little kindness.



fashion

# Finding fashionable treasures in unlikely places



Some examples of interesting, funky, and hot-dog-related items found in the strangest of places.



PHOTOS BY KATE MASTERS/NEXUS

**KATE MASTERS**  
CONTRIBUTING WRITER

Thrift-store shopping doesn’t have to be the only way to discover hidden gems. Affordable, quality clothing is hiding in plain sight, and in stores you probably walk by every day in the mall. Here are a few examples of stores you wouldn’t be expecting to be carrying the motherlode of cheap jewelry, the perfect plaid shirt, or the best hats.

**Capital Iron (1900 Store St.; 202–9768 Fifth St., Sidney)** (Men’s and women’s)

Known for its eclectic mix of hardware, surplus items, kitchen supplies, gardening tools, and outdoor gear, Capital Iron isn’t the first place one might think to go clothes shopping, unless it was for a tundra parka. But the store has a growing section of clothes and accessories. They carry Hunter boots, an array of affordably priced moccasins, plaid shirts, and more. They have a clothing clearance tunnel fully stocked with a pair of shorts with miniature hot dogs embroidered onto them. There truly is no store like it.

What I found: A chocolate brown fedora with a leopard print band.

**Mark’s Work Wearhouse (530 Chatham St.; 210–777 Royal Oak Dr.; 117–2955 Phipps Rd.)** (Men’s and women’s)

This store is not just for the outdoorsy men who work in the harsh elements: it actually has a pretty good selection of basic women’s and men’s clothing. All the clothes are functional and heavily targeted towards middle-aged folk, so if something is trendy it’s probably on sale.

What I found: A faux-fur Russian Ushanka hat for half of what it would cost at any other store.

**Sears (Hillside Mall)** (Men’s and women’s)

Often seen as the cheaper, less classy sibling of The Bay, Sears is a department store waiting to be rediscovered. In between the racks of high-waisted,

pleated pants are gorgeous Aztec coats and a dazzling array of tights and socks.

What I found: Gold- and silver-flecked tights, basic black tights, lace tights, coloured tights, over-the-knee socks, and Christmas-patterned reindeer socks.

**Suzy Shier (Mayfair Mall; The Bay Centre; 111–2401B Millstream Rd)** (Women’s)

Walking into Suzy Shier (after boycotting it, thinking it was a frumpy-middle-aged-women store) was one of the best decisions for my jewelry box. The clothes are outdated and look ill-fitting, even on the hanger, but their jewelry is often half-price and gorgeous.

What I found: An ornate bejeweled locket. Everyone is flabbergasted when I tell them it’s from Suzy Shier and not a trendy Lower Johnson boutique.

**Dots (724 Fort St.)** (Women’s, with a small men’s section)

Resembles the jumbled racks of a thrift store, but instead of used clothing it has brand-name clothing heavily discounted. They often run sales on their already discounted items, making them even cheaper. It’s a thrift store for new clothing. It’s awesome.

What I found: Beautiful blouses, shorts, too many dresses to count (they have a whole wall of them!).

**The Cobbler (718 View St.)** (Men’s and women’s)

No, it’s not an actual cobbler: it’s a store that specializes in carrying comfortable shoes. Style is often sacrificed for comfort here, but often hidden gems emerge on their sale wall (yes, it’s a whole wall).

What I found: Cowboy-inspired leather ankle boots by Born.

So don’t judge a store by its reputation or questionable curb appeal. Walk into a store that you think isn’t your style and maybe you’ll find something truly special. Remember, when walking into one of these stores, you can’t be looking for the perfect necklace: the perfect necklace has to be looking for you.





ideas

# Comedian talks serious about robots at Tedx conference

“Instead of helping us, machines will have the opposite effect on how we function as humans.”

WES BORG  
COMEDIAN



PHOTO PROVIDED

Funny guy Wes Borg has a serious side, too. And it involves robots.

MARIELLE MOODLEY  
STAFF WRITER

Many hats can be worn in the world of entertainment and performance art. Local comedian, playwright, and musician Wes Borg will be changing his chuckles to a more serious tone when he speaks at the upcoming Tedx Victoria conference.

Borg will talk about the importance of resistance in all human growth and how we stop growing when life is too easy. Although this is a serious subject, he still promises some humorous moments.

“As modern-day humans, we try to make our lives more convenient,” says Borg, “and how we’re trying to build robots that make our lives more convenient by having robot answering machines, etc. Instead of helping us, they’ll have the opposite effect on how we function as humans.”

The inspiration for Borg’s talk came from moments he’s had in his life where he’s realized that people are starting to depend on robots and machines that actually make us go backwards instead of forwards.

“One day at the gas station the

automatic door was broken and a lady opened the door, but let go too early. The door ended up smashing her in the face, so we both had a little chuckle over it,” says Borg. “That humanly moment wouldn’t have happened if the robot doors were working.”

Borg says we don’t have to talk to each other anymore or even go through the checkouts at some grocery stores because we can go through self-checkouts. He notes that we can spend all day without even having any human contact.

“Without socialization we’ll

lose the ability to connect with each other, and since humans are just a small little thing in this unforgiving universe, we have to civilize, work in groups, cooperate, procreate, and give a shit about each other if we want to make it as a species,” he says.

Borg is very familiar with human interaction, considering he started his comedy career at 15 years old. He used to recite Monty Python lines in his class and it paid off one day when he was asked to join an improv tournament.

“As a comedian I try to cheer

people up, at the very least, and try to make them have a better day than they did before,” says Borg.

He admits that there are also less noble reasons for being a comedian.

“But us comedians also do it for our own selfish purposes, to feel good about ourselves.”

Tedx Victoria 2012:  
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social issues

Foreskin activist to speak at Camosun

GREG PRATT  
STAFF WRITER

Vancouver’s Glen Callender loves his foreskin. Callender, founder of the Canadian Foreskin Awareness Project, just loves foreskin in general, actually, and he’ll be on campus talking all about it on November 16 when he brings his *What a Dick! A Men’s Sexual Health Workshop* to Camosun. But there’s a cause behind what he’s doing: he’s crusading for the end of circumcision, which he considers sexual violence.

“Expect an X-rated sex-ed class for the 21st century,” says Callender about his upcoming talk (which, as a heads-up, will contain graphic nudity). “If you are interested in penises, sex, or human rights, you should come. If you are circumcised, or if you know someone who is circumcised, you should come. Yes, that means pretty much everyone should come. I guarantee it will be an hour of your life you will never forget. Don’t forget to bring your rabbi.”

Speaking of which, one hot-but-ton issue around the circumcision debate is religion. Callender, however, isn’t buying it. He says one person’s religious freedom ends where another person’s body begins, and he feels that religion is not

justification for sexual violence. “Canada has, thankfully, criminalized all forms of forced female religious circumcision—including varieties that are far less invasive and harmful than male circumcision—on human-rights grounds, but the job isn’t over yet,” he says. “If a girl has a human right to keep all of her genitalia and decide for herself if anything gets cut off, then so does a boy, and so does an intersex child. Human rights are for everyone, not just one gender. That’s why we call them human rights.”

Event organizer Daphne Shaed says that one person should never be making decisions over someone else’s body when it’s not a medically necessary procedure.

“I don’t think we should be taking agency over an infant and altering their genitals or any parts of their bodies when it’s not medically necessary for their survival,” says Shaed. “Circumcision is not necessary for the infant to survive. And if it is a religious procedure, then wait for the infant to come of age where they can make their own informed decision.”

Shaed feels that everyone should go to this event, so if the time comes when they need to make a decision to have a child circumcised they at

least are prepared to choose one way or the other.

“Men who have been circumcised should go to the event,” she says, “so in the future when they have children they can understand what circumcision is and make an informed decision whether or not to have their child circumcised. And women or people that maybe down the road are going to have children should come too, so they can say, ‘Don’t circumcise my baby; I don’t believe it, I don’t want it.’”

Callender—who says the “intactivist” movement respects people’s religious choices but doesn’t feel those choices should be forced upon infants—realizes that not everyone is going to be on his side in regards to this issue, as Shaed is.

“Those who are threatened by this movement will attempt to dismiss it any way they can,” he says, “but the reality is that the institutionalized genital mutilation of children is one of the most barbaric and horrible abuses of human beings in the world today.”



JAMES LOEWEN

What a Dick! A Men’s Sexual Health Workshop  
6 pm Friday, November 16  
Young 216, Lansdowne  
can-fap.net

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students

# Child war-art exhibition opens eyes and minds



This drawing, by an unidentified child, shows Israeli helicopters and tanks destroying a city.



This drawing, by an unidentified child, depicts dismembered Palestinians lying on the road.

**MARIELLE MOODLEY**  
STAFF WRITER

Imagine a childhood where you fall asleep every night wondering if you'll wake up alive, praying that your home will not be targeted, and fearing what you'll have to face the next day. Imagine waking up every morning and looking out your window to see dead bodies, bullets flying, bombs in the air, and looks of distress everywhere. These are the thoughts and worries that go through the minds of children in conflict areas almost every day.

Children in Gaza know all about being caught in the middle of a warzone. And now their images are available for all to see in the art exhibit *A Child's View from Gaza*.

University of Victoria art professor Robert Dalton focused his PhD dissertation on children in warzones and their graphic drawings of what they've been exposed to. Dalton has done extensive studies on this topic and how therapeutic drawing can be for children growing up in these circumstances. And, unfortunately, children drawing what they see in times of war is nothing new.

"The first children's war-torn art I saw was a collection I saw in the '80s that was gathered by Canadian relief workers at refugee camps in Central America," he says.

The relief workers handed out art materials to keep children busy. The children tended to draw vivid

experiences that had been troubling for them. This helped them address their inner demons and start the path to self-recovery.

"I can't remember ever being so moved by an exhibition as this body of work by children who had first-hand experiences with civil war, so I began to focus my interests in this area," says Dalton.

When Dalton did his PhD at Ohio State University, he wanted to see what children's drawings were like from children who hadn't experienced war compared to those who had.

"My seven-year-old son, like many other boys that age, was interested in the G.I. Joe phenomenon during his very masculine gender development phase, so I targeted other children his age who were also in that phase," says Dalton.

The Gulf War began during Dalton's research; he noticed that because America had troops in war, children changed the style of war drawings they did.

"The pre-Gulf War drawings were very much like a military forces square-off, quite similar to a sporting event," he says. "After the Gulf War began, the drawings were less about combat but more about 'USA vs. Iraq' and 'we're going to win,'" he says.

Dalton gives an example of one girl who began drawing about war after the Gulf War began. Her draw-

ings had lots of emotion in them, with people weeping, distraught about the violence of war. She didn't understand how people could harm each other, so she turned to drawing to deal with her feelings.

"This was a pivotal moment when we realized that the children shifted from drawing about war because of gender identification to drawing as a way to deal with real-world situations," says Dalton.

After this study, Dalton rallied to get children in the streets of Kabul, Afghanistan ledger paper and art supplies from the Canadian military contingent. They asked the children to draw a world they wanted to live in, and they got results that they hadn't expected.

"We never asked these kids to relive their horrors, but as it turns out, they couldn't think ahead until they had already dealt with their present and past," says Dalton. "As a result, we got some very tragic drawings of violent eyewitness experiences that they had chosen to draw themselves."

Even though Dalton received surprising results, he decided to show this work so that people could understand how much it was affecting the Afghan children. He toured schools in Victoria with the art and explained that these children couldn't picture our world, considering that things like playing soccer and flying kites are banned there.

"After the school touring, we started an exchange program, similar to pen pals, where Canadian and Afghan children would send art they created back and forth to each other," says Dalton. "The Canadian children sent over hopeful pictures, and as a result Afghan children sent back much more joyous pictures with beautiful things like birds and flowers."

Dalton says it's important for us to see how children perceive the world because as citizens of the world we should feel a sense of responsibility and recognize that we can do better as adults. Frances Everett, representative for Canadians for Justice and Peace in the Middle East, who are bringing the exhibit to Victoria, agrees with Dalton that this is an important matter for us as Canadians to address.

"The images in *A Child's View from Gaza* are graphic," says Everett, who adds that the situation in Gaza is particularly difficult because the conflict isn't over. "These children let out a lot of their inner feelings and thoughts through their art therapy. It's important for people to see how the war is affecting these children, and we hope our exhibit will get people thinking, talking, and researching more into how we can help."

Camosun College political science instructor Mona Brash is concerned about the effects that war has

on children. She says that children are easily influenced and generational beliefs and views can grow stronger the longer these conflicts are not resolved.

"If negative feelings are imprinted in these children's minds when they are young, then there's a chance that they will carry these thoughts as they age, and particularly carry thoughts of revenge," says Brash. "Imagine how this could impact relations between Israel and Palestine when these children are adults and become the decision makers."

Brash, Everett, and Dalton all agree that the example that's set for children is imperative to our future, because children's values are what will determine how we proceed in the world.

"When children make friends and develop a sense of compassion it means well for our future," says Dalton. "I think we're living in more enlightened times with mass media and travel. I think the barriers of hostility and misinformation will break down and I hope this collection will play some small role in moving us forward."

*A Child's View from Gaza*  
Until December 4 (reception  
November 15, 7 pm)  
A. Wilfrid Johns Gallery  
(MacLaurin Building, UVic)  
events.uvic.ca



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Nexus Newspaper  
WORKSHOP

Jason Schreurs and Greg Pratt, the editors of Camosun College’s student newspaper *Nexus*, will share their insights about writing for print publications and talk about the ups and downs of interviewing.



Jason Schreurs

Jason Schreurs has been with Nexus since 1999, starting as an assistant editor and becoming the managing editor in 2004. He is also a freelance writer, covering music for Exclaim! and Alternative Press and WHL hockey for the Canadian Press. Jason spent this past summer covering a variety of music festivals, including Shambhala in Nelson, Bumbershoot in Seattle and Festival d’été in Quebec City.

Greg Pratt

Greg Pratt is the editor-in-chief of Nexus and also writes for publications such as Revolver, Exclaim!, Douglas, Urban Male, Snowboard Canada, and Today’s Parent. His work has also appeared in Wired, Business Examiner, and American Airlines’ in-flight magazine. He’s had James Hetfield from Metallica commend his interviewing and his profile of Donnie Wahlberg of the New Kids on the Block for Monday Magazine was anthologized in the Best Music Writing 2010 book.

Thursday, November 15  
Fisher 210, 11:30–12:50  
[www.nexusnewspaper.com](http://www.nexusnewspaper.com)



music

# The Coup returns with first album in six years



PHOTO PROVIDED

What does The Coup frontman Boots Riley have in his jacket? It shall remain a mystery.

**JEREMY AMBERS**  
CONTRIBUTING WRITER

It’s been six years since the politically conscious Bay Area rap ensemble The Coup dropped *Pick a Bigger Weapon*. Now, with the release of *Sorry to Bother You*, the band is back, although with a slightly different sound.

Straying away from a strictly sample-based approach to production, The Coup adds an assortment of sounds you wouldn’t normally hear on a hip-hop record. Kazoos and banjos accompany gritty but funky analog synths, hard-hitting drums and handclaps, and the odd sample thrown in there.

“It’s always been live instruments, from the very first album,” says vocalist Boots Riley.

In the six years since *Pick a Bigger Weapon*, the group’s hard-working frontman has been touring and releasing music with his other band, Street Sweeper Social Club, also featuring Tom Morello of Rage Against the Machine. The Coup has also been gigging around, because, according to Riley, that’s what you have to do to put food on the table as a musician.

“Just touring,” he says, summing up the past few years for the band. “Basically, if you don’t blow the fuck up, then in order to survive

in music you have to just gig... and so, you know, a lot of time is spent gigging to make ends meet.”

*Sorry to Bother You* was, interestingly enough, the name of a screenplay that the rapper wrote himself, inspired by his time working as a telemarketer.

“It’s a dark comedy with magical realism and science fiction all inspired by my time as a telemarketer. It’s being filmed in the spring. It’s produced by Ted Hope, who produced *21 Grams*, *The Ice Storm*, *American Splendor*, and *Eat Drink Man Woman*. But you don’t have to know the movie to enjoy the soundtrack,” Riley says of the album.

*Sorry to Bother You* is a dance-ready, funk-filled album and starts off with a bang, with Riley saying “we are the bomb” to homeland security on lead single “The Magic Clap.” The line has two meanings: one is that the people, the movement, are the ones to fear. Also, “We are the bomb means we are the shit,” says Riley.

Writing screenplays, collaborating on albums with Tom Morello, and finding time to craft an album while touring heavily is a tough feat for most, but the rapper takes it on with a certain attitude and determination that is inspirational in itself.

Now, moving ahead with positive feedback from fans about the new album and a nationwide tour on the go, The Coup is ready for the future.

“The reaction is good,” says Riley. “It’s always weird to have been working on something for a while and have other people look at it but, you know, the reaction has been affirming.”

The Coup  
Sunday, November 18  
Club 9one9, \$7.80  
strathconahotel.com.  
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music

# Julie Doiron gets over fear of recording, finally

**MARIELLE MOODLEY**  
CONTRIBUTING WRITER

Believe it or not, Canadian singer-songwriter Julie Doiron had a fear of recording her music until now. That’s eight full-lengths she recorded while combating that fear. But after recording her ninth, she’s finally really starting to enjoy it.

Doiron’s fears weren’t conjured up the way most people’s are. She didn’t imagine her albums growing fangs and biting people and going all attack-of-the-killer-albums on her; she was fearful of the fact that the songs she plays live are being immortalized when they’re recorded.

“The version of my songs released or recorded is projected out to the public,” explains Doiron. “This means that the recorded version of my song will be what my fans think of when they think of my music, and I have a tendency to evolve the way I play my music constantly.”

The fact that Doiron is looking forward to heading home after her tour to experiment with different ideas and get back in the recording

studio confirms that she’s actually gotten over that fear.

“I love writing about things I’m going through, whether it’s heartbreak, falling in love, being happy, or feeling down,” she says. “I love writing about things that other people can identify with, whether they’ve felt the same way or gone through similar things.”

One of the songs that really influenced Doiron was “Red Earth” by Crash Vegas. Doiron practiced that song over and over trying to perfect it, and she feels that it helped drive her towards her career as a musician.

“I’ve been blessed to collaborate and work with many great musicians during my career,” says Doiron. “Wooden Stars really helped me define my sound, while every other musician I’ve worked with has helped me grow in one way or another.”

Doiron loves evolving her songs and feels the same way about her shows. She always tries to top her last show every time she goes out on stage and sees engaging the audi-

ence and perfecting her performance as a challenge that’s exciting to take on.

“I usually feel nervous before my shows and love the fact that I’m forced to go out there and give it my best,” says Doiron. “Seeing how the different versions of my songs turn out and finishing the concert feeling elated are what really gets me going.”

She used to rely on something else to help get her going: Doiron recently tried playing some shows without alcohol and says it’s an eye-opening yet sometimes nerve-racking experience for her.

“It’s been a cool experience being completely sober and has almost brought me to tears at times,” she says. “Half a glass of wine is what really takes the edge off for me, but now I’ll do sun salutations or find other ways to relax me.”

Julie Doiron  
November 15  
Lucky Bar  
luckybar.ca



PHOTO PROVIDED

Julie Doiron feels good about recording, nine albums into her career.



music

Rudd rocks, stands on head

“Music just comes natural and is always in my mind, heart, and body.”

XAVIER RUDD  
MUSICIAN

MARIELLE MOODLEY  
STAFF WRITER

Xavier Rudd, the ultimate one-man band, who typically hits the stage with three didgeridoos, a guitar, stomp box, assortment of drums, banjos, harmonicas, bells, and a bass guitar, is bringing all of his gear, and himself, to Victoria once again.

The fact that Rudd is self-taught and able to execute all of these talents by himself in a one-man show is proof that he’s a natural-born entertainer.

“Music has always been in my bones,” says Rudd. “I’ve been writing my own music since well before I even really knew what I was doing.”

Rudd recalls that he and his father used to listen to music in the car together growing up in Australia, and he often sang along to Neil Young and other artists of that time. Rudd taught himself to sing first, then to play any new instrument he came in contact with.

“I never played my songs for other people at first, it was just something I did for myself,” he explains. “Some of my friends convinced me to play live in front of others, so when I eventually did, people reacted well, and now I play everywhere.”



PHOTO PROVIDED

Xavier Rudd is a one-man band spectacle.

Rudd says he’s progressed to where he is now by building the amounts of instruments he had. He says that he slowly amassed his instrument collection, and that’s what has helped him tie them all together.

“I like having as many instruments around me as possible when I create my work,” he says. “Most of the music I create is about the spirit within me, the generations through my family lines, and the experiences that my children, as well as life travelling around the world, has given me.”

As for future music, Rudd is looking forward to working on a dub project but doesn’t really know what to expect, considering that his music comes in the moment and flows out rather than being calculated in advance.

“Music to me is like breathing; it’s so much a part of me that I can’t imagine not having it in my life. It just comes natural and is always in my mind, heart, and body,” says Rudd.

Rudd enjoys the studio process but loves performing and usually produces most of his recordings live. He loves doing concerts anywhere but finds that performing out

in nature is always an extra special experience.

“Usually before my performances I have an active day, do yoga before I get on stage, sometimes I even stand on my head for five minutes,” he says. “My pre-stage ritual all depends on where I am, but none of that really matters because I’m in my element once I’m out on the stage.”

Rudd says he has no specific message he’s trying to send with his music but just makes it about what he’s feeling. He hopes his songs give his fans big smiles on their faces and warm, fuzzy feelings in their hearts.

“When people take my music and use it as positive message, or enlightenment on their journey, it’s the biggest compliment I can receive,” he says. “I am not necessarily setting out to do anything, but when people use my music as a part of their journey for weddings, funerals, or powerful events, it feels pretty amazing.”

Xavier Rudd  
Wednesday, November 14  
Royal Theatre  
rmts.bc.ca

review

Dead-on writing



JULIANA COOPER  
CONTRIBUTING WRITER

An anthology of obituaries sounds like it would be just right for what’s shaping up to be another gloomy Victoria autumn, but it turns out there’s nothing morbid about Tom Hawthorn’s *Deadlines: Obit of Memorable British Columbians*. The focus of this collection is life, not death, and a colourful cast of real-life heroes and antiheroes that runs the gamut from local notoriety to international celebrity.

Although Hawthorn himself is the first to admit that obit writing is the journalistic equivalent of trawling Wikipedia, he’s made an art form of it, crafting front-page-quality human-interest pieces of the stuff once relegated to the classifieds. He’s even won awards for it. (Plaques shaped like tombstones. Cute, right?)

*Deadlines* is a great read for any local history buff. And even if history’s not your thing, it’s still worth skimming. Each obit is no more than a few pages, and a diverse range of perspectives ensures that there’s bound to be something you’re in the mood for. Curious about notable entertainers? Innovators? Villains? (Well, villain—singular. There’s

just one lone serial killer profiled in the pages of *Deadlines*. But he sure was scary.)

Murderer (and corrupt politicians—we have a few of those, too) aside, this book is a great source of bragging rights. Besides all the world-class athletes, artists, and intellectuals BC has churned out, the rest of the world also has BC to thank for James Bond. That’s right—Patrick Dalzel-Job, the man whose sheer badassery inspired Ian Fleming, settled in BC and was stationed at Esquimalt with the Canadian navy.

Just as refreshing as Hawthorn’s crisp writing style is the fact that this is a history book that’s not all white men. Granted, it’s still *mostly* white men, but there are several women featured in *Deadlines*, as well as a handful of Aboriginal and immigrant personalities whose stories offer an unsettling glimpse of our province’s segregation-happy past.

Hawthorn approaches each entry with respect and enthusiasm, and the result is engaging prose that makes the reader wish these people were still around.

Except the serial killer. He can stay right where he is.



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## music

## Local symphony celebrates John Cage's legacy

“Cage did so many different things that influenced the way we think about music and art today.”

**TANIA MILLER**  
VICTORIA SYMPHONY



VICTORIA SYMPHONY

Pianist Tzenka Dianova will be performing at Cage 100.

**INSU KIM**  
CONTRIBUTING WRITER

Is banging pots and pans music? Is street noise music? Is silence music?

US composer John Cage, who died in 1992, thought so.

And now, a Victoria Symphony concert entitled Cage 100 will celebrate the influential musician. The concert is part of the Cage 100 festival happening between November 8 and November 22 that will feature art shows, concerts, and retrospective looks at Cage.

Cage, who was interested in how all things made musical sound, prepared piano pieces and orchestral compositions during his offbeat career.

“John Cage did so many different things that influenced the way we think about music and art today,” says Tania Miller, director of the Victoria Symphony.

This concert gives us an opportunity to revisit and celebrate Cage's ideas, according to Miller.

“He was interested in what we called prepared piano, which

is where inside the piano he plays nuts, bolts, feathers, and a piece of rubber to create a variety of different sounds,” she says. “He spent 10 years writing an entire repertoire.”

Another extraordinary thing about Cage was that he explored the idea that almost anything and everything has sounds.

“That idea of his music is that inside a framework of certain timing there is music around us,” she says. “The natural sounds of the people in a room and the sounds of building

and street noise outside become spontaneous composition.”

Compared to conventional music, Cage's compositions are very bizarre. However, by experiencing his music, listeners have a chance to rethink what real music is.

“Cage created a water gong where he hit the gong and put it into a big bucket of water,” she says. “He did things like going on TV shows and playing pots and pans and beating on strange things. People thought he was almost crazy.”

What he was really showing

us was that we've narrowed our expectations of what music can be. We should be more open to all of the possibility that is around us.

Miller remarks that Cage believes that music shouldn't be controlled by people. Instead, music should be free and spontaneous. Which is exactly what Cage's music was.

**Cage 100**  
Saturday, November 17, 8 pm  
Alix Goolden Hall  
victoriasymphony.ca

## music

## Diamond Rings back and larger than life

“Music and fashion are inextricably linked. People listen with their eyes as much as their ears.”

**JOHN O'REGAN**  
DIAMOND RINGS

**JASON SCHREURS**  
STAFF WRITER

Ask most Canadian indie rock darlings who they'd like to collaborate with if they could pick anyone and the stock answer is usually someone from The Arcade Fire, Broken Social Scene, or that dude from the Black Keys. (I could just barf all over their hipster clothes.) But ask John O'Regan, better known as Diamond Rings, that same question and his answer is rather refreshing, really.

“Kylie Minogue,” says O'Regan, without a moment's hesitation. “She's got amazing style and a great body of work. I really take inspiration from those artists who have

managed to sustain lasting careers without compromising their own aesthetic integrity.”

On his second album, *Free Dimensional*, the Toronto songwriter delves even further into his electro-pop '80s inspiration, sounding like a cross between David Bowie and Midge Ure (Ultravox). It's high praise for a former punk kid who still writes songs in his cozy bedroom, although this time his recording studio time included the guiding hands of hotshot producer Damian Taylor (Björk, Austra, The Prodigy).

“He's a real pro and has amazing ears,” says O'Regan. “He really pushed me to step outside of my comfort zone and take risks. He's also got an incredibly warm, calming personality.”

The result is an album that could catapult Diamond Rings into a spotlight to accentuate his impeccable fashion sense and daring sense of humour. And while some might try to take the piss out of him for being too flamboyant, like other great musicians before him he understands the importance of image in pop music.

“Music and fashion are inextric-



PHOTO PROVIDED

Imagine for a minute you have to write this photo caption.

ably linked. People listen with their eyes as much as their ears. Fashion just gives me another avenue to further my creative vision,” he says, adding, “I don't really think of myself as having a sense of humour. Lyrically, I like to play around and reference other artists and songs within my own work. Stuff like that is funny to me, but I don't know if it's funny to anyone else.”

The Diamond Rings character that O'Regan created after tool-

ing around in the Toronto-area post-punk scene was meant to be a springboard for the kind of music he was aching to create. *Free Dimensional* is the batch of songs that could elevate him to Kylie Minogue-like status. Heck, with appearances on both Letterman and Leno in recent weeks, perhaps that high-profile collab with the Aussie songstress isn't so far off—just the next accomplishment for O'Regan's alter-ego persona.

“Diamond Rings is not a persona,” he's quick to point out, “but rather an amplified version of my own self. It's about celebrating my own idiosyncrasies and living out the internal contradictions that make me unique.”

**Diamond Rings**  
Friday, November 16 (early show)  
Club9one9  
atomiqueproductions.com



New Music Revue



Julie Doiron  
*So Many Days*  
(Aporia Records)  
3/5

The past three years have seen Canadian singer-songwriter Julie Doiron move from Montreal to Sackville to Toronto. Also, bear in mind that *So Many Days* is the last in a trilogy of Doiron solo records. It’s been said that good things come in threes. I loved about three songs on this album. The rest is just okay.

This disc ranges from grungy to country, and it’s always heartfelt. Doiron battles with an unshakeable sadness in “Can’t Make It No More,” where listing all the good things in her life can’t pull her out of the doldrums. “Homeless” is the best example of passion over preparation: sparse musical accompaniment brings the hurt to the forefront. So why does it feel like I’m listening to some upstart girl band from the early ’90s?

If you want truth from the lips of a female singer-songwriter, give *So Many Days* a listen. Julie Doiron doesn’t possess the strongest singing voice in the land, but she brings emotion in triplicate.

-DAN DARLING



Slam Dunk  
*Welcome To Miami*  
(File Under: Music Records)  
4.5/5

This local five-piece cranks out pop hooks with unabashed energy on their second album, *Welcome to Miami*.

There’s a ’60s garage feel during much of this album. By the last track, “Fantasy,” you can’t help but feel like you’re listening to a dusty old 45 you found in the back of your dad’s box of records. The weird, and wonderful, thing is it doesn’t sound timeworn or overdone.

Catchiness oozes from tunes like “Dying Breed,” where funky saxophone backs lyrics as confident as the music: “Give it up now, I’m the one you need/Well, I’m a dying breed.”

There are moments on the album when the energy converts the singing into yelling, but it’s easily overlooked when your head is bobbing and your toes are tapping.

Comparisons could be made with bands from any era from the ’60s to today, but I’m keeping my mouth shut and sticking with my gut on this one. This record is a hell of a good time.

-DAN DARLING



Backward Music  
*Volume One*  
(Forward Music Group)  
2/5

Backward Music, an offshoot of Forward Music Group, is an Atlantic Canadian outfit focusing on “creative and innovative music outside of the mainstream.” Their debut album, *Volume One*, certainly seems to validate this self-perspective.

The songs are completely melodic, with zero vocals, using a mish-mash of acoustic and synthesized instruments. The closest genre this could be referenced to would be country or folk music.

While the songs of *Volume One* are quite soothing and follow a good flow, they can also be quite repetitive and a bit boring. While many other tunes build up to something big, or tell a compelling story, the slow melodies of *Volume One* do neither of these things. While certainly unique, *Volume One* lacks any real attention-grabbing aspects, leaving me bored and waiting for the next track to start.

-PATRICK HALLIHAN



Rain over St. Ambrose  
*Truth for News*  
(Acadian Embassy Records)  
3/5

Rain Over St. Ambrose is a rock ‘n’ roll band hailing from the foggy shores of Nova Scotia.

*Truth for News* is the debut full-length disc from this soft-spoken bunch.

The songs are filled with mostly uplifting beats, but something about the lead singer’s voice always sounds sad, adding a subtext of pain or sorrow to all their songs. It makes for an interesting combination, for sure.

Rain Over St. Ambrose are clearly trying to convey some personal experiences through *Truth for News*, which is easily identified through their lyrics and the way they convey their music. If you’re in the mood for some softer rock, Rain Over St. Ambrose would be worth taking a gander at.

-PATRICK HALLIHAN



Soundgarden  
*King Animal*  
(Seven Four Entertainment)  
4/5

The first track on this comeback disc from Seattle grunge legends Soundgarden is “Been Away Too Long.” Those words could not hold any truer to how fans (particularly myself) feel: *King Animal* is the group’s first full-length release since ’97.


After the release of the single “Live to Rise” this past summer, something more needed to happen to prove that Soundgarden still has it. They do. *King Animal* lives up to my high expectations.

Vocalist Chris Cornell can still hit those high notes just like back in the *Badmotorfinger* days (not that we ever doubted it, right?). Songs from this album will blend nicely live with older tunes.

You’d never know that drummer Matt Cameron was recording for two bands simultaneously: his focus and precision are astounding given he’s drummer for both Soundgarden and long-rocking Seattle band Pearl Jam.

I can’t stop listening to this album. I just can’t get enough.

-MEGAN GIBSON



WHERE  
LEADERS  
ARE MADE

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Register now: <http://endpointvisualization.wordpress.com>  
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# NEXUS



The content doesn’t end in the paper.  
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Scan above to check it out.

# NEXUS

## We need voices.

Representing the student voice can be a lot of work, and volunteers go a long way towards making each issue of *Nexus* fantastic.  
**We could use your help.**

**Writers** - We cover news, sports, and entertainment on campus and throughout Victoria, from local theatre to mainstream movies, concerts, and festivals.

**Artists/illustrators** - Good artists always have opportunities to share their work through *Nexus* with comics and illustrations.

**Proofreaders** - Every issue of *Nexus* strives for perfection, but the occasional typo escapes our notice. Proofreading is an invaluable skill.

**Ad Sales** - *Nexus* actually pays a finder’s fee for any local advertising brought to the newspaper. What student doesn’t need money?

If you’re interested in doing some volunteering at an award-winning student newspaper, stop by our offices at Richmond House 201 on the Lansdowne campus, or contact us by email ([editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com)) or phone (250-370-3591).



Sour Grapes

by Nicole Beneteau

# Hail Caesar... and clams



AIRINTAKE AT EN.WIKIPEDIA

Tomato and clam juice? Yes, please!

Did you know that the Caesar is, unofficially, Canada’s national cocktail? It’s true. One might imagine that Canada’s boozy beverage of choice would be some maple-syrup-laden concoction named with a clever play on the word “beaver.” Instead, the Great White North has proven that it’s crazy for a savoury combination of vodka, spices, tomato, and clam juice. Yes, you read that correctly: clam juice is the unique ingredient that sets the Caesar apart from its American cousin, the Bloody Mary.

Apparently, some pioneering Canuck tasted the classic tomato-and-vodka cocktail and thought to himself, “Hmmm... not bad, but what this really needs is some clam juice.” (To which I imagine the reply might have been, “How do you juice a clam, anyway?”)

Despite the fact that this clammy cocktail has reached the highest level of national fame, one never quite knows what to expect when ordering a Caesar. Unless you’re ordering one outside of Canada—then you can be sure to get a confused stare of disgust. But here, with myriad variations—like the addition of horseradish and Tabasco—ordering a Caesar is often a mysterious adventure.

However, the real creativity of Caesar creation is in the garnish. The traditional version comes with a stalk of celery, but that’s proving

to be all too dull for the modern mixologist. Throughout Victoria, there is an epidemic of outlandish Caesar garnishes, and it only seems to be spreading.

Some places, like Spoon’s Diner and The Flying Otter, opt for a simple pickled vegetable. Beans, asparagus, plain old cucumber: if it’s been brined, it’s fit for a Caesar. Others seem to be treating the Caesar as less of a drink than an alcoholic appetizer. Moxie’s serves up a tiny tumbler of drink and tops it with a skewer of olive, marinated onions, and a ball of mozzarella.

If the Caesar hasn’t already distinguished itself with its spicy reputation as being decidedly unfeminine, local bartenders will try to convince you with numerous attempts at manning up the cocktail. And what’s manlier than meat?

The Fifth Street Bar and Grill’s Cowboy Caesar is garnished with a chicken wing, while breakfast mecca Jam makes use of the manliest meat of all, dunking a strip of thick-cut bacon right in the glass. For the more refined, and perhaps adventurous, palate, the Seafood Caesar at Ferris’ Oyster Bar comes with—yup—a raw oyster on the half shell and a cooked prawn.

Considering the drink’s star ingredient, it’s a wonder we’re not seeing the city overrun with the likes of a Sushi Caesar, heavy on the clam.

In Search of Lost Time

by Daphne Shaed  
camosun college pride centre

# Some lesbians have penises

As if there’s not enough hurt out there in the world for those of us whose identities depart from acceptable social norms, or are marginalized in the process of prejudices, there also exists oppression inside the communities we seek refuge and understanding in.

The term lesbian, to me, means a homosexual relationship between two women. I am a woman, and Cage, my fiancée, is a woman, and we are in a loving relationship that both of us agree is, as defined by current social labels, lesbian in nature.

There are some who consider me to be a heterosexual transvestite, at least until I have undergone the extremely painful surgical procedures to invert my penis

into a neo-vagina and vulva.

I am already a eunuch by medical definition, and soon I will submit myself to complete sexual reassignment surgery. In the meantime, while some embrace us, we are subject to those who would deny Cage and I entry into the lesbian collective.

I feel that sexual relationships don’t need to be categorized by genitals, but rather a complex set of identities marked by biology, self-identity, and attraction. It’s important to recognize and address oppression that happens within safer spaces.

I am a lesbian with a penis, for the moment, but still just as much a lesbian.

Speaker’s Corner

by Jean Oliver  
camosun college toastmasters

# Finding your speaking style

Popularized in the ’90s by Neil Fleming and Colleen Mills, the VARK (Visual, Audio, Reading/writing, and Kinesthetic) modality is a system of describing learning styles. The idea is that teachers can theoretically optimize their students’ performance by understanding how they learn.

- Briefly, the categories can be described as:
1. Visual: Thinks in pictures, prefers visual aids and handouts.
  2. Audio: Learns through listening, likes lectures and discussions.
  3. Reading (and writing): Prefers information presented in words as in lists and textbooks.

4. Kinesthetic (and tactile): Learns by experiencing things like projects and dance.
- In regards to speaking, good speakers videotape their speeches to finesse their style, often working with a mentor to hone their speaking personality. Dale Carnegie, author of *The Quick and Easy Way to Effective Speaking*, begs us to “look for the single spark of individuality” and goes on to say, “Don’t let that spark be lost; it’s your only real claim to importance.”
- The effectiveness of what you are talking about depends upon the manner of your delivery.
- In short, learning your speaking style is essential to securing your popularity as a speaker.

# NEXUS

The content doesn’t end in the paper.

Web-exclusive stories are always popping up at [nexusnewspaper.com](http://nexusnewspaper.com).

Plus, use the comments sections to make your voice heard!

Dunlop House

PUB NIGHT

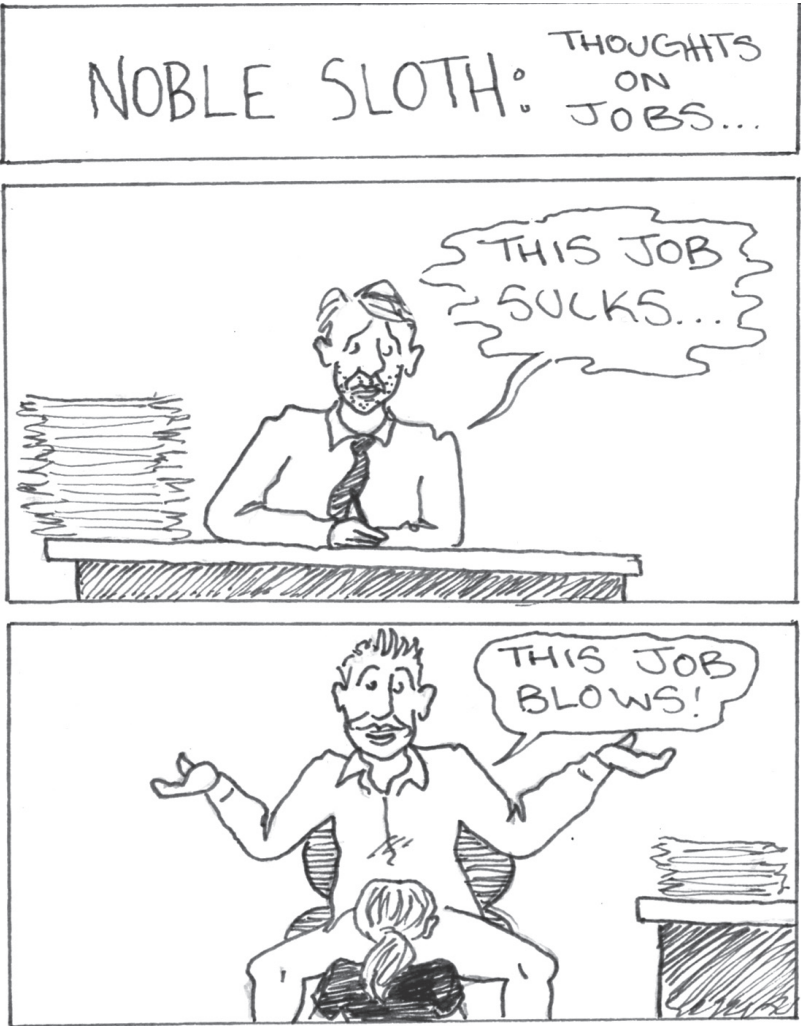
Always a fun theme!

Thursday, November 15 and 22

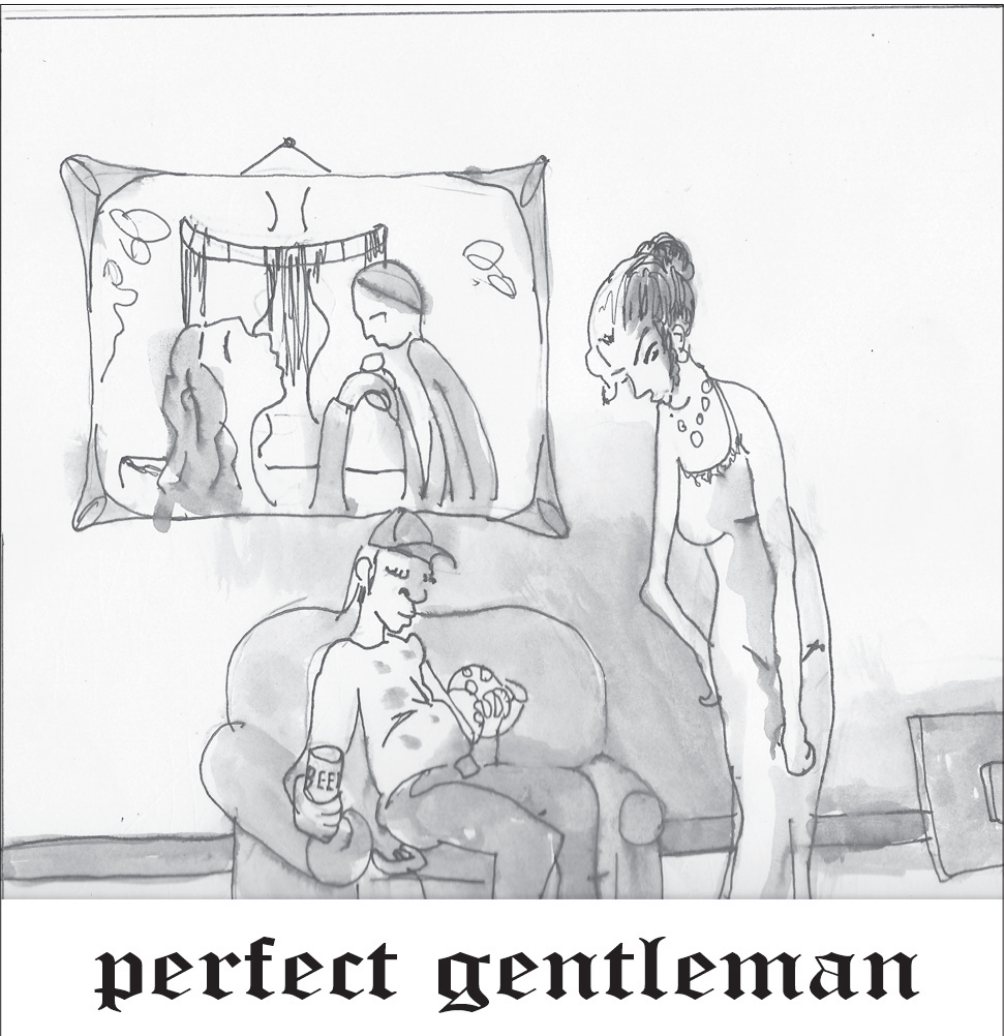
4–6 pm  
Off Lansdowne Road,  
beside the staff parking lot



Noble Sloth Manifesto By Libby Hopkinson



Luke Sanity Deprived By Lucas Dahl



Pablo By Pedro Banman



A comic strip with a background of several pencils. The text reads: "You draw comics and we know it! (Don't ask how.)" Below this, it says: "If you think you might be able to make folks laugh with a short comic every other week, then we'd like to see your work in print". At the bottom, the word "NEXUS" is written in large, bold letters. To the right of "NEXUS", it says: "Submit samples to: Nexus, 201 Richmond House, Lansdowne Campus, or email: editor@nexusnewspaper.com".

Ski Ninjas By Kyle Lees (The Argus)





local, live, and loud

by Dan Darling



PHOTO PROVIDED

The Zolas. There are only two of them. And they’re playing in town on November 23.

WEDNESDAY, NOVEMBER 14

Patrick Watson, Wake Owl

ALIX GOOLDEN HALL, \$25, 7 PM  
There used to be this owl that lived near my house. I'd hear him when I'd come home late at night, hooting from the darkness. I'm pretty sure he'd sneak up on me every once in a while. I never actually saw him, so I pictured him as this huge bird looming over me from the trees that line my driveway. It was that spooky hoot, so close to me, all around me, and yet nowhere near me, that would always make me jump.

FRIDAY, NOVEMBER 16

Five Alarm Funk

SUGAR NIGHTCLUB, \$20, 9 PM  
So, what's the real truth behind sweating? Is it good for you? I mean, I've heard people say that it's your body's way of cleansing impurities, right? I don't know if they're just trying to make me feel better because I run hot all year long, or if they actually have some scientific evidence that proves that sweaty folks are healthier. Don't get me wrong, it's not like I drench my shirts every day. Let's just say that in the warmer months I don't carry a sweatshirt. I blame it on the Yukon. Years spent living in a colder climate forced my body to compensate. Doesn't really fly, does it?

FRIDAY, NOVEMBER 16

Riley Smith Band, Man Made Lake, Echo Radio

THE CAMBIE, \$5, 9 PM  
Has there ever been a beaver-type super hero? Someone who has the ability to chew through wood and possesses a dangerous, flat flapper of a tail that could smack the ground, causing disorientation in his enemies? That could really work. A true Canadian hero, Beaverman could have a day job as a contractor or hydro worker, building houses or man-made lakes in his downtime. Now we just need a really believable back-story. Maybe he gets bitten by a radioactive beaver. Or maybe he's befriended by a family of beavers when lost on a family camping trip. I think we've got the makings of a classic.

MONDAY, NOVEMBER 19

The Wooden Sky, Wildlife

CLUB 90NE9, \$16, 8 PM  
Henny Penny would probably have serious panic attacks if there were a wooden sky. The sky would always have a chance of falling, or lighting on fire, or, hell, even just rotting and crumbling to earth. Stress levels would be through the roof, pun intended. The barnyard would have to start doing yoga or something just to keep some semblance of calm.

THURSDAY, NOVEMBER 22

The Pack A.D., We Hunt Buffalo

CLUB 90NE9, \$16, 8 PM  
I happened to turn on the National Geographic channel the other day with my three-year-old son. We started

watching *Frozen Planet*. It's sort of like that show *Planet Earth*, but with animals from the ice caps. It started with the birth of some baby seals, then showed one of them nearly getting killed during a battle between two males. We continued watching as the story turned to whales. An orca pod started hunting a minke whale and that's when my wife, the voice of reason, changed the channel. I thought it was educational.

FRIDAY, NOVEMBER 23

The Zolas, The Belle Game

FELICITA'S AT UVIC, \$8-\$10, 9 PM  
I used to love going to Felicity's, probably because I had a couple roommates and close friends over the years that tended bar there. It's a good vibe. There are lots of smart folks, or at least folks that are trying to learn, just hanging around and cutting loose. Oh, and there's the beer aspect. There's a lot of beer. Very reasonably priced for roommates, I might add.

FRIDAY, NOVEMBER 23

Delhi 2 Dublin

SUGAR NIGHTCLUB, \$20, 8 PM  
My sister-in-law is living in Ireland right now with her Irish boyfriend. He's a bit of a metalhead. They went to France last summer for HellFest. Ever heard of it? Imagine the gnarliest lineup of international metal acts dropped on a quiet little burb on the western coast of France. They sent me a t-shirt from the festival that I probably shouldn't wear to my next job interview. It's got one of those really thick screenprints on the front. Those ones that make your chest sweat on a warm summer day. I'd love to visit France one day.

SATURDAY, NOVEMBER 24

Start with the Cobra, The Sweathogz, The New Krime

LOGAN'S PUB, \$10, 9:30 PM  
Does anybody remember that old sitcom, *Welcome Back, Kotter*? John Travolta played a cocky high school kid and Gabe Kaplan was the teacher. Kaplan's a big-time poker player and announcer now. It's so weird to me that poker is played on the major sports channels. What's even weirder is that I'll actually get sucked in and watch it sometimes.

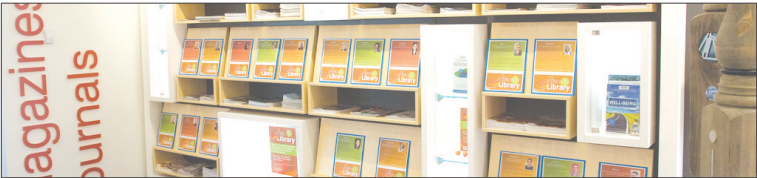
SUNDAY, NOVEMBER 25

Xzibit

CLUB 90NE9, \$25, 10 PM  
Xzibit should totally do a *Pimp My Club* tour. Think about it. He'd have a whole new show to pitch to MTV that combines both *Extreme Makeover: Home Edition* and *Pimp My Ride*. It could bring him back to the star status he experienced years ago while simultaneously rejuvenating grungy, rundown clubs that he visits on his rap tours. He could pump up local economies by using all local contractors and generally look like a hero with gold fronts. Or cornrows. I've never actually seen him with gold fronts.

eye on campus

by Lucas Milroy



CAMOSUN COLLEGE AV SERVICES

The living library is ready to go at Interurban.

WEDNESDAY, NOVEMBER 14

Economics Café

Economics are all around us, affecting everything that we do. Here's a chance to learn more about them at the Economics Café Speaker Series, a forum to discuss current economic issues, and to build your knowledge about the world in which you live. It takes place from 2:30-3:30 pm in room 219 of the Centre for Business and Access, Interurban (note: this is not actually a café). A variety of topics will be covered, including the bond market and current events impacting information technology. The special guest is Justin Alyward, a fixed income portfolio manager.

FRIDAY, NOVEMBER 16

Feisty for foreskin

*What a Dick! A Men's Sexual Health Workshop* is a multimedia experience aiming to advocate foreskin awareness and protection. The workshop will be held from 6-8 pm in Young 216, Lansdowne and will be presented by Glen Callender, a member of the Canadian Foreskin Awareness Project. In order to relay as much information and education to the audience as possible, there will be graphic nudity.

FRIDAY, NOVEMBER 16

Salsa gets sexual (health)

Salsa is a form of art (and a deliciously irrelevant food) that I have no clue about. But if it's like other dances, it's safe to assume that it involves the movement of parts of the body, some sort of music, and a whole lot of fun. And Island Sexual Health is hosting a two-part fundraiser that will teach salsa and allow for some seasoned vets to come out and do their thing. The first part of the event starts at 8:30 pm and will be all about learning the correct way to move your body. Then from 9:30 pm-1:30 am the real party starts with live music and dancing. Tickets for the fundraiser, which takes place at the Victoria Event Centre, are only \$20, with the proceeds going to a great cause: sexual health. Check out [www.islandsexualhealth.com](http://www.islandsexualhealth.com) for more info.

WEDNESDAY, NOVEMBER 21

Human + book = ?

Sometimes reading a book is just too difficult: the pages can get stuck together, they can be heavy, and TV

is a lot easier to vegetate to after a long day of classes. But fear not, chums, because at Interurban's Living Library event students have the chance to experience a hassle-free book experience. Now, of course, you're wondering how this is possible. Well, hold onto your lattes, 'cause this is where things take a turn to the unordinary. The books at the living library will actually be humans! You get a chance to "check them out" and engage in conversation with these hybrids from various fields that are relevant to programs being offered. The event will take place at the Interurban library from 9-11 am and 1-3 pm.

SATURDAY, NOVEMBER 24

Giving, caring, loving, and sharing

These all sound like nice things to do, but are they really? The general consensus is yes. And on November 24, UnitedNOW!, a faction of United Way, along with Big Brothers Big Sisters, is organizing a clothing drive at the Save-on-Foods Memorial Centre from 10 am until 2 pm. The organizers are hoping to accomplish two tasks: the first, in a completely altruistic manner, is helping those in need. The second goal is to give people (hey, you're people!) an opportunity to volunteer for a few hours without making any long-term commitment. Of course, any sort of commitment would be happily received. While it's dubbed a clothing drive, they will also be accepting linens and bedding. Every donor also has a chance to win a prize such as (listed in order of awesomeness) box seats at a Save-on-Foods Memorial Arena event and playtime in a bouncy castle!

STARTING DECEMBER 3

Student hampers for the holidays

The Camosun College Student Society (CCSS) does 40 Christmas hampers for Lansdowne and 40 for Interurban for students in need. They pre-reserve 20 hampers per campus, and the other 20 are available on a first-come-first-serve basis. To pre-reserve, visit either CCSS office, Lansdowne or Interurban. The hampers are available for pick-up starting on December 3. For more information, email [ccss-plan@camosun.ca](mailto:ccss-plan@camosun.ca).

Club Nights at

CLUB 90NE9

Every Friday and Saturday

Doors at 9pm

\$4.00 Drinks on Friday  
\$4.50 Drinks on Saturday

Full Event Listings @  
www.CLUB90NE9.ca